Michael Lugering, VASTA conference planner, and Mandy Rees, assistant ATHE conference planner for VASTA have provided the following "wrap-ups" of what occurred at the two summer conferences:

On July 30-August 2 at Northwestern University in Evanston, IL, VASTA's 8th Annual Conference was held. In attendance were over 60 VASTA members from across the United States and Canada.

The conference featured four presenters with diverse backgrounds and methods. Michael Johnson-Chase, associate professor of Theatre in the Professional Theatre Training Program, at the University of Wisconsin at Milwaukee, presented a series of master classes entitled TORSO, BREATH, AND WALLS. Expanding on the tradition of "positions of mechanical advantage" as taught through the Alexander Technique, this workshop instructed participants in numerous ways of lying, standing, and sitting against a wall as a means to increase alignment.

Ivan Midderigh introduced VASTA members to the methods explored by the Roy Hart Theatre, an international theatre company currently based in France. During "a singing lesson" each voice was explored in such a way to contact sources of energy hidden deep in the body. This process resulted in an expansion of range, timbres, qualities, and characteristics contained in the voice.

Kittie Verdolini, an assistant professor of Speech Pathology and Audiology at the University of Iowa, presented a workshop entitled SKILL ACQUISITION AND VOICE TRAINING. Through a series of lecture and hands-on sessions, critical rules governing skill acquisition applied to speech and voice training were explored.

Ralph Zito, currently a speech trainer at the Juilliard School, presented an in-depth look at the work of the late Edith Skinner. The workshops included training of the articulators, the use of phonetic and kinesthetic words and phrases and the interaction between speech and voice production.

(Continued on page 4.)

Make plans now to attend the 1995 VASTA Conference on August 5-8, 1995 in San Francisco, CA.
President's Letter

I've just come from another successful VASTA Conference, filled with warm memories of visits with good friends, old and new, and inspired to begin again the academic year. I always count on our annual conference as a healing and energizing time, a time to get to know in very practical ways what my colleagues are doing. The classes have been, without exception, excellent, and the ambient atmosphere of beautiful voices, everywhere you listen, has always made me feel as if I were in the company of angels.

This year, we are grateful for the energy, the dedication and skill of our four presenters, Ivan Midderigh, Michael Johnson-Chase, Kittie Verdolini and Ralph Zito. Four more different classes would be difficult to imagine, yet all coalesced, miraculously, into a thrilling whole. Bonnie Raphael's steering of Things That Work, and Barry Kur's session on Ethics and Issues served to ground us in the practicalities of our professional practice.

As your new president, I look forward to listening to your concerns and getting to know each of you better. VASTA has a history of concern for issues of advocacy, from hiring, promotion and tenure situations to standards for training and practice. It is my hope that we will also develop our ability to reach out of our own concerns, not only to the theatrical art we love, but also to the broader community which so desperately needs our skills to restore voice, language and communicative ability. I've been very impressed with our British colleagues, Cicely Berry and Patsy Rodenburg, who take their work into prisons. Kristin Linklater and Fran Bennett do their wonderfully freeing work with the Company of Women and Girls. Giving people the power of voice could go a long way toward addressing the pervasive problems of violence in our society and in societies around the globe.

I hope this Newsletter finds you involved in a productive and energizing fall season, whether in academia, in professional teaching and coaching, in therapeutic practice or searching for suitable employment. I hope you will feel free to contact me or your board members with ideas, questions, or problems. We are here to serve you.

Marian Hampton
August 1994

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.
VA ST A Conference Awards

Clyde Vinson Scholarship—by Carlo Patella

It was with great delight that the Clyde Vinson Scholarship Committee awarded this year's stipend to Mary Irwin. Mary was graduated summa cum laude from New York University, studied acting at the Lee Strasberg Institute and was a founding member of the Lakota Theatre Company. Most notably she was a student of Clyde Vinson in both his acting and voice classes for five years. He was, in fact, her inspiration to pursue a career in teaching and coaching. The award helped her attend her first VASTA conference and this fall she will be attending the prestigious Voice Studies Program at the Central School of Speech and Drama in London.

After a year of vigorous fundraising capped by an Auction-Gallery Event in the Soho-Gallery district of New York, the fund is no longer in the hundreds of dollars but now in the thousands of dollars. This past year's committee worked tirelessly to put together the event which honored both Clyde and his long-time friend, the artist, Kenneth Lithgow. Many of Kenneth's works were sold and the proceeds were generously donated in part by the executors of the Lithgow estate to not only the Fund but a share was also given to Broadway Cares, Equity Fights AIDS.

Our support of this worthwhile cause is needed to reach the scholarship's goal of a ten thousand dollar endowment, which could be self-supporting. Your ideas, contributions, time and energy are greatly needed to perpetuate this fund which can only serve us all by serving our newest and brightest young talents. For more information call or write Chair, Dennis Carlo Patella, 176 West 87th St. #12A, New York, New York 10024. 212-874-4153.

Leadership and Service Awards—by Dorothy Runk Mennen

The Committee on AWARDS chose two of the nominees for the Leadership and Service Award. The award is given to VASTA members whose contributions to the advancement of the mission of VASTA warrants special recognition.

Donna Aronson has been involved in the organizational work of voice and speech for many years and served as chair of the Voice and Speech Program under UCTA and ATA in 1982 and 1983. Actively involved in the formation of VASTA, she served a term on the Board. She was the architect of VASTA's relationship with the Association for Theatre in Higher Education, ATHE, in 1987, and our first representative on the Forum. It was her work in the leadership of ATHE and VASTA that insured high quality in conference sessions, both VASTA and ATHE. Donna chaired the task force which produced VASTA's Suggested Models for Evaluating Teaching and Creative Activity for Promotion and Tenure. Their guidelines have been distributed to institutions all over the country and have promoted similar effort with other Forum members.

BettyAnn Leeseberg-Lange, as a professional actress and teacher of voice and speech, has exemplified the highest example of implementing her craft. As a long-time member of the voice/speech programs in the national organizations, she was a vital part of the forming of VASTA. She has worked on conference planning and became a Board member in 1990. BettyAnn has advanced the image of VASTA through publications. She established the current format of the newsletter and served as Editor for five years, directed a change in our logo and oversees the design and format of all our advocacy literature, creating the "VASTA look." BettyAnn has spent countless hours in these endeavors and well deserves our recognition.

Change of Address

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

VA ST A 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) 367-1514.
Summer Conferences
(continued from page one)

Bonnie Raphael, of the American Repertory Theatre, facilitated "Things That Work," a problem-solving and sharing session for participants.

