Professional Actors Reflect on Their Training  
And the Actor/Vocal Coach Relationship  

by Mira Kehoe  
The Guthrie Theatre

For this article I interviewed thirty actors from around the country with whom I've worked professionally. These actors have been working in regional repertory theatres, on and off Broadway, and in film for 3-25 years. I was interested in hearing their thoughts on how voice and speech training has influenced their work as professional actors, and the relationship between actor and vocal coach in professional theatre.

I will summarize comments from many on the same subject, and occasionally will let the actors speak for themselves. My desire was to let them speak anonymously and freely, and for us to hear from a group of working actors.

Actors, in general, spoke well of their training, and said they appreciate their training more since being out of school. A few mentioned a transitional period following graduation where they felt as if they were "doing their training" as opposed to acting--that it takes time to trust the skills and training to be there for you." Others mentioned taking responsibility for their own development and appreciating the rigorous discipline instilled in training. Training was useful in recognizing and expanding on habitual patterns. One young actress said she has learned that voice becomes more limited if she doesn't keep up with her voice work. To students, one actor's advice was, "Take everything you can from your training." Another said, "It's important for an actor to not be betrayed by a lack of technique."

Exposing actors to a variety of techniques to stretch their boundaries, stay open-minded, flexible and resilient.

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President's Letter

VASTA has spent a very visionary Tenth year. In addition to publishing a list of future dreams, hopes and plans in VASTA Newsletter's last fall issue, we have done the following:

We have in print our first book of essays, THE VOCAL VISION, Views on Voice, published by Applause Books. We owe special thanks to Marian Hampton and Barbara Acker for editing this collection of 22 essays as well as to the authors for sharing their wisdom and thought.

We have produced our first joint conference with the Association of Theatre Movement which would never have been possible without the stellar work of our own Kate DeVore, assisted by our on-site person Dawn Arnold, and Colleen Kelly, the President of ATME. What an exciting time you created for us with wonderful presenters and lovely lakeside setting!

We had our first Board meeting in conjunction with a LORT Theatre, the Tyrone Guthrie Theatre in Minneapolis, and have begun lines of communication which we hope will affect not only present theatre companies, but up and coming young actors and directors. We especially thank Ken Washington of the Guthrie Theatre for his arrangements and collaborative discussions.

We have gone on the web and the NEW website address is http://www.valpo.edu/organization/vasta/home.html. You will be able to get on it by the time you read this. We owe special thanks to Eric Armstrong, who designed, developed and built our website and to both Windsor College and Valparaiso University for being willing to host it. We hope within the next several months to have all basic VASTA information on the website as well as the beginning of the VASTA Professional Index.

With this issue, we are losing several staff members. Susan Conover retires as Editor of the VASTA Newsletter. We are grateful for her graciousness and persistence in getting the Newsletter out in a timely manner. We deeply thank Bob Davis, who as VASTA Secretary brought us very far forward in the computer age and whose grace, wit and wisdom have eased long Board meetings. Thanks also goes to Richard Sullivan-Lee for his services as Membership Chair.

In the coming year, we can look forward to:

Our VASTA Board Retreat which takes place on the campus of Collin Community College in Dallas, Texas. The past and present Board members and officers will meet with a facilitator to examine our growth and plan our future especially in relation to the issues and proposals presented at the Tenth Year Anniversary Conference in New York City.

And our 1998 VASTA Conference which will be on the campus of Incarnate Word College, San Antonio, Texas - by invitation of our past VASTA Board member, ATHE President-Elect Donna Aronson. The team putting together the 1998 conference will again have Kate DeVore leading it and will include Kate Ufema and Sandra Shotwell.

The development of the VASTA Journal, we are pleased to announce, will be under the editorship of Rocco Dal Vera. There will be more information regarding the journal in upcoming Newsletter issues and, of course, you will each get a postcard asking you to "Pass the Hat" and donate to this VASTA adventure, as many of you were asked to do when VASTA was founded.

There is a new direction for our International Liaison Project, which Carol Pendergrast has so graciously developed and for whose work we are deeply grateful. Naomi Frankel and Marlene Johnson will be bringing us monthly reports via VASTAVOX on national and international conferences which VASTA members can attend, as well as dates and deadlines for making presentation proposals. Carol, as always, will know how to travel most inexpensively.

We are also pleased to announce that the Editorship of the VASTA Newsletter will be assumed by the Associate Editor, Sandra Shotwell and our new Associate Editor will be Craig Ferre, in Hawaii. In addition, Joan Melton has agreed to take the position of VASTA Secretary and Theresa Davis has honored us by accepting the VASTA Membership Chair.

To all the many members whose work seems to go unnoticed, special thanks. Without your support, the Board, the Officers, the Committee Chairs, the Newsletter staff could not accomplish what they do...and we know it. Talk to you on VASTAVOX!

Peace,

BettyAnn Leeseberg-Lange

e-mail: baleelange@exodus.valpo.edu
ient was expressed by a number of actors. Actors need to learn what works for them. Being trained in one "correct, best" method left some actors fearful and defensive when asked to work in ways which were less familiar or comfortable. An actress in her forties said, "Flexibility is very important in the professional world."

Some actors brought up the issue of "good" sound vs. their natural sound, and the sensitive territory teachers enter into when dealing with this. They spoke of a need to feel connected to their emotional life and the challenges of incorporating changes in placement, articulation, or effort into the flow of acting "naturally." One young actor mentioned confusion on this issue, when a vocal coach would encourage an "ease" in his voice, but the director would then say that his stakes seemed too low. Actors suggested that the separation of skills classes from acting classes made this difficult. They either went with the new skill or reverted back to their old patterns in order to act freely. A few actors felt teachers should be aware of the possibility of putting their aesthetic view of voice onto their students, creating beautiful voices at the expense of self-expression.

An actress who has worked over twenty years in professional theatre said, "Teachers should be wary of expressing that their way is right, and the student's way is wrong. Encourage creative solutions to issues of clarity, projection, range and color; to expand from the essential "rightness" of how a student speaks right now. There is a place in the middle where a student's own wisdom and awareness can be awakened."

Many actors expressed a wish that their training had provided more integration between voice, movement, and acting. This extended to their work on productions--more communication between the director and coach, supporting the student in integrating movement, voice and speech skills into the act of acting. Other comments reflected a desire for a stronger connection between voice and speech skills and emotional life, and how voice and speech can be explored in character development. One actor specifically commented on his appreciation of a teacher who "took voice and speech skills to the level where acting, impulse, breath and emotion happen simultaneously."

IPA and speech training were described as extrememly useful by most of this group. Its value in their professional work ranges from dialects and classical texts to work in large spaces. Some actors mentioned that individual speech work, early in their training, helped them solve issues like a sibilant /s/. One actor said, "To be able to speak clearly with ease is a long-term benefit." Another, to students, "Don't worry if you feel like a 'speech machine'--it's okay, it will ease off over time."

In addition to IPA and speech work, the following are aspects of training that actors find most useful in their professional lives:

--a thorough vocal warm-up, tapes
--a large vocabulary of exercises
--repetition of exercises
--technical exercises
--a process of learning dialects
--how to release excessive tension
--breath support
--voice work based on organic connection with breath, center and energy
--learning to release voice with courage and inhibition

Areas of training that could have been explored more:

--identify and release tension throughout the body/voice
--how to express high emotion without tensing body/voice
--finding and maintaining center when the character may be off center
--vocal health
--verse: classical texts
--more private sessions earlier in training
--awareness of and work on vocal habits earlier in training
--more work in a variety of challenging acoustic spaces
--work on the transition from rehearsal to performance
Broadcasting Stress: A Chronic Problem
by Ann S. Utterback, Ph.D.

My path to becoming a Broadcast Voice Specialist began twenty-seven years ago as a university instructor and was based on Hilda Fisher’s classic text. I thought to improve voice, students had to learn every cartilage in the larynx and all the muscles involved in vocal production. This was helpful (and it certainly made composing multiple choice test questions easier!) but as I read Lessac and Linklater, I began to see there was more to improving voice than memorizing body parts.

When I left teaching after sixteen years to become a Broadcast Voice Specialist, I was amazed to learn that most broadcasters have almost no knowledge of vocal production. This first became apparent in 1988 when I was asked to give a lecture at the Radio-Television News Directors International Conference in Las Vegas. They assured me I would have a group of around thirty news directors in attendance. To my amazement, over three hundred people poured into my lecture. As I explained the basics of vocal production, many stood during the entire two-hours, and they all took copious notes.

