

U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

USITT Newsletter

Editor:
Tina Margolis

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**UNITED
STATES
INSTITUTE
FOR
THEATRE
TECHNOLOGY**

Contributing Memberships

Associated Theatrical Contractors

307 West 80th Street
Kansas City, MO 64114
and
516 North Fremont
Springfield, MO 65802

Colortran, Inc.

1015 Chestnut Avenue
Burbank, CA 91502

Goodspeed Opera House

East Haddam, CT 06423

Kliegl Brothers Lighting Co., Inc.

32-32 48th Avenue
Long Island City, NY 11101

Mendenhall & Associates

3775 Bayshore Blvd.
Brisbane, CA 94005

Rosco Laboratories, Inc.

36 Bush Avenue
Port Chester, NY 10573

Samuel Scripps

1 West 72nd Street
New York, NY 10023

Stage Engineering International Ltd.

P.O. Box 2699
325 Karen Lane
Colorado Springs, CO 80901

John B. Staley

c/o Theatrical Equipment
International Ltd.
567 Third Avenue
New York, NY 10016

Strand Century, Inc.

18111 South Santa Fe Avenue
P.O. Box 9004
Rancho Dominguez, CA 90224

Theatrical Services & Consultants

9010 Pillsbury Avenue South
Minneapolis, MN 55420

Wenger Corporation

90 Park Drive
Owatonna, MN 55060

Sustaining Memberships

Peter Albrecht Corporation

325 East Chicago Street
Milwaukee, WI 53202

Alcone Company, Inc.

5-49 49th Avenue
Long Island City, NY 11101

American Seating Co.

901 Broadway, N.W.
Grand Rapids, MI 49504

American Stage Lighting Co., Inc.

1331-C North Avenue
New Rochelle, NY 10804

Artec Consultants Inc.

245 Seventh Avenue
New York, NY 10001

Automatic Devices Company

2121 South 12th Street
Allentown, PA 18103

Baer Fabrics

515 East Market Street
Louisville, KY 40202

Barbizon Electric Company, Inc.

426 West 55th Street
New York, NY 10019

Bash Theatrical Lighting, Inc.

2012 86th Street
North Bergen, NJ 07047

Belden Communications, Inc.

534 West 25th Street
New York, NY 10001

Brannigan-Lorilli Associates Inc.

140 West 57th Street
New York, NY 10019

J. R. Clancy, Inc.

7041 Interstate Island Road
Syracuse, NY 13209

Costume Crafters, Inc.

2979 Peachtree Road, N.E.
Atlanta, GA 30305

Design Lab-Chicago

6976 N. Ridge
Chicago, IL 60645

Design Line, Inc.

6204 Benjamin Road, Suite 209
Tampa, FL 33614

Electro Controls, Inc.

2975 South 300 West
Salt Lake City, UT 84115

Electronics Diversified, Inc.

1675 N. W. 216th Street
Hillsboro, OR 97123

Gagnon La Forest

930 Wellington
Montreal, Quebec H3C 1V1
Canada

General Electric Company

Nela Park
Cleveland, OH 44112

Peter George Associates, Inc.

34 West 17th Street
New York, NY 10011

W. Gerriets International, Inc.

Box 950 Hutchinson Road
Allentown, NJ 08501

Garry Goddard Productions

4400 Coldwater Canyon
Studio City, CA 91604

Gothic Color Company

724 Washington Street
New York, NY 10014

Grand Stage Lighting

603 West Lake Street
Chicago, IL 60606

Great American Market

826 North Cole Avenue
Hollywood, CA 90038

Grosh Scenic Studios

4114 Sunset Boulevard
Hollywood, CA 90029

GTE/Sylvania

Sylvania Lighting Center
Danvers, MA 01923

H & H Specialties, Inc.

P.O. Box 9327
South El Monte, CA 91733-0981

Hoffend and Sons, Inc.

34 East Main Street
Honeoye, NY 14471

Imaging Engineering, Inc.

234 West 44th Street
New York, NY 10036

Irwin Seating

P.O. Box 2429
Grand Rapids, MI 49501

Joyce/Dayton Corp.

P.O. Box 1630
Dayton, OH 45401

Lehigh Electric Products Co.

Route 222, (RD 1, BOX J1)
Wescoville, PA 18106

Lighting Associates Templates

P.O. Box 299
Chester, CT 06412

Lighting Dimensions
1590 South Coast Highway, Suite 8
Laguna Beach, CA 92651

Lighting Methods, Inc.
691 St. Paul Street
Rochester, NY 14605

Lights Up, Inc.
P.O. Box 437
Knoxville, TN 37901

Lite-Trol Service Co., Inc.
72 Glenwood Road
Glenhead, NY 11545

Little Stage Lighting Company
10507 Harry Hines Boulevard
Dallas, TX 75220

Lycian Stage Lighting
P.O. Box 68
Sugar Loaf, NY 10981

Mission Trace Invest. Ltd.
7478 West Nichols Place
Littleton, CO 80123

Musson Theatrical, Inc.
582 Stockton Street
San Jose, CA 95126

Mutual Hardware
5-45 49th Avenue
Long Island City, NY 11101

Newth Lighting Company
552 Swaggertown Road
Scotia, NY 12302

R. E. Nicholson, Inc.
75 West Main Street
East Bloomfield, NY 14443

Oden Theatrical Enterprises
5743 South Curtice Street
Littleton, CO 80120

Olesen Company
1535 North Ivar Avenue
Hollywood, CA 90028

Production Arts Lighting
636 Eleventh Avenue
New York, NY 10036

Richmond Sound Design, Ltd.
1234 West 6th Avenue
Vancouver, BC V6H 1A5
Canada

Rose Brand Textile Fabrics
517 West 35th Street
New York, NY 10001

Jean Rosenthal Associates
765 Vose Avenue
Orange, NJ 07050

Sanders Lighting Templates
5830 West Patterson Avenue
Chicago, IL 60634

Sapsis Rigging, Inc.
Theatrical Services
305 Carson Street
Philadelphia, PA 19128

Secoa
P.O. Box 27429
2731 Nevada Avenue North
Minneapolis, MN 55427
and
1204 Oakland Avenue
Greensboro, NC 27403

Donald Shulman & Associates, Inc.
2520 Grand Avenue, Room 303
Kansas City, MO 64108

Stage Equipment & Lighting
12231 N.E. 13th Court
P.O. Box F
Miami, FL 33161

Stagecraft Industries
P.O. Box 4442
Portland, OR 97208

Strong Electric Corporation
1712 Jackson
Omaha, NE 68102

**Syracuse Scenery & Stage
Lighting Company, Inc.**
1423 North Salina Street
Syracuse, NY 13208

Systems Design Associates
85 Willow Street
New Haven, CT 06511

Teatronics, Inc.
101-D Suburban Road
San Luis Obispo, CA 93401

Texas Scenic Company, Inc.
5432 Jackwood Drive
P.O. Box 28297
San Antonio, TX 78238

