

usitt newsletter

July, 1987

Editor: Ron Olson

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EDUCATION COMMISSION: Tenure Guidelines Adopted

In April the Education Commission's Evaluation Project, chaired by Lucy Terry Nowell, completed its work. The resulting report, "Promotion and Tenure Evaluation of the Theatrical Design and Technology Faculty: Issues and Recommended Guidelines," was unanimously endorsed by the USITT Board of Directors at their tri-annual meeting on April 21. The guidelines will be published in the fall issue of *TD&T*.

The following is the text of an address by Ms. Nowell, given during the presentation of the Guidelines at the annual conference in Minneapolis. Ms. Nowell is an associate professor, costume designer/costumer and Director of the Program in Dramatic Arts at Lynchburg College in Virginia.

My work on the Evaluation Project is rooted in horror stories. I have listened to countless cries about three groups:

- people respected as artists who were denied tenure or promotion because they did not publish books or articles.
- those who were tenured or promoted – but were divorced, lost contact with their children, became alcoholics, or burned out and ceased to produce in midlife while remaining on the job.
- still others who left theatre and teaching altogether, seeking a life that has meaning beyond the art and career.

I have looked at my own eleven years in a small college department with a theatre faculty of three. I am married to our TD/Scenic Designer/Lighting Designer. I have seen my marriage almost disintegrate, my production work at times become mechanical and joyless. I came to feel immoral in recruiting young people to follow in my footsteps.

Thus I realized that the issue I wanted and needed to address was not simply how our art should be judged but how it relates to being a faculty member – a professional educator. I needed to define good artistry in terms of a wide range of environments and circumstances. I also needed to write about the consequences of chronic overwork, personal and artistic survival as well as job status.

Thus the Guidelines are in two parts. The first deals with those broader issues affecting us all:

1. how and by whom our teaching is evaluated.
2. creative activity as a form of research and scholarship.
3. teaching/work loads and required creative activity.
4. our need to participate in the work of the institution's faculty.
5. emphasis placed on required creative activity in evaluations.
6. requirements for off-campus creative activity, how it is weighted in evaluations, and how it affects our work on campus.
7. academic degrees required for advancement.
8. the nature of and our need for professional development.

Part Two takes each of six specialties – Scenic Designers, Lighting Designers, Costume Designers, Technical Directors, Costumers, and Directors of Technical Production – and defines the position. For each the range of knowledge required is discussed, ways of demonstrating competence are described, some means of evaluating the work are suggested, and a recommended list of questions for reviewers is provided.

There is a section on the combined-specialties position, for those of us who must work in more than one of the fields listed. Also, there is a section on Costume Historians, who are neither designers nor technologists, to make it clear by comparison that costume designers and costumers are not costume historians playing hooky.

I have spent between three and four years on this project. My work grows out of a passionate conviction that what has happened to many of us is wrong. It is wrong for us as individual artists, as teachers, as human beings. It is wrong for our theatres. It is wrong for our colleges and universities and wrong for our students.

I believe these wrongs are the result of ignorance of what we do on the part of our administrators and misguided definitions of professionalism on our part.

As an educator, I know how to deal with ignorance. The Guidelines document is my very best effort. The reasoning and wording of the report have been studied by over 100 Institute members across the country. Several schools are already working under them. Our board unanimously endorsed the report at their meeting last Tuesday (April 21).

This year I have personally tested the strategies in a renegotiation of work loads for my theatre faculty. I won everything I requested from the administrators of my private liberal arts college.

I hope the Guidelines will be a useful tool. But the real change must begin with each of us. Dealing with ourselves and our views of professionalism is more difficult.

We – you and I – *want* to create the best work of which we are capable. We want to reach the heights of the masters we most admire. We want our work and our selves to be worthy of the art form we love, sometimes with a religious fervor. We are zealots.

Out of our own passion we push ourselves and our students harder and harder. I submit to you that when you look for who abuses you most, who is most responsible for your working conditions – you must look first in your mirror. We do it to ourselves. It is to ourselves that we first fail to say "No."

