In recent years we have become aware of the voice—or rather the voicelessness—of women and girls in modern life. Many of the women we do hear are labeled "strident" or "screamers." Whether strident or silent, the cause seems to be the same: it is the feeling that, as women, our voices are not important enough to hear.

I do not personally believe that this is a conspiracy on the part of men; nor is it the conscious rejection of voice by women. Nonetheless, the construct of society today leaves women feeling that they should remain silent on many issues; or, if they cannot remain silent, that they must scream to be heard.

Researchers such as Carol Gilligan and her team at the Harvard Project on Women and Girls are committed to revealing and understanding some causes for the pervading silence of women. Understanding the cause of any personal or societal disease goes only part of the way toward a remedy. Those of us who care to do so can take up our various tools, with the understanding given to us by research, and begin to construct new models.

This is the story of one such attempt, in which freeing the physical voice and freeing the psychological voice came together in a group of women and girls.

Genesis

For years, I have taken inspiration from Kristin Linklater's idea that in freeing the voice, we free the person. I have experienced, in the classroom and on-stage, the voice as much more than just articulation or correctly placed vowel sounds—it can be a fountain for the spring of inner life. When I heard that Kristin Linklater had started a project called The Company of Women, I was very excited. The prospectus that I received stated that the company's mission was to:

"...free and strengthen the voices of women and girls...through all-women production of the plays of William Shakespeare. The Company (continued on page 3)
President's Letter

One of the most wonderful and miraculous things which has happened as a result of the growth of VASTA over the last few years is the remarkable network which has developed, of teachers, performers, voice coaches, and even some few scientists and doctors. What this network has meant to many of us is that, not only do we have access to the latest information and thinking in our field, but we also have a body of people who care about each of us and the work we do. That can be an immense satisfaction and, even, a hedge against despair, when everything around you seems to be telling you that you and your work don’t really count, don’t really deserve respect and consideration. It’s very important to the success of our work, our profession and our organization that we engage in the dialogue which is shaping the future, that we understand and value the resource we have in VASTA, and that we share with others who might not yet know that they need us and we need them.

Along those lines, we should think about spreading the word in 1995. There are teachers, coaches, students and others who could benefit greatly from what VASTA has to offer and who could contribute their voices and expertise to advancing the goals we’ve set forth. Some of these prospective members might be currently living in other countries. Some few of our members do, in fact, live in countries other than the U.S., for example, and each of them will have opportunities to introduce VASTA to colleagues at conferences and meetings where they live. I attended the Theatre Voice II Conference at the Royal Shakespeare Company headquarters in Stratford-upon-Avon in January. There were twenty-four other participants from all over the world, each possessing some English fluency (a criterion for acceptance in the seminar), enabling me to spread the word about VASTA and what we are doing.

In October, Cicely Berry and Andrew Wade, who have organized the RSC Theatre Voice II, attended a conference of 800 people from all over Europe. The conference, held in Berlin, was held to discuss whether art has a place in politics in our changing world. This is exactly the sort of gathering in which VASTA’s voice needs to be raised. Let us all look for ways to extend the fellowship, the information and the influence of VASTA in the new year.

Happy New Year!!

Marian Hampton

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.
In The Company of Women and Girls
(continued from page 1)

of Women means to affirm an ancient power of theatre to illuminate and heal its community. The Company of Women will also create a network of Companies of Girls whose interaction with the Company of Women and with the works of Shakespeare will encourage them to speak out freely, respecting the value of their voices in the world.

Within the mountains surrounding my home in southwest Virginia lies the blight of poverty and oppression. Montgomery County, Virginia seemed to me to be a community in great need of the healing powers of theatre. I wrote to Kristin immediately and asked how I could participate in this work.

A few phone calls later, it was settled that, if we could find funding, Virginia Tech would host The Company of Women for their two-week summer workshop in 1993. Within those weeks, the company would conduct a "transformational weekend" for a group of local "at-risk" girls. Many phone calls, conferences, meetings and pot luck dinners later, we had a patchwork of financial support for the project from an all female law firm, local civic organizations, and the Virginia Tech Foundation. In addition, I found huge practical support from the Theatre Arts Department, the Women's Studies Program, the Montgomery County public school system, and a few dedicated individuals. All of this financial and practical support was from groups and individuals committed to freeing the voices of women and girls.