Theatre Projects Consultants, Inc.
27 West 67th Street
New York, NY 10023

Theatre Techniques Inc.
60 Connolly Parkway
Hamden, CT 06514

Theatrical Equipment International Ltd.
567 Third Avenue
Third Floor
New York, NY 10016

Theatrical Service & Supply Company
170 Oval Drive
Central Islip, NY 11722

Tiffin Scenic Studios, Inc.
P.O. Box 39
Tiffin, OH 44883

Union Connector Company, Inc.
149 Babylon Turnpike
Roosevelt, NY 11575

Universe Stage Lighting
326 West 47th Street
New York, NY 10036

Jim Weber Lighting Service, Inc.
3141 Meramec Street
St. Louis, MO 63118

Weststar Corporation
2665 Shell Beach Road
Shell Beach, CA 93449

Technical Production Commission Report

*by Jay O. Glerum,
Technical Production Commissioner*

Vice Commissioner Pat Finelli organized a wide variety of excellent sessions for the Orlando Conference. The subjects ranged from hands-on experience in a variety of technical problems to practical application of time-and-money estimating for productions to computerized special effects design. The pre-convention computer symposium attracted over 100 participants. We eagerly solicit your requests for next year's programming and for projects for the commission. Contact either: Jay Glerum, Commissioner, Peter Albrecht Corp. 325 East Chicago St., Milwaukee, WI 53202, or Pat Finelli, Vice Commissioner, University of South Florida, 4202 East Fowler Ave., Tampa, FL 33620.

Projects currently being worked on by the commission are:

● **Stress Management Relating to Technical Theatre:** Project Chair - Cindy McCloughan, University of Maryland, Dept. of Theatre, College Park, MD 20742.

● **Directory of Technical Information:** Contact - John Young, Virginia Tech, 201 Performing Arts Building, Blacksburg, VA 24060, or Elbin Cleveland, Tech Director, Theatre Dept., University of South Carolina, Columbia, SC 29205, or Max Culver, 42 Greenleaf Hills, Farmer City, IL 61842.

● **Directory of Technical Resource People:** Contact - Max Devolder, Tech Director, Repertory Theatre of St. Louis, 130 Edgar Road, St. Louis, MO 63119, or Robert Scales, Tech Production Director, Seattle Repertory Theatre, 155 Mercer St., Seattle, WA 98109

Joint Commission Project on Rigging

by Jay O. Glerum,
Technical Production Commissioner

Members of the Engineering, Health and Safety, and Technical Production Commissions are working together to formulate a set of minimum recommendations relating to the manufacture, installation, maintenance, and use of stage rigging. Some 50 members of the Institute representing manufacturers, installers, and users have agreed to participate in this project. The skeleton recommendations of the OISTT which relate to stage rigging will be used as a starting point. These recommendations will be reviewed and revised to reflect the needs of the North American entertainment industry. A broad participation of the industry is necessary for this project to be fulfilled. If you wish to participate please contact Jay Glerum, Chair, c/o Peter Albrecht Corp., 325 East Chicago St., Milwaukee, WI 53202, (414) 272-2811.

First Scenographic Arts Raffle

The first USITT Scenographic Arts Raffle generated a great deal of excitement and added a note of humor to the Annual Conference banquet. Approximately 6,000 raffle tickets were sold. Costume designer Millia Davenport, assisted by Don Stowell, Jr., Head of the Heritage Section and Stephen G. Hild, Exposition Coordinator, drew the winning tickets. The prizes were as follows:

- 1 Year Free Membership in USITT:
Randy Earle, Jr., San Jose, CA
- \$50.00:
Samuel Scripps, NYC
- \$250.00:
Judy Golden, Denver, CO
- Carrie Robbins' Rendering for "Three Penny Opera":
William Pfahnl, San Jose, CA
- Oliver Smith's Rendering for "Contredances":
Steve Griffith, St. Peter, MN

Those involved with the Scenography Exposition appreciate everyone's support for the raffle. The newly established Development Committee, headed by Tom Beagle, will determine whether future raffles will be held and how often.

4/Spring 1984

Scenography Exposition Committee Receives Special Thanks

Members of the Third Biennial Scenography Exposition received a hearty round of applause at the annual banquet in appreciation for all their work on the exhibition. Those specifically mentioned were:

Stephen G. Hild, Exposition Coordinator
Thomas Bliese, Exposition Financial Officer
Dick Durst, Head of Juried Section
Carolyn Lancet, Assistant Head of Juried Section
Michael Price, Co-Head of Design Showcase Section
Jerry Abbitt, Co-Head of Design Showcase Section
Dawn LaDuke, Assistant of Design Showcase Section
Don Stowell, Jr., Head of Heritage Section and Coordinator of Arrangements
John Rothgeb, Purchase Prize Coordinator
William Forrester, Gallery Talks Coordinator
Jared Saltzman, Local Arrangements Coordinator Juried Section Adjudication
Dennis Henery, Local Arrangements Coordinator for the Premiere
Jean Webster, Fund Raising
Forrest Newlin, 1982 Exposition Tour Coordinator
Tina Margolis and **Richard Bunn**, USITT National Office
Arnold Aronson, Catalog Editor
Larry Luchtel, Catalog Designer
Leslie Robinson, Color Slide Coordinator
All of the students from Florida, Texas, and elsewhere who helped put up, monitor, and strike the exhibition.

Workshop in Administration

A five-day intensive program entitled "Basic Workshop for Presenters of the Performing Arts" will be held July 8-13, 1984 in Durham, N.H. The event, which will stress basic administrative skills, will be sponsored by the Association of College, University, and Community Arts Administrators (ACUCA). For details on costs and location, contact ACUCA, 6225 University Ave., Madison, WI 53705-1099; Phone: (608) 233-7400.

Design Int'l. Deadline Extension

Design International announces a deadline extension for their third annual competition. Registration forms, fees, and slides must be postmarked by **July 31, 1984**.

Selected designers will be awarded publication in the design international compendium, an illustrated review and source book of competition winners.

The competition is open to individuals worldwide in 21 fields of design. Slides of a designer's work may be entered in some of the following categories: architecture, costume design, fashion design, industrial design, interior design/space planning, and set design.

A prospectus with entry forms may be obtained by mailing a self-addressed stamped envelope to: Design Int'l., PO 1803, Ross, CA 94957, (415) 457-8596.