This experience motivated me to write my first text for broadcasters, Broadcast Voice Handbook. In this book I limited my naming of body parts, but I held onto my traditional approach to voice. When I began working with broadcasters, I still had the misconception that voice work was mechanical. It was as if I could take someone’s larynx out like a carburetor in a car and fix it and then put it back into their body, and things would run smoothly. What I found repeatedly, however, was that I could teach clients everything I knew about voice and load them down with vocal exercises, but if stress was a factor, the problems they were experiencing would return.

And stress is a chronic problem with broadcasters. There is no profession more demanding than being on-air. Even a brain surgeon can take a break during surgery and actors can force an exit if they absolutely must. On live television, there’s no option to walk off the set or ask for a time out.

I began to see that fixing vocal problems alone was not the answer. The only way improvement lasted was when I also investigated stress and lifestyle issues that might be impeding vocal improvement. To continue the car analogy, stress is like dirty gasoline. If you put a clean carburetor in a car with dirty gasoline, it will malfunction again. All the benefits of your work will be lost, and you’ll have to continue to clean the carburetor over and over.

In my practice now, I’ve found that well over half of my clients do not suffer from what I used to consider vocal problems. They suffer from stress problems that sabotage their vocal production. This realization, supported by the work of other professionals like Patsy Rodenberg, prompted me to change the direction of my work. Stress reduction is now an integral part of my consultations, and my newest book, Broadcast’s Survival Guide: Staying Alive in the Business, focuses on these issues completely.

Since I have realized the magnitude of stress-related problems, I am observing them more often. I have many clients who suffer from panic attacks which I have found are the best kept secret in the news business.

One television anchor had worked with me for months because she wanted to improve her breathing. When she lost her breathing rhythm she told me she would get hot all over and feel like she was going to faint. I had instructed her in proper breathing techniques to use when reading from the TelePrompTer, but the problem persisted. This made no sense to me until she happened to mention that her problem began about the time she and her husband separated. She said because of the stress of work and the divorce she had barely been sleeping four hours a night. She was eating only a few rushed bites of food a day and using caffeine to keep herself going. The additional layer of stress of the divorce had been more than she could handle, and she had begun some stress-inducing practices that exacerbated her breathing problems and could have led to panic attacks. Had I known about the divorce, I would have suggested some lifestyle changes to help her take better care of herself during this stressful time like exercise, proper nutrition, and relaxation breaks.

We all know that a tense body will produce a tense voice. Stress problems and vocal problems are inseparable, and I have learned that any voice work with broadcasters should begin with a thorough evaluation of lifestyle and stress issues.

Broadcast Voice Handbook
Professional broadcasters aren't born with great voices. They work at it. This classic manual helps students and professionals find their best broadcast voices.

Broadcast's Survival Guide: Staying Alive in the Business
No profession is more stressful than broadcasting. Broadcast's Survival Guide describes survival techniques to help everyone in broadcasting recognize stresses and deal with them in healthy ways.

Two texts by broadcast voice specialist: Ann S. Utterback, Ph.D.
To order contact: Bonus Books, P.O. Box 11403, Dept. MB, Chicago, IL 60611 or call 800-225-3775 or 312-467-0424 or fax 312-467-9271.
Report on 1997 VASTA Conference
by Kate DeVore
VASTA Conference Planner, 1997 and 1998

The 1997 VASTA/ATME Conference was held at Loyola University in Chicago, August 2-5. We had a total of 74 participants, including the presenters, from across the United States, Wales, Canada, Egypt and South Africa. In general, the conference was a great success. Our first joint conference with ATME (Association of Theatre Movement Educators), the presentation topics all included elements of both voice and movement and presenters worked with us on the physical and vocal components of contemporary violence. Tom Casciero and Marth Munro focused their work on Laban/Bartenieff movement studies. Kate Burke and Colleen Kelly worked on the movement and textual components of both fight and dance in Shakespeare’s plays.

In addition to these magnificent workshops, we welcomed the return of “Things That Work,” elegantly chaired by Bonnie Raphael. Dr. Robert Bastian, Otolaryngologist at Loyola University, spoke to us about voice disorders and helped demystify laryngeal surgery. We were also treated to a workshop on improvisation by Tina Fey and a colleague from Second City.

The conference was clearly full of information, and was also filled with good will and warmth. The depth and breadth of our membership is truly beautiful to behold. Thank you to all who contributed to the success of this year’s conference, presenters and participants alike. Next year’s conference will be Saturday, August 8 through Tuesday, August 11 in San Antonio, directly preceding the ATHE Conference. It will be organized by myself, Sandy Shotwell, and Kate Ufema. The topic: Voice and Healing.

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VASTA Sessions at ATHE
by Carolyn Blackinton

The theme of this year’s ATHE conference was "Dramatic Interactions" and VASTA had an array of fine presenters who shared their expertise with conference attendees. Many of the sessions were a collaboration of voice and movement teachers applying their craft to the actor’s voice. VASTA sponsored 10 sessions, an evening Hospitality in the President’s Suite and a morning business meeting.

Wednesday morning the ever energized Arthur Lessac headed up a fine assembly of voice trainers to demonstrate an American approach to exploring Shakespearean text. Presenters included: Chair, Dorothy Runk Mennen, Kathleen Dunn-Mancuso, Nancy Krebs, Fred Nelson, Sue Anne Park, Diane Gaary, Yanci Yukovec and Erica Tobolski. Wednesday afternoon Jeanine and Philip Thompson led a lecture/demonstration session integrating Laban, Fitzmaurice and Linklater techniques in the exploration of breath, support and freedom in the context of physical and vocal performance.

Thursday morning, Michael Kachingwe, Erica Tobolski and Richard Sullivan-Lee discussed and demonstrated ways of connecting body energies with vocal energies into text as introduced by the Lessac System. Also on Thursday morning, Jennifer Martin and Louis Colaianni conducted a session dealing with an alternative approach to pre-packaged stage dialect material. Thursday afternoon, Mark Alan Heckler and Kathryn Maes discussed their work with Jana Darwin Sullivan in the Empowerment Workshop, which presented non-invasive ways to allow artist/teacher to explore creative blocks in order to enhance the human voice.

Friday morning, Richard Sullivan-Lee and Richard Stockton Rand worked in collaboration to develop a safe approach in exploring the physical and vocal demands of extreme and non-naturalistic characters. Also Friday morning, Nancy Houfek chaired the Destructuring/Restructuring session with presenters Catherine Fitzmaurice and Dudley Knight.

Saturday morning began with Christine SevecJohnson’s and Brian Johnson’s multi-media approach to teaching phonetics with their computer program, Phonetics Tutor. On Saturday afternoon, Kathy Devecka and Elizabeth Carlin presented effective ways to work with actors who have little or no dialect training and actors who appear to be dialect challenged. The last VASTA session was conducted by Diane Winslow and Carolyn Blackinton who dealt with the training of the dyslexic actor including their abilities and needs, behavioral patterns and symptoms, and alternative teaching and rehearsal techniques.
VASTA Presents
Clyde Vinson Scholarship Award
by Barbara Adrian

It was with great pleasure that the Clyde Vinson Scholarship Award Committee awarded Clare Hane $500.00 and a year's membership to VASTA. Nominated by Linda Gates, she writes, "Clare is currently a Master of Arts candidate in the joint Theatre Voice program shared between Northwestern University and The Central School of Speech and Drama in London." Clare's strong linguistic background includes a BA in Japanese Studies from Earlham College. Clare's goal is to be a theatre voice teacher and a director. In the meantime, Clare takes her responsibilities as one of the premier candidates for this degree very seriously stating that "part of my work as a student at Northwestern . . . is to raise voice's profile through the work I do with the directors and actors here. My hope is that the work I can do will help publicize Northwestern's program in Theatre Voice and establish a good reputation for our work in this program's first few years."

After serving as the head of this scholarship committee since its inception in 1993, Dennis Carlo Patella is stepping down and the new chair is Mary Irwin, North Carolina School of the Arts. Dennis Carlo and Barbara Adrian will remain on the committee. We are looking for additional committee members and would welcome volunteers bringing new input and ideas for fundraising that will ensure the survival of this scholarship into the 21st century.