Initial Transformational Weekend

In the spring of 1993, I had a meeting with all of the guidance counselors from the county middle schools. I asked them to identify fifteen girls who they would consider to be "at risk" and who would benefit from this "transformational weekend." I defined "at risk" as meaning without much emotional and/or financial support. In other words, we wanted girls who couldn't take advantage of other kinds of opportunities. The counselors eagerly found the girls for the program and said that their biggest difficulty was limiting it to only fifteen.

The transformation weekend in June included Kristin Linklater, The Company of Women, the other local coordinator, Cindy Babson, and myself. The women and girls played theatre games, created stories using ROMEO AND JULIET as the source material, sang, danced, wrote poetry, and invented combat scenes using found weapons.

The girls saw themselves as part of something--perhaps for the first time in their lives adults were talking to them (not at them) and encouraging them to reveal and own their inner thoughts and feelings through their voices. My own experience during the weekend was in recollecting the voice (both metaphorical and physical) that had been mine before the pressures of female adolescence had robbed me of its freedom. In playing with the girls, I remembered myself.

The Work

The new Montgomery County Company of Girls was formed after the transformational weekend, with thirteen of the original participants, Cindy Babson, and seven undergraduate theatre students, and myself. For a year, we met for four hours once a month. We played games and sang songs that each of the girls brought to the meetings. One of the big hits with all of us was learning the original Cholly Atkins choreography to "Ain't Proud to Beg." We each wrote and read letters to our future grandchildren. We continued the exploration of gender, family, society, and power through ROMEO AND JULIET and added modern texts by women writers to complement Shakespeare's work. We danced and sang and wrote and talked and drew and played at each meeting. Through it all the women and the girls participated as

(continued on next page)
In the Company of Women and Girls

(continued from previous page)
equals. We came together as females, sharing the many dimensions of our experience.

Physical Voice Work

The company warmed up together at the start of each meeting. It was fun to see how excited (and sometimes silly) the girls would get about things that we as voice teachers take for granted such as "butta gutta" and blowing through our lips. I took them through quite a bit of breath work and we had a lot of fun experimenting with different characters through isolation of individual resonators. Voice work very naturally extended into courageous responses to the impulses for speech, and as we progressed the girls were increasingly forthright with their opinions and views. The culmination of vocal expression came during our public sharing at the end of the year when the girls and women shared some of the poetry and prose that they had written. It takes extraordinary courage for a ten year old to speak aloud her intimate thoughts, as one of the girls did in this poem about how she sees herself now:

"A being who tries to cherish, and not execrate,  
A being who sees life as just a great mystery,  
A being who lives here and now, and not in the past,  
A being who discovers truth in the very smallest things,  
And a person who breathes in only good fortune."

Happy Outcomes

At the end of the year, we had a performance day where we shared some of our work with families and the community-at-large. The girls were primarily responsible for choosing the material and deciding the order of topics. The audience seemed thrilled with our work, and we all felt "listened to."

Lasting friendships have been built through The Company of Girls. It is not often that women and girls have the opportunity to be together outside the mother/daughter relationship. In some ways, the company serves as our sewing circles or our grape stomping time together.

My theatre students have expanded their views of themselves and of the many potentials for their craft. They began to learn that the tools they are acquiring can be used offstage in very important ways.

Perhaps the most exciting apparent outcome of the work is in the girls themselves. They clearly see themselves as capable in ways that they had not when we first met them. They also seem freer to imagine themselves in a variety of situations in the future: they are not as bound by habitual expectations of their world. I believe that the girls and women in The Montgomery County Company of Girls have discovered some part of themselves through exploration of their metaphoric and physical voice. As one of the girls wrote (and later spoke) about the company in a letter to her future grandchildren:

"You should know how important the company of Girls was to me. I loved the women and girls who comforted me, cared for me and helped me get through some hard times by listening. They are women and friends who are not afraid to speak."

The moral of this story, to me, is found in the knowledge that the world needs the tools that we voice teachers and theatre practitioners have. It is likely that we will receive great gifts by using our skills in new ways. I know I have been transformed by my relationships with the girls and women in the company. I will hear their voices throughout my lifetime.
Minutes of VASTA Board Meeting
November 5-6, 1994
Austin, TX

Present: Marian Hampton (MH), Barry Kur (BK), Kate Ufema (KU), Claudia Anderson (CA), Dorothy Mennen (DM), Betty Moulton (BM), BettyAnn Leeseberg-Lange (BALL), Kate Burke (KB), Susan Conover (SC), Michael Lugering (ML), Mandy Rees (MR), Robert Davis (RD).