Commendations and Resolutions

Submitted by Henry Tharp,
Secretary

The USITT Expresses Gratitude and Appreciation to Samuel H. Scripps and recognizes him as a Benefactor. —Third Biennial Scenography Exposition and the Board of Directors, USITT, Orlando, Florida, April 1984.

The USITT Honors Bernard A. Grossman, Esq., for his long and distinguished service to the Institute and recognizes him as Counsel Emeritus. — Board of Directors, USITT, Orlando, Florida, April 1984.

Resolved, the Florida Section, under the guidance of Herb Schmoll, are commended for their years of hard work and their outstanding success in the development and implementation of the USITT 1984 Annual Conference in Orlando.

Resolved, the Board of Directors of the USITT expresses its appreciation to: Willard Bellman, George Bunt, Michael Feingold, Bill Gile, and Roger Morgan, and the League of New York Theatres and Producers for their adjudication of the Juried Section of the Third Biennial Scenography Exposition.

Resolved, the Board of Directors of the USITT congratulates the Third Biennial Scenography Exposition Committee, coordinated by Stephen G. Hild. The efforts of the committee members produced an excellent exposition in terms of quality and scope.

Membership Directory 1984: Update I

by Henry Tharp,
Secretary

All USITT members should have received their copy of the new Membership Directory by now. Like any Directory this one was out-of-date as soon as it went to press. I shall be issuing a series of Directory Updates of which this is the first. Please make the following corrections in your copy of the 1984 USITT Membership Directory:

Page 5

- Delete the entire 1984-1987 list of Directors-at-Large as this election is currently being re-run at the direction of the Board of Directors.
- Add a new section across bottom of page: EX-OFFICIO (NON-VOTING) — Tom Nathan, Counsel; Arnold Aronson & Kate Davy, Editors, TD&T.

Page 6

- Under Exhibits, Members, add: Tina Margolis (ex-officio and non-voting).

Page 8

- Under Southern California Section, change Chair to: Joe Bonano, Chair, El Camino College, 17820 Doty Ave., Torrance CA, 90504, (213) 324-7285.

Page 9

- Add new Student Chapter: TEXAS TECH UNIVERSITY, Dept. of Theatre Arts, P.O. Box 4298, Lubbock, TX 79409, Forest A. Newlin, Faculty Sponsor, (806) 742-3601.

Page 12

- Add a new section across bottom of page: HERB GREGGS AWARD, 1984-Jarka Burian.

Page 13

- Under Fellows of the Institute add: PETER H. FRINK, Philadelphia, Pennsylvania.
- Delete: RUDOLPH KUNTNER.
- Under THOMAS LEMMONS: capitalize Massachusetts.
- Under FREDERICK M. WOLFF: correct to read New Jersey.

Page 14

- On second line change date to read: April, 1984.

Page 14

- Under Article III, Section 1, sub-section e, second paragraph, last line, delete the word: "organizational."

Page 16

- Under Section 9, sub-section d, third line, change the title of: "Editor of Publications" to "Editor(s) of the Journal."

Page 16

- After Section 12 sub-section g, add a new section: Section 13, VOTING. The following provisions shall govern the voting procedures of the Board of Directors.
 - a. Each voting member of the Board of Directors shall be entitled to one vote.
 - b. A simple majority of the votes cast shall decide the issue, except where these By-Laws or the Board of Directors shall otherwise direct.
 - c. Proxies may be used to establish a quorum and may be voted on matters included in the Notice of Meeting, or necessarily embraced therein, or according to directions contained within the proxy, so long as they do not contravene the intent of this section.
 - d. Proxies shall be announced at the beginning of the meeting and at each instance when they are voted.
 - e. Proxies shall be in writing and shall be filed with the Secretary prior to the start of the meeting for recording in the minutes.

Page 18

- Under Article VIII, Section 1, sub-section e, lines 2 and 3, change "site and location" to read "date and site."
- Line 5, delete all after "Board of Directors" and substitute: "not later than two calendar years (defined as Conference to Conference) before the proposed date."

Page 31

- After Gewanter; Barrie H. the zip code should be: 63119 (not 11550).

Page 34

- After Jamieson, Richard N. the state abbreviation should be: MN (not MI).

Page 39

- After Medlicott, Barbara M. the zip code should be: 77004 (not 72004).

Page 40

- After Newlin, Forrest A. add phone number: W: 806-742-3601.

Page 44

- After Sannerud, Paul M., the state abbrev. should be MN (not MA).

Thank you for making all the above corrections in your copy of the Directory. If you find any additional errors in the Directory, please use the Directory Corrections/Additions form in the center of your copy to let us know.

Addendum To The 1984 Membership Directory Update I

It was just discovered today, May 21, 1984, that some copies of the Directory are missing pages 3-4, 77-8. Unfortunately this most regrettable problem was only discovered after copies of the Directory were mailed to the entire USITT membership. If you received one of the defective copies, send it to us at the national office and we will send you a complete Directory.

--Henry Tharp, Secretary

Picasso's La Parade Theatrical Curtain at Brooklyn Museum

La Parade, a 57-foot theatrical curtain painted by Pablo Picasso in 1917 for the ballet "La Parade" will be on view at the Brooklyn Museum until July 15.

The curtain is on loan from the Musee National d'Art Moderne in Paris, and its exhibition is part of "Cocteau Generations: Spirit of the French Avant-Garde," a celebration organized by the French-American Foundation.

For more information contact the Brooklyn Museum, Eastern Pkwy., B'klyn., NY 11238, (212) 638-5000.

National Office News

Richard Bunn, administrative secretary of the National Office, left the USITT in early May. Since that time **Jean Webster**, Administrative Liaison Officer, has been kind enough to oversee the operation of the office on a consultant basis. A new full-time staff person is expected aboard shortly.

Thanks to **Rob Halle**, who aided in advertising solicitation for the Summer issue of TD&T.

Annual Costume Symposium

The next major Commission event is the Annual Symposium in San Francisco, Aug. 16-18, 1984. Make your airline reservations now, if you have not already done so. We are overlapping with the Olympics, and lots of people are going to California.