Barry Kur, VASTA's past president, hosted a session on Ethics and Issues with Tad Currie, Executive Director of Actor's Equity for the Chicago area.

Special thanks to Northwestern University, in particular Bub Beyer, Department Chair, and Linda Gates, our on-site facilitator.

It was a great conference. My special thanks to all in attendance for their support and enthusiasm. Next year's conference will be held in San Francisco on August 5-8.

Over a thousand theatre educators and professionals gathered in Chicago this July to participate in the Association for Theatre in Higher Education's National Conference. One of the highlights of this year's proceedings was the awarding of the ATHE Career Achievement Award in Academic Theatre to Kristin Linklater. The honor recognized her extensive contributions to voice and actor training over the past three decades.

VASTA sponsored ten workshops and presentations covering a wide variety of topics from Stage Dialects to Biofeedback Training. Of particular note was a session on "Destructuring/Restructuring the Breathing" in which Catherine Fitzmaurice and seven of her former students demonstrated exercises for breath release and focus. It was an interesting illustration of how one teacher's work has influenced a new generation of teachers.

Voice-over artist Patrick Fraley joined with Kathy DeVecka to provide a fascinating demonstration of cartoon voice recording. Kathy played a demanding director, Patrick "slated" each take, and participants read from a script of "Bobby's World." We realized very quickly that this work was much harder than it seemed.

Two sessions addressed issues of women and voice, and Kristin Linklater spoke of her work freeing the voices of young girls. Other session topics included developing a working relationship with voice specialists, using "word masks" as a way of developing expression, collaborating with composers, and applying learning modalities to the teaching of voice. As always, the conference was a chance to share new approaches, research, and experiences.

Rather than hosting the traditional early morning business meeting, VASTA sponsored an informal evening hospitality session in President Barry Kur's hotel room. Many members crowded into the small room for food, drink, and interesting conversation. Ideas were discussed, business cards exchanged, and friendships renewed. It was generally agreed that the informal gathering was a success.

Conference planner Patty Raun was unable to attend the conference at the last minute, but her work was clearly evident. Many thanks are due to her for her work over the past two years.

Next year's conference will be held in San Francisco, August 9-12 with the theme "Gateways to a New Millennium." VASTA members interested in submitting a proposal should contact: Mandy Rees, Fine Arts Department, California State University, 9001 Stockdale Highway, Bakersfield, CA 93311-1009, 805-664-2240.

VASTA's New Listserv: E-Mail for Voice Trainers

VASTAVOX is VASTA's new Listserv started by Dudley Knight at University of California-Irvine. Dudley established it under the auspices of VASTA with the assistance of the Office of Academic Computing at UC-Irvine. Its purpose is to promote and facilitate discussion of issues relating to voice production for actors and singers, stage speech, dialects, and classical text study, among Vasta members with access to the Internet.

It is an unmoderated listserv, which means that all messages sent to it will be sent to all other recipients without editorial change.

Here are Dudley's instructions for using VASTAVOX:

To subscribe, send to:
listserv@uci.edu
Leave the SUBJECT space blank. In the body of the text write only:
subscribe vastavox [Your full name, not the e-mail abbreviation]

To post messages on VASTAVOX, send to:
vastavox@uci.edu

To unsubscribe, send to listserv@uci.edu and write in the body of text the single line:
unsubscribe vastavox [your full name]

The more VASTA members that subscribe, the more useful--not to mention lively--the listserv will be to all of us. Only messages from subscribers will be posted on VASTAVOX.

Many thanks to Dudley Knight and UC-Irvine for setting up this computer service for our organization!!!!!!!!!!
Minutes of VASTA Board Meeting
July 30, 1994

Present: Barry Kur (BK), Barbara Acker (BA), Kate Ufema (KU), Claudia Anderson (CA), Dorothy Mennen (DM), Marian Hampton (MH), Betty Moulton (BM), Betty Ann Leeseberg-Lange (BALL), Susan Conover (SC), Michael Lugering (ML), Robert Davis (RD).

BK called meeting to order at 11:10 a.m. Minutes of last board meeting were approved.

KU announced that the new program for investment of VASTA assets would be postponed until her transition to new employment in Minnesota is completed.

BK reported that there have been 2 new annotations in the bibliography since the last supplement. The next supplement is due for VASTA Conference 1995. Editors Burke and Kopf agree to continue.

It was noted that a new Membership Chair will be needed to be appointed at the Fall '94 Board Meeting.

KU's Treasurer's Report--noted that VASTA's assets have nearly doubled since 1991. KU was reappointed as Treasurer for another term, and was applauded for her ongoing work.

The position of Assistant VASTA Conference Director will be voted on at the Fall Board Meeting.

BA presented a handout noting that nominations for President-Elect can only come from the list of past and present board members. BALL was elected President-Elect by unanimous acclamation.

BK recommended the creation of the ad hoc position of Director of Special Conferences. The person would be a consultant to anyone interested in proposing a special conference and may run the conference as well. He asked BA to assume this ad hoc position effective immediately. She accepted noting that Roy Hart '95 and Berry/Wade '96 were already in process. All present and future proposals will be referred to the current Director of Special Conferences.

SC listed the newsletter deadlines for the coming year as 9-15, 12-15, and 3-15.

It was decided that the secretary would annually produce the Small Directory of the membership for inclusion in the fall newsletter. This directory would include a list of VASTA Board members and officers and a menu of who to contact regarding specific questions.

MH read a list of articles submitted for The Vocal Vision. There was discussion of who should be on the editorial board of the journal.

BK announced that the Promotion and Tenure document will be produced this fall. VASTA received $544 from ATHE to fund the project. Penn State will underwrite mailing, and will be sent to the CAPS list.

Archives--Estelle Aden is requesting photographs with subjects identified for archives. BK has requested a catalog of the archives.

Awards--Mary Irwin received the Clyde Vinson Scholarship. BK said that the Awards/Scholarship committee could propose an award by simply defining its purpose. Funding would be considered later by the board. He asked DM to devise a timetable of award deadlines that could be published to the membership in the newsletter.

It was announced that the VASTA 1995 Conference dates in San Francisco are August 6-8. VASTA Board Meeting will be August 5. ATHE Conference August 9-12.

Fall board meeting will be November 4, 5, 6 in a location TBA.