MH called meeting to order at 9:05 a.m. MH called for a general discussion of goals and directions for VASTA. MH suggested expanding international membership and addressing social issues.

It was suggested generally that VASTA seek out international conferences on theatre/social issues and report on them to the membership through the newsletter. VASTA needs to increase its representation at important conferences and develop relationships there. INTERNET was suggested as a means to increase and improve communication on new developments in the field.

Membership--Suggestions requested for new membership chair. Lisa Wilson ready to step down.

Newsletter--Contact Susan Conover if you plan to attend a conference and she will supply you with extra copies of the newsletter to take to the conference.

BK urged that Fall Newsletter publication be more timely.

Large Directory-BALL announced January production at latest. Will be available for purchase. Suggested a mailing to department chairs advertising the directory.

BALL noted that the Director of Publications position has become obsolete. Publications are now departmentalized. BK moved to abolish position. BALL seconded. Motion carried.

Small Directory-RD presented copies of the VASTA Membership Directory 1994-95 to the Board and Officers. All members would receive a copy with Fall Newsletter along with a form requesting corrections and updates. RD also announced that he had sent letters to all inactive members encouraging membership renewal.

Bibliography-KB announced that Ginny Kopf is ready to step down from co-editorship. KB would like to add an assistant to work on the supplement and then be in charge of the full document. We will need 2 new editors.

ML noted that many of the annotations were evaluative and that the annotator should therefore be identified. MH asked ML to help review current annotations to examine their evaluative or descriptive nature.

BK suggested a regular Newsletter column called VASTA CALLBOARD (or something like that) to advertise open positions in VASTA and other organizational needs.

Bibliography is due out next summer. BK announced that the Promotion and Tenure Guidelines were sent in October to the CAPS List.

Conference 1994-ML noted that changes in housing at conference created budget problems. Suggested that VASTA members are generally happier in hotels. Expressed concerns and problems in money handling. Proposed a separate conference account.

KU feels that conference monies should remain centralized with a single treasurer.

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Minutes (continued)

ML announced that conference income was $5370.00, expenses were $5263.03, leaving $106.97 profit.

MH commended ML on conference and acknowledged that some organizational elements need review.

1995 VASTA Conference-ML listed possible presenters. Noted that a "big name" would be important due to location. Following were mentioned: Patsy Rodenberg, Nadine George, George Hall, Nancy Lane, Lucille Rubin, local CA Alexander teacher, Pilates instructor, Feldenkrais instructor, Barney Hammond.

Greatest interest was in having Patsy Rodenburg and a complementary movement component. ML will follow up.

ATHE 1995-MR reviewed the list of VASTA proposals. Additional sessions were discussed and would be submitted to MR by 11/5.

Issues of Inclusion at Annual Conference-MH suggested we establish a policy that if we have guests who wish to participate that they be invited to the evening sessions, no pay. General agreement.

It was noted that a report from the Subcommittee on Ethics Statement for ATHE Visionary Task Force on Ethics would be coming soon from Bill Johnson and Beth McGee.

VASTA Journal-MH urged that the project move forward. Suggestions for the editorial board were offered. A two tier board was suggested: Editorial Board and Associate Board. 2-3 terms on rotating basis. It was suggested that the Journal be included in cost of membership. The new editor will be charged with researching and establishing operating procedures.

Miscellany-BM urged a centralizing of resources: syllabi, organizing curriculum, sharing information.

Discussion of how to utilize our archives. CA will coordinate a historical listing of VASTA and ATHE conference sessions.

Raising our Image-MH asked that ways be found to call attention to what VASTA does. Find ways to document VASTA in the press more often.

Adjourned at 11:50 a.m.

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 V/SP 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.

Anyone having an annotation for the upcoming BIBLIOGRAPHY supplement, or anyone willing to prepare an annotation, please call Kate Burke at (804) 979-5883.
Training Opportunities

Fifth Annual Roy Hart Workshop

Ivan Midderigh and Lauri Macklin will conduct a Roy Hart Workshop this summer at Mars Hill College. Twenty-five participants will have the opportunity to study this unique approach to voice production. The workshop will be July 22-29, 1995 at Mars Hill College, in Mars Hill, North Carolina.