USITT 1984-85 BUDGET

INCOME

Interest	1,650
Costume Soc.	-0-
Sus. Mem. Dues	20,000
Cont. Mem. Dues	6,500
Org. Mem. Dues	12,000
Ind. Mem. Dues	56,000
Stud. Mem. Dues	8,000
Directory Ads	-0-
Mail. List Sales	750
Annual Conf.	30,000
Symposia	1,200
Misc. Prog. Inc.	750
Pub. Available	2,000
Jour. Sub.	11,000
Jour. Ads	30,000
Sceno. Expo.	500
Carry Over Fund	-0-
TOTAL	\$180,350

EXPENDITURES

Salaries	43,900
Payroll taxes	3,500
Ins. & Benefits	3,050
General Ins.	850
Acct. & Legal	3,000
Rent & Utilities	11,000
Telephone	3,000
Off. Operating	2,700
Equip. & Deprec.	-0-
Equip. Rental	-0-
Maint. & Repair	700
Postage/Mailing	4,000
Off. Contingency	-0-

EXPENDITURES (continued)

Gen. Printing	1,500
Computer	1,500
Staff Travel	700
Costume Soc Staff	-0-
Officer/Bd. Travel	3,000
Pres. Discretion	1,000
Pres. Travel	2,000
Other	1,000
Contingency	2,250
Mem. Committee	1,400
Sus. Mem. Plaques	1,200
Mem. Com. Travel	-0-
Directory	-0-
Ballots	1,100
Mail List Maint.	-0-
Mem. Printing	1,500
Int'l Liaison	1,500
Prague Quad.	2,000
Nat'l Liaison	250
Publication Avail.	500
Journal Editors	10,500
Jour. Printing	30,000
Jour. Mailing	7,500
Dev. & Graphics	4,000
Other	500
Newsletter	7,250
Graphics	1,000
Sec. Develop.	6,500
Commission/Projs.	4,500
Com. Travel	5,500
Sceno. Expo.	5,000
Depreciation	-0-
TOTAL	\$180,350

Scenography Exposition Purchase Prizes

by John Rothgeb, Scenography Exposition, Purchase Prize Coordinator

The Third Biennial Scenography Exposition Committee and the Institute express thanks to the artists and firms that participated in the exhibition. This year thirteen purchase prizes were offered to an outstanding group of American scene, costume, and lighting designers. Dr. Rothgeb announced the following recipients and purchasers of awards:

C. Lance Brockman	Mutual Hardware	\$300
Herbert L. Camburn	Grosh Scenic Studios	\$500
Virginia Dancy and Elmon Webb	Rosco Laboratories	\$800
Eric Fielding	Little Stage Lighting and Great American Market	\$400
Sarah Nash Gates	Norcostco and Dazian's of Dallas	\$200
Marilyn Jensen	Kliegl Brothers Lighting	\$550
Patty Mathieu	Strand Century	\$300
William Pfahnl	Texas Scenic	\$300
David J. Sill	Electro Controls	\$500
Joseph A. Varga	Peter Albrecht and Cal Western	\$600

The Institute can take pride in this outstanding list of designers who have been recognized for the quality of their work, as well as for the donors of these prizes who have made this recognition possible.

Annual Conference and Tour by League of Historic American Theatres

The eighth annual conference and theatre tour of the League of Historic American Theatres will, for the first time, be open to the public. Ten theatres in all will be toured, with workshops and sessions to be held in some of them, during the June 27 to June 30 event.

Beginning in Pittsburgh, PA, the program includes tours of Heinz Hall and the Stanley Theatre in Pittsburgh, the Palace Theatre in Canton, and the Civic Theatre in Akron.

In Cleveland, all the theatres in the Playhouse Square complex, Cleveland Playhouse, and Severance Hall will be visited.

Sessions will address such topics as long-range planning, corporate fundraising, and a number of case studies of the specific theatres on the tour. In addition, participants will have ample opportunity to ask questions specific to their own theatres during several panel and round table problem-solving sessions.

In past years, only members of the League have been eligible to attend League conferences. This year's program, however, has been planned for general-interest participants as well as professionals in the field. The theatre tours are in-depth discussions of technical requirements and operating plans, as well as general viewing of decoration and facilities.

For more information contact the League of Historic American Theatres, 1600 H Street N.W., Washington, DC 20006.

Revision of Entertainment Code Draft

by Randall W.A. Davidson,
Commissioner of Health and Safety

The Health and Safety Commission is attempting to revive the draft of the *Entertainment Code of 1975*. This code contains guidelines for most of the areas that relate directly to health and safety practices and regulations in the entertainment industry. Members of the commission and I have begun work on the code in earnest again. All of the suggestions that have crossed my desk over the years will be included. I am reviewing each of the areas, such as equipment care, preventive maintenance, operating procedures, and installation practices, and I am setting up committees to review, evaluate, and update them.

It is only fair to the members of the Institute, and to those of you who have so generously committed yourselves to the health and safety of your colleagues in the industry, to make every effort to bring these recommendations to the fore. All of us need codified procedures. All of us need specific instructions. These guidelines, therefore, will be practical and relate to the tasks that people in the performing arts encounter every day. To some, these guidelines may appear too constricting, orderly, and time-consuming. For others, they will articulate their thoughts and concerns about health and safety. For all of us, they will offer some direction on safety practices, and *if they are fully integrated into the working life of the industry, they can and will reduce the number of accidents and injuries*. As such, these guidelines will create a standard of excellence and care for ourselves and those we serve.

Theatre Health & Safety Course, NYC

A five-day intensive course, to be held July 9-13, is planned for those responsible for the safety and health of performers, technicians, students and audiences. The fee is \$225, and the course will be held at New York City Technical College, 300 Jay St., Brooklyn, NY. Enrollment is limited.

The course will provide an in-depth practicum on safety and health hazards in theatres, auditoriums and other performance spaces. There will be hands-on training in the following areas: stage rigging, lighting and dimmer safety and maintenance, scene shop safety, fire safety, first aid and emergency preparedness, health hazards prevention, and liability of the producing organization.

Instructional staff for the course will include: Don Calvert (Course Director), William Beautyman, Seymour Foreman, Richard Judd, Robert Marcus, Martin Moore, Marta Moret, Rudolph Quatrone, Oscar Rath, and Monona Rossol.

For further information, and before sending any fees, contact Dr. Emilie Cozzi at NYC Technical College, (212) 643-5511.

Exhibition of Playbills and Programs

The exhibition "Playbill: The Longest Run on Broadway," was on view at the Museum of the City of New York, 103 Street and Fifth Ave. in NYC, through June 10. The show was part of the year-long 100th anniversary celebration of Playbill, Inc., the company that produces theatre programs distributed at every Broadway performance.

For more information, contact the museum at (212) 534-1672.

"Queens, Courtiers and Cavaliers:" Costumes from the NYC Opera at Museum of the City of New York

This summer the New York City Opera will present ten weeks of performances at the New York State Theatre at Lincoln Center. The Summer 1984 Festival will be organized around the celebration of the City Opera's first forty years. In conjunction with this celebration, the Theatre Collection of the Museum of the City of New York will sponsor an exhibition of costumes from the

New York City Opera from June 12 to September 3.

