

usitt newsletter

June, 1987

Editor: Ron Olson

Vol. XXVII No. 6

Twin Cities USITT Conference 1987 Rates a "10"

Opening

What can we say to the folks from the Northern Boundary Section, except "hurray"! From the editor's point of view, I think it can be justly said that we have never had a better conference! Cheers for Richard Durst, C. Lance Brockman, Lawrence J. Hill, John Justad, Jean Montgomery and all the logistics and programming people! Not only did these people know how to get it "wound up" -- they certainly showed us that they knew how to "wind down!" I mean, where did they get the Chmielewskis! And, the little tyke? And all that energy to polka into oblivion?!

Literally, tons of information had to have been exchanged, (my suitcase was 14 lbs. heavier coming home). Multiply that by the nearly 2500 people in attendance, and I believe the total is "tons".

Keynote

After President David Hale Hand officially opened the Conference, attendees heard the Keynote Address by Peter Zeisler of TCG, and founding member of the Guthrie Theatre in Minneapolis. His address was built around the non-profit theatre -- where we were, where we are, and where we are going. Mr. Zeisler asked us to consider the importance of time in relationship to creativity in the theatre. He asked us to review the kind of division and compartmentalization which seems to be the way in our theatre system. He praised the Ford Foundation for their support of the Arts in the late 50s. because somehow we were suddenly "legitimate". We had to grow out of the lazy decade of the 50s and try to re-define the work and collaboration between directors and designers in the theatre; to try to create an artistic heritage that did not exist.

The growth of so-called regional or tributary theatre had no role-model, and kind of grew like "Topsy". Unfortunately, Mr. Zeisler stated, the Regional theatres tried to imitate commercial theatre practices, and have come to rue the day.

Where we ARE is in pockets of theatre artists working in at least 250 non-profit theatres across the country, and the homogeneity of the 60s has been changed to a wide variety of productions and styles in theatre spaces of varied architectural shape.

Mr. Zeisler bemoaned the fact that he believed that most critics are not qualified to review and discourse on the arts, that what is revealed in reviews reflects on the society, and asked that a paper with the "clout" of the *New York Times* begin, again, to review the country. While there has been a rise in visual literacy in this country, we wallow in visual excess and accept superficiality, not quality.

In the "Age of Reagan", too often the audience/public accept the way things "look", not the way they "are".

In closing the Keynote, Zeisler asked us to re-examine values, and to look closely at the process of collaboration in the theatre, and that that kind of continuum would be refreshed. Between the Institutions and the Artists, who exists for whom? What do we as "artists" want to do? Where are we going?

The Twin City Scenic Collection

One of the special events of the Twin Cities Conference took place on the third floor of Northrup Auditorium. The exhibition of visual backgrounds of popular theatre from 1895 to 1929, including backgrounds for circuses, vaudeville shows, melodramas and fraternal rites displayed some of the most wonderful painting techniques many of us will ever see. Contrasting these pieces were the works on the fourth floor, which give us a good view of where we are, and there have been "dramatic" changes!

Fellows Address

The Fellows Address was delivered on Thursday evening by Dr. Randall W. A. Davidson, Health and Safety Commissioner for the Institute's activities. The meeting and reception was hosted by Dr. Tom Watson, Chair of the College of Fellows. Respondents were Dr. Richard L. Arnold, Dr. Willard F. Bellman and Dr. James R. Earle, Jr.

The topic of "Risk Management" has been uppermost in Dr. Davidson's life and career in his work in the entertainment industry. He called for a process to ease stress and hazards against those who work in the industry.

Why, he asked, do most people think of their job as being first, and safety second? His hope was that there would never be a question of a vote on the risks of chemicals, fatigue or noise. We must all strive for the safest of practices, even if we do so through *FEAR*. The statistic quoted of 90 theatre fires per week in the USA is frightening. Dr. Davidson charged every single person in the industry to correct human error, identify risks, and to be responsible for safety and security in spite of the economics involved.

His speech ended with a quote from "Pogo": "We have met the enemy, and the enemy is us!"