Roy Hart teachers begin with improvisations to unlock the voice and then teach singing in a way we would all recognize as "traditional" - hitting the right note at the right time with a predetermined quality and placement. But what makes the approach so valuable to actors is that Roy Hart offers, not only a revolutionary way of freeing the sound, but also a revolutionary aesthetic of voice. Roy Hart honors the raw, rough sounds of human experience and gives them a place with the clear, lovely sounds of Western singing. The actor's voice can be fully embodied and ready to express beauty or ugliness, lyrical joy or wrenching pain.

Ivan Midderigh has conducted workshops in France, Belgium, England, Ireland, Denmark, Spain, Italy, Switzerland, and was instrumental in creating a Roy Hart Center in Amsterdam, Holland. He has also taught in Canada, and the US as a guest teacher at Wright State, Ohio University, San Francisco State, Humboldt, University of Wisconsin-Milwaukee, and the University of Delaware. His most recent roles with the company include Merlin in THE HOLY GRAIL and the title role in MACBETH.

Lauri Macklin has been a choreographer, dancer, director and teacher since 1975. Originally a student of Bella Lewitsky and Donald McKayle at the California Institute of the Arts, she moved to France and created her own dance company in Paris, which toured France and Switzerland. In 1978, she encountered the Roy Hart Theatre and began working on her voice as she taught movement classes to the Theatre. Since then she has taught numerous workshops with members of the Roy Hart Theatre worldwide. In 1982 Macklin went to Brazil to work, returning to the US in 1986. She is currently an arts and education consultant for the Chicago Public Schools and a freelance performer/director.

The workshop at Mars Hill will begin each day with a movement session and continue with group vocalizing and singing. The afternoon session will focus on voice and movement work.

1995 Lessac Summer Workshop

The 1995 LESSAC SUMMER WORKSHOP will be held at Mary Baldwin College in Staunton, VA. June 26-July 28, hosted by the Theatre Department and the Department of Summer Programs.

The 5 week (5 1/2 days/week) workshop will be conducted by Arthur Lessac and his staff of Master Teachers, featuring full company, small class and individual instruction covering 200 hours of intensive training. Enrollment is limited to 24 participants to ensure individual attention. Both graduate and undergraduate credit will be available.

Tuition is $1,575 and the cost for housing/meals is $850. The deadline for application is May 15.

For further information contact Johanna Collins, Workshop Coordinator, Mary Baldwin College, Staunton, VA 24401, (703) 887-7035, or contact Arthur Lessac, 826 2nd St, #306, Santa Monica, CA 90403, Tel./Fax (310) 395-7055.

Applicants interested in qualifying for certification should contact Mr. Lessac at their earliest convenience.

...
Canadian Conference

Care of the Professional Voice

by Katherine Ardo

On May 5-9, 1995, the Canadian Voice Care Foundation (CVCF) will be holding its third biennial "Care of the Professional Voice" Symposium at the Westin Harbour Castle Hotel in Toronto, Ontario. An impressive variety of lectures, workshops, master classes and presentations on topics are scheduled to be presented by a number of well-known and respected speakers who will aim at a broad spectrum of professionals, students, and occupational voice users.

CVCF is the national non-profit organization in Canada dealing with the prevention, diagnosis, and treatment of voice problems. Its mandate is to bridge the gap of communication between the scientists, researchers, medical professionals and technologists and the voice users who benefit most from the expertise of the "ones in the know."

CVCF is involved in various workshops associated with voice care, including one last November annually presented by the National Association of Teachers of Singing (N.A.T.S.) which offered classes such as Movement for Singers, Italian for Singers, Caring for the Singing Voice, Introduction to French Pronunciation for Singers, Survival Techniques for Popular Singers, Auditioning for Musical Theatre and Songwriting for the Complete Klutz. CVCF also brought Frederica von Stade to Calgary for a benefit concert in November.

Speakers and Topics of the "Care of the Professional Voice" Symposium, May 5-9, 1995 at the Westin Harbour Castle in Toronto, Ontario are:

Singing Voice: Prof. Mary Hammond-Musical Theatre and Broadway Voice Production; Prof. William Neill-The Diagnostic Ear; Dr. William Riley-Strategy and Techniques in the Assessment and Redirection of the Injured Singing Voice and Showing Application of Singing Voice Technique to Improve Vocal Production in the Injured Voice.