The work we do and the scholarship we bestow is in honor of Clyde Vinson, a voice and speech teacher and trainer whose work spanned a wide range of interests that mixed rigorous scholarship with Buddhism, contemporary actor training, and transpersonal psychology. His gentle, personal work gave him a strong following of students who were with him until his death from AIDS in 1989.

We need your nomination for future recipients! The criteria for nomination is an individual who is presently in either early or pre-career training and shows outstanding potential in our field. Please forward indications of your interest in serving on this committee and your nominations to: Mary Irwin, North Carolina School of the Arts, 200 Waughtown St., P.O. Box 12189, Winston-Salem, North Carolina, 27117. H: 910-765-6460 O: 910-770-3234.

Nominations Sought for Clyde Vinson Scholarship Award

Next summer at the VASTA conference in San Antonio the Clyde Vinson Scholarship will be presented to an outstanding young professional (five years experience or less) or pre-professional in the field. Next year's award will be a $500.00 check to be used to further an individual's training. The honor includes a one year's membership to VASTA, and the registration fee for this year's conference. The winner is expected to attend the San Antonio conference.

Nominations for this award must be made in writing by a VASTA member and upon receipt of this letter an application form will be sent to the applicant. A submission of some creative work and/or evidence of scholarship will be part of the application. Minorities are encouraged to apply. Correspondence should be addressed to:

Mary Irwin
School of Drama
North Carolina School of the Arts
200 Waughtown St.
P.O. Box 12189
Winston-Salem, NC 27117


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.

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Change of Address

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

VASTA now has a website! Check the president's letter on page two for the address and more information!
Presenting at PEVOC II: An International Voice Conference
by Linda Gates

My interest in attending PEVOC II this summer in Regensburg, Germany was due to its focus on the theme of “The Singer/Actor’s Voice”. Since this is an area that isn’t addressed much at conferences and one that I feel needs to be, I was very interested in attending and presenting a paper. After some initial confusion, not so much due to language, as terminology (what is a Congress presentation? or a Poster Programme?), my paper on developing pedagogy for teaching terminology and writing a paper on sharing this teaching was accepted for presentation.

PEVOC II stands for the Pan European Voice Conference and its Europe’s answer to the “Symposium on the Care of the Professional Voice” sponsored by the Voice Foundation of America. The Symposium, which was once held every summer at the Julliard School in New York and now takes place in Philadelphia, was multi-disciplinary and known for bringing together voice scientists, voice doctors, singing teachers, theatre voice teachers, singers, and professional voice people in many areas to explore the care and training of the professional voice. While many Europeans had attended the Symposium in America, the expense and logistics of travel increased the need for them to establish a conference of their own. PEVOC II was the second international voice conference. The first, PEVOC I, was held in London two years ago and the next one, PEVOC III, will take place in the summer of 1999 at The Hague, The Netherlands.

Having attended several voice Symposiums at the Julliard School in the 1980’s, I was familiar with the format. Papers and demonstrations take place from about 9:00 a.m. to 6:00 p.m., with breaks for lunch and coffee. A wide variety of presenters, ranging from voice scientists, otolaryngologists, opera teachers, speech therapists, specialists on “belting” and a wide spectrum of other professionals concerned with the voice, present their papers accompanied by slides, projections, films, recordings and sometimes live demonstrations. The presentations can be very lively, provoking heated discussions, while some presenters, especially the scientists, can get so caught up in thicket of figures or intricate charts and graphs, that one is led to the conclusion that the quality of the boredom is also part of the experience. There is something for everyone concerned with the voice and attendance at the the Symposium of the Care of the Professional Voice was an experience that I always found extremely worthwhile despite some tedious moments. PEVOC II was no exception.

One of the differences was the change in venue. PEVOC II was held at the Klinikum, a hospital situated high on a hill overlooking the old city of Regensburg. It was my first experience of a conference held in a hospital with patients dressed in hospital clothes mingling with those attending the conference. No one, including the patients, doctors and nurses, seemed upset with the presence of so many voice professionals and the atmosphere was relaxed and friendly. There was an excellent and sympathetic support staff to help the conference goers and the auditorium was quite spacious and had a full range of audio visual support systems.

While the presenters at the conference came from all over Europe as well as Australia, Malta and Israel, the presentations were all in English. The variety of accents was a field day for dialect coaches like me.

Some of the highlights of the program were by fellow VASTA members. Catherine Fitzmaurice delivered an excellent presentation, The Acting Voice as a Therapeutic Tool, and Katherine Verdolini’s paper, Skill Acquisition Principles Applied to Singing Education and Voice Therapy was very well received. Other memorable presentations were Mary Hammond’s, from the Royal Academy of Music in London, A Holistic Approach to Integrating Singing into the Acting Voice, and a workshop by J. Lieberman, an Osteopath from England on his specialty Laryngeal Manipulation.

In addition to the intense work at the conference, there was a lively and interesting social program. In the evening of the first day of PEVOC II, there was a welcome reception by the Burgermeister of Regensburg for all the participants at the conference in the Old Town Hall, The Reichssaal. After speeches in German, there was entertainment, the highlight of which was a concert of whistling by Professor Tamás Hacki, the organizer of PEVOC II. Professor Hacki was accompanied by a small band of professional musicians and his delightful and very professional performance brought the house down. There was a moonlight dinner cruise down the Danube the next evening, with vast amounts of good German food and beer.

Changing of the International Liaison Chairs
by Carol Pendergrast

Though we haven't yet devised an appropriate ceremony for the "Changing of the Chairs," I am in the process of vacating my International Liaison Chair and turning it over to Naomi Frenkel and Marlene Johnson, who will be sharing it and expanding VASTA's International Liaison work. I will still be glad to provide them and other members with information and ideas when asked, but am now so busy with my own "international liaisons" (see Regional News, Southeast, for my details) that I thought it best to pass this work on to other volunteers who will be able to keep you informed more regularly of international events in which you may wish to participate. In fact, as you read this, Naomi will be in Europe making some contacts and getting more news for all of us. She and Marlene will also be glad to receive any news and ideas you may have about international festivals, workshops, courses, etc.

As I conclude my International Liaison Chairpersonship, I want to inform you of a great way of furthering your own international contacts: that is by attending the 11th International Session of ISTA (International School for Theatre Anthropology), which will be held in Portugal from Sept. 14-20, 1998 (announced early enough to allow time to apply for grants!). Before giving you further details on this, I want to let you know that I've attended two of the ISTA sessions, one in Umea, Sweden, and one in Copenhagen (which was also attended by VASTA members Katherine Fitzmaurice, Joan Melton, and Lynn Kremer). In addition to always having fascinating subject matter and outstanding speakers and performers from many parts of the world, these conferences offer great networking possibilities! It is thanks to contacts made through ISTA that I went to Brazil in September and am lecturing in Paris in December.

Here are more details on the 1998 ISTA: the cost will be only $350 for the week (Sept. 14-20), which includes registration, board and lodging for the week, as well as attendance at the performances and lectures that will be presented at the Lisbon Symposium from Sept. 23-25. The deadline for application is May 15, 1998. Official languages will be English, Portuguese and Spanish. For further information and the attractive ISTA brochure, contact Gruppo Teatrale Immagini, Festival Sete Sois Sete Luas, Largo General Humberto-Delgado 7, 7050 Montemor-o-Novo, Portugal; Phone and Fax: 011-351-66-891392; e-mail: immagini@pontedera.pisoft.it; internet: http://www.pisoft.it/7sois7luas

Adieu for now — must hurry and get my bags packed for the Brazil trip tomorrow!

A Report on the London Voice Intensive
by Rena Cook

I traveled to London this summer to participate in a course entitled, "International Voice Intensive" with Patsy Rodenburg. I had experienced Patsy's work at the VASTA Conference in San Francisco and thought I knew what to expect. But, my expectations were far exceeded.

The focus was, of course, the voice work under the tutelage of master teacher Patsy Rodenburg, head of the voice departments at the Royal National Theatre and Guildhall School of Music and Drama. In addition, the course participants were exposed to and interacted with some of the finest artists working in Western theatre today: Judi Dench, actress; Richard Eyre, Artistic Director of the Royal National Theatre, and director of three of the shows currently in Rep at the National; Trevor Nunn, former Artistic Director of the Royal Shakespeare Company and Artistic Director Designate for the National; Joan Washington, British Dialect; Jeanette Nelson, singing and RP dialect; Toby Jones, director and actor; Celina Cadel, actress and teacher; Dr. Garfield Davies, Otolaryngologist; Nicholas Wreight, playwright; David Carey, Coordinator at the Central School of Speech and Drama. We also had singing coaching with Jeanette Nelson and daily Alexander work with Kelly McEvenue (both of who assisted Patsy at the VASTA conference in San Francisco).