It was suggested that a notice be placed in the newsletter to identify individuals interested in pursuing research topics related to the voice profession for possible publication in the journal. (continued on page 12)
The 1994 VASTA Conference featured a lively session called "Ethics and Issues" hosted by Barry Kur. The session focused on many areas of concern to voice and speech trainers. A large number of conference participants brought up issues for discussion and an equally large number of participants voiced their opinions, advice or counsel. One of the issues that sparked the most conversation was touch and the voice and speech trainer—its significance in the classroom, its potential relationship to sexual harassment and strategies for its appropriate use. Three VASTA members who attended that session, William Johnson, Deena Burke and Rocco Dal Vera have written the following three essays to explore the multi-faceted "ethics and issues" of touch in the voice/speech classroom or studio.

To Touch or Not to Touch:
Conference Conclusions
by William J. Johnson

During the ethics and issues session of the recent VASTA conference the issue of touching students came up. Since there seemed to be little if any question among the assembly that voice teachers need from time to time, as an integral part of the process, to place their hands on students’ bodies, the discussion centered on how to go about it with the greatest amount of benefit and the least amount of alarm. The comments made during the session were generally applicable to all teachers in all situations, though it was acknowledged that the male voice teacher needs to be especially sensitive to the signals he sends and the reactions he may get back when touching particularly female students, during the course of a lesson. What follows is a brief summary of some of the comments on this issue made at both the VASTA and ATHE conferences and a few personal observations of my own with regard to how I have addressed the issue in my Voice For Performance class this Fall term.

During the combined seven days of both conferences most opinions spoken on the subject of touching concerned the amount, kind, and timing of notification to students that the teacher plans to touch them as part of the lesson. At one extreme, the head of an acting program said that she advises her teachers, particularly the men, to preface each and every physical contact with each student, particularly women, with a request for permission to do so. At the other extreme, another experienced teacher wondered if by bringing the subject up at all we were planting the seeds of a problem within our students that might not exist on its own. In between these two poles lay many other opinions, a few of which follow:

Include in the syllabus an advisory of some sort informing students of the teacher’s intent and purpose in using physical touch as part of the class—then never mention the subject again unless specifically brought up by a student.

Make the same sort of statement orally at the first class meeting, field the students’ questions, ask them to voice any objections or concerns either in class or privately. Put nothing in writing.

Don’t raise the issue generally at the beginning of the course, either in the syllabus or orally, but preface each day’s work that includes touching with a description of how the students will be touched and for what specific purpose.

To those of us who came of age and went off to college in the 60’s and 70’s or earlier this concern with touching may at first seem fussy, but in the socially aware, politically correct, and hyper-litiganous 90’s it bears the attention. What was once unquestioned as a teaching tool for diagnosis and communication is now laden with potential implication of sexual harassment and intimidation. The sad fact of the matter is, of course, that classroom touching has been used by some unscrupulous teachers as a mask for unwelcome advances. Also, some students, for whatever reason, simply are uncomfortable with physical contact of any kind from a relative stranger. Colleges and universities are developing policies on sexual harassment and other issues regarding workplace (read classroom and rehearsal hall) conduct and safety that strictly delineate “acceptable” and “non-acceptable” behavior as well as what constitutes “active” and “passive” abuse. The word has come down: Teachers are now much more easily liable to accusations of professional and legal misconduct, so look out for yourself.

Over the past few years, my personal response to this atmosphere of liability has been a kind of self-censorship in which I have thought twice or three times before touching any student for any reason even though instinct has told me that I must, in order to reach them better or understand them more fully. In short, I have on occasion inhibited myself from teaching to the best of my ability because, at the crucial moment, I have been more (continued on page 7)
Ethics and Issues: Touch
(continued from previous page)

concerned with possible implications of a hand placed on the back of a student’s neck or on his/her abdomen than with the student’s vocal development. Unfortunately, I am probably justified in doing so, particularly as a man working with large numbers of young women.

Undoubtedly, there can exist a very real perception on the part of students of intimidation and imbalance of power in the academic relationship with an instructor. This perception can become even more pronounced in the interaction between female students and a male teacher. Male voice and speech teachers must be extremely sensitive to the image they project and to the intentions they convey to their students, especially the women. They must not, however, let these sensitivities inhibit their professional instincts and expertise when it comes to helping all their students discover their true voices.

No longer willing to censor myself needlessly, and bolstered by the insights and experience of my colleagues at this summer’s conference, in my class this term I have addressed the issue of touching head on. I have decided not to put anything into writing (feeling that any explanation so brief as to fit comfortably in a syllabus can be too easily misconstrued), but have spoken of my intentions at the first class meeting, described the purpose of touching in the course, explained specifically how and where I will place my hands, invited open discussion of the subject in class and encouraged students to speak to me privately about any concern they would rather not voice in public. If there comes a time when I wish to use physical contact in a way that I haven’t previously mentioned, then I will pause beforehand to preview the process generally to the whole class, but not to each individual. So far there hasn’t been any further mention of the subject either from the students or from me. I feel freer to go about my business to the best of my ability and the class is progressing nicely.

As I work I try to keep several guidelines in mind, many of which were articulated by colleagues at this summer’s conferences:

Ensure that any physical contact with a student is specific and restricted as to location and duration and is unambiguous in character.

Every touch should be directly applicable to the work or problem being addressed at that moment.

Be aware of the general tenor of the classroom proceedings and the attitudes and expressions of individual students in order to maintain a sexually neutral atmosphere where everyone can feel comfortable and unintimidated.

Theatre classes are simply not the same as math or history classes. Much more is asked of the instructor and the student in terms of their public investment in the learning process. We can go about our work with confidence (even in the highly scrutinized and sometimes paranoid environment of the campus) if we remain aware of the specific pitfalls inherent in teaching our discipline. The male voice teacher faces additional, but resolvable, challenges in fulfilling his obligation to reach every student to the best of his ability on terms every student can sign-on for without fear or compromise.

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Ethics and Issues: Touch
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Touch in the Classroom: Should We or Shouldn't We?
by Deena Burke

What we teach and what we do as artists is communicate. Next to speech itself, touch may be the most basic of our tools for communication. As in parenting, it may actually be a form of neglect (an abuse) not to touch. There are many studies showing that a child deprived of nothing, indeed lavished with everything except touch does not develop properly. I believe touch is a necessity in most, if not all, aspects of an actor's training.

In light of the fascinating new information that Kitty Verdolini shared with us at the VASTA conference this August it seems that we who feel touch is vital may have some "data" to back us up. I am referring to the notion of implicit vs. explicit learning and the use of modeling and sensory awareness rather than talk as a more effective way to convey information and promote learning.