The exhibition "Queens, Courtiers and Cavaliers" will feature costumes designed by Jose Varona worn by stars such as Beverly Sills, Maureen Forrester, Spiro Malas as well as one worn by Norman Triegle in the New York stage premiere of *Giulio Cesare* by Handel. Also included will be the costume worn by Elisabetta (Pauline Tinsley) in the New York premiere of *Maria Stuarda* by Donizetti, and the costume worn by Placido Domingo in the October 15, 1970 production of *Roberto Devereux*. This was Placido Domingo's first performance in an opera in New York. The costume worn by Beverly Sills throughout her career as Violetta in *La Traviata* will also be shown. The nine costumes on exhibition will be on loan to the Museum of the City of New York from the New York City Opera.

Laurie Anderson Exhibition

A special midcareer retrospective exhibition of works by Laurie Anderson, a leading American avant-garde performance artist, will be held July 1 - Sept. 9, 1984 at the Queens Museum, Flushing, New York. Organized by the Institute of Contemporary Art, University of Pennsylvania, the show brings together many of Anderson's significant multi-media works including major installations such as "Jukebox," "Dark Dogs and American Dreams," and "At the Shrink," plus videotapes, participatory sculpture, books, musical instruments, and segments from her performance pieces "United States."

For more information, contact the Queens Museum, (212) 592-2405.

International Liaison Committee News

by Eric Fielding

The Executive Committee and the Scenography Commission of the OISTT held joint meetings in Tokyo, Japan from Jan. 29 to Feb. 1, 1984. The USITT was represented by Dr. Joel Rubin and Eric Fielding. Rubin, a former president of both the USITT and OISTT, was the delegate to the Executive Committee. Fielding was the delegate to the OISTT Scenography Commission for which he serves as Vice-Chair for North America.

Among the sixteen countries that participated in the conference were Australia, Austria, Bulgaria, Canada, Peoples Republic of China, Czechoslovakia, Egypt, Finland, West Germany, Great Britain, Hungary, Japan, Norway, Poland, USA, and USSR.

The conference, which was wonderfully organized and hosted by the OISTT/Japan Center and the Japan Stage and Television Designers Association (JASTA), consisted of business meetings, tours, public seminars, and receptions. In addition, there were two peripheral events, a book and an international scene design exhibition.

One of the major highlights of the conference was the two-part eight-hour seminar on contemporary scenography. Scheduled on two consecutive evenings, this event drew about 250 people each night, despite the fact that the second evening took place during the worst snowstorm of the winter season.

Both sessions of the seminar were organized into two parts. The first evening

was divided into talks on Kabuki theatre and on contemporary scenography in individual countries. Topics and delegated speakers included a discussion of Austria's training program for new scenographers by Heinz Bruno Gallee; an overview of current Australian scenography by Jennie Tate; a talk about the impact of J. Radichkov's play "An Attempt to Fly" in Bulgaria by Gueorgi Ivanov; a lecture on the history of design in Czechoslovakia by Ladislav Vychodil; and a presentation about the "Dostoyevsky Projekt," an environmental piece designed and discussed by Ralf Forsstrom of Finland.

The second evening centered around contemporary Japanese theatre and ended with additional slide/lecture shows on international scene design and the impact of Eastern theatre on Western performance. Among the subjects and speakers the second night were a talk on the parallel development of Eastern and Western stages by British designer John Bury; the symbolic and dramatic uses of makeup, masks, and puppets by Adam Kilian of Poland; research supporting the idea that the Egyptians, not the Greeks, spawned the first actor, director, and designer, by Ramzi Mostafa of Egypt; a discussion of the relationship between theatre and reality by Alexander Vasiliev of the USSR; an overview of traditional and contemporary Chinese theatre by Lee Chang of the Peoples Republic of China; and a presentation by Eric Fielding on four recent Japanese-influenced productions in Chicago including "Kabuki Macbeth" and Kabuki Medea," Peter Sellars' version of "The Mikado," and "Rashomon."

The tours associated with the conference included visits to the National Kabuki Theatre, the beautiful new National Noh Theatre, and the 4000-seat theatre/concert

hall and television studios of the Japan Broadcasting Corporation (NHK).

The scene design exhibition, mounted in the Parco Space Part III, a black-box theatre in Tokyo, featured many of the award-winning entries from the 1983 Prague Quadrennial. The United States had planned to send eight scene designs from the 1982 Biennial Scenography Exposition, but due to an unfortunate sequence of events, they were unable to get them there in time. Nevertheless, the Japanese organizers took slides from a new book, *Dramatic Space and its Design*, published by the OISTT Commission for History, Theory, and Criticism of the Japan Center. In this work the U.S. was represented by Eugene Lee, Gilbert Hemsley, and Robin Wagner. A few photo enlargements of these artists works, therefore, constituted the display from the United States.

The new book cited above, *Dramatic Space and its Design*, features traditional scenographers, avant-garde designers, and lighting designers. The indication is that this book will be the first of a series to be published by the Japanese every four years, following the PQ. Those interested in obtaining a copy of the anthology (155pp., b & w and color illus., with a portion of text in English) should send an international money draft for 4800 yen (about \$21 U.S. dollars) to OISTT Japan, Rm. 301 Shinwa Bldg., 9-17 Sakuragoka-machi, Shibuya-ku, Tokyo 150, Japan.

To conclude, this Executive and Scenographic Conference was meticulously arranged and our Japanese hosts were incredibly kind and gracious. All those who made the trip to Japan felt they were richly rewarded.

Tennessee Williams' Works Featured by Univ. of Iowa

The University of Iowa's Summer Repertory Theatre will present "A Tennessee Williams Summer," featuring the works of one of UI's most illustrious graduates. There will be stage productions, films, and readings.

The productions include "A Streetcar Named Desire," "Night of the Iguana," and "Clothes for a Summer Hotel," to be presented June 28 to July 29 in Mabie Theatre. In addition there will be three Monday cinema evenings (July 9, 16, and 23) featuring six films of his works, and two Sunday programs of readings (July 15 and 22) from the autobiographical play "Vieux Carre" and from "American Blues."

For more information call (319) 353-6255.

"Law & the Arts" Conf. in Southwest

A conference on "Law and the Arts," the first of its kind in the Southwest, will be held July 17-19 in Santa Fe, NM, under sponsorship of the Univ. of Texas School of Law and the State Bar of New Mexico's program in continuing legal education.

Attending will be attorneys whose practice includes entertainment and arts law; artists and performers; law academicians, and other interested persons.

The registration fee is \$300. Conference sessions will be at the Inn at Loretto, Santa Fe.