Commercial Exhibits

At this year's Conference, ninety-eight exhibitors participated by showing their new products and displaying wares and services available. Both the Exhibition Hall and half the Main Ballroom were used to accommodate the exhibits. Wednesday, Thursday and Friday sessions were open to all participants which gave everyone ample time to see what is current in the industry. Richard James, Exhibits Coordinator is to be congratulated on the splendid logistics job, as are all the local people who made everything run so smoothly.

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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Tiffin Scenic Studios, Inc.
Touch Technologies, Inc.
Union Connector Company, Inc.

Conference 1987 Rates a "10"

The Guthrie Theatre

Friday of the Conference was devoted to many tours, demonstrations, presentations and a salute to Tanya Moiseiwitsch, with a reception hosted by the Guthrie Theatre.

Theatre Technology Exhibit

The First Annual USITT Theatre Technology Exhibit, coordinated by Dennis Dorn and Ben Sammler under the umbrella of the Technical Production Commission opened. Thirty-six entries were on display during the Conference, and an impressive catalog describing the entries was available at the Conference for \$3.00. This was an outstanding "first" first-class exhibit.

Endowment Management Committee

The Endowment Management Committee announced two grant awards in the second year of its function to support research and development in the theatre arts and technology. For the University of Rhode Island for the pilot program in the exchange of flat pattern costume designs, Joy Emery accepted the award. The Seattle Repertory Theatre accepted

an award for positioning and control of moving scenery. They have promised a handbook in time for next year's Conference. Grant applications information for next year will appear in the July issue of the Newsletter.

Saturday in St. Paul

Saturday's activities included a tour and showing of the OMNI Theatre of the Science Museum of Minnesota, a demonstration on the stage of the Actors' Theatre of St. Paul, tours of The World Theatre from which the "Prairie Home Companion" is broadcast through June 13, 1987 and tours of the Ordway Music Theatre and its support spaces.

The Annual Conference Banquet wrapped up the activities of the week with wine, awards and song! For the special awards, see another section of this Newsletter.

... Twin Cities USITT

Sustaining Members

Universe Stage Lighting
Veam, Division of Litton Systems
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USITT Awards, 1987

U.S. Institute for Theatre Technology
Presents
**The Herbert D. Greggs
Award**
to
Delbert Unruh

The Herbert D. Greggs Award for excellence in writing in **THEATRE DESIGN & TECHNOLOGY**, the quarterly Journal of USITT, during 1985 goes to Delbert Unruh for his article: "Scenography, Ethics and the American Tradition of Theatrical Design."
USITT Board of Directors
April 1987, Minneapolis, MN

U.S. Institute for Theatre Technology
Presents
The 1987 Founders Award
to
Richard L. Arnold

In recognition of his vast contribution to the Institute as past president, chairperson of the finance committee, a knowledgeable member of the Board of Directors, and guiding force behind the Silver Anniversary Fund Raising Club which enhanced USITT endowment funds, as well as his contributions to the Industry as Educator, Designer, and Author.

USITT Board of Directors
April 1987, Minneapolis, MN

Our Apologies

For some reason one of our Sustaining Members has not appeared in the listing in the April and May Issues of the Newsletter:

I. Weiss & Sons, Inc.
2-07 Borden Avenue
Long Island City, NY 11101
Att: David Rosenberg
(212) 246-8444

We wish to thank them for bringing this to our attention and for their continued support of the Institute.

U.S. Institute for Theatre Technology
Presents
A Special Golden Pen Award
to
Denis Bablet

This special Golden Pen Award is presented to Denis Bablet for his significant documentation of modern international theatre design and scenography with particular commendation for his **REVOLUTIONS IN STAGE DESIGN IN THE XXth CENTURY**.

USITT Board of Directors
April 1987, Minneapolis, MN

U.S. Institute for Theatre Technology
Presents
**The Thomas DeGaetani
Award**
to

Tanya Moiseiwitsch

In recognition of her remarkable contributions to Theatrical Art, especially for the development of the open stage, and a half century of service to World Theatre.

USITT Board of Directors
April 1987, Minneapolis, MN

U.S. Institute for Theatre Technology
Presents
The USITT Award
to
Jules Fisher

In recognition of outstanding creativity as Lighting Designer, Producer, and Architectural Lighting Innovator since the early 1960s.