Our small group of 11 consisted of eight American voice coaches and professors, an actress from South America, a voice teacher from Ireland, and an actress/singer living in New York. This number was perfect to afford each of us plenty of individual work including private tutorials with Patsy, Jeanette, and Kelly. Patsy had also arranged a rare opportunity for us to try our hand, or rather our voices, at projecting on all three of the National stages: the Olivier, the Lyttelton and the Cottesloe.

Patsy's work provided the foundation. She is distinguished by her gentle nature and by the passion with which she conveys her views about voice, actor training, and her love of Shakespeare. She is an advocate of intense and specific technical training for actors. Her method is simple and straightforward, divided into seven parts: body, breath, support, placement, resonance and range of the voice, speech and text. The various exercises she took us through each day are accessible and yield results for both the novice and the seasoned professional. Her work is clearly laid out in her new book The Actor Speaks, which will be available in the U.S. in January.

We attended four shows in the National's current repertoire: Amy's View by David Hare; King Lear; Lady in the Dark; The Cripple of Inishmaan, a new play by Martin McDonagh. I was also fortunate enough to get a much sought-after ticket for the National's production of Guys and Dolls. It was apparent that all these shows possessed commonalities: a standard of clear, articulate, confident delivery of dialogue and accurate, non-self-conscious use of dialects. The importance placed on voice, text, and language feed into a London theatre aesthetic marked by clarity, vitality, and a richness of storytelling that underlies all work.
The Roy Hart International Voice Center and The Giving Voice Festival:
Opportunities for Study
by Marya Lowry

In the summer of 1990, I traveled to Mars Hill, North Carolina as an initiate into the Alfred Wolfson/Roy Hart approach to voice training. Unbeknownst to me at the time, it was the beginning of an odyssey that would change the direction of my teaching and my life in the professional theatre, re-arrange my professional priorities, stir up my personal life and light a fire in my soul. During the past seven years I have followed my heart - and my voice - continuing to study with a wide variety of Roy Hart teachers, from Maine to North Carolina, Boston to New York City and, of course, the Roy Hart International Arts Centre in Malerargues, France.

This past summer I returned for the third time to Malerargues, this time to serve as a voice/text coach for an international company of actors gathered together to begin the training that will lead to a production of Euripides' The Bacchae in the summer of 1998.

The company to date includes: the artistic director of the Desdemona Theatre in Denmark and six Danish actors, seven Swedish actors and a choreographer, three French actors, a French percussionist and composer, one American actor, three actors from the Roy Hart Centre, and myself, as voice/text coach. What we have in common is a familiarity with the Roy Hart voice work, a strong background in physical theatre, a love for Greek theatre and a hunger to combine these elements to tell a powerful theatrical story. The actors range in ages from 23 to 73 and speak a wide variety of languages. Although the play will be performed primarily in English, we will include numerous other languages and alter those choices dependent upon the native language of the country in which it is being performed.

We gathered together in July for two weeks of intensive workshops to enter into each others’ training methods, begin the process of developing an ensemble, and start the work of shedding new light on a 2000 year old play. We took group singing lessons with Roy Hart teachers: Carol Mendelsohn, Saule Ryan and Rossignol, physical training with Ann-Sofie Noryd of Sweden, acting/ensemble work with Barbara Simonsen, our director, while I provided daily classes in body/voice/text work. English is a second language for all except five of us. Hour after sweaty hour, we laid the foundations of a physical/vocal training which would provide the way for us to communicate body to body, body to voice, impulse to text, searching out the journey from a primitive impulse to a coherent theatrical moment expressed through the body and voice of the actor.

In addition to our work, we took full advantage of our glorious setting in the Cevennes Mountains in southern France - eating and drinking together (it was France, after all), shopping in the local market, hiking in the mountains, swimming in the river, and after long days of work and leisurely dinners, we would share our national folk songs - in the original language, of course.

Next summer the company will meet again in Malerargues for two months of training, rehearsals and performances. Following the opening at the Roy Hart Centre, The Bacchae will travel to Denmark, Sweden and other European countries.

In addition to work on The Bacchae, I taught voice/text classes to students at the centre, studied privately with a few of the teachers in residence, performed some of my original theatre pieces, attended performances, and enjoyed the company of many of the fascinating people who come to the centre for the summer fiesta of study opportunities. July and August are the busiest months at the Centre with Roy Hart teachers arriving to offer a wide range of classes and workshops to an exciting array of international students. Workshops are also offered in the fall and spring, and if you find yourself in France, there are many teachers in residence all year who are available for private work.

For information contact: Roy Hart International Voice Centre, Chateau De Malerargues, 30140 Thoiras, France. Tel: 33 4 66 85 45 98 Fax: 33 4 66 85 25 57

(Giving Voice Festival continued on page 16)
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 or speech teacher, body alignment expert, etc.) whenever the need arises.

7. 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.

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.

Do you need a complete and up-to-date source for information on voice, speech and related fields?

Of course you do!

So order your very own copy of the VASTA Bibliography today. Ordering information is on the back page of this newsletter.

Thanks Regional Editors!

On behalf of the VASTA membership, Thank You to Erica Tobolski, Nancy Houfek, Lynn Metrik and Eric Armstrong for serving as regional editors for the VASTA Newsletter. You know that because of your work, members get their news in print! Welcome to our new regional editors Tyne Turner—East Central; Paul Meier—West Central, and Anne Scrimger—Canada.

*The Southern region (MS, LA, MO, AR, OK, TX) is in need of a new regional editor. If interested please contact Sandra Shotwell or Craig Ferre.

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New England

**Eric Armstrong**, Artist-in-Residence, Brandeis U.; after leaving the U. of Windsor, School of Dramatic Arts, married Amy Bateman and set off to Britain for their honeymoon. He spent the summer in Toronto, Ontario and played Theseus in *Two Noble Kinsmen* for Shakespeare in the Rough. In August, he moved to Boston and joined the Brandeis Theatre Arts faculty.

**Gary Genard**, Tufts U., was dialect coach for *Jack the Ripper* at Bridgewater State College, Oct.-Nov. 1997.

*Nancy Houfek* has joined the American Repertory Theatre and Institute for Advanced Theatre Training at Harvard U. as the new voice and speech specialist. She leaves the U. of Minnesota where she was Head of Actor Training. Prior to her departure from Minneapolis, Nancy co-directed *Winter's Tale* with Kari Margolis. She also joined Shapiro & Smith Dance for the New York, Minneapolis, and Florida legs of their 1997 national tour. She is currently accepting applications for Voice/Speech Interns at A.R.T., to assist with both the professional coaching and student teaching. For an application contact her at 617-496-2000 x8875.

**Marya Lowry**, Artist-in-Residence, Brandeis U., played Medea in Heiner Muller's *Medeamaterial* for the fall Brandeis Festival of Arts.

**Patricia Riggins** will be the Artist-in-Residence at Emerson College for 1997-98. This past spring she directed *The Baltimore Waltz* at the U. of Maine.

**Peter Jack Tkatch**, Assistant Professor, U. of Vermont, appeared this summer as Leonato in *Much Ado About Nothing* with the Vermont Stage Company in Burlington, VT. Dialect coached *Crimes of the Heart* and directed *Angels in America, Part 1*, at the U. of Vermont Royall Tyler Theatre.

Southeast

**Kate Burke**, U. of Virginia, "shad-owed" Andrew Wade at the RSC, attending RSC tech rehearsals and performances and participating in workshops given by Wade in Stratford-upon-Avon, Glasgow, Bombay, and Sweden. She submitted a report on voice training in India to the British Council and has an essay in the recently published *Vocal Vision*. In August, she presented at the VASTA/ATME joint conference in Chicago. At UVA, she coached *Hay Fever* and also organized a week-long residency with Cherry Morris, member of the RSC acting company.

**Naomi Freinkel**, The Working Voice, Annandale, VA, had a wonderful time in Maui, Hawaii where she did voice training for the National Order of Women Legislators. She is looking forward to a busy fall schedule of working with private clients, teaching classes for the Public Health Service Agency and expanding her marketing efforts to Capitol Hill. She is excited at the prospect of seeking out and informing the VASTA membership about workshops, conferences and classes as she and Marlene Johnson begin to assume the duties of International Liaisons.

