tap into Energy states: Buoyancy, Potency, Radiance and Inter-involvement. We use these physical states to give ourselves organic instructions—from within—rather than rely on outside imagery, rote drill or imitation. Voice Work is also Body Work: the two are entwined, inter-related, and synergistic. Each Vocal Energy is introduced as a musical experience, and then we apply the musical quality of vowels, consonants and the voice itself—to words, to phrases, sentences, paragraphs, then to extemporaneous speech. We move into exploration of texts, and giving extemporaneous speeches for one another and we continuously explore texts both prepared and impromptu up to the very last minute of the workshop.

The days are full; of classes, of individual coaching and with experimentation with a “buddy”—another participant with whom to explore the daily work. And we live together; faculty and participants, on the same campus. We eat our meals together, so the learning, the observing, the questioning never stops. We bond as a group in this setting; far from the hurly-burly of life, which engenders trust very quickly and early in the training process; especially at Mercersburg, with its retreat-like setting.

Along the way, adverse body and voice conditions that had been considered by our participants to be chronic and somewhat handicapping are relieved and/or eliminated as the gentle, relaxing and energizing work melts away long-held tensions and constrictions. Athletes discover that their performance improves, teachers discover how and why the voice works, accents become reduced; actors discover a new and exciting way to approach scripts; and a sense of well-being permeates each gathering.

And by the end, at our final meal, we laugh and we cry. For we are all moved by this four-week journey—individually and collectively.

BOARD MEETING MINUTES
San Diego State University, San Diego, CA
July 28 2002

Present at the meeting were Eric Armstrong (EA), Deena Burke (DB), Kate Burke (KB), Rena Cook (RC), Rocco Dal Vera (RDV), Kate Devore (KD), Craig Ferre (CF), Marlene Johnson (MJ), Ginny Kopf (GK), Christine Morris (CM), Jeff Morrison (JM), Janet Rodgers (JR), Dorothy Runk Mennen (DRM), Karen Ryker (KR), Phil Thompson (PT), Kate Ufema (KU), Judylee Vivier (JV), and Lisa Wilson (LW).

Sunday, July 28
9:00 A.M. Meeting called to order.

The board bid farewell to outgoing Board members Deena Burke, Karen Ryker, and past president Janet Rodgers. The board welcomed new board members, Eric Armstrong, Ginny Kopf and Lisa Wilson,
The related discussion of duties of the position led to the following motion:

KU reported as liaison to ATHE. She discussed the results of an ATHE survey which seemed to show that 90% of ATHE’s membership is engaged in teaching the practice rather than the theory of Theatre.

JM reported on his progress in producing a searchable online version of the VASTA Bibliography. He has won a grant from ATHE to continue with the project.

GK agreed to take over the reins of the mentorship program from DB as she is leaving the board.

KR presented the most recent version of VASTA’s Promotion and Tenure Guidelines. The revision process is ongoing.

KD reported on a VASTA meeting held at the Voice Symposium. This led to a discussion of the need for a brochure of some sort to distribute to potential members. Finally a decision was taken to design a bookmark for this purpose.

KB reported on her attendance at KC/ACTF in Washington DC where VASTA presented an award to J Salome Martinez.

The board then turned to the topic of certification as a potential aspect of VASTA membership. Arguments were made on both sides. No action was resolved upon.

The meeting adjourned for the length of the conference and was rejoined on the evening of July 31.

The first action of the board in this meeting was to choose LW as VASTA’s new President-Elect.

CM gave a brief report on the newsletter.

EA reported that he was required to purchase an insurance policy covering VASTA for accidents which might take place at conferences. SDSU, as our host, required this insurance.

JR MOVED ADJOURNMENT. MJ SECONDED THE MOTION PASSED UNANIMOUSLY.

IFTR’s 14th World Congress
By Sandra Lindberg

This July, I participated in the International Federation for Theatre Research’s (IFTR) 14th World Congress, held in Amsterdam. Its theme was “Theatre and Cultural Memory: the Event Between Past and Future.” Thanks to mentoring from the Voice and Speech Review (VSR), I had a strong draft to submit to this conference. My paper “Archetypal Image Work in Shakespearean Performance Training,” currently under review with VSR, was selected for presentation at this conference and I was invited to participate in a Working Group titled Theory and Practice of Performing. Though IFTR has been meeting since 1956, only recently has it begun to incorporate the research of voice, movement, and acting practitioners. Voice teachers are especially under-represented at this conference, which is why I am hoping to spark more interest in IFTR with the information below.

According to IFTR’s website (www.firt-iftr.org/firt), its conference is one of the “world’s largest and most significant in the discipline of theatre/performance studies.” Its aim is to “promote collaboration and exchange of information between individuals and organizations concerned with theatre research.”

IFTR believes that Working Groups, loose associations of theatre practitioners with similar performance/research interests, are at the heart of its mission. There are 15 such groups at IFTR. The WG: Theory and Practice of Performing is only three years old. I felt privileged to be part of a vigorous group from France, Australia, Japan, Britain, Venezuela, and the United States which is gently nudging IFTR to include the research of those of us who actually practice our craft.

Our Working Group met for a total of nine hours. Over a three day period, we led each other through exercises and discussion, a far different experience from most conferences where I have spent most of my time stuck in a chair. We found that many of our papers explored how theatre training relates to the awakening and shaping of energy/spirit. When I chose exercises for this group, I focused on the connections between breath, sounding, image, and will. Other practitioners in the group explored Qi Gong, image exercises connected to Chahkras, the relationship between image and text in Hamlet, or the relationship between physical centers and character. We worked to find both common threads and uniquely different characteristics of our work.

The next IFTR/FIRT Conference will be held in January 2003, in Jaipur, India. Its theme is “Ethnicity and Identity: Global Performance.” The convenor for WG: Theory and Practice of Performing will be Diana Smith-Sadak at Towson University. Check the IFTR website (www.firt-iftr.org/firt) for information about submitting a paper and/or participating in this working group. Also, keep IFTR in mind for 2004, when it will be held in St. Petersburg, Russia. Jade McCutcheon, of Australia, and I will be the 2004 conveners for this Working Group. Information about the Russian conference will appear on the IFTR website in a few months.

The Challenge of the “Mixed Bag” Class
A report from VASTA Discussion Group:
By Mandy Rees and Christine Morris

A number of VASTA members, teaching in undergraduate programs, are faced with serving the needs of a (continued on page 7)