USITT Board of Directors
April 1987, Minneapolis, MN

International Liaison Committee

Dr. Joel E. Rubin, Chair for International Liaison reported in Minneapolis that the USITT Scenography Exhibit to the Prague Quadrennial is a go! We applaud Patricia MacKay, Samuel Scripps, and Stan Miller for their co-leadership in this huge undertaking, and Jan Musson for keeping all of the financial records straight. The exhibit ranks as one of the single largest undertakings for the USITT, ever! Actual work from over 200 designers is included with perhaps another 100 represented on video tape.

More than \$70,000 in direct grants from the National Endowment for the Arts, Arts America U.S.I.A., Samuel Scripps, Reed Foundation, Strand Lighting and several individuals. Additional major donations including free loans, services or equipment were provided by North Carolina School of the Arts (Set & Prop Production—we pay only actual material costs); Production Arts Lighting (Theatrical Lighting and Controls); Sony Corporation of America (Studio quality video players, tapes and studio monitors); Pan American World Airways (Air travel); Rosco (Paint, color media, trucking, expediting, insurance and freight services) and Theatre Crafts Magazine (Catalog production—we pay only printing costs).

John Conklin is chief designer of the exhibit and Jennifer Tipton is lighting designer. Eric Fielding is in charge of the tour with almost 50 in the delegation. The U.S. Embassy in Prague has promised a really cordial welcome, the Quadrennial hosts will give us a National Day, and at long last, we have an exhibit entered in the competition and a great catalog to go with it.

The Exhibit of Scenic & Costume Design

by Dr. Joel E. Rubin

This exhibit of Stage and Costume Design from the United States of America is entitled "Work in Progress". Stage and costume designers understand the enormous difficulty of presenting their work in exhibition. The sketches, blueprints, models and costumes available for display are not finished work. That, finally, is seen only on the stage, in the theatre, with an actor and an audience. What can be seen and studied in an exhibit are at best evocations of designs in the process of being realized; snapshots and momentary glimpses at some particular moments during the travail of the creative process.

Since the creative process of design takes place whether the media is theatre, television or film, we have endeavored to include work from all these media. Nor is the creative process restricted to one performance type. Our selections encompass the world of ballet and opera, works for the dramatic theatre and for the theatre devoted to spectacle. We exhibit work from award-winning and award-giving television productions, as well as from televised theatrical productions, television music videos, the rock concert stage and work for the motion picture.

The centers of creative process are not confined to New York and Los Angeles but are also found throughout the length and breadth of our land. Our selections encompass works produced in all regions. The educational and community theatres, the repertory theatre, the opera and dance companies found throughout the United States are important originators of productions. Designers jet-set their way from venue to venue with schedules as tight as those of opera stars. In placing our exhibit within the context of archetypal designer's studios, we might alternately have chosen hotel rooms or, sadly, even airplanes. However, the designer's studio seems so hospitable to the creative process that perhaps we can be forgiven for the conceit of propping and dressing our "studios" with the actual exhibit materials.

We have attempted to show the variety and richness of the American design scene. In doing so we have incorporated work from over two-hundred designers in this exhibit and very much regret that space prevents showing the work of literally thousands of others whose work is equally creative.

An endeavor of this magnitude, attempting to show on its most democratic levels the artistic spirit and quality of America's designers, must finally have substantial resources at its command. We were extremely fortunate to have received support early on in the development of this project from the National Endowment for the Arts and from Arts America, a division of the United States Information Agency. The enthusiasm for the project which accompanied these grants was both continuing and contagious and very important to our later success. We wish to acknowledge with gratitude the continuing support received from Jeannette L. Naylor of the NEA and from Susan Flynt Stirn of Arts America. We are similarly indebted to Samuel Scripps

who joined our Steering Committee early on in a working capacity and has maintained his unflagging interest throughout. Samuel Scripps, as need was felt, contributed most handsomely to our financial stability, another matter for which we are indebted to him.