**Barney Hammond**, North Carolina School of the Arts, has just completed his fifth season as voice and dialect coach for the Stratford Festival and has now coached fifty-five productions there. He is beginning his 10th year as coordinator of the voice program in the School of Drama at NCSA and teaching courses in Practical Voice, Language and Communications, as well as work with Shakespeare text and verse-speaking. In addition, he will conduct a Shakespeare scene project, a sonnet workshop, and coach major productions. As always he treasures the profound influence and inspiration that Patsy Rodenberg and Cicely Berry continue to have on his work.

**Mary Irwin**, North Carolina School of the Arts, has just completed his 9th year as coordinator of the voice program in the School of Drama at NCSA and teaching courses in Practical Voice, Language and Communications, as well as work with Shakespeare text and verse-speaking. In addition, he will conduct a Shakespeare scene project, a sonnet workshop, and coach major productions. As always he treasures the profound influence and inspiration that Patsy Rodenberg and Cicely Berry continue to have on his work.

**Charlie Leader**, new VASTA member, completed his Ph.D. in Theatre at Florida State U. last spring. In addition to attending his first VASTA conference this summer, he danced the role of one of Cinderella's step-sisters in the ballet of the same name. Currently a Visiting Assistant Professor at FSU, he is teaching courses in Dialects and Diction. He is also directing Alan Bennett's *Talking Heads* for the Tallahassee Little Theatre. The nine-part radio drama "Opening Night" in which Charlie played a major role and helped produce at FSU will air on NPR beginning next January.

**Christine Anne Morris**, Duke U., is coaching *Twelfth Night* and also directing Sharon Pollock's *Blood Relations* this fall at Duke. She is working with choreographer Robin Harris-Taylor at NC State U., coach-
ing an original dance theatre work (with text) inspired by James Agee's *Let Us Now Praise Famous Men*. Chris is delighted that her teacher and mentor, Bonnie Raphael has recently moved to NC (see below!).

**Ellen O'Brien** recently coached productions of *The Tempest* for both Charlotte Repertory Theatre and The People’s Light and Theatre Company. Last spring, she taught Voice for the Actor at UC-Santa Cruz and then remained in California through July as Dramaturg for Shakespeare Santa Cruz, where she had the pleasure of working alongside Ursula Meyer, the company voice coach. While in California, she also served as Dialect Coach for *The Mystery of Irma Vep*, co-produced productions of *Richard III* and *As You Like It* for the NC Shakespeare Festival, and she is currently teaching dialect to the cast of *The Devil’s Gateway*, which she will direct this winter. She is honored to be a member of the Clyde Vinson Memorial Scholarship Committee.

*Carol Pendergrast*, East Carolina U., Greenville, N.C., served as coordinator/moderator for the panel entitled "Ethnoscenology: Diversity and Transculturalization," at the Third International Conference of Ethnoscenology, held in Salvador-Bahia, Brazil, September 24-28. Also, she shared her experiences of a long-term associate with El Teatro Campesino in a presentation entitled "Turning Necessities into Artistic Choices: Transculturalization in the Work of El Teatro Campesino." En route to the 4th International Festival of Women’s Voices in Liege, Belgium (Dec. 26-Jan. 6), Carol will deliver two lectures at the U. of Paris 8, one of which will include a report on the research she is doing with Swedish neuroscientist, Bjorn Merker, with assistance from Johan Sundberg, on "Single Voice Polyphony." While in Paris, Carol will be doing further study on this topic with Tran Quang Hai at the Musee de l’Homme. This use of the voice is also known as "overtone singing," "bi-tonal chanting," and "throat singing," but is officially known by the Mongolian term of "hoomii." Carol would greatly appreciate any further information that any of the VASTA Newsletter readers may have encountered on this subject. She is still searching for an article that Lucille Rubin said was in the New York Times Magazine section (and which does not show up on their Internet index) approximately two years ago, in which some practitioners reported vocal damage from this style of vocal usage. So far, Carol's research has turned up comments from both practitioners and teachers that indicate that this exotic vocal technique can be done in either a harmful or a non-harmful way -- as is the case with more "normal" vocal practices.

**Bonnie Raphael** has been made to feel very welcome by North Carolina VASTA members Celia Hooper, Chris Morris, Jeff Storer, and Carol Pendergrast. As a brand-new Professor -- with tenure! -- teaching in the Professional Actor Training Program and coaching for the Equity company on campus, Playmakers Repertory, life is good at present. She can be reached at Department of Dramatic Art, 105 Graham Memorial, CB # 3230, University of North Carolina, Chapel Hill, North Carolina 27599. Phone: 919-962-2495, E-mail: raphael@email.unc.edu

**Janet Rodgers**, Virginia Commonwealth U., traveled in August to Europe where she taught Vocal Production in Caux, Switzerland, and then performed in a production of Lee Blessing’s *Two Rooms* at the Edinburgh Fringe Festival in Scotland. Currently she is back at VCU (where she is an Associate Professor of Theatre), coaching productions of *The Three Musketeers*, directed by David Leong and Maury Erickson, and *Angels in America*, directed by Kenneth Campbell.

**Elizabeth Wiley** has moved from being the voice person at the U. of Mississippi to heading the acting program at The College of William & Mary in Williamsburg, VA, starting Fall of 1997. Her new e-mail is eawile@facstaff.wm.edu.

**Southern**

**Louis Colaianni**, U. of Missouri-Kansas, Missouri Repertory Theatre, was invited by The Center for Performance Research in Aberystwyth, Wales, to give a series of workshops and deliver a paper at the Giving Voice Conference "An Archaeology of the Voice" in April 1997 and co-presented a paper at ATHE in Chicago with Professor Jennifer Martin. He served as voice coach for the Missouri Repertory Theatre production of *Oedipus the King*, directed by George Keathley, was dialect consultant for Ohio U. Department of Theater production of *Cloud Nine*, gave a workshop for voice teachers at the Piano Factory in Boston, MA, and was a guest teacher at the U. of Pittsburgh, Department of Theater. He has written two books for Drama Publishers, New York: *Shakespeare’s Names: A New Pronouncing Dictionary* and, with co-author Claudia Anderson, California Institute of the Arts, *Bringing Speech to Life*, a companion workbook for *The Joy of Phonetics and Accents*.

**Lynn Metrik**, Tarrant County Junior College, was the on-air spokesperson/host for the live broadcast of J.C. Penny's 90th Anniversary Celebration, appeared as a principal player in industrials for Westcott Communications' "Safety Watch" and "Banker's Training" and for Clorox: Maxforce. She performed with partner Lisa Levine as the singing due, "Lisa and Lynn" at Congregation Rodeph Sholom, Waco, TX, Bet Haverim, Davis, CA, Congregation Rodef Shalom, San Rafael, CA, and at C.A.J.E. 22 at Stanford University. She served as a voice/dialect coach for the Naked Mirror Company’s production of *Dracula*.

**West Central**

**Mira Kehoe**, Vocal Coach, the Guthrie Theatre, recently worked on the Disney Film, *The Parent Trap*, coaching Maggie Thomas in a British accent. She is the dialogue coach.
for the J. Todd Anderson/Ethan Cohen film, The Naked Man, currently in production. With her husband, Tom Kehoe, she released two recordings last May, Facing East and A Christmas Carol, with new recorded narration by Sir John Gielgud. For information concerning The Guthrie Theatre Dialect Tape Library exchange program, call 612-347-1193 or FAX 612-347-1188.

*Paul Meier, U. of Kansas, published Kenneth Branagh: With Utter Clarity: An Interview in the Summer 1995 edition of TDR, and contributed King of Infinite Space, an article on Tony Richardson's Hamlet, to a new book on the late British director. Paul conducted two workshops on the art of the voice-over at Wheeler Audio in Kansas City. Among several productions he has dialect coached recently have been Crimes of the Heart, Our Town, and Suburbia. He took up a Big XII Faculty Exchange Fellowship in October, spending two weeks observing fellow VASTA member Shirley Carr Mason's work at the U. of Nebraska at Lincoln. He is interested in hearing from other VASTA members about their work with Shakespeare's prosody. Please note that Paul is the new West Central VASTA newsletter editor.

