

usitt newsletter

March-April 1986

Editor: Ron Olson

Vol. XXVI No. 2

REGIONAL SECTION REPORTS

ALBERTA

There are a number of major activities in the works at the moment. For those of you who haven't yet made a USITT National Conference, the 1986 in Oakland, March 19-22 (with a Management Skills workshop on March 18, and a two-day Costume symposium on March 23 and 24) is here! The trade exhibit will be the largest ever for USITT, and there will be tours to major facilities in the San Francisco/Oakland area, as well as the MGM Grand Hotel.

In late May, we will be staging our SEVENTH annual Alberta Section conference, with this year's focus on *COMPUTERS AND THEIR APPLICATIONS IN THE PERFORMING ARTS*.

And, of course, work is now beginning towards the planning of the USITT National Conference in Calgary in April of 1989 (that's the year after the Olympics!). We are currently projecting for over 1,500 delegates from around the world to attend this major event!

NYAS

The 1985 Sip'n'Sass, at the Voorhees Campus of New York City Technical College on December 19th, rounded out the 1985 program year in great style with a roundtable discussion of stage lighting by Broadway Lighting Designers Ken Billington, Jeff Davis, Allen Lee Hughes, Jason Kantrowitz, and Marcia Madeira. Under the skillful prodding of Light America's Mark Vassallo, these designers reached a consensus of opinion on each of the following points: 1) The continual escalation of costs of Broadway productions, especially musicals, means that fewer are done each year; 2) Since there are fewer shows, there are fewer lighting designs and, thus, fewer designers required to light them; 3) Even among internationally known USA 829 designers, there is insufficient work in New York; 4) Because of production costs in the millions, producers want to use only "known" names; 5) With prominent "knowns" being forced to work in regional theatres to make ends meet, even that traditional way to break into professional lighting design is increasingly unavailable to young designers; 6) With USA 829 requiring Cards of Assistants, another traditional way to break into New York is also increasingly unavailable; and 7) Some producers attempt to play designers against each other in order to minimize design fees.

These problems are significant ones and the designers must deal with them. They do not think they will diminish with time but must be faced squarely. This process has already begun. As a group, they also think that the message must be conveyed to the colleges and training programs. They must 'encourage' both undergraduates and graduates to matriculate into 'professional training programs.' Whether these programs can survive is an open question.

OHIO

The Ohio Section has announced the winners of its 1984-85 Peggy S. Ezekiel Awards.

Cleveland-area theatres garnered several of the awards. The Outstanding Scenic Design Award went to John Ezell, designer with the Great Lakes Theatre Festival, for his outstanding period set for *Twelfth Night*. Outstanding Lighting Design went to Richard Gould of the Cleveland Playhouse for his dark but sensitive lighting design for the premiere of Arthur Miller's *The Archbishop's Ceiling*.

Kim Vaughn, a recent University of Akron masters graduate, won the Outstanding Costume Design Award, for his costumes for *Ah, Wilderness!* at Lorain Community College. Vaughn's careful, dusty pastel costumes won out over numerous other productions.

Craft awards were also given by USITT-Ohio. Ruth Flannery, a Cleveland-based scenic artist, won an Ezekiel award for her scene painting work at Great Lakes Theatre Festival and Oberlin College. Steven Waxler, technical director at Cincinnati Conservatory of music, won an award for Outstanding Engineering Achievement for his work in building and engineering sets at the Conservatory, including the construction of an elaborate, hanging double helix for a recent production of *The Wizard of Oz* (designed by Paul Short).

These award winners were selected from over 45 nominees and 17 finalists voted by the membership at large. The winners reflect work in the entire state.

A career service award was given by USITT-Ohio to Lee Watson for outstanding contributions to the theatre industry nationally and to USITT. Watson is a well-known Broadway and regional lighting designer, author, critic, educator, and a past president of USITT nationally and was instrumental in founding USITT-Ohio's section ten years ago.