A vast contribution has been made by the students, faculty and administrators of the North Carolina School of the Arts in Winston-Salem, North Carolina. In looking about for a building and staging location we were led to this most remarkable artistic training division of the University of North Carolina. We started with the initial common interests to be seen in the project. What has resulted is a most rewarding partnership. The entire technical and design faculty of the school and its students have wholeheartedly entered with us into this venture. We have learned to cherish our relationship with John Sneden, Dean of the School of Design and Production, and David Ramsey, Technical Director, and can only hope that we have not overly abused the original spirit of our agreements.

The present writer has had the enormous privilege of representing the United States to the international theatre design community since the formation of the International Organization of Scenographers, Theatre Technicians and Theatre Architects in 1968. The O.I.S.T.A.T. is separate and distinct from the Prague Quadrennial, but it has the same "mothers". Both this international organization and this international design event have been the beneficiaries of the enormous skill and loving care lavished by Dr. Eva Soukupova of Czechoslovakia and her associate Mrs. Jarmila Gabrielova. The United States wants to pay tribute to them and to thank them for their tireless energies on behalf of the world theatre community.

"Happenings" such as this exhibit, take on a life of their own once set into motion. They are far more time and resource consuming than can possibly be envisioned at the start. My most wise and adroit decision as project "shepherd" was to involve as my co-leaders the people who had the real knowledge, leadership ability and creativity to bring this exhibit off. This is the time and the place to thank with the deepest humility, Patricia MacKay, John Conklin and Stan Miller. All of these very busy professionals have given generously and profusely of their

(more)

Liaison (cont'd)

personal time and energy as well as the resources of the organizations they lead.

Patricia MacKay is the Editor and Publisher of leading publications in two fields, *Theater Crafts* for the design and technology community and *Lighting Dimensions* which covers all lighting fields. Patricia MacKay has been the Associate Chairperson and "co-everything" of this effort, and the major watcher of our goals and our timetable. John Conklin is a leading professional designer for the theatre, who has let his worldwide commitments take second place when our activities so demanded. John Conklin started as a designer-member of our Steering Committee. As the project took on dimension he became the principal designer of the entire exhibit and is the official Commissioner General of the Exhibit. In all these roles he has served his fellow designers with clear vision and with a humbleness which belies his own great talent. Stan Miller is the President of the Rosco organization, the principal supplier to the entertainment industry worldwide of theatrical material such as color media. Stan Miller has quietly seen that the logistic resources of his organization have been placed at our disposal, while he has kept his own eyes alert to making sure that our designers were well served.

The "shepherd" of the United States Exhibit to the Prague Quadrennial of 1975 was the late Rosamond Gilder, that indefatigable and renowned breaker of international barriers/joiner of world theatre communities.

Miss Gilder was a founder and former President of the International Theatre Institute and President of the United States Center of the I.T.I. at the time of her death in September of 1986. The present exhibit originated as the first competitive United States Exhibit to the Prague Quadrennial since that of 1975. Since American participation in the Quadrennial was enormously important to Rosamond, we wish to dedicate this exhibit to the loving memory of Rosamond Gilder in celebration of her life. Her own lifetime exemplifies the stated purpose of the 1987 Prague Quadrennial "Peace Through International Understanding".

1987 Richard Kelly Grant Awards Presented For Lighting Excellence

The Richard Kelly Grant annually rewards persons 35 years or younger who preserve and carry forth the ideals, enthusiasm, and reverence for light of the grant's namesake, one of the very first lighting designers.

This year's grants were presented at a luncheon at Manhattan's University Club. In his luncheon address architect Robert Stern, a student of Kelly's at Yale, said that Kelly didn't see the difference in lighting and architecture, but rather, saw lighting as architecture.

This year's Kelly Grant recipients are M. Clay Belcher, Lawrence, KS; Patricia Farber-Fleming, Brooklyn, NY; and Michael Cahana, Long Island City, NY. They received grants of \$1,500, \$1,000, and \$500 respectively.

The Richard Kelly Grant, administered by the New York Section of the Illuminating Engineering Society, is under the auspices of the Lighting Research and Education Fund, administered by the IES on behalf of its educational program and the research program of the Lighting Research Institute.