Mid-Atlantic

Mary Baird was in the Northshore Music Theatre production of Romeo and Juliet in which she played Nurse. She just returned from the Dorset Theatre Festivals' production of Black Coffee in which she played Ms. Armory. She is teaching at Trinity College in Hartford, CT through December and is continuing work on Anfisa in a production of Three Sisters which originated at Columbia U. and was performed in December.

Michael J. Barnes just coached dialects for The Pearl Theatre Company in NYC. He worked as voice and dialect coach on Rep Stage Company's production of Travels with my Aunt and provided Villanova Theatre with dialects for Angels in America, Part I and II. He also dialect coached Temple Theatres' productions of Fashion: The Musical and Noises Off. In June he worked with Catherine Fitzmaurice and her associates in their workshop at Temple teaching her Destructuring/Restructuring method of voice training.

Susan Blumert presented her workshop "Say Wot?" - Accents and Dialects for the Stage." She did these workshops for the Union County Teen Arts Festival and Morris County Teen Arts Festival in New Jersey. She sends greetings to all of her PGUS colleagues!

Linda M. Carroll is hopeful that her Ph.D. from Columbia in biobehavioral sciences will be defended within the next ten months. Her private practice in Voice Therapy and Singing/Acting Voice is thriving, as well as academic posts at The Actors Studio School of Dramatic Arts, Columbia U. and Pace U. At the Actors Studio they're excited to be graduating their first students in the three-year M.F.A. program. Out of 240 graduate students, 70 will graduate this May. Linda has a new address and telephone: 424 West 49th Street, Suite 1, NY., NY 10019 (212-459-3929).

Janet Feindel, Voice/Speech Faculty at Carnegie Mellon U.'s School of Drama, is Vocal/Text Coach for Romeo and Juliet at the Canadian Stage Company (fourth season). She assisted Richard Armstrong as assistant director in Extended Sound for the Integration Program at the Banff Centre for the Arts. She was invited by Dr. Robert Sataloff to lead a workshop for her fifth year at the intensive for Spin-a-Story in Buffalo, N.Y.

Catherine Fitzmaurice presented her work at ATHE, the Voice Foundation, the Pan European Voice Conference in Germany, and also, with Donna Snow, to Jerzy Grotowski in Italy. Her article "Breathing is Meaning" in The VocalVision (ed. Marian Hampton, Applause Books, 1997) gives an outline of that work. She and her associates will offer a five-week certification intensive in New York City in June 1998. Catherine was the University of California-Irvine's Chancellor's Distinguished Lecturer in Drama, working with students for a week and presenting a public lecture: "The Sound of Performance." She was an evaluator for the Michigan Council for Arts and Cultural Affairs. She coached O'Neill's More Stately Mansions for the New York Theatre Workshop.

Sharon Freed gave birth to a baby boy last May. (Congratulations!) In addition to her new responsibilities which she is enjoying enormously, Sharon continues to teach voice for actors at the American Institute for Voice and Ear Research with Dr. Sataloff. Also, her new address and phone number: 1220 McDvitt Dr., Blue Bell, PA 19422. (610) 279-6178

Leigh Smiley Grace taught voice this summer at the Walnut Street Theatre, the Berkshire Theater Festival and The Institute for Arts in Education, as well as vocal coaching Midsummer Night's Dream for the Open Eye Theatre in New York. This fall she is teaching at the University of the Arts as well as vocal coaching Macbeth for the Philadelphia Shakespeare Company and Midsummer Night's Dream at Eastern College. In January '98 she will return to Shakespeare & Company in Lenox, MA. to teach the month-long intensive. In March '98 there will be a weekend intensive of Shakespeare & Company in Philadelphia.

Marlene Johnson directed Uncommon Women in April for Lafayette College where she also dialect coached productions of Arcadia and My Fair Lady. She dialect coached Great Expectations for PA Stage and Dancing at Lughnasa for Worcester Foothills. In the spring she acted in Anne Frank and Me and The Magic Mrs. Piggle Wiggle. This fall she will direct Our Town and A Midsummer Night's Dream for PA Youth Theatre. In the last year Marlene has continued working with Master Teachers Judith Koltau and Patsy Rodenburg, and she was happy to teach this spring at the Canadian National Voice Intensive in Vancouver.

Nancy Krebs served as the Dialect/Vocal Coach for the Studio Theatre's
Back in Anger. Celebrating the 40th anniversary of the play. Washington D.C. production of Look Back in Anger. The company was celebrating the 40th anniversary of the play. She also served as Vocal Coach for the Baltimore School for the Arts production of Carl Gozzi’s The King Stag. She participated in the Arthur Lessac workshop: "Pre-rehearsal Text Exploration" at the ATHE convention this last summer. She was the Dialect/Vocal Coach for the November production of Brigadoon at the St. Paul School in Baltimore.

Barry Kur was the 1997 recipient of the George W. Atherton Award of Excellence in Teaching, awarded to four faculty of the entire Pennsylvania State University system. Also, he was the first recipient of the Faculty Associate Award presented by Penn State’s Office of Student Affairs, recognizing student-oriented practices outside, as well as inside the classroom. Both awards are for work in Voice/Speech and for the creation and success of a social/health issues theatre company, The University Park Ensemble. He was Dialect-Voice/Speech Coach for Penn State’s University Resident Theatre Company productions of A Cry of Players, Christmas Carol (also in the cast), Lion in Winter, Raisin in the Sun, and Daisy Pulls it Off. He was Guest Artist - Text/Voice Speech Coach for Love For Love at Bucknell University. He returned to the South Carolina Governor’s School for the Arts Summer ‘97, as well as seeing his first-born off to college. At Penn State he is coaching Picasso at the Lapin Agile, Macbeth, and Servant of Two Masters. Also, he is directing new works on the "chilly climate" for women students in the fields of science and engineering and another with the University Park Ensemble on student alcohol abuse.

Brennan Murphy returned from London having just completed the Post Graduate Diploma in Voice Studies at the Central School of Speech and Drama. Brennan has a new position as Assistant professor at Illinois State University teaching Basic Acting, Improvisation, and Acting Styles. "Although I'm not teaching voice...there is lots of voice work in my acting classes...I've never believed they should be separated."

Lucille Schutmaat Rubin presented a workshop, "Feeling Vibes & Exploring Sensations: Nasals & Mask Resonance", at The Care of the Professional Voice Symposium in Philadelphia on June 6. On June 19, she spoke at the "Celebration of the Life of Marie Torre", famed broadcast journalist who died earlier this year. Having team coached with Marie, Lucille honored Marie's intense research, passion for the truth, and ability to personally connect with her copy. Lucille, who coaches many broadcast journalists in her NYC studio, notes that unlike Maria's reporting, the emphasis in broadcast journalism today tends to be on the appearance of the reporter, tragic news with graphic video clips, and depersonalization of copy. Dr. Rubin also coached cast members in the New York productions of Grace and Glorie, Bunny Bunny and Victor, Victoria.

Jerrold Scott just concluded a six-month stint as a guest lecturer at Ohio State University where he worked with VASTA member Phil Thompson. He taught acting Shakespeare, voice and speech in the MFA and undergraduate programs. He also vocal coached two shows on campus - Ah, Wilderness and The Wedding Band - and dialect coached three shows at the Contemporary American Theatre Company - Scotland Roach, Table Manners, and Taking Sides. Jerrold played the role of Tom in Table Manners. He's back in Washington D.C., where he'll be teaching at The Catholic University of America and serving as voice instructor in the conservatory of Joy Zinoman’s The Studio Theatre.

Donna Snow taught a class in text analysis at the Summer Lab of the New York Shakespeare Festival in Joe Papp's Public Theatre. In June she hosted Catherine Fitzmaurice and her associates for a workshop for The Voice Foundation's 26th Annual Symposium: Care of the Professional Voice in Philadelphia. This year Donna is serving as Acting Chair for Temple's Theate Department.

Kate Wilson of Stella Adler Conservatory of Acting coached Misalliance at the Roundabout Theatre, with director David Warren, and The Game of Love and Chance at the McCarter Theatre and the Huntington Theatre, with director and translator Stephen Wadsworth.

Western

Claudia Anderson recently completed coaching dialects for the Mark Taper Forum's production of Mules, which was directed by Lisa Peterson. She also served as dialect consultant for Brenda Fricker in the film Masterminds. Claudia taught voice classes for the American Conservatory Theatre's Summer Training Congress and has co-authored with Louis Coliaianni Bringing Speech to Life. The book is due for publication by Drama Publishers.

