

# usitt newsletter

January, 1987

Editor: Ron Olson

Vol. XXVII No. 1

## USITT CONFERENCE '87

### A Theatrical Heritage Local Highlights Scheduled

*on Jan 10 1987*

Session Title	Hour(s)	Day
Twin City Scenic Studio Exhibition: The Exhibition of Designs of Minneapolis/St. Paul Commercial Production Studios in Minnesota	09:00-17:00	Wed
Twin City Scenic Exhibition and Twin City Design Exhibit (Evening Hours) Overview of Popular Entertainment in the Twin Cities and the History of the Twin City Scenic Studio	14:30-16:00	Wed
"Viking" Outdoor Theatre	19:30-22:30	Wed
Photo Documentation of Scenery and Costume Designs	19:45-21:15	Wed
Sound Systems in Twin Cities Theatres	19:45-21:15	Wed
Twin City Scenic Studio Exhibition: The Exhibition of Designs of Minneapolis/St. Paul	09:00-17:00	Thur
Twin Cities Theatre Architecture Cross Over From Educational Theatre to Professional Design Careers	09:15-10:45	Thur
Minnesota Renaissance Festival	14:30-16:00	Thur
Scenic Art and Techniques Prior to the Turn of the Century and Influence of Modern Art/Trends on Contemporary Scenic Art and Design	16:15-17:45	Thur
Twin City Scenic Exhibition and Twin City Exhibition (Evening Hours)	19:45-21:15	Thur
Twin City Scenic Exhibition and Twin City Design Exhibition	19:30-22:30	Thur
Technical Directors at the Guthrie	09:00-17:00	Fri
Guthrie Reception for the Institute	09:15-10:45	Fri
Guthrie Retrospective: The First Ten Years Of Design (All Conference Event Followed by a Reception)	17:30-18:30	Fri
Twin City Scenic Exhibition Panelists: Extant Scenery on Display	16:00-17:15	Fri
Lighting at the Guthrie	19:45-22:00	Fri
St. Paul Theatres Preview: A Panel Describing the Theatres of St. Paul	19:45-21:15	Fri
Actor's Theatre of St. Paul Tour	09:30-12:30	Sat
Buses Leave for Tour of Ordway Center	09:00-17:00	Sat
Omni Showing and Tour	09:00-	Sat
World Theatre Tours	09:30-12:30	Sat
Pre-Banquet Cash Bar	18:30-19:30	Sat

during the period 1895-1929. The collection includes renderings, sketches, models, and resource materials that were translated into large-scale backgrounds for many vaudeville circuits, Ringling Brother's Circus, the Minnesota Building at the Chicago Century of Progress Fair '33, the initiation rites of the Scottish Rite of Freemasonry, and standard stock scenery used by opera houses throughout the United States and Canada. The exhibit will include a catalog in addition to the opportunity to see full-scale pieces displayed on the proscenium stage at the Theatre Department's Rarig Center. Lance Brockman, associate Professor of Theatre at the U. of M., serves as special curator and co-director of the project.

The exhibit is divided into five major thematic areas relating to historical trends in popular theatrical entertainment; these trends, in turn, being reflected in the visual requirements of the scenic backgrounds. The thematic divisions of the exhibit include:

1. Trends and scenic conventions of the American stage prior to the turn of the century.
2. Introduction of the moving picture and its effect on popular entertainment.
3. Scenic changes which occurred with the development of variety/vaudeville and the move toward "modernism" in visual styles.
4. Use of theatrical settings in fraternal initiations.
5. Use of scenic techniques in non-theatrical entertainment.

Professor Brockman is also mounting an ancillary exhibition of contemporary scenic designs, renderings, and models drawn from 20 of the more than 100 operating theatres in the Twin Cities area including: The Guthrie, The Children's Theatre, Chanhassen Theatres, Actor's Theatre of St. Paul, The Cricket Theatre and others.

It should be noted that the Twin Cities Scenic Studio was organized in 1895, eventually capturing a large part of the scenic business in the western part of the country, finally growing to the point where in the late '20's, twenty-seven scenic artists were painting "round the clock," generating \$3,000,000 in annual revenues. Regional offices were established in Detroit, Harrisburg, Milwaukee, Fort Worth, and Syracuse. From renderings to drops, from elevations to wings, from sketches to panoramas, and from models to full-scale sets, the exhibit is a rare opportunity to look into America's scenic history of the not-too-distant past, first hand.

The exhibit is being organized to open with the Conference, April 21, 1987. Activities are being planned for Conference attendees. In addition to support from the University Art Museum, additional funding is being provided by the National Endowment for the Humanities, the USITT '87 Conference Committee, the Institute of Museum Services, and the Performing Arts Archives of the University of Minnesota.