We must come to terms with the true meaning of professionalism. By definition a professional is one who works for hire, who earns his or her living at an art or trade. In commercial and not-for-profit theatre there are tightly held budgets for labor and materials. All-night or Sunday

(more p.3)

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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CAE, Inc.	Lighting & Electronics, Inc.	Theatre Crafts Magazine
Cal Western Paints, Inc.	Lighting Associates Templates	Theatre Projects Consultants, Inc.
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Chicago Scenic Studios, Inc.	Lighting Dimensions Magazine	Theatre Vision, Inc.
Cinemills Corp.	Limelight Productions, Inc.	Theatrical Service & Supply, Inc.
City Lights, Inc.	Lite-Trol Service Co., Inc.	James Thomas Engineering
J.R. Clancy, Inc.	Little Stage Lighting Company	Tiffin Scenic Studios, Inc.
Clear-Com Intercom Systems	Lycian Stage Lighting	Touch Technologies, Inc.
Columbine Fabricators	Mid-West Scenic & Stage Equipment Co., Ltd.	Tracoman
Costume Crafters, Inc.	Mutual Hardware	Union Connector Co., Inc.
DesignLab Chicago	Norcostco Inc.	Universe Stage Lighting
DeSisti Lighting Equipment	Ben Nye Cosmetics	Unnatural Resources, Inc.
DMA Associates	Olesen Company	Veam
Drama Books Specialists (Publishers)	Opera Shop	Vincent Lighting Systems
Dyna-Might Sound and Light	Ornamental Resources, Inc.	I. Weiss & Sons, Inc.
Electronic Theatre Controls	W.E. Palmer Co., Inc.	Weststar Corporation
Electronics Diversified, Inc.	Phoebus Manufacturing	Wizard Productions, Inc.
FM Productions	Production Arts Lighting	S. Wolf's Sons
Feller Precision, Inc.	Richmond Sound Design, Ltd.	
Fox-Rich Textiles, Inc.		

EDUCATION COMMISSION: (cont.)

calls will bring budget-breaking overtime charges for union labor. Work simply must be executed within budget – if the artist responsible wants to work very often.

In educational theatre we commonly fail to recognize that we also have a firm labor budget. Our students and volunteers have committed to us a limited amount of their time. Our institutions pay us for a limited quantity of ours. We too exceed the labor budget at great risk: we establish false and unreasonable expectations about what we can and should do; we teach by example a disregard and contempt for designers and technologists as a sub-human species.

Change must begin with us. It must begin with self respect. We must learn to recognize when our designs or technical solutions require more than the labor budget will bear. We must learn to say "NO," starting with ourselves, to be truly professional.

I contend that theatre artists must speak to their audiences, their community, in terms the audiences will

understand. We must be a part of society before we can speak coherently to it with any message of value.

If we regularly spend 70-80 hours per week in our studios or at our desks, and many of us do, then we are not a part of our community. We are ignorant of its practices, its concerns, its passions and its needs. We must leave our theatres and go out into the world to learn what our theatre needs to be about. Otherwise, our product becomes irrelevant.

We do not owe our institutions good theatre. Good theatre is not a right or an obligation, it is a product. Our institutions can buy or fund better theatre – precisely as they buy better athletic teams, science faculties, or business equipment. They can provide adequate theatre personnel, facilities and budgets. They should get only what they care enough about to pay for. *That is professionalism.*

My goal is not one masterpiece or five or ten, but a lifetime of respectable contributions to our art. For all of us.

ANNUAL BUDGET

It has been customary to publish the Board-approved Annual Budget in the Newsletter for the information of all Institute members. Fiscal responsibility is the purview of the Committee on Finance, Chaired by Sarah Nash, and, of course, the "buck" stops with President David Hale Hand. This is included in the Newsletter for informational purposes, and is not to be construed as an Annual Report nor a Certified Accounting of the financial status of the USITT. (ed.)