Education Commission

by Harvey Sweet

Those of us who are theatre professionals working in the protected world of the university often lose sight of the real problems and frustrations experienced by colleagues working in the commercial world of theatrical production. I recently received a letter from a former student who is now working as a grip at a show room in Reno. Her letter was angry and fraught with frustration as a result of the "politics" of the working situation, and especially because of the sexual bias she has consistently experienced in her job. It is apparently difficult for some male "professional stagehands" in that situation to believe that a woman could possibly do "his" job as well, perhaps even better than "he" can. We all know that a woman can be trained to run flats, work the rail or operate a followspot. In educational theatre, training is (or should be) without regard to sex, race or other physical characteristics.

Although the educational theatre situation may promote a non-sexist — non-racist environment, I, for one, have been assuming that the remainder of the world has also become unbiased. The letter from my former student has shaken me to awareness. I clearly believe, as educators and as members of a humanistic discipline, we are obligated to find means to improve the world, including, perhaps especially the working environment of our colleagues. With this as a purpose (and perhaps several other purposes shall develop) Diane Berg, Purdue University, has agreed to establish a new project under the auspices of the Education Commission. Diane has accepted the role of Chairperson of the project entitled BIAS IN THE PROFESSION.

The project has been charged with two missions at this point: A) to educate persons in means of dealing with sexual and racial bias at the work place and B) to educate persons who might deliberately or unintentionally behave in a biased manner.

Are you interested in participating in the work of this project? Perhaps you have some suggestion or some materials that the project might be able to utilize, or perhaps you would simply like to receive information about the workings of this project. Whatever your level of interest, should you wish to be involved, contact Prof. Diane Berg, Purdue University Theatre, Stewart Center, B76, West Lafayette, IN 47907.

(more next page)

PROJECT DIRECTOR WANTED

Several years ago, the Education Commission developed a project entitled Theatre Design and Technology Internship Clearinghouse (TDTICH), an internship-listing service. The project identified over 130 internships available, and published that information in a directory that is still available to members from the National Office for \$7.00. It is time to revise that directory and expand it. This project, renamed THE INTERNSHIP PROJECT, needs a project director and some workers. A great deal of time will be needed to reinstitute this project. It will be necessary to: a) develop the survey form, b) develop a mailing list of potential agencies/theatres/businesses that will list internships available, c) collate the report for printing and d) print the document. Many of the costs for this project will be absorbed by the Education Commission. This project works best with well supported computer assistance and at least one student assistant. If you are interested and have the time, computer and potential staff available please contact me ASAP. We would like to reconstitute this project this Spring. CALL OR WRITE: Harvey Sweet, Education Commissioner, Strayer-Wood Theatre, University of Northern Iowa, Cedar Falls, IA 50614 (319) 273-2208.

Theatre Design '85

The Theatre Design 85 Display is one of the few of its kind solely devoted to spacial design.

The purpose of this display is to recognize architects, theatre designers and consultants who are or have been involved with the design of a theatre, auditorium, concert hall or similar assembly facility for the performing arts.

Spacial design, costume design, set design and the quality of line performance are intrinsically linked. Innovative developments in one arena are immediately matched by advancements in the other. Unusual seating, sound, or stage design, for example, can lead to unprecedented levels of audience involvement and appreciation of live performance.

Projects eligible for consideration in the display of mounted panels are a new or renovated facility completed within the past five years, a new facility now being constructed, or an unbuilt facility with completed contract documents.

Some entries might be eligible to participate in the 1987 Prague Quadrennial as a part of the U.S. exhibit. The most important exhibit of its kind to date, the Quadrennial is an international gathering and judging of scenery, costume, lighting and theatre design of the past four years.

USITT encourages you to consider hosting the display in your community so that those who are interested in theatre design — from working professionals to students and theatre buffs — can be made aware of the advances that are being made.

Contact: Peter Frink, Assembly Places International, 1519 Walnut Street, Philadelphia, PA 19102 (215) 564-4980.