The July 17 sessions will be devoted to tax issues in the arts. On July 18, representatives of three Santa Fe arts groups will explain how their respective organizations operate. Also on the July 18 agenda will be a session on how to obtain

government and private funding. A simulated contract negotiation will be part of the July 19 program. One of the leading experts on law and the arts, Prof. John Henry Merryman of the Stanford University law school, also will speak on the concluding day. His remarks are entitled "Rights in Artistic Work: Who Owns It and What You Can Do With It." The concluding speaker will be Charles Saunders, Albuquerque attorney, who will talk about tax planning for art collectors and artists.

For information about the conference program, fees, and tickets to cultural events in Santa Fe, contact the office of Continuing Legal Education, Univ. of Texas-Austin School of Law, 727 E. 26th, Austin, TX 78712, (512) 471-3663.

"Dressed For The Country 1860-1900" At L.A. County Museum

"Dressed for the Country 1860-1900," a collection of recreation clothing worn by the emerging middle class in the second half of the 19th-century, will be on view at the Los Angeles County Museum of Art June 28 to Sept. 9, as a part of the museum's major summer exhibition "A Day in the Country: Impressionism and the French Landscape."

The popular activities and the clothing worn by men, women, and children in these outdoor scenes will be presented on mannequins arranged in settings that depict leisure time pursuits. All mannequins will be styled in accordance with images from period engravings, paintings, watercolors, and books of fashion. All costumes are from the museum's extensive collection of textiles and costumes.

The show will feature eight vignettes depicting forty costumed figures engaged in various seasonal sports and outdoor activities — strolling, picnicking, drawing lessons, bicycling, golf, horseback riding, fishing, and ice skating. Hand-tinted photographic enlargements of landscape ink drawings by two popular illustrators of the time, George du Maurier and Charles Dana Gibson, will provide backdrops for the scenes.

For further information, contact the L.A. County Museum, 5905 Wilshire Blvd., L.A., CA 90036, (213) 857-6222.

First Nordic Theatre Festival

This summer, for the first time ever, a Nordic theatre festival will be held. The event will be sponsored by two collaborative Nordic organizations, the Nordic Theatre Committee and the Nordic Theatre Union, in association with the Nordic centers of the International Theatre Institute.

The festival will take place in Oslo, Norway, between May 31 and July 8, 1984. Its main theme will be new Nordic drama. Ten performances will be shown, two from each Nordic country, plus a number of others productions. There will also be several seminars for Nordic Theatre artists.

In conjunction with the festival, there will be a meeting for theatre critics from different countries, arranged by the Study Committee Publishing Group in cooperation with the international theatre critics organisation, AITC.

Inquiries about the Nordic Theatre Festival may be addressed to the Norsk Teaterunion, Radhusgaten 9, Oslo 1, Norway.

Tribute to Lucille Ball at Museum of Broadcasting

A tribute to Lucille Ball, one of America's most celebrated comedienne's, is being held at the Museum of Broadcasting in NYC until Sept. 13. The museum's screenings will feature the original broadcasts of the Lucy programs "I Love Lucy" (1951-1957), "Desilu Playhouse: The Lucille Ball and Desi Arnaz Show" (1957-1960), "The Lucy Show" (1962-1968), and "Here's Lucy" (1968-1974), as well as opening graphics not seen in the syndicated versions and the commercials aired when the episodes were first presented. The exhibition highlights programs featuring the many stars that appeared with Lucille Ball, including Harpo Marx, Maurice Chevalier, Tallulah Bankhead, Milton Berle, and Danny Kaye.

The museum's programs will be made from pristine prints from Lucille Ball's private collection.

Scenic Artists form Local 921

The new Scenic Artists Local 921 has been assigned the entire six-state New England area as its jurisdiction and will oversee all union painting for theater, film, and television scenery produced in or for the New England region. New England scenic artists interested in applications for membership are invited to contact Michael-John Zolli at (617) 332-2625.

New Living History Magazine

A new quarterly publication, *Living History Magazine*, offers information on groups performing re-enactments of historical events, historic sites using living history interpretation, and historic costumes and how to reproduce them. Subscriptions cost \$10 a year. For details write: *Living History*, PO Box 2309, Reston, VA 22090.

Architects in Georgia Project

In association with its new "Architects and Builders in Georgia Research Project," the Historic Preservation Section of the Georgia Department of Natural Resources is seeking data on architects and builders working in Georgia before 1940. To contribute information contact: Kenneth Thomas, Dept. of Natural Resources, Parks and Historic Sites Division, Historic Preservation Section, 270 Washington, St. S.W., Atlanta, GA 30334.

Puppetry Festival

The 45th National Festival sponsored by the Puppeteers of America will be held June 24-30, 1984 at Calvin College, Grand Rapids, MI 49506. For information on this international event call, (616) 957-6088.

Theatre Planning: International Specialist Course

This course, to be held in London Jan. 20 to Feb. 1, 1985, will provide an introduction to the problem of planning buildings for performances. The intention is to give an outline of the many technical and artistic factors which have to be brought together in the process of designing theatres and concert halls.

The various forms of audience to performer relationship and the effects of these on sight lines and acoustics in the auditorium will be considered. Planning the stage for handling scenery, stage lighting systems, the stage sound and inter-communication networks are subjects which will be dealt with by experienced practitioners and will be illustrated by visits to recent buildings in and near London. Other matters to be discussed will include performers' accommodation, rehearsal spaces, production workshops for scenery, stage properties and costumes, public areas, the box office and the training of theatre technicians.

The Director of Studies will be **Mr. Roderick Ham**, Architect and Theatre Designer.

Qualifications of Members

Participants may include senior staff from Ministries of Culture and other governmental or non-governmental bodies concerned with theatre planning and/or briefing of architects for theatre projects, the directors of arts or cultural centers, as well as architects interested in the problems of theatre design, and other senior professionals involved in aspects of theatre planning.

There are vacancies for 25 participants. Fee £645 (Residential). (\$896.55 as of May 16, 1984.)

Venue and Accommodation

The course sessions will take place at the Art Workers' Guild in Central London. Residential participants will be accommodated at a nearby hotel.

Applicants are advised to apply before 1 October 1984.

For further information and application contact local overseas Representatives of the British Council or Director, Courses Dept., The British Council, 65 Davies St., London W1A 2AA, England.

Performing and Visual Arts Schools Form Network

Over 50 arts schools across the country have formed a "Network of Performing and Visual Arts Schools." The network will work to develop information programs about member schools and will provide assistance to state or local agencies planning to develop arts schools.

For further information Maurice Eldridge, Duke Ellington School of the Arts, 35th and R Streets NW, Washington, DC 20007.