Acting Voice: Dr. Bonnie Raphael-Introduction to Major Principles and Practices of the Lessac System of Voice Training and Doing the Wrong Things the Right Way; Prof. David Smukler-Sounds of Language.

Voice Science: Dr. John Michel-Crossover Terminology Between Science and the Arts in Voice; Dr. Johan Sundberg-Understanding Formant Formation and Acoustics of the Voice; Dr. Ingo Titze-Vocal Tract Resonance and Instrumentation to Examine It and What We Know About Control of Pitch and Vibration Singing.

Psychology: Dr. Elma Kanefield - The Diva Syndrome.

Otolaryngology: Dr. Jean Abitbol-Laser Voice Surgery on the Free Edge of the Vocal Folds and Premenstrual Dysphonia in Voice Performers: Diagnoses and Strategies of Treatment; Dr. Francoise Chagnon-Asymmetrical Arytenoid Complex Function; Dr. John Rubin-Benign Vocal Fold Pathology Through the Eyes of the Laryngologist; Dr. Robert Thayer Sataloff-Introduction to Terminology and Medical Evaluation and Treatment of Professional Singers: An Overview; Dr. Peak Woo-Suturing Laryngeal Microlaps: A New Look Using Old Technique.

Speech Language Pathology: Linda Carroll-Efficient Assessment of the Speaking Voice and Why, With Whom and When Certain Methods are Used: Method Uses and Implications; Dr. Janina Casper-Biofeedback and Physiology and Defining Therapeutic and Diagnostic Probes; Dr. Jeannette Hoot-Abdominal Breathing for Voice Disorders; Dr. Thomas Hixon -The Mechanics of Breathing: The Use of Aerodynamics to Produce Voice; Dr. Joseph Stemple-Vocal Function Exercises, Theory and History and Uses of Vocal Function and Practice for Registers and Range in Singers and Voice Fatigue.

(continued on next page)
Make Plans Now to Attend the 1995 VASTA Conference
August 5-8 in San Francisco, CA

**Vinson Scholarship to be Awarded at 1995 VASTA Summer Conference**

**Nominees Sought Now**

The third annual Clyde Vinson Scholarship Award will be given at the VASTA Conference to be held this summer in San Francisco. In addition to the scholarship which should be used to further training, the award includes one year's membership to VASTA, and the registration fee for this year's conference. The award will be given to an outstanding pre-or early career voice/acting speech trainer. This individual should have less than five years experience in the field. The recipient should exemplify the breadth of interest that typified its honoree, Clyde Vinson.

Nominations for this award must be made by a VASTA member in writing and should accompany the application form. The nominee should have a record of education in the field as well as demonstrated interest in related areas. A submission of some creative work will be a part of the application. Minorities are encouraged to apply.

Application requests can be sent to:

Vinson Fund  
c/o Patella  
176 West 87th #12A  
New York, New York  
10024

Requests for application must be received no later than March 1, 1995. Deadline for submissions is mid-April of 1995. This year's award will again be for the amount of $500.00.

Nominees Sought for Leadership and Service Award, 1995

The Leadership and Service Award is given to a VASTA member whose contribution to the advancement of the mission of VASTA warrants this special recognition.

1. Candidates for this award may be recommended by one who has been a member of VASTA for at least two years.

2. Each recommendation must be submitted in writing, including the rationale for the choice.

3. Send recommendations to Chairperson Dorothy Runk Mennen, 1804 Ravinia Road, West Lafayette, IN 47906. Deadline April 1, 1995.

1993 recipients were Barbara Acker and Carolyn Combs. 1994 recipients were Donna Aronson and BettyAnn Leeseberg-Lange.

Care of the Professional Voice

(continued from previous page)

With the high calibre of speakers and the exciting array of topics, this conference promises to be informative and exhilarating for all voice users.

For more information about this event, you can contact the Canadian Voice Care Foundation at 403-284-9590 or the Continuing Medical Education Department at the University of Toronto 416-978-2719.

Reminder: The Deadline for information for the Spring/Summer Newsletter is March 15.
Canadian Voice Intensive

The 10th annual Canadian Voice Intensive will be held May 14-June 16, 1995, at Simon Fraser University, Burnaby, B.C. Courses in voice, text, and movement will be offered by founding director and master voice teacher David Smukler and a staff of five specialists in these fields. Neil Freeman has been a regular contributor and guest faculty member.