## Twin Cities Conference

The University of Minnesota Art Museum is mounting a major exhibition focusing on the resources of the Twin Cities Scenic Collection, recently acquired by the University of Minnesota Performing Arts Archives. It is the largest known collection representing the works of one scenic studio producing scenery

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## MEMBERSHIPS

This newsletter is made possible 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.

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## Still More on Theatre Technology Exhibit '87

This is a reminder that the first USITT Theatre Technology Exhibit will be held during the Conference in April, 1987.

The objective of the Exhibit is to recognize and display the work of practicing theatre technicians.

Exhibits should represent a wide range of technical solutions. Each presentation should focus on one of three categories:

- 1) A DEVICE – demonstration of theatrical ingenuity, craft, or engineering.
- 2) A MATERIAL – a new material used to solve an old problem or a familiar material used in a new application.
- 3) A PROCESS OR TECHNIQUE

Please refer to page 3 of the November Newsletter for specifics and for entry forms.

The Exhibit coordinators are seeking to identify several manufacturers who will be interested in supporting the Exhibit, and while no prizes have been established at this time, it is believed that one or more of the best solutions presented will be published in the trade magazines.



## Bash to Sponsor Free Seminars

Bash Theatrical Lighting is pleased to announce a Seminar Series for operators and electricians for 1987.

Seminars will be held on Saturday mornings beginning early January. Class size is limited and reservations are a must. Seminars are FREE.

### Learn:

Programming Robotic Fixtures.  
Trouble Shooting.  
Design Considerations.

All seminars will be hands-on sessions using various show consoles and Motolite Fixtures.

### Dates:

January 10 and 24, 1987  
February 7 and 21, 1987  
March 7 and 21, 1987

For details call Steve Helliker  
9AM - 5PM, Monday thru Friday  
at (201) 863-3300 or  
(212) 279-9265.

## COMMISSIONS Costume

A pre-Conference event to be held on Tuesday, April 21, 1987, entitled **Realization of the Costume Design: Patterning and Beyond** is available for a registration fee of \$25.00. The workshop includes a full day and evening of panels, lectures, and demonstrations on a variety of topics dealing with the area of flat patterning, draping, and other related areas in the realization of costume designs: research, interpretation of designer's sketches, 19th century dressmaking systems, taking patterns from period garments, corset construction, body sculpture, and dance. Scheduled presenters include Annette Garceau, Guthrie Theatre; Betty Williams, The Studio, NY; Ruth Mills, Senior Period Costume Designer for Canada's National Historic Parks; Pat Trautman, University of Connecticut-Storrs; Ray Zander, Cleveland Ballet; Bill Brewer, Costume Designer, San Francisco; Anita Bunne, Northern Illinois University; Joy Emery, University of Rhode Island; Mari De Cuir, University of Tennessee and Kevin L. Seligman, Northern Illinois University. For further information, contact Kevin L. Seligman, Department of Theatre Arts, Northern Illinois University, De Kalb, Illinois 60115.

## Health and Safety

The Yale School of Drama has announced a Health and Safety Conference: Personal Protection and Pyrotechnic Training, to be held on January 23, 24, 1987.

Following up on last year's successful event, this year will target two areas of particular interest:

- 1) Personal Protection – Identification of hazards, training, effective use of respirators and a personal safety product display.
- 2) Pyrotechnic Safety and Training – Design of detonators, safe use of chemicals, training for the Connecticut State Pyrotechnic certification and a pyrotechnic product demonstration.

Eight sessions are scheduled over the two day period. The Speakers include: Monona Rossol, Center for Occupational Hazards and Rick Loula, Technical Director for the Yale Repertory Theatre.

Registration for the 2 days is \$100.00. Registration deadline is January 10, 1987. Space is limited, so register early. Contact: Bill Reynolds, Operations Manager; Yale School of Drama; 222 York St.; New Haven, CT 06520; 203-432-2190.

A three-day practical workshop in rigging and hazardous chemicals for educators, technicians in the entertainment industry and individuals in the theatre profession is scheduled to be held January 30, 31 and February 1, 1987 at the Festival Theatre, Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign, 500 South Goodwin Avenue, Urbana, IL 61801. Registration will begin at 8:30AM and the Opening Session will be at 10:30AM.

Workshop leaders will be Dr. Randal W.A. Davidson, Commissioner of Health and Safety The United States Institute for Theatre Technology and President, Risk International and Mr. Jay O. Glerum, Author, *Stage Rigging Handbook*.

The Workshop is being sponsored by Department of Theatre, Division of Design, Technology and Management; The United States Institute for Theatre Technology, Health and Safety Commission and Krannert Center for the Performing Arts University of Illinois at Urbana-Champaign.