Deena Burke will be directing a production of Working at Cornish and teaching 25 classroom hours! Over the summer she coached Turn of the Screw at the Intermain Theatre and went to Argentina to study and dance the Argentine Tango, which continues to obsess her (she dances and teaches dance in the Seattle area.) Over the holidays, she will be performing in Voices of Christmas at the Group Theatre.

Mary Corrigan once again returned to teach voice in the BADA program at Oxford in July and August 1997. She also continues in her part-time faculty appointment at UC-San Diego for the Education Abroad Program, as well as being the Faculty Representative for UC Systemwide. Mary continues as a volunteer reader for KPBS Radio Reading Service for the Visually Impaired.

Linda DeVries recently coached Hating to See the Sun Rise, Lysistrata, and Angels in America at CSA, Northridge. She coached productions of The Roaring Girl and An American Romance at the Road Theatre, and My Life and My Children, My Africa at the Synthesis Theatre. Linda also taught a voice workshop at Theatricon Botanicum.
Kathleen Dunn-Mancuso, Arthur Lessac, Sue Ann Park, and several colleagues completed a voice workshop at the ATHE Conference in Chicago this summer. She is a certified Lessac Instructor specializing in voice and movement for the actor and professional speaker.

Marilyn (Cookie) Hetzel presented a workshop this past June on the use of theatre activities for the exploration of conflict issues at the International Association for Conflict Management in Bonn, Germany. In July, she spent two weeks in Guam teaching an intensive theatre workshop (including voice and language skills) to Americorps members who were trained mediators. The workshop produced a 16 minute play that used the conditions of a developing typhoon as a metaphor for the escalation process of conflict. The play, entitled: Typhoon (Pakyo): Opportunity Riding on a Dangerous Wind, is now touring in Guam.

Michael Lugering spent four weeks in New York City continuing his study with the Erick Hawkins Dance Company. His work continues on the development of a voice/movement technique for actors based on the Hawkins free-flow technique. Michael will direct Hedda Gabler early next year, and has some sabbatical plans in the works during the rest of the year.

Kathryn Maes continues as Chair of Theatre at the U. of Colorado-Denver, and has had a busy summer trying to complete her co-author book on Empowerment techniques for Actors. She presented her work on Empowerment for Actors at the ATHE Workshop this summer in Chicago, thanks to the sponsorship of VASTA. She also directed a very successful production of Burn This for a local semi-professional theatre company. Curious Productions.

John Rustan recently directed The Learned Ladies and received a regional ACTF award for the vocal work in the production. John is currently directing and coaching dialects for Beth Henley's Crimes of the Heart. Both of these productions were staged at Gonzaga U.

Judith Shahn feels her biggest accomplishment last year was giving birth to her baby girl, Ella Ruth Shahn, born August 19, 1996. "And what a voice she's got!" Professionally, Judith is in her eighth year at the U. of Washington and is currently coaching The Shaughran at the Seattle Rep.

Sandra Shotwell, U. of Utah, directed Hippolytus for the Utah Classical Greek Theatre Festival, working with composer Jeffrey Price and choreographer Julie Kane. The production played in Utah, New Mexico, Colorado, and Northern California. She continues as Acting Head of the Actor Training Program, as Kenneth Washington continues in his second year with The Guthrie Theatre. This winter she will be dialect coaching Dancing at Lughnasad with Utah's regional repertory, The Pioneer Memorial Theatre, and taking over the editorship of the VASTA newsletter!

Lynn Watson is teaching voice at UC-Irvine; dialect coached Skylight at the Mark Taper Forum and the lead actor in the film The Outfitters. She will be teaching voice and speech part-time at UC-Davis in the graduate acting program.

Anne Wiltshire is currently writing a dissertation on synchrony of body motion with speech. This work has many implications for behavior and applications extend from language acquisition, intercultural communication to pathology. For the actor, trying to bring this sub-conscious activity to conscious awareness would be critical. She will keep us posted as her work develops.

Sharon Winegar-Painter performed the roles of "Susan" in Woman in Mind in Sacramento, "Kate" in Sylvia for the Foothill Theatre Company of Nevada City, California, and "Mistress Quickly" in The Merry Wives of Windsor for the Lake Tahoe Shakespeare Festival at Sand Harbor, NV.

East Central

Linda Gates, Northwestern U. School of Speech, had a busy summer teaching voice for the BADA program (British American Drama Academy) at Balliol College, Oxford from July 12 through August 10. While in England she met with David Carey who heads the Post Graduate Program in Voice Studies at Central School of Speech and Drama in London. Northwestern shares a joint MA in Voice with the Central School. She presented a paper on "The Singer/Actor's Voice" at the Pan European Voice Conference in the Czech Republic. Linda is currently preparing the manuscript for her book "Voice for Performance" scheduled for publication by Applause Books.

Gillian Lane-Plescia, of Chicago, IL, recently accomplished being Voice and Dialect Coach for Steppenwolf's production of A Streetcar Named Desire, with Gary Sinese and Laila Robbins, as well as A Fair Country and Skylight, for the Goodman Theatre's As You Like It. Long Wharf Theatre's Steeops to Conquer, and was English Diction Coach for Lyric Opera's Peter Grimes and Amistad. She is moving to Connecticut this fall and will maintain a base in Chicago.

Richard Sullivan Lee, Purdue U., played Peter in Albee's Zoo Story, at the Toronto Fringe Festival in July. With the Shakespeare Project he played Exeter in Henry V in Chicago. He served as Vocal Advisor for the Pennsylvania Renaissance Festival, holding a two day vocal health workshop for the entire company. Richard acted as Theatre Coordinator for Dorothy Mennens' Classroom Climate Workshop - a project funded by a Sloan Grant to use Interactive Theatre to promote gender equity in Purdue U.'s Engineering and Science classrooms. He was a part of the team that presented five teaching assistant workshops for Purdue and a Classroom Climate Faculty Workshop for the Rose-Hulman School of Engineering in Terre Haute, IN. Richard has been working as Vocal and Dialect Director for Purdue's production of Lost in Yonkers.

Darrelyn Marx, is currently working on a production of Pygmalion and having a great deal of fun with the dialect challenges. She's having particular fun using Irish for Mrs. Pearce.

*Dorothy Runk Mennen, Purdue U., as consultant for Interactive Theater of the
Giving Voice Festival (continued from page 9)

On April Fool's Day, during New England's worst snow storm of the year, I escaped on one of only two flights leaving Logan airport for London on route to the 5th annual Giving Voice Festival. This year's festival took place in Aberystwyth on the beautiful shores of the Cardigan Bay in west Wales - a truly extraordinary setting. The Festival theme: 'An Archaeology of the Voice', was a genuine ten day celebration of the voice in performance, with over twenty-five international guest teachers offering a unique variety of workshops. Special performances ranged from the Babi (Grannies) of Bistrita, singers of Bulgarian folk song passed down orally through the female line, to Vietnamese-born, Tran Quan Hai, world renowned musician and scholar with formidable knowledge and practice in overtone and harmonic singing.

In addition to selecting from two to three day major workshops, the participants had the opportunity to gather each morning for the "Common Ground" warm-ups with Frankie Armstrong and Joan Mills, and again in late afternoon for international songfests led by Venice Manley. Following the dinner hour, the major workshop leaders offered one hour sessions of their work to allow all of us at least an introduction if we had not selected their workshop. And if this wasn't a full enough day, many evenings were filled with inspirational performances.

Following is a brief description of the workshops I selected. I found my two major workshops to be quite different in demand of expertise. Michele George’s workshop on 'Ancient Greek Theatre' was provocative and interesting, and geared toward the less experienced performer, while Irina Raspopova's 'Giving Voice in the Russian Traditional Song' was extraordinary in the depths and demands required of the participants. For three days we learned the very specific techniques for singing the highly-ornamented, polyphonic songs of Russian peasant life, complete with dances! She was assisted by three experienced trainees and an interpreter who offered inspiring demonstrations along the way. Finally, I had the unique opportunity to work with Tran Quan Hai, the celebrated musicologist from the Musee de l'Homme in Paris. During his public demonstration of overtone singing, I was selected as a volunteer - "no former experience, please" - and Tran led me through a series of 'voice moves'. In no time at all I was singing two tones simultaneously! He's an amazing teacher, warm, generous and full of humor.