Tuition for this 5-week workshop course is $700 (Canadian dollars), and campus accommodation is available at $425. Deadline for application is March 10. For further information, contact Tanya Petreman, School for the Contemporary Arts, Simon Fraser University, Burnaby, B.C., Canada V5A 1S6. (604) 291-4672, Fax (604) 291-5907.

European Conference

Anyone considering attending the Odin Week in Denmark may also wish to attend events in Sweden immediately preceding that. (Odin Week was discussed by Carol Pendergrast in the fall newsletter and is further mentioned in her regional news entry in this issue). As a part of the Crossroads World Culture Festival to be held in Umea, Sweden, May 2-21, Eugenio Barba and ISTA (International School of Theatre Anthropology) will be holding their 9th open session, divided into an internal pedagogic session May 10-16 (for which the application deadline is February 10) and a public symposium and performances May 17-21. For the latter, a formal application is not required, but a short letter stating your name, address, and brief information about yourself should be sent as soon as possible to Umea Teaterforening, Radhuseplanaden 8, 903 28 Umea, Sweden; phone +46-90-110870; Fax +46-90-142558.

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.

Dialect Tapes Available

Dialect Tapes by Gillian Lane-Plescia. Instruction, exercises and primary source material. Standard British, Cockney, Scots, $11.95 ea; Irish (inc. Belfast); South African (Black and White), Australian, $13.95 ea. Also available: made to order tapes for a variety of British regional dialects. For further information or to order, call 312-829-6155.

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 University, will lead a guided theatre tour to London in March 1995; is planning her own local cable TV program with a station in Warren, RI.

Marya Lowry. Brandeis University, has been performing vocals with Collective Improvisation, a group of Boston-based musicians; in November her "extended" voice/text work was featured with them at the Bookeller Cafe in Cambridge; this spring, will appear as guest artist in the Brandeis production of THE CHERRY ORCHARD, playing Mme. Ranevskaya.

*Bonnie Raphael. American Repertory Theatre and Institute for Advanced Training, asks that anyone out there who might be interested in interning with her for 10-14 weeks at the American Repertory Theatre, between mid-September 1995 and early June 1996, please contact her for further information and application materials.

Karen White. Brandeis University, has begun the teacher-training process with Kristin Linklater at Emerson College; performed in HOLIDAY MEMORIES at Merrimack Repertory Theatre in Lowell, MA; directed an original cartoona dell’arte. THAT’S AMORE? at Brandeis.

Mid-Atlantic

Lyne Innerst and Donna Snow, joined Catherine Fitzmaurice in her workshop, "Destructuring/Restructuring: From Breath to Voice" in January.

Sharon Freed. Camden County College, interned with Bonnie Raphael at the ART where she was assistant coach for A TOUCH OF THE POET and coached BURIED CHILD, Cymbeline, and LADY FROM MAXIM’S; was a faculty member for the Voice Foundation’s annual symposium "Care of the Professional Voice" in Philadelphia; joined the staff of Dr. Robert T. Sataloff and Dr. Joseph Spiegel as a high performance voice specialist working with injured voices of professional voice users, and is serving as a voice coach for several on-air hosts at QVC; she got married in October.

Gemma Pagliel, attended the Berry/Wade workshop, Jan. 1994; performed in the FIRST ANNUAL ACTOR/DIRECTOR SHOWCASE—an evening of Shakespearean scenes and monologues by the Philadelphia Theatre Artists Cooperative: last summer performed in MEASURE FOR MEASURE with the Philadelphia Area Repertory Theatre and this fall in ABSURD PERSON SINGULAR with the Players Theatre of Swarthmore.

Lucille S. Rubin, presented a vocal fitness workshop for The Lakeshore Professional Voice Center in March at Mt. Clemens, MI and offered "A Voice That Sells" mini-class for The Care of the Professional Voice Symposium in June; joined the affiliate staff of the Otolaryngology Department at Lenox Hill Hospital, NY and adjunct faculty of the Dept. of Otolaryngology at Georgetown Univ. Medical Center, Washington, DC.