The cost for the Workshop is \$75.00 per person. All materials are included; but transportation, lodging and meals are to be arranged separately by the attendee.

For registration and further information contact: Mr. David Loftin, Technical Director, Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign, 500 South Goodwin Avenue, Urbana, IL 61801, (217) 333-3718.

## Scenography Tour Schedule

### FEBRUARY

Steinberg Gallery  
Washington University  
St. Louis, Missouri  
February 5-26, 1987

### MARCH

SETC  
Southeast Theatre Conference  
Richmond, Virginia  
March 2-8, 1987

Northern Illinois University  
DeKalb and Chicago Galleries  
DeKalb, Illinois  
March 10 – April 7, 1987

# COSMAK'S CORNER

By Bernice A. Graham

## OUTLANDISH WIGS

Mimi Mace, head costumer at Humboldt State University, Theatre Arts Department, and her delightful crew were involved in the throngs of costumes for "The Bourgeois (*Gent*)" (written by Moliere in 1670) when Cosmak was visiting the California campus in the heart of the beautiful redwoods.

In true costumer fashion, amid whisking of needles and whirring of sewing machines, Mimi cordially consented to an interview regarding the "wonderfully outlandish wigs" she created to enhance her subdued-colored costumes.

The wig curls were made out of hemp rope. The rope had to be uncoiled before it could be dyed. Performers knew what Mimi meant when she said, "If you don't untwist the rope, you don't get a wig!" Being a natural fiber, the hemp was dyed in hot water with Rit. It did not need additional setting agents. The hemp was dyed in such colors as black, grey, rust and tan. So the curls would not look flat, dull and lifeless, they were blended with at least a light and a dark color.

The blended hemp was sized with millinery sizing. It comes in liquid form from a millinery source. Mimi used the millinery sizing technique she learned in basic felt sizing class taught by Lyn Pauley. Mimi tried stiffening the curls with shellac and lacquer; the techniques were not so successful or economical as the millinery sizing. The shellac and lacquer took longer to dry.

The blended, sized hemp rope was then twisted around foil-covered dowls of varied sizes from 1/4" to 1-1/2" wide and about 3 feet long. A good set took at least 24 hours. However, it could have taken up to 3 days to set if there had been excessive moisture in the air.

The base of the wig was muslin used for fitting. An armature of padding, fiber fill and quilt was used to create a silhouette according to the design of the wig. This was covered by a layer of felt the same color as the curls to be attached. Rows of curls were hot glued to cover the felt-covered armatures. Other curls or curl ends, some 3 to 5 feet in length, were appropriately glued to allow them to fall over shoulders and back, down to hips and knees. The weight of the wig required careful shaping of the base around the ears and use of a chin elastic.

Some 25 to 35 people helped with the wigs. Technicians were Janet Warren, Ruth Stillion, Lea Hale and Aggie DeLucci-Doble. Numerous design students (Greg Pulver set many of them) and performers also helped.

Each wig took some 20 to 40 hours to complete. But, they are worth it! They are "wonderfully outlandish wigs."

Mimi Mace, thanks for sharing your creations with COSMAK readers. Readers, if you hear of these wigs being displayed, don't miss seeing them! They're a delight!

## TIES

Have you tried to use old and/or new colorful ties for head-ties, rope-type belts, or join them in various ways for unusual sashes?

Have you tried de-lining a bunch of ties, pressing them out and joining them to create a "kooky", colorful gored skirt. It creates an unusual "morning glory" silhouette.

Have you tried using a de-lined, pressed-out tie as a pattern for a gored skirt with the "morning glory" silhouette? With your own choice of materials, you are able to control color or colors of gores more completely.

Have you thought of using the tie or tie pattern in creating interesting gored sleeves, pants or capes?

If you haven't thought of any of the above, and would rather not, why not just go off and "tie one on." That's what Cosmak plans to do with the costumer's best friend . . . chocolate. As you can tell, she has gotten too tired from her trip to Tie-land.

## TO TAPE! (That is the Answer)

To tape or not to tape? (That is the question.) Hems, patches, drapes, shoes and even eyelids can be treated tenderly . . . with tape. We've all worked with iron-on tapes on hems and patches. Here are a few other tape ideas.

In an emergency, try silver duct tape to quickly hem or patch a garment. Duct tape is also great when called upon to temporarily hem or join heavy drapes. Also, an adequate number of loops of wide duct tape will help you hang heavy drapes on walls when you are not allowed to mar the wall with nails or tacks. (Thanks to Jan Bryon.)

Anti-slip tape can be applied to gripped or slippery surfaces or to the bottoms of shoes for safety and control on or off a stage, indoors or outdoors.