2/March-April 1986

Membership Benefits

As a service to our frequent business travelers or our vacationing members, the following hotels in New York are offering a special discount rate. Advance reservations are required and you must present your USITT membership card upon check-in.

Hotels:

MILFORD PLAZA

Special Theatrical Rate
700 8th Avenue
(212) 661-1717

Discount Rate:	Regular Rate:
\$60.00 Single	\$80.00 Single
\$75.00 Double	\$100.00 Double

CENTURY PARAMOUNT

Commercial Discount Rate
235 West 46th Street
(212) 764-5500

Discount Rate:	Regular Rate:
\$42.00 Single	\$62.00 Single
\$46.00 Double	\$70.00 Double

(Contact: Alvin Kaplow)

DORAL PARK AVENUE

Corporate Discount Rates
70 Park Avenue
(212) 687-7050

Discount Rate:	Regular Rate:
\$110.00 Single	\$130.00 Single
\$120.00 Deluxe Single	\$145.00 Deluxe Single
\$140.00 Double	\$155.00-165.00 Double

Car Rentals:

With your National Car Rental Card and your USITT Membership card you can receive the following discounts:

Economy - Class A	\$36/day/unltd. mi.
Compact - Class B	\$38/day/unltd. mi.
Mid-Size - Class C	\$40/day/unltd. mi.
Full Size/2 dr. - Class D	\$42/day/unltd. mi.
Full Size/4 dr. - Class E	\$44/day/unltd. mi.
All other car classes 10% discount

Rates may vary in certain cities and on international car rental.

Book Dealers:

APPLAUSE

211 West 71st Street, NYC
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15% discount on purchases over \$30
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No credit cards for on-site purchases
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405 West 42nd Street, NYC
(212) 564-0402

10% discount on purchases
Presentation of membership card

Extras:

- Quarterly journal, *Theatre Design and Technology* that covers the technical theatre industry.
- Monthly Newsletter covering National and regional USITT events, projects, and announcements.
- Open Commission participation for every member of USITT.
- Reduced rates to Regional Section Programs.
- 15% Discount on all USITT publications.
- Reduced entry fee for Scenography Exposition.
- Reduced Conference registration fee.
- Annual Membership Directory.
- Joint Membership for two persons at the same address. (\$65 annually)
- Visa or Mastercard membership payment option.

New Benefits:

- **THEATRE CRAFTS** magazine subscription at the reduced yearly rate of \$17.95. If you are already a subscriber, you may renew for the next year at this rate also.
- **NATIONAL JOB REFERRAL CENTER** to be established by 1987 for use by the USITT members and the industry.
- **FREE** Job Opening listing in our Newsletter for all organizational and commercial members (25 words maximum.)
- **ELECTRONIC BULLETIN BOARD** to be created by 1990 to exchange information between the Institute and its members.

ABTT Trade Show '86

Theatrical Trading Ltd., on behalf of the Association of British Theatre Technicians, presented ABTT TRADE SHOW '86, the eighth annual exhibition of equipment, services and supplies for the entertainment industry, at the Riverside Studios, Hammersmith, London W6, from 20-22 March 1986.

To mark the ABTT's twenty-fifth anniversary, Theatrical Trading Ltd. also presented a Conference which ran concurrently with the first two days of the Trade Show. Under the title PRESENTATION 2010 this conference sought to examine likely technical developments for the entertainment industry over the next twenty-five years.

Too bad we were in Oakland on the same dates.

COSMAK'S CORNER

by Bernice Ann Graham

Not as a final solution, but as a point of "getting some discussion started", our special thanks to Donna Rae Bartz of the Department of Theatre at Arizona State University in Tempe who submitted the following tried procedures to share with beginning and seasoned costume designers and educators:

Organizing the Student Costume Designer

Guest Contributor: Donna Rae Bartz

Building a theatrical production is, as we all know, the most cooperative of any artistic project. There is never time nor money to waste. Unfortunately both are lost if one participant doesn't know what another is thinking or doing. Our department, like many others in academic theatre, has a heavy production schedule and is spread out in several buildings. We cannot afford to wait until we see each other for questions to be answered. The structure of our BFA program is such that students fill a crew position on every show and design one mainstage production and two or three smaller productions before they graduate. The requirement that students also take classes means they are often not in the shop when questions arise. The idea that teachers must teach classes means that I am not always present to arbitrate. Handful of notes to each other has not proven very efficient.