Organization Seeks Plays for Production

National Playwrights Showcase seeks full-length dramas, musicals, dinner-theater plays, and children's plays. The extended 1987 deadline is August 1. "Normally we collect all plays by March 31," explained Paul Iddings, Director, "but this year we've received fewer entries than we had expected by this time and have reopened the contest."

Each year four NPS winners have their plays produced at Mercyhurst College in Erie, PA, home of NPS. In addition the Showcase gives them support in furthering their careers through critiques, publicity, and advice.

Each play received is read at least twice by a knowledgeable team of NPS readers before it goes on to final consideration or rejection. All playwrights are notified of their standings. To submit your play for consideration, forward the manuscript to National Playwrights Showcase, Mercyhurst College, Erie, PA 16546 or call (814) 825-0200.

Three New Fellows Named

The College of Fellows voted to receive three new Fellows into the ranks of Fellows of the USITT:

S. Leonard Auerbach
San Francisco, California

Joy Emery
Kingston, Rhode Island

David Hale Hand
Colorado Springs, Colorado

Fellows are chosen for the length and quality of service to the USITT and related organizations and the quality of contribution to the design and technical fields of the American Theatre.

1987 Membership Directory

By the time you receive this Newsletter, you should have received your new 1987 Membership Directory. The Directory not only will enable you to be in touch with fellow members, but it is a compendium of historical data, special committee listings, names and addresses of your members-at-large to the Board of Directors (with phone numbers), newly elected Officers and Commissioners, Regional Sections and Student Chapter Sponsors. The publication also updates the By-laws of the Institute, and provides information concerning past and future National Conferences. Included also are advertisements from some of our most loyal supporters. You should find the Directory to be of enormous help in carrying on your individual work within the Institute.

Tenure Guidelines to be Published Soon

"Promotion and Tenure Evaluation of the Theatrical Design and Technology Faculty: Issues and Recommended Guidelines" which was unanimously endorsed by the Board of Directors on April 21, 1987 will be published in the Fall issue of *TD&T*. This document was produced by Lucy Terry Nowell, project chair, with Frank Silbertstein, John Carr, Gary Gaiser, and Leon Brauner. The introduction is by Harvey Sweet, Education Commissioner of the Institute. Pre-publication copies are available from the National Office. Call for details (212) 563-5551.

Student News

We hope that student members of USITT will use this column to find out more about the Institute, to become involved with the Commissions and committees, and to share information about you and/or your student chapter. We hope that both individual student members and student chapters will benefit from this column. If you have any ideas or questions you would like discussed in the column please contact: C. Elizabeth Lee, 4315 Neely Ave. #1024, Midland, TX 79707. H 915-694-9407, O 915-682-2544.

A Student Affairs committee was recently set up to deal with the concerns of student members in USITT. The committee members try to represent your interests in the Board meetings and in Committee meetings. The members of the committee are Paul Vierra, Chairman; Tim Kelly, Vice President for Liaison; C. Elizabeth Lee, Director at Large and David Flemming, student Liaison Officer.

If you have any questions, suggestions for change, or any input please contact one of us.

Student Chapter requests to renew a charter or to establish a new charter should be sent to Tim Kelly, V.P. for Relations, 856 Monroe, Denver, CO 80206.

Theatre Camp for Teenagers

Teenagers who want to explore a career in the theatre--or just have a summer of fun--are invited to participate in Theatre 92, a summer day camp to be launched this year by the 92nd Street Y that will include classes, performances, seminars by theatre personalities and outings to Broadway, off-Broadway and summer stock theatres.

The music/theatre camp will meet Monday to Friday from 9 a.m. to 5 p.m. from July 6 to August 7. Teenagers will have an opportunity to learn both performance and production skills in daily classes which will include acting technique, choreography, voice, dance and movement, scene study, theatre games, playwriting and stagecraft.

There will also be rehearsals for a musical production to be performed in the theatre at the Y, a 120-seat house that is home to Jewish theatre.

Theatre personalities--including actors, directors, composers, lighting and set designers--will be on hand at

Theatrical Sound Designers Union Formed

New York -- March 26, 1987 -- The Theatrical Sound Designers Association announced the names of their new officers for 1987-88 elected at the Music Box Theater in New York City.