Southeast

Kate Burke, University of Virginia, Charlottesville, found her first VASTA Board meeting enlightening and inspiring; coached GOODNIGHT DESDEMONA (GOOD MORNING JULIET) and THE CRUCIBLE, attended the Professional Voice Symposium in June; coached HENRY VI, PART 1. She has been working on the history plays and wants to hear from anyone else who has been working on the history plays; call her at 205-263-1648 (CST)

Jack Horton, voice/presentation teacher, relocated his work to Louisville, KY in 1988 after over 20 years of performing and teaching in NYC, joined VASTA at the suggestion of former student Betty Ann Leeseberg-Lange and opened Presenter’s Studio at 3940 Bardstown Rd., Louisville, KY 40218, was the subject of a feature on WHAS-11; was the subject of an article in BUSINESS FIRST. a Louisville business publication. CON MOTO. the West Virginia University alumni news featured an article on him: he finds Dr. Ann Utterback’s BROADCAST VOICE HANDBOOK very helpful in training media people. New mailing address: P.O. Box 18108, Louisville, KY 40261-0108; teaching studio phone: 502-493-0555 or digital pager 502-478-9766.

Ginny Kopf, Orlando, FL, produced a practice audio tape to help people lose their accents or improve their diction entitled DICTION DRILLS FOR STANDARD AMERICAN SPEECH. It is a one hour tape in which she recites fun sentences for each of the vowels and consonants, and includes tests and tips. In addition to selling it privately she is seeking ways to distribute it in bookstores.

*Carol Pendergrass. East Carolina University, fulfilled a life fantasy when she traveled to Barcelona over Christmas to meet the Dalai Lama; served as assistant director/vocal coach on a production of BLOOD WEDDING, will be attending “Odin Week” at the Odin Theatre at Holstebro, Denmark, in celebration of the theatre’s 30th anniversary. If you are interested in more information about this event, contact the Odin Theatre at Box 1283, DK 7500 Holstebro, Denmark. The workshop is May 23-28, includes a full schedule of vocal and physical work,
Regional News

(continued)

interviews and discussions with company members; and nightly theatre performances. The founder of the Odin, Eugenio Barba, was Grotowski’s assistant in Poland.

East Central

Beth McGee. Case Western Reserve University, was a guest artist at the Mississippi University for Women last September, where she coached their production of GOOD NIGHT DESDEMONA, GOOD MORNING JULIET; coached THE YEATS PROJECT at CWRU; played the role of Bianca in DESDEMONA at the Working Theatre in Cleveland.

Susan Murray Miller, appeared as one of two principal actors in a commercial for the Wisconsin Lottery; conducted voice workshops in conjunction with an advanced scene study in Chekhov for The Training Center, Chicago; enjoyed being a student again in Steve Scott’s master class at Chicago’s Act One.

Ruth Rootberg, Evanston, IL, offered warm-ups and text analysis to the cast of HAMLET at Northwestern University; attended the William Weiss Mobile Workshop in Toledo, Ohio.

Nan Withers-Wilson, Loyola U. of Chicago, served as voice and dialect director for Athol Fugard’s PLAYLAND at Chicago’s Stepwenwolf Theatre and for DANCING AT LUGHNASA at the Village Players in Oak Park, IL.

West Central

Anita L. Kozan, M.A., CCC, has accepted a position with the Abbott Northwestern Voice Rehabilitation Center in Minneapolis, works with persons having a wide range of disorders, and specializes in the evaluation and rehabilitation of voice difficulties in singers and actors; is currently completing her doctoral re-

search in the Department of Communication disorders at the University of Minn. investigating the perceptual effects of warming up the voice for singing; is advised by Dr. Clark Starr, Dept. of Communication Disorders and by VASTA member Dr. Elizabeth Nash, Department of Theatre Arts. Contact Address: Abott Northwestern Hospital, Voice Rehabilitation Center Mgr., 800 East 28th St., Minneapolis, MN 55407-3799, (612) 863-4549, Fax (612) 863-5224.

Joe Gilday, University of Iowa, directed SEARCH AND DESTROY (Kate Devore vocal coach); attended a six day workshop with Patsy Rodenburg in NYC; will assist Bonnie Raphael at ART during April-June.

Kittie Verdolini, is actually singing again (some) and hopes to perform soon in a folk rock group of women.

Southern

Susan Conover, TAMU-Kingsville, presented a workshop on sensory awareness at the Texas Educational Theatre Association Conference and directed NO ONE WILL MARRY A PRINCESS WITH A TREE GROWING OUT OF HER HEAD.

Marian Hampton, University of Texas at Austin, participated in a professional workshop in NYC led by Patsy Rodenburg; attended the Theatre Voice ’95 seminar in Stratford-upon-Avon in January.