As much as I disliked adding paperwork, it seemed that some kind of standardized form was necessary to provide enough information to allow work to progress smoothly. The result of several attempts is the accompanying four-page form outline. One form is filled out for every costume. A xerox copy of that costume rendering and the measurement card for the actor playing that character can be stapled to the form. They are all kept at the cutting table.

Student designers begin filling in page one as they shop for fabric swatches. It provides a record of their sources and also forces the student to consider how many yards of each fabric the garment will require and how much each will cost. Since each production is assigned a separate dollar amount, this provides an almost instant check as to whether a specific fabric is affordable.

I included the lining category because I have found beginning designers forget that if a garment has a loose edge it must be faced or lined with something. If they have drawn only the outside, they buy and budget only the outside. Trimmings are included for the same reason.

In our department accessory construction is usually rotated and becomes the responsibility of a different BFA student for each production. Of course each student has a different schedule so that definite written information is extremely helpful.

The second page of swatches and their dyed shades is completed by the designer with the help of the costume shop foreman. Any of the more skilled crew members can dye the fabric to match them when it is purchased. On page two, or the back depending on space, are listed any costume articles taken from stock that are to be dipped or spray dyed or painted.

Our BFA students are also rotated in the positions of assistant cutter. After design presentation on each production the designer, the cutter, and the assistant cutter discuss construction of each costume. The space on page three and on the back provides a convenient place for details and construction notes. This is much easier than keeping track of various separate notes.

The designer or cutter then chooses stock patterns that might be adapted and notes them on page four or they do small pattern diagrams of the pieces to be developed. Once the actors' measurements are transferred to the diagrams, students less skilled than the cutter can be assigned to cut some of the basic muslin pieces

thereby speeding up the construction/fitting process at the beginning when it is crucial. Also in the event the cutter must be absent, a crew member or the designer can continue the patterning with little or no loss of time.

Initially, students, as I did, resisted filling in the blanks. It takes some time. Not remembering sources or prices of your swatches wastes time. Not knowing the shade to dye a fabric or whether something has to be painted or treated also costs time.

This form does not eliminate all problems. It is not applicable to all situations or productions. But it forces people to organize. A little extra time in planning can save a lot of time in the shop.

My personal reason for advocating this or a similar form is, as a design supervisor I need to know how the student designer is thinking or not thinking. By having students actually formulate ideas in black and white, I can help fill possible gaps before the eleventh hour.

The forms consist of the following:

PAGE 1:

Production: _____		Act/Scene: _____			
Character: _____			Actor: _____		
Fabric	Yards	Source	Price	Treatment	Placement
Fabric		Allow 9 spaces			
Linings		Allow 6 spaces			
Trim		Allow 6 spaces			
Accessories		Allow 7 spaces			

PAGE 2:

FABRIC SWATCHES		
Outer Fabric	Painted/Dyed Swatch & Formula	Lining
Allow total page below for notes and swatches		

PAGE 3:

Construction Details	Quantity	Type/Special Notes	Placement
Pads	Allow 1 space		
Interlining	Allow 2 spaces		
Pleats	Allow 1 space		
Tucks	Allow 2 spaces		
Closures	Allow 4 spaces		
ADDITIONAL CUTTER'S NOTES			
Allow remaining 1/2 page			

PAGE 4:

SUGGESTED PATTERNS AVAILABLE. ENLARGED DETAIL DRAWINGS. CUTTER'S DIAGRAM
Allow total page, at least.

Memberships

This newsletter is made possible only through the generosity of the Contributing and Sustaining Members listed. The Officers, Board of Directors and entire membership of the USITT gratefully acknowledge and appreciate the contributions of these friends of the Institute.