ANNUAL BUDGET 1987-88 FISCAL YEAR					
REVENUE					
Membership:		Telephone	6,000	Relations:	
Contributing	\$ 9,000	Office supplies	5,000	Administration	\$ 500
Sustaining	30,000	Printing	2,500	Activities	5,150
Not for profit	24,000	Postage and mailing	8,000		<u>\$ 5,650</u>
Individual	87,500	Repairs and maintenance	1,500	Programs and presentations	\$ 1,000
Joint	750	Equipment rental	650	Development	\$ 3,000
Student	10,000	Staff travel	1,700	Total VP	<u>\$ 28,700</u>
	<u>\$161,250</u>	Computer conversion	1,000	Office of Pres., Sec'y, Treas.:	
		Total Office	<u>\$101,250</u>	Administration	\$ 4,000
Publications:		Publications:		Board travel	2,000
Journal advertising	\$ 65,000	Journal:		Pres. travel	1,000
Journal subscriptions	14,350	Editor	\$ 10,000	Pres. discretion	800
Directory advertising	6,500	Administration	1,000	Retreat	2,000
	<u>\$ 85,850</u>	Advertising solicitation	12,415	Accounting services	2,500
Other:		Payroll taxes	1,400	Total P, S, T	<u>\$ 11,300</u>
Interest	\$ 500	Health insurance	550	Membership:	
Mailing List	1,200	Printing	40,000	Administration	\$ 1,000
Symposia	1,000	Graphics	20,000	Plaques	2,500
Publications available	2,500	Mailing	5,000	Printing	3,000
Design Expo Registration	2,000	Total Journal	<u>\$ 90,365</u>	Recruitment	5,000
	<u>\$ 7,200</u>	Newsletter:		Total Membership	<u>\$ 11,500</u>
	<u>\$ 40,000</u>	Editor	6,250	Liaison:	
TOTAL REVENUE	<u>\$294,300</u>	Printing	15,730	National	\$ 200
		Mailing	4,200	International	2,000
		ERS printing	4,200	PQ '91	2,000
		Total Newsletter	<u>\$ 30,380</u>	Total Liaison	<u>\$ 4,200</u>
		Publications available	\$ 1,500	Committee of the Board:	
		Membership directory	\$ 6,000	Publications	\$ 200
		Total Publication	<u>\$128,245</u>	Finance	100
		Vice Presidents:		Nominations	850
EXPENSES		Commissions:		Endowment	50
National Office:		Administration	\$ 1,200	Archives	100
Personnel	\$ 50,000	Activities	7,650	Total Committees	<u>\$ 1,300</u>
Payroll taxes	5,400	Travel	3,500	CONTINGENCY	\$ 7,805
Health insurance	2,000	Retreat	1,200	TOTAL EXPENSE	<u>\$294,300</u>
Insurance	1,500		<u>\$ 13,550</u>		
Rent and utilities	16,000	Scenography	\$ 5,500		

COSMAK'S CORNER

By Bernice A. Graham

DRESSING YOUR HORSE

Just in case you are called upon to "dress a horse" for a stage play, TV, movies or a parade (say for example the "Rose"), realize that there is more to consider than if the saddle is Western or English.

The following is simply to make readers aware of some of the terminology and "costume parts" involved in "dressing a horse."

Saddles: Western or English? (NOTE: Much of the following relates to both types of saddles though mentioned under one or the other.)

Western Saddles: All-purpose, Arabian, quarterhorse, parade, roper colt; Raliade or Roper tree; Superdeep or roughout seat; Cheyenne roll; post horn, double rigging, doubled and stitched flank billets, hold-down straps, skirts, gullet, quilted.

English Saddles: All-purpose, park, hunt, dressage, show, race, jumping, exercise, steeplechase; made of which wood; covered with which leather (Ex: glove or bridle leather); with knee inserts or rolls; adult, junior, child size (measure from nailhead at frontommel to back of saddle at the cantle . . . size examples from 14" to 19"), height, weight and leg inseam measurements are required for proper fit. The rear of the "seat" is supported by "panels". The front part of the saddle is called the "skirt", from which extends the "flap", upon which the upper leg grips.

Saddle pads: Quilted, foam, synthetic sheepskin, washable or bareback; sizes and style are dictated by size and style of saddle.

Saddle Cruppers: To keep saddle from slipping forward.

Saddle Fittings: A complete set includes the girth, stirrups and leathers which should be appropriate for chosen saddle.

Stirrups: Rustproof, safety rubber release, hunt weight, with rubber or waffle-fillis' type pads, foot warmer liners.

Martingales, Breastplates, Bridles, Reins, Halters: For show, race, walking, polo; raised, braided, laced, rubber.

Browbands and Cavasons: Plain, fancy, dropped, gag, anti-grazing.

Bit Guards and Curb Chains: Hooks, burr, guard, ring, converters, loops.

Bits: More than 50 styles and purposes to chose from.