As a woman the issue of sexual harassment may seem less pressing than for male teachers. However, I have had several students express discomfort at being touched by anyone. I strongly believe in respecting students' rights, needs, personal histories and horrors. I also recognize that we may not always be privy to important information that might color our ordinary teaching instincts and procedures. However, our responsibility as teachers is to instill our students with a clear ability, a gift, for communication. This means that the student must learn to take responsibility for expressing his/her needs, desires, fears etc. It cannot lie solely within us as their teachers to divine their feelings. This would actually be doing them a disservice.

I believe in being a good role model for my students. One of the things I try to model is how to communicate directly. To do this I must ask not only myself, but the students to take some responsibility. A student can express these things without being forced to reveal personal information. I do not advocate demanding personal accounts. But considering the challenges awaiting our students we do them a favor to demand that they speak up for themselves.

Wonderful teaching can only be achieved when we allow ourselves all possible avenues. I would not begin to presume what is right or effective for other teachers. I will say that I strongly believe that the freedom to use touch is vital to my effectiveness as a teacher of voice and speech. Therefore, what I shall share here are the ways I continue to use touch in these times of rising abuse reports and sexual harassment cases.

On the first day of class I tell them that I will use touch as a way to convey information. I discuss how and where I may touch them and the general reasons for these touches. We discuss the various kinds of touching that exist. I acknowledge (without asking for any personal accounts) the possibility of abuse among members of the group assembled. I let them know that I will attempt to alert them to the touch before it occurs, tell them where I will touch them and ask their permission. However, I also make it very clear that this is not always possible. I explain that often the discussion of the touch destroys its teaching power. We are all familiar with the adage, "stay out of your head." Often I find that the discussion of these things puts the student right in their head. I clarify that I have no romantic, or sexual interest in any of them, but that I do have tremendous interest in their growth as artists and as people. I ask that if anyone has a problem with any of this at any time s/he should speak to me immediately or as close to the incident as practical. It is vitally important to create an environment where that student feels safe and supported if we expect them to express their concerns. That is one of our responsibilities.

I hand out my syllabus on the first day of class, with all of the prior information in writing. I tell them that if upon having our talk and/or reading the syllabus they have issues around the information, they should speak to me immediately. Finally, I have a piece of paper attached to the syllabus that says; "I have read and understood this syllabus, including the section on touch in the classroom. Moreover, I have discussed, and communicated problems with the "touch" section with the teacher. I understand what is expected of me in this class based on the information provided in this syllabus." They must sign this and return it to me to be filed in each student's personal file.

I am a teacher, hopefully a good one, but always passionate and dedicated. I want nothing to interfere with my ability to do my very best. Therefore touch is a necessity. If it has also become a risk then it is one I am more than willing to take. However, I think the precautions suggested herein help to reduce the potential problems.

Ultimately, I think we must return to the point that (continued on page 9)
Ethics and Issues: Touch
(continued from previous page)

I believe Bonnie Raphael brought up at the VASTA “ethics and issues” meeting. We can choose not to use touch as a tool and spare the one student who may be made uncomfortable by it. In doing so, we jeopardize our teaching integrity and all the students lose, or we can use touch as we deem appropriate, exercising sensitivity, awareness, and respect and greatly increase our ability to be effective. In my mind there is no choice.

Touching and Voice Trainers: Problems and Opportunities
by Rocco Dal Vera

It could be the worst day of the rest of your life: the dean, or your department chair calls you in for a “little chat”. Grimly, you’re told that a student has filed a complaint against you for sexual harassment; specifically, for inappropriate touching. Shocked, you can’t think of any occasion where you have crossed the line, or even of which student would have been offended. As the conversation continues, the ramifications of this accusation become enormous. You are advised to seek legal counsel. The school has a duty to investigate fully, not wanting to appear soft on harassment issues, and fearing legal action, may take a hard line, which could include suspension and certainly an attempt to separate themselves as an institution from you. Your colleagues, spouse, students, and friends may find it difficult to presume your innocence, and you come to feel that the most casual conversations and glances contain a painful subtext. Divisive camps form in your defense or condemnation, and even the unbiased will be challenged to take sides, creating enduring rifts in the department, administration, and student body. Previously innocent acts—the way you spontaneously hugged someone, that pat on the shoulder, the compliment on someone’s clothing—all come up for review, and re-evaluation. The workplace you called home, and even your home itself may become hostile territory.

All of this can happen by the simple accusation of impropriety, and scars left won’t disappear even if the charges are dropped. The uniquely subjective nature of the accusation—sometimes dealing with the intent as much as the action—makes it hard to heal the divisions. Those who think you guilty will feel you got away with it. Those who felt you were wrongly accused will wonder if they were right. Even if you’re somehow “proven” innocent, the joy and spontaneity will be stripped from your teaching as you attempt to monitor every action, lest the nightmare begin again.

Life will never be the same.

Although this scenario has never happened to me, personally, it has happened to colleagues of mine and should be a real concern to us all. Sexually oriented behavior that is unwelcome, and/or uninvited by the recipient can take many forms, ranging in degree of severity from sexual teasing or jokes or casual physical contact through demands for sexual favors. It is illegal under Federal law as well as that of many states.

Though it is encouraging to see our society take sexual harassment seriously, the current legal climate is a dangerous one for Voice and Speech trainers who teach skills which, by their nature, are physically based. Many instructors will unselfconsciously place a hand on a student’s lower abdomen, adjust a spinal alignment, hold the ribs, and numerous other types of physical contact that are innocently congruent with their mission as trainers. Any of those forms of touching is subject to misinterpretation, especially because the question of harassment focuses as much on the intent or attitude as on the act itself. To protect ourselves we must not only behave appropriately, but must guard against even the appearance of inappropriate behavior. Those who dismiss this as an over-reaction are at the greatest risk. Nor is the challenge limited only to men. Recent lawsuits in California (probably the most litigious state in this arena) have shown that women are equally vulnerable.

Though a defensive posture is antithetical to the practice of teaching, there are some simple steps which can be taken to guard against even the appearance of impropriety:

- Don’t be alone with a student.
- When in doubt, don’t touch.
- Don’t assume that all people will react the same way, or that just because your motives are innocent you won’t be misinterpreted.
- If touching is necessary, have the students work with each other.
- Identify suitable and modest standards of clothing for the class, and write it in the syllabus.

That list focuses on the negative aspect of the problem, and it is sad that something as important and essentially human as a touch has become the subject of so much controversy and fear. However, in every problem (continued on page 10)
there is an opportunity. In this case there is an opening to have an honest chat about the need to have boundaries. The following are typical comments I use with my students to facilitate that discussion.