Contributing Members

Associated Theatrical Contractors	Mendenhall & Associates, Inc.	Strand Lighting
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Goodspeed Opera House	Samuel Scripps	Theatrical Services & Consultants
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Costume Crafters, Inc.	Lehigh Electric Products Co.	
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(continued)

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Put forward your **name**, your **company**, and your **specialties** in an eye-catching advertisement in **Theatre Design and Technology**.

Call immediately — before our deadlines — to reserve space.

Contact: **Tina Margolis**, Advertising Manager, USITT, 330 W. 42 St., Suite 1702, NYC 10036 (212) 563-5551.

Costume Commission Project

The Flat Pattern Newsletter is now available through subscription.

The Newsletter will include reviews of various commercially available patterns, a pattern listing/sharing service, period construction techniques, pattern drafting systems, conservation of primary materials and book reviews.

The purpose of the publication is to share information on patterns and patterning techniques. The editors are waiting to hear from you with your ideas and information. Send your articles to the appropriate column editor listed below;

Book Review Column:

Kevin Seligman
336 River Drive
DeKalb, IL 60115

Commercial Pattern Reviews:

Bobbi Ann Loper
140 Glendale #243
Lakeland, FL 33803
Lalonne Lehman
Texas Christian U.
Fort Worth, TX 76129

Pattern Listing Service:

M.L. Baker
School of Theatre
Florida State University
Tallahassee, FL 32306

Conservation of Primary Sources:

Linda Bender
6422 N. Claremont
Chicago, IL 60645
Deb Brunson
Box 6386 U. of Alabama
Tuscaloosa, AL 35486

Period Construction Techniques:

Holly Hummel
Box 247 Vassar College
Poughkeepsie, NY 12601
Colleen Callahan
201 N. Stafford Ave.
Richmond, VA 23220

Pattern Drafting Sources and Systems:

Pat Trautman
U-58, School of Family Studies
Storrs, CT 06268

General Editor & Letters to the Editor:

Mari DeCuir
902 Tyson St.
Knoxville, TN 37917

ENLIST A NEW MEMBER TODAY!

Scenography News

Stephen G. Hild, Coordinator for the Scenography Exposition '86 has announced that David Sill, one of several members who responded to a plea in the November/December Newsletter, has been chosen to coordinate the tour of the Fourth Scenography Exposition. (It is not proper to editorialize in a news article, but we ask members to get involved, and this is how it happens! Ed.)

Anyone knowing of locations for showing should contact David during the Conference in Oakland, or write or call: David Sill, Dept. of Theatre and Dance, Southern Illinois University, Edwardsville, IL 62026. Telephone: (618) 692-2773 office or (618) 692-0154 home.

Art Hazards Information Center

The Art Hazards Information Center, a project of the Center for Occupational Hazards, will answer written and telephone enquiries on the hazards of arts and crafts materials and suitable precautions. The Information Center has a wide variety of written materials on these subjects for dissemination (enclose a self-addressed, stamped envelope for our publications list). Write to: Art Hazards Information Center, 5 Beekman Street, New York, NY 10038. Telephone (212) 227-6220.

SUBSCRIPTION INFORMATION FOR THE FLAT PATTERN NEWSLETTER

RATE: 4 issues a year.
USITT Members: \$8.00
Non-Members \$10.00
(Outside the U.S. subscribers:
Please add \$1.00)

Fill out form below; mail to:
Peggy Farrell
The Costume Shop Inc.
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STREET _____

CITY, STATE, ZIP _____

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PRIMARY INTEREST (please rank)

- ____ Costume Construction
____ Costume Design
____ Costume History
____ Costume Restoration
____ Other (specify) _____

Museum:

- Curatorial
 Conservation
 Other _____
 Regional Community Theatre

Make check payable to USITT (members include a copy of current membership card). Please make all payments in American funds.