Lynn Metrik, K.D. Studio, Actors’ Conservatory of the Southwest in Dallas, appeared a principal in a national commercial for Pearle Vision Centers; has signed as host for monthly live broadcasts for JC Penney; co-authored, co-composed music/lyrics and directed JUDAH’S HIGH-TECH JOURNEY, an original Chanukah musical at Temple Shalom, Dallas, appeared as a principal in an industrial for the American Heart Association.

Walton Wilson, Southern Methodist University, played Christmas Present and The Debtor in A CHRISTMAS CAROL at the Dallas Theatre Center.

Western

Fran Bennett, Cal Arts, portrayed 90 year old MaDear in JAR THE FLOOR at the South Coast Repertory; has a starring role in the recently released WES CRAVEN’S NEW NIGHTMARE.

Mary Corrigan, UC-San Diego, conducted two full-day workshops for the ACT conservatory students in September.

Linda Devries, compiled and directed DISTRESSED DAMSELS AND WONDERFUL WENCHES, a look at women and the theatre in 18th Century England; coached BALM IN GILEAD, THE SKIN OF OUR TEETH, THE FLAME OF PEACE.

Timothy Douglas. National Theatre Conservatory, is directing a production of RICHARD III for the Folger Shakespeare Library Theatre in Washington, DC; is directing INSURRECTION for the Mark Taper Forum New Works Festival; continues to teach voice, speech and text classes and will direct first year students in THE IMPORTANCE OF BEING EARNEST.

Anne Charlotte Harvey, participated in the Central School Workshop held at Illinois State U.; is teaching the Advanced Voice and Diction course, utilizing a new format which is directly linked with a production of AS YOU LIKE IT. Cast members are enrolled in the class which meets directly before rehearsals with class text work almost entirely from AS YOU LIKE IT.

Marilyn “Cookie” Hetzel. Metropolitan State College in Denver, produced, directed and choreographed a production of QUILTERS; was named “Higher Education Educator of the Year” by the Alliance for Colorado Theatre.
Regional News
(continued from previous page)

William J. Johnson, directed OUR COUNTRY'S GOOD, LUV AND THE HOT L BALTIMORE at CSU-Chico; served as dialect and vocal coach for the Shakespeare-in-the-Park's production in summer 1994 in Chico.

*Kathryn G. Maes. U of Colorado, Denver, is currently preparing for her upcoming production of BLACK COMEDY and will be teaching a course in movement and dialects in tandem with the production. She had her greatest challenge and happiest experience from having a visually disadvantaged student in her directing class. The student's production of OF MICE AND MEN was one of the most touching productions she has ever seen. She invites other teachers of disadvantaged students to write and share their experiences.

Sandra Shotwell. University of Utah Actor Training Program, is currently coaching Marlowe's EDWARD THE SECOND and preparing to direct TOP GIRLS: will be with Pioneer Theatre Company regional repertory as dialect consultant for SHADOWLANDS; just finished directing a highly successful production of KEELEY AND DU with the Salt Lake Acting Company.

Dianne J. Winslow, directed a touring Shakespearean production called KNOW BARD, WILL TRAVEL, a teaching entertainment that addresses the process of interpreting Shakespearean text, touring Arizona fall and spring 1994-95; served as dialect coach for the Arizona Theatre Company's productions of NOISES OFF and DANCING AT LUGHNASA, and served as vocal coach for the University of Arizona's TALE OF TWO CITIES and ENCORE!

Canada

Neil Freeman, University of British Columbia, has been invited to be a panelist at the Shakespeare Association of America in Chicago this March and will be leading two workshops at ATHE in San Francisco in August. Actors at the Stratford Festival will use his Folio texts for MACBETH, COMEDY OF ERRORS and for a workshop production of ALL'S WELL THAT ENDS WELL, his book SHAKESPEARE'S FIRST TEXTS is being purchased by several theatres, universities and theatre school libraries, including The National Theatre School of Canada.

Judy Leigh-Johnson, has been appointed to the Voice/Speech position at Dalhousie University.

Betty Moulton, University of Alberta, has just been awarded tenure and promotion to Associate Professor; will coach MISALLIANCE at the Globe Theatre in Regina and will conduct a Voice and Shakespeare Workshop in Winnipeg for Shakespeare Among the Ruins Theatre Company.