The Scotch Brand brochure found in hardware stores describes their two types of tape: Rugged Safety (coated with a hard mineral surface) and Decorative Safety (rubberlike, resilient, colorfast, in medium and light weight to be used in barefoot areas). All three weights come in three widths. Suggested application technique includes cutting to desired size with razor blades, remove liner without touching adhesive side of tape, press down firmly removing air pockets, and avoid gaps or joints by using two pieces. More information can be received from Household and Hardware Products Division/3M, 223-4S, 3M Center, St. Paul, MN 55144..

Eyelid tape (yes, I said eyelid) is discussed in the September 1986 Vol. 38, No. 9 issue of *Prevention* magazine, "Health Front" section, pages 6-7. The article is entitled "Lids Get a Lift Without Surgery." Santa Monica, California, plastic surgeon, Harold D. Clavin, M.D. invented a nonsurgical eye-lift tape called Voilá. It is a double-faced tape that is applied to the lids to lift drooping eyelids . . . instantly . . . invisibly. It is transparent, hypoallergenic medical adhesive Clavin developed with the help of 3M Company. It improves a person's appearance and allows a wider field of vision. It comes in three sizes, is applied in a few seconds and costs about 71 cents per application. Instructions recommend a daily change of application. An eyelid surgeon, Richard Ellenbogen, M.D. claims he used one application for five days with no ill effects. For more information or to place an order, write Clavin Laboratories, Inc., 2001 Santa Monica Blvd., Suite 890 West, Santa Monica, CA 90404-2712; or call (800) 524-1181, ask for Ms. Lufton (for orders only). (Thanks to Rose Suski).

To tape or not to tape . . . is a question. At times, to tape . . . is an answer.

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**ENLIST  
A NEW  
MEMBER  
TODAY!**

## GETTING TO CONFERENCE '87

**By Air:** The Minneapolis-St. Paul International Airport is 10 miles from the central downtown Minneapolis. The airport is served by 15 commercial airlines and 10 commuter airlines which offer either non-stop or direct service from any part of the contiguous United States in less than four hours. It is the home base of Northwest Airlines. Ground transportation to the Hyatt Regency Hotel at 1300 Nicollet Avenue is available:

**By Taxi:** The airport taxi stand is directly across the access road from the main doors on the baggage level of the terminal. A dispatcher will direct you to a cab. The fare will be approximately \$15.00.

**By Hyatt shuttle bus:** The Twin Cities bus service is adjacent to the taxi stand on the baggage level. Tell the driver you want the Hyatt. The fare is \$6.50.

**By Metropolitan Transit Commission (City Bus):** The bus stop is marked with the sign of a white "T" in a red ground and is to your extreme right just after you exit the doors of the baggage level of the terminal. Take the #7 from the airport and ask the driver upon boarding for a transfer. The #7 bus enters downtown on Washington Avenue. Exit the bus at Washington and Nicollet Avenues, transfer to a southbound #18, #17, or #10 on Nicollet Avenue and ride south to 13th Street. The Hyatt will be extremely visible on your right. The fare before 9:00 a.m. and between 3:30 and 6:30 p.m. is \$.90. The fare between 9:00 a.m. and 3:30 a.m. and after 6:30 p.m. is \$.75. You must have exact change. There is a city bus information booth opposite the baggage claim area in the terminal or call 827-7733.

**By Rail:** The Twin Cities area is served by Amtrak, which travels a major East-West line running from the East to Seattle/Portland. The Amtrak depot is in the midway district of St. Paul at 730 Transfer Road, about 20 minutes from downtown Minneapolis (and easily accessible by city bus or taxi).

**By Bus:** Inter-city bus service is excellent, with daily arrivals from all parts of the country. Greyhound Bus Terminal (612-371-3311) is located at 29 N. 9th St., about 6 blocks from the Hyatt; Trailways Bus Terminal (612-332-3273) is located at 1224 Hennepin Avenue, about 4 blocks from the Hyatt.

**By Car:** Interstate 194 runs through downtown St. Paul and converges in downtown Minneapolis with Interstate 35W. The Twin Cities area is easily accessible from all parts of the country.

## IES Summer Workshop

The Fourth Annual IESNA Summer Workshop for Teachers of Lighting will be held at the New England Center, University of New Hampshire, on July 12 through July 24, 1987.

The IES, through its Educational Advisory Council, announces the fourth annual two-week summer workshop designed for teachers of lighting. The workshop covers the basic concepts of lighting technology and design for those involved in educating students of engineering, interior design, theatre arts, and architecture.

An intensive series of lectures, demonstrations, and design projects, introduce concepts that faculty must know to develop a comprehensive introductory lighting course.