The Splendor Of French Style To Open

A major international exhibition of weavings, embroideries, printed textiles, and lace, produced in France from the fifteenth century to 1870, will be on view at the Wadsworth Atheneum, 600 Main Street, Hartford, CT March 9, 1986 through May 25, 1986. Funded by the National Endowment for the Arts, United Technologies Corporation, and the Women's Committee of the Wadsworth Atheneum, the show focuses on the stylistic and technical changes which took place in these varied textiles over a four hundred year time span and how these developments answer the question, 'what makes these objects French?' There are 110 items in the show, about half of which are loans to the exhibition and about half of which are from the Atheneum's own, extensive collection. Included in the exhibition will be furnishing fabrics, dress fabrics, fans, parasols, costumes, quilted coverlets, and liturgical textiles, as well as prints, paintings, and porcelain.

Extensive label copy will give the viewer information about how each item was made, how each object was used, and how the design and technique evolved. Enlarged embroidery stitches on metal screens will enable the audience to see how the various stitches were executed. Three video tapes about lace making, the silk industry in France under Napoleon I, and textile printing, will be on continuous view in a small room adjacent to the gallery.

Zenon Gansziniec, Conservation Assistant at the Atheneum, is working on mounting many of the items for the show.

REGISTER 85/86 Available

Copies of *REGISTER 85/86*, the directory of designers, artists, and craftspeople in theatre, film and television in the United States, Canada, and Britain are now available directly from its publishers. Now you can have a means of knowing about and contacting this special group of professionals immediately at hand.

Book Review

by Tina Margolis

Master Builders: A Guide to Famous American Architects, by the National Trust for Historic Preservation, offers brief essays on the notable styles, contributions, and lives of forty American architects. The entries are well-illustrated. The quality of the reproductions is generally good, but because of the size of the book, they seem cramped. The book is organized chronologically, and covers architects from the eighteenth century to the present.

Among those discussed are Thomas Jefferson; Frederick Law Olmsted; Julia Morgan; Walter Gropius; Skidmore, Owings and Merrill; Philip Johnson; I.M. Pei; and Venturi, Rauch and Scott Brown.

There is no attempt to analyze the qualities of particular buildings, or place an architect or his or her work in a larger artistic context. There is also no complete list of each architect's accomplishments. The book was designed as a guide and it succeeds on these terms as a useful although introductory reference source.

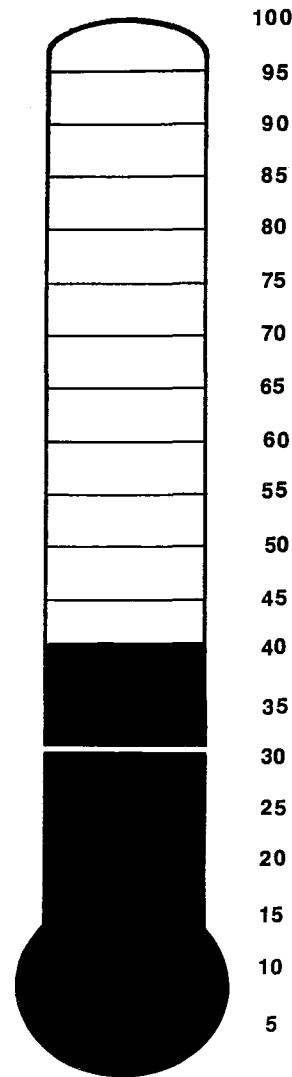
The book is paperbound and 3½ x 8½ inches in size. It has an index, a reading list for each architect, and a page listing information sources on American architecture throughout the country.

To order, mail \$9.95 plus \$3 for postage and handling to the Preservation Shop, National Trust for Historic Preservation, 1600 H Street NW, Washington, DC 20006.

Each copy costs \$30.00, plus \$3.50 for handling and shipping (New York residents must include applicable sales tax). Please make your check or money order payable to: Lymelite Group Inc., P.O. Box 1260, New York, New York 10116. Allow 4-6 weeks for delivery.

USITT Silver Anniversary Club

Forging the Future!



HAVE YOU JOINED YET?