Local 922 of the International Alliance of Theatrical Stage Employees (I.A.T.S.E.) chose John Shearing, President; Jan Nebozenko, Vice-President; Abe Jacob, Executive Secretary; Lou Shapiro, Treasurer; and Jack Mann, Otts Munderloh and Marc Salzberg as the Board of Trustees. The officers were sworn in by 922 member Bill McDonough, Business Agent for I.A.T.S.E., Local One.

"Sound designers have made many innovative and important artistic contributions to theater and the performing arts in the last three decades." President Shearing said, "Our professional association with I.A.T.S.E. establishes our goal of continuing standards of excellence."

In addition to Broadway and professional houses, membership goals will emphasize sound designers working with LORT, college and regional theaters according to Executive Secretary, Abe Jacob.

weekly seminars to discuss the realities of life in the theatre.

Ian James, a playwright, choreographer and director, and actress/voice coach Victoria Forster will serve as director and music director, respectively, of Theatre 92.

Mr. James, who has had original musicals produced Off-Broadway and Off-Off-Broadway, has taught acting at Southern Illinois University and at public and private schools. Ms. Forster, who has performed at the Public Theatre, Village Gate, Actors Playhouse and Berkshire Theatre Festival, served for six years as associate director of the First All Children's Theatre.

The program will culminate in a week of performances and a three-day trip to the Berkshires, where campers will attend performances at the Berkshire Theatre Festival, Lenox Art Center, Tanglewood Festival and Williamstown Theatre.

Fee for the month-long Theatre 92 camp is \$1,100, plus a \$35 registration fee. For further information, call Theatre 92 at (212) 996-1105.

Ming Cho Lee Receives Zeisler Award

Scenic designer Ming Cho Lee has been named the 1987 recipient of the Zeisler Award for distinguished service to the nonprofit professional theatre. The award, which is the only national citation of its kind, is hosted each year by a different American theatre on a revolving basis. This year's award ceremony took place April 9 at the opening of George Bernard Shaw's *Heartbreak House* at Arena Stage in Washington, D.C.

Commenting on Lee's award, Arena Stage founder and producing director Zelda Fichandler said, "When you think of an artist/citizen, you think of Ming. He is a consummate designer and every director's longed-for collaborator, that is true -- but that description leaves out his excitement, either rapturous or indignant, about issues, about art. It leaves out his dedication to young people, teaching them, nudging them along, and his loving presence at every celebration, occasion, gathering, meeting, where he can contribute, criticize, ponder, or just be there."

Lee has exerted a singular influence on American stage design, both in theatre and opera. In addition to creating new approaches to the problems of design, Lee has molded a generation of young designers through his teaching at New York University and Yale University.

The Zeisler Award category, as well as its host theatre, rotates each year. Lee was chosen from nominations solicited from artistic directors of some 200 theatres nationwide to receive the award in the Design/Technical category. The selection process is administered by Theatre Communications Group, the national organization for the nonprofit professional theatre.

One Act Play Winner

Actors Theatre of Louisville (ATL) has announced the winner of the National One-Act Play Contest who will receive the \$1,000 Heideman Award. This year's recipient is Howard Korder, author of *Fun* which was featured in the 1987 Humana Festival of New American Plays.

The contest, part of ATL's New Play Program, is designed to discover the best new one-act play by an unknown or established playwright.

The \$1000 award is made possible through a sustaining grant given by Mr. Ted Heideman of Louisville, Kentucky.



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

TX UNIVERSITY seeks SHOP/FOREMAN/LECTURER for a nine month, non-tenure position. Duties include construction and supervision of the construction of scenery; maintenance of scenery, lighting, property, and stage facilities; and supervision of student workers and stage craft/lighting labs. This position will have flexible hours to permit enrollment in graduate courses. Evening production work will be required. Qualifications: bachelor's degree and extensive tech theatre experience. Salary is \$12,000. Send application letter, 3 letters of recommendation, and current resume to: Dr. Kay L. Coughenour, Department of Communication and Theatre, East Texas State University, Commerce, Texas, 75428. Position begins 8/24/87; application deadline is 7/15/87 or until suitable candidate is identified. Women and minorities are encouraged to apply. AA/EOE.