The curriculum includes: the history of lighting; an overview of the lighting professional, light and vision; the science and concepts of color; the theory and practice of daylight design; lighting economics; visual perception in design; lighting calculations; and a study of light sources, lighting equipment, and controls. Studio-time will be used in hands-on design and problem solving.

Faculty members responsible for lighting studies in schools of architecture, interior design, theatre arts, and engineering are encouraged to apply. The IESNA Board of Directors will award grants of up to 20 applicants to cover subsistence (meals and housing for applicants only) at the New England Center for the two-week program. The \$2,000 workshop fee will be waived for educators, but they are expected to attend the entire time and participate fully in all workshop assignments, and to cover their other expenses, including travel.

Applications for participation should be postmarked no later than January 16, 1987. Applications must include the following information:

- 1) Applicant's curriculum vitae.
- 2) Current responsibilities for illumination studies at the Institution, and/or future plans for lighting education at the Institution.
- 3) Letter from Department Head endorsing the applicant's attendance, and indicating how the Institution's program will make use of the new information gained from this summer workshop.

All inquiries and applications should be sent to: Mrs. LaRee Di Stasio, Technical Administrator, Illuminating Engineering Society, 345 East 47th Street, New York, NY 10017, (212-705-7916).

## Americans in Paris and London

Two exciting new programs developed by the Department of Undergraduate drama at NYU's Tisch School of the Arts are offering participating students the opportunity to study their craft abroad.

The Experimental Theatre Wing in Paris, an offshoot of one of the five affiliated studios through which the students train in a conservatory atmosphere, is now entering its second year. ETW in Paris exposes students to French and European theatrical aesthetics and methods of production, training and performance.

This year, the drama department is introducing the Lee Strasberg in London program, which is unique in its approach, combining an American method of training in the classics with British technical expertise. Strasberg in London is also an extension of the Lee Strasberg Theatre Institute, one of the Department's affiliated studios.

Participants in both the London and Paris programs are encouraged to take advantage of the many cultural opportunities each city offers, and trips to Leningrad, Moscow, East and West Berlin, Avignon, Edinburgh, Amsterdam and Belgrade are being planned. These programs will give participating students invaluable training and experiences in their chosen profession.

For further information: Randy Wershba, New York University, Press Office, 25 West 4th Street, New York, NY 10012, (212) 598-2451.

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## Calendar of Events

### JANUARY

New York Reviewed  
Photography Exhibit  
Panorama Gallery  
The Queens Museum, New York  
December 7, 1986 – February 8, 1987

Opera America  
XVII Annual Conference  
Sheraton Dallas Hotel & Towers  
Dallas, TX  
January 9 - 11, 1987

ACTF, Region V South  
Design Competition Exhibition  
University of Iowa, Iowa City, IA  
January 21 - 24, 1987

## LE CORBUSIER EXHIBIT

Le Corbusier, the greatest, most influential and most controversial architect this century has yet produced, and an exhibition to celebrate his centenary will be held at the Hayward Gallery, from 5 March to 7 June 1987. **Le Corbusier: Architect of the Century**, organized by the Arts Council with the collaboration of the Fondation Le Corbusier, will be the first major international event to explore the full extent of his creative genius.

A knowledge of Le Corbusier's achievements is essential to an understanding of twentieth-century art and architecture. He is as important an influence upon the modern world as Picasso, Freud and James Joyce, and his philosophy, as much as his buildings, gave shape to our perception of the contemporary environment. His work as a painter, sculptor and designer was crucially important to his architectural vision and to his understanding of the architect's role in society. Although he revolutionized building style, his work remained deeply humanistic and based in tradition.

The exhibition, the first to take place at the Hayward Gallery under the auspices of the South Bank Centre and the first devoted to an architect since the highly successful Lutyens exhibition in 1981, has been devised and selected by the architectural historian Tim Benton, the architect Neave Brown, Christopher Green of the Courtauld Institute of Art and Richard Francis of the Tate Gallery. An extensive, illustrated catalogue with essays by prominent architectural critics and historians will accompany the exhibition, and a series of lectures and a symposium will be organized to coincide with it.

Further information is available from Susan Ferleger Brades, Exhibition Organizer, or Joan Asquith, Art Publicity Officer, Arts Council, 105 Piccadilly, London, W1V 0AU, telephone 01 629 9495.