Everyone is entitled to live, work, and study in an atmosphere free of sexual harassment. Refusal to tolerate sexual harassment is an assertion of your rights as an individual. It is also a way of helping the community rid itself of this unacceptable and illegal behavior.

A career as an actor demands a willingness to expose one’s physical, emotional, and inner life. Actors are routinely asked to bare their bodies as well as their souls. At every level of their training and career they are faced with choices about just how far they will go in revealing either. Young actors, who have never been confronted by these decisions may not know how to respond because their personal boundaries have never been defined. As you go about the necessary exploration of your personal boundaries, here are some helpful principles:

Your boundaries are your boundaries. No one has the right to question, mock, or judge them.

Your boundaries may be unknown. Because you haven’t faced every experience. You may not know how you will respond in every situation. You are not expected to know in advance how you will feel.

Your boundaries may be situational. Things you do willingly with someone you’re dating may be off-limits in a scene—or it could be just the reverse.

Your boundaries may evolve. Though it may have seemed a violation to kiss someone in a scene a few years ago, tomorrow, it may be no big deal—or it could be just the reverse.

Your boundaries should be based on self-respect, not fear. There is a difference between refusing to do something because it violates a personal belief or value, and refusing to do it because it is new, different, or frightening. As actors, we strive to portray all aspects of humanity at the deepest and most honest level. This involves journeys into the darker side of ourselves and out beyond our personal experiences. This can be frightening, and it is our most basic job. Respect yourself and your values. Don’t limit yourself through fear.

Your boundaries need to be clearly and unapologetically stated. If someone crosses the line, let that person know it in specific terms. Never apologize for, nor dramatize the situation. Since everyone is different, and this is shifting ground, no one can be expected to read your mind. If you have been clear, and the offensive behavior continues, be sure you know your rights, and are familiar with the department policy so that the instructor and/or the institution can support you.

What can you do if you feel you have been sexually harassed: Say no! Tell the person that you don’t like the behavior and you want it to stop. You can do this in person, by telephone, or by letter. Seek advice. You may wish to talk to a friend, fellow student or co-worker, or you may wish to consult with someone you trust on the faculty or staff, or in the administration. Part of the problem with sexual harassment is the secrecy that surrounds it. Victims often feel embarrassed, confused, or even guilty and often do not wish to discuss it with anyone. Since sexual harassment is a distasteful subject, you may be inclined to ignore it when it occurs. Don’t.

As teachers, coaches and mentors, we need to be committed advocates for societal change in this area. Time spent discussing how to define and respect the diversity of personal boundaries can go a long way toward defusing this volatile subject, and if our students feel safer and empowered, they will be freer to expand as artists.

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**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**

**Voice/Speech Professional:** Has voting privileges, receives the VASTA Newsletter, Membership Directory and VASTA Guidelines. Eligible for reduced VASTA Conference fees. **Annual dues:** $55.

**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**

**City/State/Zip**

**Phone**

**Home Address**

**City/State/Zip**

**Phone**

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.
Training Opportunities

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.

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." That is why CVCF has organized a multi-disciplinary conference that addresses all aspects of voice care.

The first day and a half of the conference will offer a workshop on Strobosvideolaryngoscopy, conducted by Dr. Peak Woo of Boston and Dr. Janina Casper of Syracuse. This is an opportunity for the medical profession to further familiarize themselves with the latest in diagnostic technique and equipment.

Dr. Robert Thayer Sataloff, head of the Voice Foundation in Philadelphia, will then conduct a presentation explaining the anatomy of the voice, which promises to ease the delegates into an understanding of the terminology used in the ensuing sessions. Registrants will then be treated to his presentation of "Evaluation and Treatment for the Professional Voice."

A number of well known and well respected speakers will follow with an impressive variety of lectures, workshops, master classes and presentations on topics aimed at a broad spectrum of professionals, students, and occupational voice users. Otolaryngologists, Speech Language Pathologists, and Research Scientists join forces with Acting and Singing Voice Specialists and Psychologists to promote the use of healthy, strong voices.

As the conference unfolds, delegates will hear from Otolaryngologists (Dr. Jean Abitol of Paris, France, Dr. Francoise Chagnon of Montreal, Dr. John Rubin of New York, and Drs. Sataloff and Woo), Speech Language Pathologists (Linda Carroll of New York, Dr. Janina Casper of Syracuse, Dr. Jeannette Hoit of Tucson, Dr. Tom Hixon of Tucson, and Dr. Joseph Temple of Dayton) will also be speaking, as well as Singing Voice Specialists (Prof. Mary Hammond of New York) and Acting Voice Specialists (Dr. Bonnie Raphael of Boston and Prof. David Smukler of Toronto). Voice Scientists (Dr. Johann Sundberg of Stockholm, and Dr. Ingo Titze of Iowa), and Psychologist, Dr. Elma Kanefield of New York, will also offer their expertise to delegates.

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.

Destructuring/Restructuring: From Breath to Voice

The Department of Drama at the University of California-Irvine will be hosting a five-day intensive workshop in the Catherine Fitzmaurice approach to voice training entitled "Destructuring/Restructuring: From Breath to Voice" on January 3-7, 1995 on the UC-I campus. Catherine has trained many actors who have gone on to become voice teachers of note, but this is the first time in over fifteen years that she will teach an in-depth exploration of her techniques in a five-day workshop designed specifically for voice teachers.

Joining Catherine in co-instructing this workshop will be Professors Lynn Innerst of Carnegie-Mellon U., Donna Snow of Temple, U., Nancy Houfek of the University of Minnesota, Paul Backer of USC, Jennifer Rountree of LACC Theatre Academy, Joan Melton and Dudley Knight of UCI, Michael Barnes of the Arena Stage and actors Daria Martel and Stanton Davis. Catherine will instruct all five morning sessions with the co-instructors leading explorations in dual afternoon sessions.

The workshop will explore Catherine's techniques for freeing the actor's breathing from unneeded tension, and connecting that responsive impulse to an effective, dynamic pattern of action, focusing on the unity of breathing and phonation.

The fee for the workshop is $450.00 for non-VASTA members, and $350.00 for VASTA members. A deposit of $100.00 will reserve your place; payment in full must be received by December 15, 1994.

For Further Information: Write to the Fitzmaurice Workshop, Department of Drama, School of Fine Arts, University of California-Irvine, Irvine, CA 92717-2775, 714-824-6614, FAX 714-725-3475 or you may contact directly: Dudley Knight, 714-824-4903(office) or 714-856-2437(home), dknights@uci.edu or Joan Melton, 714-725-0991.
Minutes (continued from page 5)

Creative Activity/Research/Scholarship--BA noted that the voice teacher is seen as a facilitator not a collaborator and that this image needs to be changed. Vocal coaching needs to be seen as a creative activity.