ME UNIVERSITY. SCENE DESIGN/TECH - Assistant Professor, tenure track, active BA, MA program. Teaching areas, scene design, stagecraft, stage lighting. Design three, technical direction four major show season. Lighting two, three major productions, one or two dance concerts. Supervise one graduate assistant, shops and major theatre. Salary negotiable, depending on experience and training. Review of applications began May 15, and continues till applicant selection. Write: Theatre/Dance, University of Maine, Orono, ME 04469. EOE/AEE.

IL UNIVERSITY. DESIGNER/TD AFFILIATE INSTRUCTOR: TWELVE-MONTH POSITION BEGINNING AUGUST, 1987, SIX-SHOW UNIVERSITY THEATRE SEASON PLUS SELECTED FINE ARTS EVENTS. TEACH ONE TECHNICAL THEATRE COURSE PLUS TEAM TEACH INTRO TO THEATRE SECTIONS. MA REQUIRED, MFA PREFERRED. UNIVERSITY THEATRE, THEATRE GENERALIST DESIRABLE. SALARY AND RANK COMMENSURATE WITH QUALIFICATIONS AND EXPERIENCE. FACULTY/STAFF OF FOUR IN EXCELLENT PERFORMANCE FACILITIES WITH VERY FINE PRODUCTION SUPPORT. DETAILED LETTER, RESUME, CREDENTIALS, REFERENCES TO JAMES LUDWIG, PRODUCER, BRADLEY UNIVERSITY THEATRE, HARTMANN CENTER, PEORIA, ILLINOIS 61625. APPLICATIONS SHOULD BE RECEIVED BY JUNE 8, 1987. POSITION AVAILABLE AUGUST 1. AA/EEO EMPLOYER.

CO THEATRE. TECHNICAL POSITIONS AVAILABLE. Wanted for 1987-88 season: Scene Design Assistants, Props and Scenery Technicians, Scenic Artists, Sounds Design/Operators. 12 show season, 3 theatres, performs October - May. Send letter and resume to: Dan McNeil, Technical Director, DENVER CENTER THEATRE COMPANY, 1050 13th St., Denver, CO 80204.

IA COLLEGE. NORTHWESTERN COLLEGE (IA) is seeking to fill a 3/4 time one-year sabbatical replacement position as Technical Director/scene designer/lighting designer. Experience and MFA preferred but not required. Candidates seeking internship placement may apply. NW is a Christian liberal arts college affiliated with the Reformed Church in America. Letter, vita, references to Dr. Harold Heie, Vice President for Academic Affairs, Northwestern College, Orange City, IA 51041. EOE

Assistantships

ME UNIVERSITY. ASSISTANTSHIP - ATD, 9/1/87. Shop supervision, opportunities to design. BA with experience. \$5,000, tuition. Write: Theatre/Dance, University of Maine, Orono, ME 04469.

Light Design/Tech

MA COMPANY. LASER ENTERTAINMENT. Laser Entertainment Company seeks individual for position of Laser Light Show Producer. Management experience, high technical aptitude, and theatre experience required. Job involves travel. This is a position of high responsibility and commitment, not a techie job. Design skills a plus. We train in laser technology. If you fit the bill and like a fast paced environment: SEND RESUME TO: Mr. Evans, Image Engineering, 10 Beacon St., Somerville, MA 02143.

IL UNIVERSITY. The Theatre School of DePaul University, founded as the Goodman School of Drama in 1925, is looking for a Lighting Designer/Teacher to head its Lighting Design Program.

Applicants should have professional training; professional design experience; an MFA degree and union membership or their equivalent; and superior teaching skills.

This position includes teaching, heading the Lighting Design Program, developing computer, sound and electronics areas, and designing for the program.

The Theatre School faculty is encouraged to maintain and develop their professional portfolios.

This is a tenure track position; rank and salary are dependent on qualifications.

Applicants should send their materials to: John Ransford Watts, Dean. The Theatre School/De Paul University, 2135 N. Kenmore, Chicago, Illinois 60614.