Miscellaneous Equipment: Lunge, lead, harness, protective, breaking, crops, bats, whips.

Boots: For shipping, protection, polo, rain, galloping, ice, splint.

Clothing': Tail wrap, sweat wrap, mane trainer, ear nets, scrim and rain covers, stable sheets, bliner and other hoods.

Cosmak is pretty certain she knows what a horse looks like. But, WHEN to put WHAT on is another story. A "stable" friend of Cosmak's recommended the Eiser's, Inc. catalogue, "One of America's Largest Equestrian Stores," as identifying and delivering quality products (both English and Western) and not requiring a minimum of \$500.00 per order. Eiser's address is 1304 N. Broad Street, Hillside, New Jersey 07205.

CHAPS

No, Cosmak is not going to discuss English "fellows" or "customers," or roughened or weathered skin or Shakespeare's chopping jaws. As part of her "Horse Series," Cosmak will discuss *chaparajos*, a variant of *chaparreras* . . . "Chaps" for short.

Chaps are "strong leather trousers without a seat, worn over other trousers by cowboys." That many of us may know; but today we will discuss "Polo Chaps." They, too, are rugged split cowhide, without a seat, worn over other trousers (jeans, breeches, jods). They, too, protect clothing from wear and tear and afford warmth during cold weather.

The most important value of the fitted Polo Chaps is for a rider's schooling. They assure a better grip when learning to ride. "A must for all riders." The Polo Chaps come with or without fringe, usually with adjustable waistband, usually in natural color only.

Ready-To-Wear Polo Chaps are available. Considering thigh, knee, calf and inseam measurements, sizes come in X-Small, Small, Medium, Large and X-Large. Children's are sized according to outseams of 24" to 26" and 28" to 34", with less fringe than found on adult sizes.

Custom made polo Chaps require more precise measurements for a proper fit: Waist below belt, upper thigh, mid-thigh, above knee, calf, outseam, inseam, height, weight, note if for man or woman.

For illustrations of and more complete information in ordering Polo Chaps for Schooling refer to the catalog in Eiser's, Inc., 1304 N. Broad Street, Hillside, N.J. 07205.

HORSEY HINTS

Yes, a costumer or another tech-type person might be asked to solve various problems dealing with riding or dressing plus caring for a horse for movies, television or parades. As often is the case, budget problems arise even in the horse world.

If your horseshoe is facing upwards or downwards, holding or releasing good luck, you are still in luck. The *Western Horseman* magazine is offering "The Revised Horseman's Scrapbook, Helpful Hints for Horsemen" by Randy Steffen. "His Handy Hints Combined in One Handy Reference."

Samples of hints can be seen in the February 1987, Vol. 52, No. 2 copy of *Western Horseman*. A few follow:

1. A rubber spur tie replacement or simulation: Cut 3/4" sections of a bicycle inner tube for "inexpensive but highly satisfactory tie-downs." Unlike hard wire or leather they have the advantage of having a give and spring to them.

2. If a sloping or high cantled saddle forces a rider towards the back of the saddle too much for discomfort or lack of control, roll a blanket or slicker and tie behind the rider in the saddle seat with short jockey strings.

3. To keep a horse from "drowning in his feedbag" punch a hole with a leather punch tool or a large nail to encourage any liquid drainage. Horses have been known to drown after a rainfall filled the worn feedbag or when the horse tried to get a drink of water from a trough with his feedbag still on.

4. A coat hanger makes a good sweat scraper if a regular wooden or aluminum one is not available.

5. For those who create leatherwork for horses (or humans) and have a dull leather draw gauge blade, replace the blade with a Schick injector blade. They are inexpensive and can be replaced more often, more economically.

The "Horseman Scrapbook" can be ordered from *Western Horseman*, P.O. Box 7980, Colorado Springs, Co. 80933 @ \$9.95 each plus handling per book \$1.00; \$1.50 for Canada and foreign countries; Colorado residents add 3% sales tax; Colorado Springs Residents add 5.5% sales tax.

ENLIST
A NEW MEMBER
TODAY!

STABLE SUPPLIES

As a part of COSMAK's "Horse Series," it seems only natural to mention some of the supplies used in stables. You may not be involved in "costuming a horse" for movies, television or parades, but you may be able to make use of some of the heavy duty supplies used in the horse world on other heavy duty tech projects.