CA presented a handout on Guidelines for Preparation of Voice and Speech Teachers requesting feedback for revisions by October 15.

BK passed Procedures Manual to new president, MH.

BK asked the Secretary, RD, to read a letter from Barry Kyle of LSU concerning the importance of the voice trainer in the theatre. It was suggested that this letter be included in The Vocal Vision.

BA moved for adjournment, praising the work of VASTA. Meeting was adjourned at 4:35 p.m.

Minutes: General Meeting of the VASTA Membership
July 30, 1994

Barry Kur called the meeting to order at 9:20 p.m. He introduced the board and officers, giving a publications report, and announcing that the small directory, large directory and the fall newsletter would be arriving soon.


BK announced that a condensed version of the Promotion/Tenure guidelines would be sent to department chairs and administrators.

MH gave an outline of Vocal Vision.

BK announced that the Bibliography editors, Burke and Kopf, are seeking new annotations and contact Mandy Rees if anyone has ATHE conference ideas.

MH reported on the ATHE conference, announcing that Kristin Linklater received the Lifetime Achievement Award. The 1995 ATHE conference title is "Gateway to the Millennium."

Carol Pendergrast, International Liaison, presented the group with workshop, course and conference listings.

Janet Rodgers reported on a dialect project and asked if there was interest in a Neil Freeman workshop.


Awards--

Clyde Vinson award to Mary Irwin.

VASTA Award for Leadership and Service to Donna Aronson and BettyAnn Leeseberg-Lange.

BK adjourned the meeting at 10:15 p.m.
Notes on the International Scene

by Carol Pendergrast

International Liaison Chair

In attempting to form a network of correspondents abroad, I am especially pleased with the responses I have received from the Nordisk Teatrelaboratorium, which encompasses the Odin Teatret and the International School of Theatre Anthropology, located in Holstebro, Denmark, headed by Eugenio Barba. They have sent me information on several important conferences having to do with voice which will be held in Europe this fall (unfortunately, before you will receive this newsletter), as well as information on their own work—films, videos, performances, workshops and courses they offer.

As many of you already know, Barba's group has a strong interest in vocal training, especially in deepening the connections between voice, body and psyche. The theatre offers special weeks for guest observers and participants, called "Odin Weeks," done once or twice a year. I have requested the dates for the spring "Odin Week" and hopefully those will arrive in time to publish in the next newsletter. Anyone wishing further information may contact the Odin at Box 1283, DK-7500 Holstebro, Denmark, tel. (+45)-97-42-47-77, Fax (+45) 97-41-04-82; or me at East Carolina University, Dept. of Theatre Arts, Greenville, NC 27858, 919-830-9125. Self-addressed, stamped envelopes are appreciated and hasten my response to you.

Please remember to send me any information you may receive on voice-related events, conferences and courses abroad so I can share it with the VASTA membership.

An International Workshop: Voice, Movement, and Performance Art in Portugal

by Walton Wilson

Last winter I was invited to Lisboa, Portugal to co-teach a 3 1/2 week workshop officially titled Solos em Voz e Movimento ("Solos in Voice and Movement"), but which our participants soon came to call Trabalhar Sem Rede ("Working Without a Net"). The workshop was underwritten by Fundacao Gulbenkian, the largest private arts donor in Portugal. My teaching partner and the person responsible for organizing the workshop was Sao Nunes, a native of Lisboa, dancer, choreographer, and certified Alexander teacher with whom I worked for several years in New York City.

The 15 participants in the workshop were all professional actors, dancers, and performance artists living in Lisboa. The workshop's aim was to introduce and integrate some of the basic principles and experiences of the Linklater voice work and the Alexander movement technique, and to apply the Alexander and Linklater work in a specific way to text and performance, in the form of self-scripted material which was developed and rehearsed in class.

We began our days with a shared half hour voice and movement warm-up sometimes extending into group improvisations based on explorations of dream imagery, sounds, and rhythms. Sao then taught the next ninety minutes focusing on a particular area of the body, then moving into improvisations using movement, space, rhythm, and gesture as a way of creating or shaping physical action within individual performance pieces.

I would then teach the company for the remaining 1 1/2-2 hours, working through the steps of the classic voice progression to the channel resonators as well as an abbreviated Sound and Movement series. Portuguese tends to feel quite muscular and guttural, filled with short, nasal vowel sounds and hard, fricative consonant sounds (in fact, if I didn't know I was listening to Portuguese, I might think it was some variation of Slavik or Russian). The language is also being transformed through the introduction of African sounds and phrases, brought over with the recent tide of immigrants from former colonies.

Text work was organized into three parts. The first week we worked with actors on either a 4 line self-scripted poem (I am Me) or a haiku which came out of a group improvisation based on waking dreams.

(continued on page 14)
Portugal Workshop
(continued from previous page)

The next week included group storytelling exercises, singing, and journal/partner work based on variations of RIVER STORIES. The final 1 1/2 weeks, the participants continued to shape their raw material into 8-10 minute solo performance pieces, presented the next to last day of the workshop. The final day, in addition to the usual warm-up and voice/movement work, each person made up a 3-4 minute improvisation based on someone else's performance piece. During our final feedback session with the company several people said, "Now we are ready to begin."

This is the first time I had the opportunity to work over an extended period with a group of voices which have been conditioned by the experience and context of another language and culture. As our particular approach to the voice, as I understand it, is concerned with a process of consciousness, commitment, and clarity, rather than the imposition of an arbitrary standard of sounds or experiences, these actors were willing to fully engage and own the work in a way which reinforced, rather than compromised their sense of integrity. The actors' courage to publicly transform their life's material into material for performance--in many cases a direct contradiction not only to their previous training aesthetic but also a direct challenge to some fundamental ideas about what was appropriate material for the theatre--was also due to their discovery and celebration of the connection between thought/breath/emotion/sound/impulse and acting.

I found that collaborating with an Alexander teacher of Sao's passion and skill quickly deepened my own physical sensitivity and stamina, giving me a more specific and accurate awareness of physical process and revealing a wealth of possible material to integrate into my teaching.

Please note that the VASTA Treasurer, Kate Ufema, has a new address and phone number. It is:

Kate Ufema
VASTA Treasurer
1405 N. 8th Avenue E.
Duluth, MN 55805
218-724-2855
New England

Betsy Argo, Roger Williams University, introduced "at-risk" youngsters to communication skills in a federal program sponsored by RWU and monitored by the RI State Dept. of Education; taught summer school and taught, designed, supervised Art’s Camp for children and teens.