### Something's Coming . . .



. . . **It Is Gonna Be Great!**

## ANCIENT EGYPTIAN CHARMS AT BROOKLYN MUSEUM

**Magic in Miniature: Ancient Egyptian Scarabs, Seals, and Amulets**, a display of 175 of the finest examples of magical charms from The Brooklyn Museum's renowned Egyptian collection, recently opened and will remain on view through June 29, 1987. The works, ranging in date from the Archaic Period to the Roman Period (2900 B.C. – 3rd Century A.D.), are representative of the several thousand in the holdings of the Department of Egyptian, Classical and Ancient Middle Eastern Art, and include examples in stone, gold and silver, faience, ivory, glass and shell. The presentation is installed on the third floor of the Museum.

The ancient Egyptians believed that their world was inhabited by a host of malevolent forces, some real and some imaginary. To protect themselves from these dangers, they developed an array of charms that would ward off evil directly or endow the wearer with special powers to overcome attack.

The exhibition was organized by Diana Craig Patch, Research Associate in the Museum's Department of Egyptian, Classical and Ancient Middle Eastern Art.

For further information and photographs, please contact Richard Pierce, Public Information Department, The Brooklyn Museum. Tel. (718) 638-5000, ext. 330.

## CALL FOR PAPERS

The 1987 OHIO SHAKESPEARE CONFERENCE will be held on February 19-21, 1987 at the University of Toledo.

The Conference theme will be "The Acting of Shakespeare from the Victorians to the Second World War (and after)."

Probable Keynote speakers are John Russell Brown (University of Michigan), Miriam Gilbert (University of Iowa), Marvin Rosenberg (University of California-Berkeley) and Charles Shattuck (University of Illinois).

All papers which in any way fit this description are welcome, though this year our emphasis is on theatre history. Please send papers (or abstracts) to: Professor Michael Manheim, Department of English, The University of Toledo, Toledo, OH 43606 or Professor Daniel J. Watermeier, Department of Theatre, The University of Toledo, Toledo, OH 43606.

## REGIONAL SECTIONS

### Inland Northwest

The Fall Workshop and Business Meeting of the Inland Northwest Section was held on December 6, 1986 at the Hartung Theatre, University of Idaho, Moscow.

Three major activities filled the day, with Chris Frandsen, Design Associates of Missoula, Montana showing works dealing with theatre and film.

The business meeting was held in the afternoon, and the fledgling section entered its second year, having built solidly its foundation. We look for more activity in the next years.

Many attendees viewed the TROJAN WOMEN at the Hartung Theatre in the evening to round out this annual event.

### Pacific Northwest

A group of Seminars was held at the Studio Theatre, Meany Hall, University of Washington Campus, Seattle on November 22, 1986. Highlights were "Rigging Fundamentals" led by Jay O. Glerum and "Low Temperature Thermo Plastics in Costume" headed by Jane Clugston.

Prize drawings were furnished by Rosco Laboratories, The Great American Market, Theatre Crafts Magazine and Lighting Dimensions Magazine. Electronics Diversified furnished the Coffee and the Seattle Repertory Theatre offered members discounted rates for tickets to its production of RICHARD III at the Bagley Wright Theatre at Seattle Center.

### Rocky Mountain

Rocky Mountain Chair Rodney J. Smith has announced that the Section has undertaken Workshops and Programs and are striving to develop a schedule of events which will be of interest to the members and the potential members as well.

He also states that an expanded Newsletter will promote the activities of the Section. It is hoped that a more sophisticated format and more features by Section members and working professionals will attract members to participate. Local members who are interested should contact: Rodney J. Smith, 1050 13th Street, Denver, CO 80204.

Expansion of membership in the Region is to be accomplished by a one-to-one program when every member is responsible for recruiting a member. This may seem like old hat, but ENLIST A NEW MEMBER TODAY!

# usitt

## EMPLOYMENT REFERRAL SERVICE

BOX 12484, ATLANTA, GA 30355-2484

Abbreviations used: AA/EOE (Affirmative Action/Equal Opportunity Employer); A/D (Application Deadline); ASAP (As Soon As Possible); SASE (Self-Addressed Stamped Envelope); SC (Search Committee).

### Scenery Design/Tech

**MA COLLEGE.** Staff Set Designer in undergraduate liberal arts theatre department; design and paint three productions, scenic artist on one other. Project supervision in Introductory course, advisor to student designers, hands-on teaching of paint and prop crews. Good stock, well-equipped shop; two staff technical director/lighting designers, student crews. Begin Sept. 1. BA, BFA or graduate work preferred. Vitae by 1/15/87 to James Cavanaugh, Department of Theatre Arts, Mount Holyoke College, South Hadley, MA 01075. AA/EOE.

**IA UNIVERSITY.** Assistant Professor, Tenure-Track, M.F.A. Responsibilities include: Scene Design, share in technical direction, mounting of productions and teaching. Send letter of application, vita/resume, three current letters of recommendation to George Dowker, Chair, Search Committee, Department of Speech Communication, 210 Pearson Hall, Iowa State University, Ames, Iowa 50011. A/D 12/15/86 or until filled. A.A./E.E.O.