The following are a few examples of what can be found in an equestrian's supply catalog:

Boot brush scraper, boot bag, boot jack, boot hooks, boot trees.

Pant clips and straps and knee straps to keep pants or jodhpurs from riding up.

Hat or 3 hat carrying cases

Saddle cleaning strand and or butler

Braid aid, thread, needles

Grooming combs and brushes

Large blanket and bandage safety

pins

Large snaps (open eye, double end, swivel, bit)

Punches (revolving, leather)

Rivet Machine

Speedy stitcher and waxed thread

Farrier apron

Blanket rack (carries four, folds for traveling)

Slick 'N Easy (removes loose hair, dust, dirt)

Leather conditioners

These are a few items which can be found in the catalog put out by EISER's, Inc., 1304 N. Broad Street, Hillside, N.J. 07205.

PQ '87 Catalog Available

The catalog "Design and Process" which accompanies the US Exhibit to the Prague Quadrennial this June is now available to members from the National Office for \$10.00 which includes shipping and handling. Please make checks or money orders payable to the U.S. Institute for Theatre Technology, Inc. and mail to the National Office, 330 West 42nd Street, Suite 1702, New York, NY 10036.

Special Thanks

We acknowledge with appreciation the contribution (once again) offered by Production Arts Lighting of New York in being so kind as to store the touring show "Scenography '86" before its future stops in Greensboro, NC and the Kennedy Center, Washington. Many thanks to John McGraw and Steve Terry for their continued support of the Institute.

Motley Theatrical Collection To Tour Nation

Four million people are expected to view "Design by Motley: An Interpretive Exhibition," during a four-year national tour beginning with its preview next fall at the Krannert Center for the Performing Arts in Urbana.

In 1981 the University of Illinois became the recipient of the prize theatrical collection of Motley costumes and set designs that span 50 years of theatre history.

English professor and Shakespeare scholar Michael Mullin was the man responsible for bringing the collection to the University. He persuaded Margaret Harris, a member of the stage design trio, to relinquish the more than 3,000 items from 160 productions that played on both sides of the Atlantic Ocean.

Motley was the name taken by Harris, her sister Sophia and their friend Elizabeth Montgomery when they formed their design team in the early 1930s. The name was taken from a line in Shakespeare's "As You Like It," referring to the colorful fashions worn at the time. The Motley name has since become synonymous with 20th century English speaking theatre.

The exhibition will present Motley to the general public in seven major urban sites beginning in the winter of 1988 at a gala opening in Chicago. The collection will then travel to the Los Angeles Fashion Institute of Design and Merchandising in the spring, and to San Francisco's Opera Archives and Public Library in the summer.

The Seattle Public Library will host the exhibit in the winter of 1988-89. It will then move on to Boston in the spring of 1989, the Kennedy Center for the Performing Arts in Washington, D.C., that summer and end its national tour in the fall at the Lincoln Center Library for the Performing Arts in New York City.

Section Meeting Scheduled

In a current effort to revitalize itself, the Chesapeake Section has scheduled a summer meeting to reorganize on July 25th at 4:00 p.m. at Wolf Trap Farm Park, Vienna, Virginia. Bring your own picnic dinner to the meeting. For further information on time and place contact: Jim Pearson at (301) 972-3866.

Calendar of Events

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.

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.

"Other Voices . . . Same Rooms"

Effective immediately, there have been major personnel changes within the National Office of the Institute.

We are pleased to announce the appointment of David Diamond as the new General Manager. David has worked extensively in the not-for-profit arts and administration sector, and his education, skills and commitment to the Institute are welcomed.

Cheryl Sherman has joined the staff as Assistant General Manager. After considered review of her references and her background experience, we are happy to have her aboard.

EMPLOYMENT REFERRAL SERVICE

The U.S. Institute for Theatre Technology's EMPLOYMENT REFERRAL SERVICE provides USITT Members free monthly printed listings of "Employment Opportunities," "Services Available," and "Internships/Assistantships Available" solicited from professional, educational and community theatres, as well as from consultants and the industries. An Electronic Bulletin Board is available 24 hours a day, 7 days a week and a special weekly printed "Hot List" can be provided subscribers.