Position starts September 1, 1987; an equal opportunity employer.

Costume Design/Tech

CA COLLEGE. SRJC is seeking a Theatre Arts Instructor in Technical Theatre, with an emphasis on Costumes and Make-Up. College level teaching experience preferred, with some emphasis on theatre history and theatre technology. Required possession of or eligibility for a California Community College Instructor's Credential in Theatre Arts. M.A. in Technical Theatre desired. Position closes July 15, 1987 by 5:00 P.M. Apply to Santa Rosa Junior College, 1501 Mendocino Avenue, Santa Rosa, CA 95401. (707) 527-4688. EOE/AA

Directing/Acting

ME UNIVERSITY. DIRECTING/ACTING - Assistant Professor, tenure for active BA, MA program. Teach acting, directing, direct one show/year. Secondary teaching areas may include dramatic literature, introductory course. Ph.D. or MFA with professional experience. Salary negotiable. Review of applications began May 15, and continues until application selection. Write: AL Cyrus, Chair, Department of Theatre/Dance, University of Maine, Orono, ME 04469. EOE/AEE.

National Design Archives of the Performing Arts Formed

The National Design Archives of the Performing Arts has been formed as a Non-Profit Corporation dedicated to the recognition and preservation of historic and current theatrical design in the United States. The group plans to assist designers and repositories in establishing means of saving design works and making them available for research and display.

The Board of Trustees includes:
President and Director, Stephen G. Hild (Independent, former Coordinator of Biennial Design Exhibit of U.S. Institute for Theatre Technology),
Vice President, Charles Berliner (Freelancer designer and Western Regional Representative of United Scenic Artists 829),
Secretary, Robert Henderson (Chief, New York City Public Library and Museum of the Performing Arts at Lincoln Center),
Treasurer, Patricia MacKay (Editor of *Theatre Crafts* and *Lighting Dimensions* magazines),
Chair of Standing Committee on Criteria, Ming Cho Lee (Freelance designer and Chair of the Design Department, School of Theatre, Yale University),
Further information is available from:
National Design Archives of the Performing Arts
2516 Lyric Avenue
Hollywood, California 90027

"Other Voices..." In New York

If you need help or information regarding any aspect of membership in the Institute, you should feel free to call the National Office for assistance:

Carol Lewis, General Manager
Lory Nurenberg Kessler, Assistant Manager

Either of these ladies will be able to help you in many ways, It's your Institute. Take advantage of its services. Call (212) 563-5551.

In Tucson

The USITT Newsletter is published monthly. Deadlines are the first of the month previous to publication. You may send information to the National Office or directly to the editor:

Ron Olson
3049 North Park Avenue
Tucson, AZ 85719
(602) 791-2794

Reminder

Don't Miss Out on "The Emerald City" in August.

See all the specifics in the April/May Newsletters, or call the Seattle Opera Ring Hotline 1-800-426-1619 for tickets. For further information, be in touch with: USITT Costume Symposium, c/o School of Drama, DX-20 University of Washington, Seattle, WA 98195. (206) 543-5140.

Calendar of Events

JUNE

League of Historic American Theatres
Eleventh Annual Conference and Tour
Contact: LHAT (202) 289-1494
North Carolina
June 3 - 7.

American Institute of Architects Convention

Orange County Convention/Civic Center
Orlando, FL
June 19-22.

JULY

International Lighting Fair
Dallas Infomart, Dallas, TX
Contact: PSA Show Management
(201) 974-1900
July 11 - 14.

AUGUST

International Association of
Auditorium Managers
Sheraton-Washington, Washington, DC
Contact: IAAM (312) 661-1700
August 1 - 4.

Illuminating Engineering Society

Camelback Inn, Scottsdale, AZ
Contact: IES, (212) 705-7926
August 2 - 6.

USITT Costume Commission Symposium

University of Washington
School of Drama, Seattle, WA
August 6 - 8.

USITT Commissioners and Board Retreat

Haggett Hall & McMahon Hall
University of Washington, Seattle, WA
August 9 - 11.

THE DEADLINE FOR THE JULY NEWSLETTER IS MAY 29, 1987

U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

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