**CA UNIVERSITY.** Scene Designer (9-mo., f/t) supported by TD, technician, & light designer. Teach 3 courses; design/supervise 3 mainstage, 2-3 studio, 1-2 dance shows annually. Photography. MFA in design plus experience required. Letter, resume, reference to Fr. Tollini, TA Dept., Santa Clara University, Santa Clara, CA 95053 by 3/15/87 for 9/87 start. AA/EOE—Title IX M/F/H/

**NY UNIVERSITY.** Experienced designer of scenery for thrust & flexible spaces. Opportunity for occasional lighting &/or costume design. Teach basic design, scene design, & share teaching of crafts. Supervise student designers. Responsible for props. MFA or equivalent & teaching experience. Asst. Prof., tenure-track. Salary competitive and negotiable. Sept. 1987. Letter, vita, & references by Feb. 20 to: Esther Kling, Dept. of Theatre & Dance, SUNY at Buffalo, 201 Harriman Hall, Buffalo, NY, 14214. AA/EOE.

**MA COLLEGE.** Smith College seeks to hire an assistant professor of scene design as of September 1987 to teach related courses and to design, or supervise the design, of sets for four major department productions and for some workshops and dance performances, and to supervise scene shop personnel. Requirements, M.F.A., or its equivalent, in scene design; professional set design experience; expertise in drafting, scenic painting, property and furniture construction. Candidates should have ability to teach theatrical design as an integrated process, relating set design to costume and lighting design. Three-year, tenure-track, full-time appointment with possibility of renewal. Send resume and three letters of recommendation (portfolio materials need not be sent at this time) by February 27, 1987 to Leonard S.D. Berkman and John D. Hellweg, Search Committee, Theatre Department, Mendenhall Center for the Performing Arts, Smith College, Northampton, MA 01063. Smith College is an equal opportunity employer. Women and minorities are encouraged to apply.

### Movement/Dance/Music

**MS UNIVERSITY.** Instructor or Assistant Professor of Dance. Tenure-track position beginning fall, 1987. MFA or equivalent professional experience required. Responsibilities: teaching all levels of modern and/or ballet, and jazz, and choreographing for dance concerts; academic advisement of student dance majors. Salary negotiable and competitive. A/D 3/16/87. Letter of application, resume and credentials, including 3 current letters of recommendation, to: I. Blaine Quarnstrom, Chair, Department of Theatre & Dance, University of Southern Mississippi, Southern Station, Box 5052, Hattiesburg, MS 39406-5052. AA/EOE.

### Costume Design/Tech

**MA COLLEGE.** Assistant Professor, 3-year contract. Design (or supervise) and execute costumes for 4 productions. Teach costume history and design; occasionally: make-up, seminar, tutorial, lecture in introductory course. Good stock; well-equipped shop; costumer, professional seamstress, student crews. MFA/teaching experience preferred. Salary: ca \$25,000, depending on qualifications. Letter and vitae by 1/15/87 to James Cavanaugh, Department of Theatre Arts, MOUNT HOLYOKE COLLEGE, South Hadley, MA 01075. AA/EOE.

**MS UNIVERSITY.** Costume Shop Supervisor. Twelve-month position beginning immediately. Required training and experience in costume construction, pattern draping/drafting, cutting, and fitting. BFA in theatre preferred or comparable professional experience. Ability to communicate and work well with students and faculty. Flexible hours since evenings and weekends are typical. Responsibilities: construction, supervision of student production running crews, and maintenance of wardrobe storage. Salary negotiable and competitive. Applications accepted until position filled. Letter of application, resume and credentials, including 3 current letters of recommendation, to: I. Blaine Quarnstrom, Chair, Department of Theatre & Dance, University of Southern Mississippi, Southern Station, Box 5052, Hattiesburg, MS 39406-5052. AA/EOE.

**VA UNIVERSITY.** COSTUME DESIGNER/ASSISTANT PROFESSOR—tenure track. Teach six courses each academic year including costume design, construction, history, elements of design. Give general supervision to costume shop staff. Supervise students in design of productions. MFA in costume design; skill in construction and crafts; experience in shop management. Salary open. A/D: 1/12/87. Letter, resume, credentials, 3 letters of reference to: Chairman, Dept. of Drama, Culbreth Road, University of VA, Charlottesville, VA 22903-2486. AA/EOE.