Regional News

The **ALBERTA SECTION** announces the creation of two special sub-committees: Fire Safety and Workshops. Participation of section members is encouraged. Contact, Fire Safety: M. Palmer (DMP) 272-2040; Workshops, M. Macphee (Macphon) 276-7828

The **NEW ENGLAND SECTION** is pleased to announce that George C. Izenour will address members at their Sept. event on Sept. 22 at the Loeb Drama Center.

The **NORTHERN BOUNDARY SECTION** announced the names of members elected to the Board and Commissioners appointed by the Chair. The results are as follows: Chair, Edward Krehl; Sr. Vice-Chair, Lance Brockman; Vice-Chair, Tom Bliese; Secretary, Jean Montgomery; Treasurer, Tim Kudalis; Members-at-Large, Jeff Taylor and Larry Hill. The appointed Commissioners are: Architecture, Kevin Sullivan; Costume, Patricia Dennis; Scenic Design/Technical Direction, Dennis Chandler; Lighting and Sound, Brian Bjorklund; Publications/Newsletter, Steve Griffith; Membership, Dick Durst.

The **NORTHERN CALIFORNIA SECTION** sponsored a tour of FM Productions on March 31 in San Francisco. Following the tour a general membership meeting was held.

The **OHIO SECTION** will hold a Fall Conference in Columbus on Sat., Oct. 6. The conference will be held in conjunction with the Ohio Theatre Alliance Conference from Oct. 5-7.

The **ROCKY MOUNTAIN SECTION** held a Spring Workshop on concert and touring lighting and rigging as well as rigging safety and maintenance on March 24.

Cosmak's Corner: Cosmak Uncovers Underwear Uses

by Bernice Graham

There are many of us out there in Costumeland cutting corners, time, and expenses by using and revamping *underwear*. Here are a few ideas that have come across my desk:

Merry Widows: These are a great base for courtesan costumes when trimmed with decorations that are appropriate to a particular show and period. Also, if short on time and crew, a 17th century corset can be achieved by adding darts and boning in appropriate positions; but most importantly, remove cups and replace them with flat canvas inserts. (*Courtesy of Chris Moad, Costume Coordinator, Good Company Players, Fresno, CA*)

Sheer Nightgowns: These make terrific dance costumes, especially for dream sequences in plays. Creative trims, sashes, ties, etc., help to disguise a nightgown statement where a soft-flowing gown is needed.

T-Shirts: Quick period bodices may be achieved with dyed, shaped, and darted T-shirts. Dye the muslin the same color for skirts with elastic waistbands. Trim this base with a print or plaid collar ruffle, etc. Draw in the waist with a sash attached to a corresponding bustle.

One opera costumer resorted to this technique when intricate fitting schedules were not possible. This works for proscenium productions rather than arena stagings. The reaction of singers: Some enjoyed the freedom of the soft bodices; others missed the structure of the corset for breath support.

Long Johns: Cosmak saw Petruchio's wedding garments based on red long johns in a 1930s rendition of "The Taming of the Shrew."

T-Shirts, Long Johns, Thermal Underwear: Easy silhouette changes are achieved by padding these or similar garments. For example, use a large T-shirt over a fitted T-shirt with padding in between at shoulders, chest, stomach, or tush. Sew by hand or machine around the padding, and/or tack padding here and there. (*Note:* Crushed nylon net washes without losing its shape by wadding.) Shapely, husky, or fat legs can be achieved with long johns and/or thermal underwear.

These are but a few ways to use underwear. If you have any other hints or techniques that could help your fellow costumers, please send them along to Cosmak's Corner.

Special thanks to Bobby Ann Loper, Costume Technician, Univ. of Wisconsin-Madison, for suggesting this column. 'Twas fun investigating.

Call For Papers: Comparative Drama Conference

Papers on the many forms and nuances of theatre which comprise the colors of the dramatic spectrum are invited. These may be comparative across disciplines or time periods, may relate drama and society, may investigate character portrayal, methods of interpretation, or techniques of production. Papers are to be 15-20 minutes long and should be accessible to a multi-disciplinary audience.

A 100-word abstract should be sent to the conference director by Dec. 1, 1984: Karelisa Hartigan, Conf. Dir., Dept. of Classics, ASB 3-C, Univ. of Florida, Gainesville, FL 32611.

Shakespeare Project in Alabama

A special project to help audiences better appreciate and interpret Shakespeare's plays is being organized by the Alabama Shakespeare Festival in Anniston, AL. The project will provide seminars in the state's public libraries plus lectures and pre-show discussions during the company's summer season. Exhibitions as well as videotape and slide shows will be mounted in the theatre's lobby. After the season, these resources will be made available to other nonprofit groups.

Mary Hix will coordinate the Shakespeare project, and the first seminars are tentatively scheduled for May, 1984.

The endeavor was made possible by the National Endowment for the Humanities, which awarded the Alabama Shakespeare Festival and the Committee for the Humanities in Alabama an Exemplary Award for public humanities programs. The \$74,760 award was only one of seven selected in a national competition and the only project funded in the Southeast.

Edwin Booth Award to Ellen Stewart, LaMama Theatre

The second Edwin Booth Award for Contributions to the New York City Theatre was presented to Ellen Stewart, founder and artistic director of the LaMama Theatre, at the City University Graduate Center, on May 14. Ms. Stewart's international work has facilitated the flow of theatrical impulses across national, racial, and aesthetic boundaries on four continents. The award was presented by the students of the CUNY Graduate School Ph.D. Program in Theatre.

Two U.S. Premieres at Univ. of Texas — Austin

The English National Opera, on its first American tour, gives its United States premiere of Prokofiev's monumental work "War and Peace" at the Univ. of Texas — Austin on May 31 and June 2. The 4 1/2-hour extravaganza is based on Tolstoy's epic novel of Napoleon's 1812 invasion of tsarist Russia.

To be sung in English, the performance will be in the 3000-seat Concert Hall of UT Austin's Performing Arts Center, one of the few theater facilities in the U.S. of a size to accommodate such a large ensemble. The university's performance space and New York's Metropolitan Opera House are the only two theaters in the U.S. where the company will present "War and Peace."

Considered the grandest of all the English National Opera's productions, "War and Peace" will have 40 solo singers, a huge chorus with dancers and a full orchestra of more than 100.

The fifty-three-year-old English National Opera is the first major British opera company to perform in this country. It began its life in 1931 as the Sadler's Wells Opera. Today it is recognized as one of the world's finest opera ensembles.