The overall tone and success of the festival is set by Project Director, Joan Mills and her assistants. The atmosphere is open, inviting, non-competitive and the approach to the large group warm-up and singing sessions is lighthearted and fun. The variety of workshop offerings is extensive, inspirational, and challenging; the tone, refreshing. The timing of the festival each year follows Easter making it a difficult time for many of us to get away. However, if it is at all possible, it is more than worth the trip! For further info. contact: Centre for Performance Research, 8 Science Park, Aberystwyth, Wales, SY233AH. Tel: 44 1970 622133 Fax: 44 1970 622132.
Minutes of the VASTA Board Meeting
August 2 and 3, 1997  Loyola University  Chicago, IL
Submitted by Dudley Knight

Present: Carolyn Blackinton (CB), Kate Burke (KB), Susan Conover (SC), Kate DeVore (KD), Marian Hampton (MH), Dudley Knight (DK), BettyAnn Leeseberg-Lange (BALL), Dorothy Runk Mennen (DM), Janet Rodgers (JR), Sandra Shotwell (SS), Kate Ufema (KU).

VASTA Summer Conference Chair Report (KD): The joint conference with ATME this year will be produced at a deficit due primarily to low ATME participation.

Discussion of various ways to most effectively use the Assistant Conference Planner. We need clearer delineation of the responsibilities of that office. It was suggested that there always be an on-site planner as well. It was suggested that VASTA pay for the Conference Planner's expenses if that person is not supported by her/his college or university. There was a general agreement that if we hold joint conferences in the future there must be more equity of financial support and organization.

It was proposed that we continue mailing VASTA literature to other organization's mailing lists. It was suggested that liaisons to relevant or allied organizations be re-established where they have been allowed to wither.

A discussion of a possible conference planner for next year and possible topics for the conference—singing, healing, voice characterization. Considerable interest in healing as an overall topic; a possibility that 3 persons might share the position of conference planner—KD, KU, SS all interested.

Report of ATHE Conference Planner (CB): An exciting array of VASTA presentations is planned and confirmed but liaison with ATHE Conference Planner has been difficult. BALL will host VASTA hospitality.

A suggestion that in the future there might be fewer VASTA sessions to allow more participation in other disciplines. It was noted that this year the establishment of "tracks" at ATHE would help provide interdisciplinary access.

Report of the Clyde Vinson Scholarship (DM): This year's recipient is Clare Hanes, an M.A. candidate in Theatre from Northwestern. It was decided to have a fall newsletter announcement of the award so recipients can be notified in enough time to plan to attend the summer conference. KU agreed to speak with Mary Irwin, Chair of the Vinson Fund, about ways to build the endowment.

Report from Newsletter Editor (SC): SC and SS met over the summer to discuss the change in editorship. SS will become the editor in late 1997.

The board expressed its thanks to Susan Conover's work as editor for the past 4 years.

The board agreed that the editorship should be two years in length with an option for a third.

JR has submitted a written report for the ATHE Forum for Theresa Davis and DM to present. VASTA will nominate Arthur Lessac for the ATHE Life Achievement Award. Congratulations to Donna Aronson as the President of ATHE.

Discussion of timetable for election of the President-elect. Suggestion that we have the election at the fall meeting with initial discussion of the candidates in the summer meeting.

BALL moved that the election of the president-elect be moved to the November meeting preceding the assumption of office to permit the person elected to obtain funding to attend the ATHE meeting in August. VASTA would fund, if necessary, transportation and housing for the first ATHE meeting, whether it occurred in Jan. or Aug. Motion passed. Board agreed to fund DM fees for her role in ATHE conference.

Secretary's minutes of the November 1996 board meeting approved. The board expressed its appreciation to Bob Davis for his service as secretary.

VASTA needs a new membership chair. Theresa Davis is suggested. BALL will provide current board members copies of the Manual of Procedures for VASTA. A suggestion that there needs to be closer communication between the secretary and the membership chair.

KU: a reminder that the planned audit of VASTA books will cost $500.00. KU will remain as treasurer for another year to facilitate a smooth transition for Judith Lehrhaupt, the next treasurer. JL will attend the November board meeting and retreat.

DM proposed a by-law change to the effect that the President-elect assume the duties of the president in the event that the president is unable to fulfill those duties. Considerable discussion of the proposal with DM's final motion being: "The president-elect shall assist the president and, if needed, with the support of the past president and the consultation of the board, perform the duties of the president in the event the president is unable to fulfill those duties."

MH moved to table the motion until November. The issue will be an agenda item at the November board meeting.

(continued on page 19)
From the Editor

What a pleasure it has been to serve as VASTA Newsletter Editor for the past four years! The opportunity to work with so many of our VASTA members and to learn about their different interests and activities is irreplaceable.

Thanks to all the board members, past and present, who have provided valuable feedback for my endeavors. Thanks especially to BettyAnn Leeseberg-Lange for being a wonderful role model for me to follow and to Dorothy Runk Mennen whose thoughtful insights and encouragement were always welcome.

My best wishes go to Sandra Shotwell, the new editor, and to Craig Ferre, the new associate editor, who will begin their duties with the printing of the next newsletter.

Susan Conover
Editor

Attention VASTA Members

Neil Freeman, whose work was featured in the 1993 Philadelphia Annual VASTA Conference is pleased to announce that publication and distribution of his work has been picked up by Applause Books.

His book on how to use the quartos and the 1623 First Folio, Shakespeare's First Texts, as well as eleven versions of the individual plays are all available.

Shakespeare's First Texts shows the differences between the way the texts of Shakespeare were first presented to the world, and the highly changed way they appear now. Neil shows how the two sets of texts often offer different choices to the reader, choices which can have an enormous impact on the characters and the situations in which they find themselves.

Applause Books: 1-800-798-7787 or 1-212-595-4735.

If you have questions about the content of future VASTA Newsletters contact:

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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, Department of Communication and Theatre Arts, Nebraska Wesleyan University, Lincoln, NE 68504.
VASTA Minutes
(continued from page 17)

MH and KB are in the last year of their terms.
Therefore 2 persons must be elected in time to begin their
terms of office in August 1998.

JR--report on plans for Nov. retreat. November 6-9 in
Dallas, TX. KU will take over final arrangements for the
conference center and the hotel. Thanks to JR for her
planning.

MH reported that The Vocal Vision will be available at the
ATHE Conference.

Discussion of the VASTA Journal--Rocco Dal Vera has
been designated as the board's choice for editor-in-chief,
if he is willing to accept the position. One issue per year
is planned.

Cyberspace--Eric Armstrong will continue as manager of
the VASTA Website. The board agreed to pay UC-Irvine,
if necessary, for VASTAVOX.

KU--Treasurer's Report--discussion of current VASTA
assets and underwriting of the proposed retreat.

August 3, 10:34 p.m.

BALL reported that Theresa Davis will be membership
chair and Joan Melton will be the new secretary.

November retreat--the special projects fund will contrib-
ute $5,000 to the retreat and VASTA will pay for airfare
only for participants in the retreat. Past and present board
members and VASTA and ATHE Conference Planners
will attend.

Barbara Acker inquired in a letter to the board if there was
interest in a VASTA sponsored Patsy Rodenburg confer-
ence for January 1999. More information is needed from
BA and will be obtained and reported on by BALL.

Meeting adjourned 8/4/97--12:04 a.m.

For a complete copy of these VASTA minutes contact
Dudley Knight at UC-Irvine. Dudley graciously served as
temporary secretary in this interim period between secre-
taries.

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.
VASTA Publications
VASTA advocacy information is Free:
Training and Evaluation Guidelines
Guidelines for Promotion and Tenure
To Order Write: Theresa Davis, 217 Monroe St., Kalamazoo, MI 49006. (616) 337-7130
The Combined VASTA Bibliography
To Order Write: Kate Ufema, 1405 N. 8th Avenue E., Duluth, MN 55805. $6 for VASTA members $10 for non-members.

VASTA Newsletter Advertising
The VASTA Newsletter is a tri-annual publication of the Voice and Speech Trainers Association, Inc., an eleven-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 in the United States, Canada and around the world.

Advertising rates are available by contacting: Susan Conover, VASTA Newsletter Editor, Communication and Theatre, Nebraska Wesleyan University, Lincoln, NE 68504; (O) 402-465-2386 (H) 402-464-2432

VASTA NEWSLETTER
In This Issue:

Professional Actors Reflect

Broadcaster Stress

Conference Reports

Coming Next:

VASTA Retreat

Fall Board Meeting Minutes

New Editor

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