January 15, 1986

Total Donations/Pledges to date: **\$9,385**

Raising the **ENDOWMENT** to: **\$40,769**

Growth of the **Endowment Fund** will expand research and education of help USITT meet the **challenges of the Future.**

Join with the **growing number** of USITT members who are contributing to the development of the Institute. **EVERYONE COUNTS.** A donation from **every member** of the Institute is needed to reach our goal.

Join the Club today. Send in your donation or pledge. USITT needs your **SUPPORT.**

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I wish to join the club with a tax deductible* contribution to the
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Recommended donations: \$25, \$50, \$100, \$250, \$500, \$1000 or more

Enclosed Donation: \$ _____

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(Make checks payable to USITT SILVER ANNIVERSARY CLUB and mail to USITT, 330 West 42nd Street, Suite 1702, New York, NY 10036.)

*U.S. Citizens only. Members outside of the U.S. should consult local laws covering donations to non-profit organizations.

Job Referral Notices

SCENIC/COSTUME DESIGNER—Design "Love's Labour's Lost". In residence beginning Jan. 7, 1987 through the opening in February (Feb 12-14). Teach a four-week course in Scene Design. Designs must be completed by December 1, 1986. One in-town production meeting prior to due date. M.F.A. preferred. Salary dependent upon qualifications. Room and board provided.

TECHNICAL INTERN — Work with the faculty Technical Director/Designer on the Performing Arts Theatre and Dance productions and touring companies. Assist in the Theatre Production Labs and supervise work on student productions. Opportunity to design scenery and/or lights. B.F.A. preferred with experience in technical theatre and design. Salary — \$4,000.00 plus room and board — from Sept. 8, 1986 to May 30, 1987.

At the USITT convention, see Stephen R. Woody, Technical Director/Designer, Colby College, Waterville, Maine, or write to: Chair, Performing Arts, Colby College, Waterville, ME 04901 — by Aug. 15, 1986, for either position.

The **UNIVERSITY OF KENTUCKY** seeks a scenic designer and assistant professor for full time, tenure track position. M.F.A. required; teaching and professional related experience desired. Salary competitive and commensurate with background and experience.

Send resume, references and slides to: Dr. James W. Rodgers, Chairman, UK Theatre, 114 Fine Arts Bldg. 0022, Rose St., Lexington, KY 40506.

Deadline for application: April 1, 1986.

The University of Kentucky is an Equal Opportunity, Affirmative Action Employer.

DESIGNER WANTED — First Summer Session, June 2-July 3, 1986. Professional Repertory Company credits, as well as four years of professional experience in design required. Teach a Master Class in stage design, and act as consultant for summer productions. Stipend \$5,000.

Application Deadline: April 15, 1986. Send letter of intent, resume and three letters of recommendation from design professionals to: Dr. Lin Wright, Chair, Department of Theatre, Arizona State University, Tempe, AZ 85287 (602) 965-5410.

Calendar of Events

APRIL

National Association of Broadcasters. Dallas, TX, April 12-16. Contact: NAB, 1771 N Street NW, Washington, DC 20036 (202) 429-5300.

Commercial Theatre Institute, location to be announced, New York City, April 18-20. Contact: Foundation for the Extension and Development of the American Professional Theatre, 165 W. 46th St., Suite 310, New York, NY 10036 (212) 869-9690.

Wichita Design Competitions. The 12th Annual Scene & Costume Design Competitions for Undergraduates. Deadline: April 30. Entries and information: Design Competition, University Theatre, Box 31, The Wichita State University, Wichita, KS 67208 (316) 689-3363.

MAY

SHOWLIGHT '86, Theatre, Television, and Film Lighting Symposium, Hollywood-Roosevelt Hotel, Los Angeles, May 10-14. Contact: Joe Tawil, The Great American Market, 826 No. Cole Ave., Hollywood, CA 90038 (213) 461-0200.

THE DEADLINE FOR COPY FOR THE MAY/JUNE NEWSLETTER IS APRIL 18, 1986

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