In addition to its "War and Peace" performances at UT Austin, the company will appear in four other cities on its tour:

- May 24-27, Jesse H. Jones Hall, Houston: "Rigoletto" and "Patience,"
- June 3-6, Theater for the Performing Arts, San Antonio: "Gloriana" and "The Turn of the Screw,"
- June 11-16, Theater for the Performing Arts, New Orleans: "Rigoletto," "Patience" and "Gloriana," and
- June 20-30, Metropolitan Opera House, New York City: "Rigoletto," "Patience," "Gloriana," and "War and Peace."

"Human Wishes," Samuel Beckett's first play, written in 1937 and never performed on stage, had its premiere on March 20 at The University of Texas — Austin.

UT received special permission from the playwright to stage the piece during a conference on his work held at the university during the week of March 20-24. Profs. Alan Friedman, Charles Rossman and Dina Sherzer, who coordinated the conference, had originally approached Beckett about coming to the symposium or writing something new to be presented at the conference. Instead, he gave them the rights to perform the short work.

Projection of Translations at Opera

Central Opera Service (COS), the information and research center of the Metropolitan Opera in NYC, is expanding its services to opera companies and workshops and adding a resource center for information on the availability of the newly devised English sur/subtitles which are projected onto a proscenium screen at live opera performances.

Begun in 1983, the practice has found great favor with opera producers and audiences, and already several companies are installing or renting the projection equipment. COS's new service will facilitate the rental, exchange, or joint commissioning of the specialized translations and slides required by the new technique. "This may well settle the question of opera in English versus opera in its original language, once and for all," said Maria F. Rich, executive

director of Central Opera Service. "It gives us the original sound of the text as the composer set it to music, and, at the same time, allows us to follow the story and understand the action as it occurs on stage."

Questionnaires have been sent to all major opera companies to collect information for the first listing of available English sur/subtitles. It will be stored in COS's new electronic retrieval system and should prove as popular and valuable to opera producers as COS's listings of English translations and of sets and costumes available for rent.

Central Opera Service was established in 1954 by the Metropolitan Opera National Council to serve all opera companies and workshops in the U.S. and Canada. Information is disseminated through the quarterly COS Bulletin and through special publications. In addition, COS holds national and regional conferences annually, which serve as forums for the exchange of information and the exploration of new ideas.

Chemical Hazards Update

by *Randall W.A. Davidson, Health and Safety Commissioner*

During the past six years I have had a slow but steady stream of information from those of you concerned with the use of various toxic chemicals in our industry. Some progress has been made, but not enough. Hazardous chemical substances that are used without protection threaten our lives every day. We cannot always see the debilitating effects of the chemicals we employ. We often cannot perceive the slow destruction of our senses and responses. Nevertheless, these things are happening. In order to learn more about the effects of different chemicals on our body, we must reach out and gather all the data we can, codify it, and disseminate it to the members of the Institute and the entertainment industry.

This is not a new topic in this newsletter. We have conducted workshops on cancer causing chemicals, sponsored lectures, urged you to obtain Material Safety Data Sheets (MSDS), alerted your attention to stories in the media on the subject of chemical hazards, encouraged you to undergo complete physical exams. But response, in general, has been pitiful.

Once again, I urge your cooperation in fulfilling this project. It is a life-saving endeavor, and one of the most important in the Institute. It can have an impact on all the other commissions, and is aimed at preserving our health, the health of our colleagues, and those who follow in our footsteps.

Canvass every theatre school, shop, closet. List the substances you use very carefully. Write down their trade names. Write down the contents. Take snapshots of the cans, bottles, containers. Do not take the precious time away from production, class, directing, lighting, whatever. Get someone to assist you. This is not a one-person job, and working as a team can be highly effective. Go into the community. This is a service and an opportunity to illustrate that USITT and its members are vitally interested in the well-being of all those who work in the performing arts.

We have frequently received your vocal support. But now we must achieve a broader based awareness of the problems we face with toxic chemicals and actually obtain the information about the items we use. We must be the leaders.

Please become involved. I am waiting to hear from you. Direct all correspondence to Dr. Randall W.A. Davidson, PO Box 907, Claremont, CA 91711, (714) 624-7286; (213) 385-5211, X 387.

Conference Attendance

by *Herb Schmoll, Florida Conference Committee Chair*

The following is a breakdown of attendance at the Orlando Conference: Members: Individual: 623; Student: 131; New Members: 50; Exhibitors: 200 credentialed; 1-Dayers: 128; and Paid Misc: 137. The total is 1,347.

National Theatre Conservatory Opening in Denver

The creation of a National Theatre Conservatory, which will be located in Denver under the auspices of the Denver Center Theatre Company, was announced in February by the American National Theatre and Academy (ANTA). The National Theatre Conservatory will be under the direction of Donovan Marley, the incoming artistic director of the Denver Center.

ANTA was chartered as a nonprofit organization in 1935. One of the purposes stated in its charter was "the sponsoring, encouraging, and developing of the art and technique of the theatre through a school within the National Academy." The National Theatre Conservatory is being established to fulfill this objective. As an affiliate of ANTA and a department of the Denver Center, the conservatory will be the first fully-developed private college to be established by a not-for-profit organization.

The purpose of the conservatory is to provide gifted students from across the nation with the chance to develop their talents in theatre arts within the challenging environment of a working professional company.

The first class of the conservatory will be admitted in October, 1984. It will consist of 20 students. The professional training program will last three years and will culminate in the student receiving the MFA degree (for students with a baccalaureate degree from an accredited college) or a Certificate of Completion. Areas of emphasis in the acting program starting in October will include text, speech, voice, movement, scene study, and production skills. The design and technical program will admit its first class in Fall 1985; the programs in directing, playwriting, and arts management will begin in Fall 1986.

For further information on the National Theatre Conservatory contact: Registrar, National Theatre Conservatory, Denver Center for the Performing Arts, 1050 13th St., Denver, CO 80204, (303) 893-4200.

**USITT 1985
ANNUAL CONFERENCE
NYC
March 20-23
Exhibit Booth Space Available
Contact: Mike Connell
c/o USITT
330 W. 42 St., NYC 10036
(212) 563-5551**

Job Opening

TECHNICAL DIRECTOR:

Individual sought to supervise scene shop and be responsible for construction and installation of a heavy production load in a two theatre facility. Must have firm knowledge and experience in rigging, welding, carpentry, hydraulics, and theatre mechanics. Must be responsible for organization of shop and personnel, production budget, time schedule and work assignments. Must also provide working drawings for personnel. Must be responsible for maintaining facilities and equipment.

Four years professional experience required. Salary negotiable. Season: September-May. Please send resume, references and salary requirements to: Frazier Marsh, Production Manager, ACTORS THEATRE OF LOUISVILLE, 316-320 W. Main St., Louisville, KY 40202.

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