Jan Curtis, Brandeis University, taught the workshop, "Singing Without Walls: Presentational Preparation" with opera director Nancy Rainier, emphasizing text exploration.

Alex Davis, Brandeis University, served as text consultant for Merrimack Repertory Theatre's fall production of THE ILLUSION and was speech/dialect consultant for the Huntington Theatre Company’s WOMAN WARRIOR, which will re-open at the Mark Taper Forum in early 1995.

Anne Gottlieb, University of Rhode Island, taught and performed in THE GOOD DOCTOR for Stage Three: continues teaching voice and text in the theatre program at URI and is currently training with and assisting Marya Lowry in the Professional Voice Training Internship at Brandeis.

Marya Lowry, Brandeis University, played Birdie in THE LITTLE FOXES and originated role of Ruth Cole in THREE TO GET READY at Barter Theatre in VA, during a 3 month residency there; was recently invited to join the Brandeis Women’s Study Program Community to serve as advisor and lecturer, "Given the profound impact feminist theory has had on my approach to teaching voice, this is an exciting and logical step!" In addition to graduate voice classes will teach acting to the second year graduate actors with emphasis on Shakespeare.


Regional News

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

For the name of your Regional Editor, contact Sandra Shotwell, Department of Theatre, University of Utah, Salt Lake City, UT 84112.

(801) 581-6448

Karen White, Brandeis University, served as vocal coach, performed in COMEDY OF ERRORS. directed HAMLET for Actors Shakespeare Company of Albany; will play the lead in a new radio play of "A Journey" by Edith Wharton, adapted by Stanley Richardson and directed by Eoin O'Callaghan, co-produced by the BBC and A Radio Play.

Mid-Atlantic

Michael Barnes, is presently coaching ODYSSEY by Derek Walcott at the Arena Stage in Washington, D.C.

Catherine Fitzmaurice, coached Richard Thomas in Richard III, directed by Mark Lamos at the Hartford Stage.

Lisa Norman, accepted a position as Assistant Professor of Theatre at Marymount Manhattan College, performed the role of Isabelle in MEASURE FOR MEASURE last spring at the University of South Carolina, two industrial films, and another episode of MATLOCK, "The Tabloid," to air this fall.

Donna Snow, Temple University, is the new regional editor of the VASTA Newsletter for the Mid-Atlantic region. Please send her your news on request, or whenever!

Southeast

Kate Burke, University of Virginia-Charlottesville, was elected to the VASTA Board of Directors; played Smeraldina in a new adaptation of THE KING STAG at the American Conservatory Theatre; played

Helen Potts in PICNIC at Indiana's New Harmony Theatre; enjoyed the diversity of training at the Chicago VASTA Conference.

*Jan Gist, continues as voice and speech coach for the Alabama Shakespeare Festival. is teacher of voice and speech for their MFA training program and currently serves as interim head. A permanent head for the MFA program is sought to administrate the program and teach acting. If interested or know of someone to recommend, contact Jan. Alabama Shakespeare Festival, 1 Festival Drive, Montgomery, AL 36117.

Ellen O'Brien, Guilford College, has been promoted to the rank of full professor: is currently directing HENRY V at Guilford and coached MUCH ADO ABOUT NOTHING, MEASURE FOR MEASURE and THE TEMPEST for the North Carolina Shakespeare Festival, summer 1994.

East Central

Darrellyn Marx, directed BUS STOP in October and PHANTOM (the Yeston version) in March at New Trier High School in Winnetka, IL.

Susan Murray Miller, was guest speaker for the spring meeting of the Saints, a group that supports Chicago theatre, speaking on "Coaching Dialects for Productions," dialect coached a Manchester dialect in MY MOTHER SAID I NEVER SHOULD at the Center Theater, Chicago.

*Marth Munro, qualified as a "Certified Movement Analyst" (CMA) after attending the Intensive Program 1993-94 through the Laban/Bartenieff Institute for Movement Studies in New York. The title of her project/thesis is "Performance-Text Development: LMA as an Analytical and Creative Tool for Character Embodiment in Theatre," directed and acted a one woman show called THE PLAY; finished an article on "Body Integration for Voice Users" in collaboration with Maren Larson, a CMA and Alexander teacher. Does anyone have suggestions about where to publish it? She will be moving back to South Africa on Nov. 30, 1994. Her contact address will be : 5 Phillips Ave., Potchefstroom, 2520, Rep. of South Africa. If any VASTA members are in her neck of the woods, please contact her!
Regional News  
(continued from Page 15)  

* Ruth Roothberg, was voice instructor/coach for THE TEMPEST, performed by members of a new performance workshop class at Center Theatre, Chicago; attended the intensive voice workshop at ISU taught by David Carey and Jane Boston of the Central School of Speech and Drama. Ruth is interested in speaking with anyone who attended Central School, especially parents who attended while their children were young. Please phone or FAX her at (708) 864-4413.

Nan Withers-Wilson, Loyola U. of Chicago, served as vocal director of A CHORUS LINE. Her book VOCAL DIRECTION FOR THE THEATRE is available through Drama Book Publishers, 212-725-5377.

*JoAnne Zielinski, Assistant Professor at Barat College, produced Shakespeare on the Green, a professional outdoor Shakespeare festival held on the Barat College campus. She is looking for a local certified Alexander teacher to be a guest lecturer in her stage movement class.

Southern  
Nancy Bandiera, Houston-Tillotson College, Austin, TX states "I am dreadfully sorry I missed the VASTA Conference and more sorry I missed seeing all of you."

Susan Conover, TAMU-Kingsville, directed and dialect coached BEDROOM FARCE, will present a workshop on sensory awareness at the Texas Educational Theatre Conference in January.

Marian Hampton, University of Texas at Austin, is voice/text coaching THE LEARNED LADIES, an MFA thesis production and dialect coached CAMINO REAL. "I spent the summer on Lake Marion, near Fergus Falls, MN, visiting with my folks, fishing with my dad, practicing for the loon-calling contest, editing manuscripts for THE VOCAL VISION, and working on other writing projects."

Lynn Metrik, K.D. Studio, was signed as a principal player for four major industrials for J.C. Penney in 1994.

Patricia Romanov, University of Arkansas, vocal coached MUCH ADO ABOUT NOTHING at UA and directed MOUNTAIN, the story of Wm. O. Douglas, for Ozark Stageworks.

