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 Riggin 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 I, at the U. of Vermont Royall Tyler Theatre.

Southeast

Kate Burke, U. of Virginia, "shadowed" 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 Frenkel, 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 seeing 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, attended Patsy Rodenberg's "excellent" course for Professional Voice Teachers at the Royal National Theatre Studio in London, and then went straight to Los Angeles, where she was invited to teach a three week Accent and Dialect Intensive at the Laura Henry Studio. Recent activities at NCSA include coaching Rough Crossing and Gint and playing Kate in Broadway Bound. This fall, she will act as voice and dialect coach on Horton Foote's Talking Pictures. Also, she is taking over from Dennis Carlo Patella as chair of the Clyde Vinson Scholarship Committee for VASTA.

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-

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, see the list at the beginning of the Regional News or contact Sandra Shotwell, Department of Theatre, University of Utah, Salt Lake City, UT 84112. (801) 581-6448 e-mail: shotwell@inquo.net

Productionsedge

*Productionsedge

~875.
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 "hoomi." 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 Coiaianni, 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 Rodeph Sholom, 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 the 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 Restructuring method of voice training.

Susan Blument 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 an 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 McDivitt 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 Theater 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 Lughnasas 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...
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 teaching 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 Glory, 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 Theare 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 Huntingdon 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 Colaianni 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 Interman 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 Synthaxis Theatre. Linda also taught a voice workshop at Theatricum 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 Lughnasa 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 Steppenwol's production of A Streetcar Named Desire, with Gary Sinise and Laila Robbins, as well as A Fair Country and Skylight, for the Goodman Theatre's As You Like It. Long Wharf Theatre's She Stoops 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 The 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
Classroom Climate workshops for Engineering and Science, went with the actors and staff to Rose-Hulman Institute of Technology on August 20 to present a workshop on gender equity. Previous to this they had presented five workshops for teaching assistants in the Schools of Engineering and Science at Purdue. Richard Sullivan Lee played the role of the physics professor. Any VASTA member who participates in interactive theatre as a learning tool is requested to contact Dorothy. She is familiar with the work of Barry Kur, Betty Ann Leeseberg-Lange and Kathy Devecka, who have active programs.

Susan Murray Miller, Chicago, IL, coached a Midlands dialect for Impulse Theatre's production of _The Mill on the Floss_. This production of Helen Edmundson's scripts of George Elliot's novel was performed at StageLeft Theatre in Chicago. She conducted a one day dialects workshop for cast members of New Trier High School's prouction of _Pygmalion_. Also in the fall, she taught an eight week dialect course at Center Theatre and Training Center in Chicago. Susan continues with the rigorous schedule of the Joseph Jefferson Committee and with teaching private students.

Tynie Turner, Milwaukee, WI is teaching in the Music Department of the U. of Wisconsin-Milwaukee. She appeared in Shaw's _How He Lied to Her Husband_ with the Milwaukee Chamber Theatre, continues her voice-over work, teaches speech privately and is the new VASTA East Central Regional Editor.

Canada

*Betty Moulton* is now back teaching full time at the U. of Alberta Drama Department. She had a wonderful sabbatical year of study with Roy Hart, Alexander and Laban workshops, plus singing and pottery lessons. She returned to the Colorado Shakespeare Festival for her fourth season of voice, speech and text coaching and continued to train the company members of "Shakespeare in the Red", a new native theatre company in Winnipeg. Betty continues to conduct presentation skills workshops for the Banff Centre for Management. This year she is very happy to add the role of vocal coach for the Citadel Theatre acting company to her list of activities, and this fall coached _The Winter's Tale_ with second year actors in the department. She says hello to all her friends that she missed at the VASTA conference. Canadian members - watch for a letter and/or email later this fall about getting together for a first Canadian conference of voice trainers. Contact either Betty or Dale Genge in Vancouver to show your interest.

Anne Scringer is coaching _As You Like It_ this fall after a great summer with "Shakespeare in the Park." "It was wonderful to see so many of you in Chicago. I'm thinking Sabbatical next year (1998-99). Does anyone want a visitor?"

International

Ben Furey, Gaiety School of Acting, attended the Patsy Rodenberg workshop at the Royal National Theatre, is hosting a Rodenberg workshop weekend for the Gaiety School, Trinity College, and the Irish College of Music in Dublin, and has begun an MA in Modern Drama at U. College, Dublin.

Lise Olson, Liverpool Institute of Performing Arts, directed _Eleemosynary_ for the Edinburgh Fringe Festival, dialect coached _Dead Man's Hat_ for New Perspectives Theatre Company touring in Nottinghamshire, Leicestershire and Derbyshire, and is continuing as Newsletter International Liaison with pleas for news items to be sent to (new e-mail) L.olson@lipa.ac.uk