### Teacher/Generalist

**TX UNIVERSITY** (small, private) seeks TECHNICAL DIRECTOR/TEACHER for demanding liberal arts undergraduate program. MFA in technical theatre required. Qualifications should include skills in scenic and properties design and construction, printing, lighting and sound design and execution, shop and production management. Teach in liberal arts curriculum, as well as Theatre Practicum and Stagecraft. Supervise student-directed studio productions, and function as production manager for two major productions each year. Enthusiasm, high energy and dedication essential to this position of heavy responsibility as one third of a 3-member department. Nine month renewable contract. Salary competitive. Send letter of application, full resume and three names of references by March 1 to: Patrick Kelly, Chairman, Drama Department, UNIVERSITY OF DALLAS, Irving, TX 75062.

### Various

**WI ARTS CENTER.** Renowned WI Arts Center seeks Director/Teacher, Scene Designer/Technical Director, Costume Designer, and Technical Assistants, mid-May - mid-August 1987, three productions, eight to ten runs each. Community theatre experience helpful. Housing provided. Application deadline February 10, 1987. Send resume, references, and slides to Performing Arts Administrator, John Michael Kohler Arts Center, 608 New York Avenue, Sheboygan, WI 53081.



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## Internships

**NM OPERA.** Professional summer opera company seeks apprentices/interns for scenery, properties, costumes, wigs/makeup, electrics/sound, and scenic art. \$125 weekly stipend, travel allowance, and free housing. Send SASE (do not send resume) to: Production Department, THE SANTA FE OPERA, P.O. Box 2408, Santa Fe, New Mexico 87504-2408.

## History/Literary Criticism/Theory

**MS UNIVERSITY.** Assistant/Associate Professor of Theatre. Tenure-track position beginning fall, 1987. Ph.D. and teaching experience required. Responsibilities: teaching theatre history/theory, allied arts, other courses dependent upon candidate's interest and experience; supervision and advisement of students in BA, BFA, and MFA programs. Strong directing credentials highly desirable; position provides opportunities to direct for mainstage, summer arena repertory theatre. Salary negotiable and competitive. A/D 3/16/87. Letter of application, resume and credentials, including 3 current letters of recommendation, to: I. Blaine Quarnstrom, Chair, Department of Theater & Dance, University of Southern Mississippi, Southern Station, Box 5052, Hattiesburg, MS 39406-5052. AA/EOE.

**GA UNIVERSITY.** Emory University's Department of Theatre and Film Studies offers an appointment as Assistant Professor in Dramaturgy/Criticism. Doctorate in Theatre, Dramatic Literature or equivalent professional experience required. Deadline: February 15, 1987. Send applications to: James W. Flannery, Chair, Department of Theatre and Film Studies, Emory University, Annex B, 1298 Clifton Road, Atlanta, Georgia 30322. Emory University is an Equal Opportunity/Affirmative Action Employer.

**MD COLLEGE.** St. Mary's College of Maryland is seeking a faculty member in Theatre for theatre history/acting/directing. Rank is open. Duties include directing one mainstage production per semester in a modern, well-equipped theater. Summer employment with the Maryland Shakespeare Festival is possible. Requirements: Ph.D. or MA/MFA with several years of professional acting or directing experience, or college level directing and teaching experience. St. Mary's College is a public, residential, liberal arts college of 1400 students located 68 miles southeast of Washington, D.C. Candidates should send resumes to Dr. John C. Laughton, Head, Division of Arts and Letters, St. Mary's College of Maryland, St. Mary's City, MD 20686. Deadline for application is February 1, 1987. Women and minorities are encouraged to apply, and to identify themselves as members of a minority group. AA/EOE.

## Directing/Acting

**MI UNIVERSITY.** Teacher/Director. Theatre Department, the University of Michigan-Flint seeks a Teacher/Director. Rank: Assistant or Associate Professor, tenure-track. Teaching duties might include: Directing courses, upper division acting courses, theory and literature courses, voice or movement specialty is desirable. In addition to teaching, principal responsibilities are: to direct at least one mainstage production each year, to oversee the student-directed productions in our studio theatre, to participate in the customary departmental and University service duties of advising, committees, etc. and to engage in professional development in the area of scholarly research or creative accomplishment. We are seeking a candidate who desires to participate in administrative responsibilities in a department with a rotating chair. Minimum qualifications include: Ph.D., M.F.A. or equivalent, teaching and directing experience. Salary: Dependent upon experience. Vita, letter of application stating interest, areas of expertise, and educational philosophy along with letters of reference should be sent to Thomas Bloom, Search Committee Chair, Theatre Department, The University of Michigan-Flint, Flint, Michigan 48502-2186 by February 1, 1987. AA/EOE.

**THE DEADLINE FOR THE FEBRUARY NEWSLETTER IS JANUARY 1, 1987**

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