Western  
Mary Corrigan, UC-San Diego, taught at Stanford U. for BADA this summer; participated in the voice conference held at Illinois State in July taught by David Carey and Jan Boston from the Central School.

Timothy Douglas, completed a 3 year term at USC's School of Theatre establishing a Linklater based program; is now Head of Voice and Speech at the National Theatre Conservatory/Denver Center for the Performing Arts professional actor training program where he will establish a Linklater based voice system; directed a workshop production of RESURRECTIONS starring Angela Bassett and Carl Lumbly, in his position as an Associate Assistant Director in Residence with the Mark Taper Forum in LA; will direct a full production of the play at Trinity Rep in Providence, RI; is hard at work on his play trilogy RICH EYES AND POOR HANDS.

Debra Hale, will be teaching Linklater voice at UC-San Diego; has a private studio in LA and works with theatre companies there.

Marilyn "Cookie" Hetzel, Metropolitan State College in Denver, earned a promotion to Full Professor, Spring 1994; continues to work as Director/Coordinator of the Theatre at Metropolitan state, where she directs a play and musical each year, writes, directs and produces material for her semi-professional touring company, which just closed a year run of THE MANY FACES OF COURAGE which she is hoping to publish.

Dudley Knight, UC-Irvine, played the role of Mamaer in DIARY OF A SCOUNDREL at the New Jersey Shakespeare Festival; continues as resident voice/dialect coach at the South Coast Repertory Theatre where he coached seven shows last season.

*Kathryn G. Maes, U of Colorado, Denver, directed a production of FIFTH OF JULY last season at the UC-D Theatre; presented a workshop at ATHE in August with Dr. Alphonse Keasley from UC-Boulder, on the application of learning styles to the teaching of voice; teaches Voice and Diction and Directing in her second year at UC-D.

*Mandy Rees, CSU-Bakersfield, directed CONSUMER AFFAIRS, an original musical, at the Madison Repertory Theatre in Wisconsin, is currently seeking proposals from VASTA members for sessions at the 1995 Conference in San Francisco.

Judith Shahn, University of Washington, vocal coached at the Utah Shakespearean Festival and coached ANGELS IN AMERICA at the Inhman Theatre in Seattle. continues her 5th years as Head of Voice and Speech for the University of Washington's Professional Actor Training Program.

Sandra Shotwell, University of Utah, continues as Head of Voice and Speech for the Professional Actor Training Program; directed KEELY AND DU with the Salt Lake Acting Company; coaching Marlow's EDWARD THE SECOND and directing TOP GIRLS and a workshop production of MEASURE FOR MEASURE awarded a Teaching committee grant to bring professional Howard Ross from NYC to teach a workshop in "voice-over" for actors.

Anne Wiltshire, Albuquerque, NM, attended the Roy Hart workshop in Maine in September adding that she thinks VASTA members are wonderful and were so helpful and supportive to her as a new member of the organization.

Canada  
Neil Freeman, University of British Columbia, re-staged SHAKESPEARE AND VIVALDI for the Vancouver Symphony Orchestra and Bard on the Beach. His book SHAKESPEARE'S FIRST TEXTS is available from 2515 Caledonia Ave., Deep Cove, North Vancouver, B.C. V7G 1T8 and his Folio edition of HAMLET is being used by Keanu Reeves who is playing the lead at the Manitoba Theatre Centre.

Pamela Haig Bartley, University of Saskatchewan, played Paulina in DEATH AND THE MAIDEN at the Globe Theatre in Regina; recently directed OUR COUNTRY'S GOOD for the University; received the University Student Union Teacher Excellence Award; will be directing DANCING AT LUGHNASA in the upcoming season.
Regional News
(continued from previous page)

Catherine Marrion, University of Guelph and Humber College, was assistant director and vocal coach for the Ottawa Shakespeare Festival’s TAMING OF THE SHREW and coached HAMLET, TWELFTH NIGHT, and MACBETH at the college; will be text consultant in a workshop for a new play by Mariabella Roca. and will be working with director Peter Hinton on THE DUTCH COURTESAN.

Dawn McCaugherty, York University, directed CYMBELINE for Shakespeare in the Rough, a new company in Toronto’s Riverdale Park; directed and served as dramaturg for the collective production FORTY MINUTES AFTER MIDNIGHT for the Toronto Fringe Festival; acted in BEDTIME STORIES, coached HAMLET for director David Smukler, coached AS YOU LIKE IT and LION IN THE STREETS at York; will be teaching at the U of British Columbia this winter when VASTA member Gayle Murphy takes maternity leave.

*Betty Moulton. University of Alberta, will be coaching BOBJOUR LA BONJOUR, the first Studio show of the university season. She asks Canadian VASTA members to keep in touch with any input on membership or board issues.

Anne Scrimger, Mount Royal College, was the 12th Canadian to become a Fellow of England’s Trinity College; recently received a Distinguished Teaching Award from the Mount Royal College Board of Governors.

David Smukler, York University Graduate Theatre Program, supervises two voice teacher trainees in each year of the two year MFA Degree in Performance, is preparing the 10th Annual National Voice Intensive which will be held in Vancouver for five weeks beginning in May; taught a professional voice workshop for DramaWorks in Alberta; coached various feature films, such as JOHNNY NEMONIC and MESMER; is currently coaching DOWN CAME A BLACKBIRD.

William Weiss, University of Ottawa, gave two workshops in France, one in February in Montpellier and the other in June in Paris; is working on his book MOBILE VOICE, THE MINIMAL MOVEMENTS AND SPATIALISATION METHOD which should appear in France next year; is directing a Serbo-Croatian play LE THEATRE AMBULANT CHOPALOVITCH at the University; made a presentation at the Pacific Voice Conference in San Francisco in October; will conduct a workshop in December, “Mobile Voice: Minimal Movements and Spatialisation,” at the University of Toronto. The workshop will introduce a technique of the Feldenkrais Method to vocal training. For more information contact: Dr. Pamela Chabura, Department of Theatre, Film, and Dance, University of Toronto, Toronto, OH 43606, (419) 537-2202.

LOST UMBRELLA:

Anyone lose your favorite umbrella? Call Marian Hampton at 512-440-8270, with a description, and if you describe it accurately, she’ll send it to you! It was found on a chair after the wrap-up session, on the last afternoon of our conference at Northwestern.

VASTA Statement of Principles

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

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

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

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

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

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

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

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

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

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

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

VASTA Bibliography editors Kate Burke and Ginny Kopf have put together a terrific collection of books that can help you TODAY in your teaching, coaching and consulting. See the following page for information on ordering your own VASTA Bibliography. Don’t wait. Order one today!