Categories of positions are: SCENERY DESIGN/TECH, LIGHT DESIGN/TECH, COSTUME DESIGN/TECH, ARCHITECTURE, ENGINEERING, CONSULTING, MANUFACTURING/INDUSTRY, DIRECTING/ACTING, ADMINISTRATION/ARTS MANAGEMENT, VOICE/SPEECH, MOVEMENT/DANCE/MUSIC, CHILDREN'S THEATRE, HISTORY/LITERARY CRITICISM/THEORY, PLAYWRITING, TEACHER/GENERALIST, VARIOUS ASSISTANTSHIPS, INTERNSHIPS, and SERVICES AVAILABLE. No codes are used to hide identities of employers. No personal credentials files are kept.

Each "Employment Opportunity" listing describes one position open. Only "Internships" and "Assistantships" listings may indicate more than one opening.

The Fees and Minimum Words for the various services are: "Employment Opportunity," \$75.00 Minimum for a 75-word advertisement; additional words, \$1.00/word. "Services Available," Members: \$25.00 minimum for 25-word advertisement; additional words, \$1.00/word; Non-Members: \$40.00 Minimum for 25-word advertisement; additional words, \$1.50/word. "Internships/Assistantships available," \$25.00 minimum for 25-word advertisement; additional words, \$1.00/word.

NOTE: ALL SERVICES MUST BE PRE-PAID. MAKE CHECKS TO USITT-ERS. SERVICE IS AVAILABLE ONLY TO USITT MEMBERS.

A "word" is calculated at two or more characters (excluding punctuation) per unit. (January 3, 1987 is 2 words; 1/3/87 is 1 word, 30305 is 1 word; Atlanta, Georgia is 2 words; Atlanta, GA is 2 words). The following abbreviations count as one "word": AA/EEO (Affirmative Action/Equal Employment

Opportunity), AD (Application Deadline), ASAP (As Soon As Possible), SASE (Self-Addressed Stamped Envelope), and SC (Search Committee).

The first two words of an advertisement are in bold face capital letters and should identify the state and type of organization making the offer. For example, GA UNIVERSITY, NY MANUFACTURER, CA THEATRE, IL ARCHITECT.

NOTE: OUR DEADLINES ARE STRICT. IF YOUR AD MUST APPEAR, USE THE U.S. POSTAL SERVICE'S EXPRESS MAIL; OTHER OVERNIGHT SERVICES CAN NOT DELIVER TO A POSTAL BOX!

Besides the free monthly listing in the Newsletter, the USITT Employment Referral Service is also available through the Electronic "JOBS BULLETIN." On-line 24-hours a day, 7 days a week, "JOBS BULLETIN" is available to Individual, Student, Contributing and Sustaining Members for a six-month period for \$15 or for a year for \$27. The charge to Organizational Members and Non-Members is six-months for \$40 or a year for \$70. This entitles a user to an average of 30 minutes "on" time each month on his choice of a 300/1200 baud modem or a 2400 baud modem. A Search capability allows users to find the category they seek with a minimum time expenditure. Users are given complete information upon receipt of payment.

For non-computer "hacks" a "Hot List" service is available. Each Thursday the "Premium Hot List" subscriber will be sent the complete file or his chosen categories via overnight mail service. Thus, the latest listings are in a subscriber's hands nearly as quickly as we receive them. A "Regular Hot List" subscriber will receive the list via regular mail. For Individual Student, Contributing and Sustaining Members the "Regular Hot List" costs \$90 for a minimum 4 weeks, with additional weeks at \$20; the "Premium Hot List" costs \$150 for a minimum 4 weeks, with additional weeks at \$35. To subscribe, send the appropriate fee to USITT-ERS and indicate the mailing address desired.

MEMBERSHIPS CATEGORIES for USITT are: Individual (\$50), Student (\$25), Non-Profit Organization (\$50), Sustaining (\$300), Contributing (\$600). For further information: USITT, 330 West 42nd Street, New York, NY 10036-6978 (212) 563-5551. SEND ANY LISTINGS OR REQUESTS FOR SERVICE TO THE USITT

First Theatre Technology Exhibit Re-cap

We are pleased to follow up on the report of the First Annual USITT Theatre Technology Exhibit held at the '87 Conference in Minneapolis. Co-Chairs Ben Sammler and Dennis Dorn did a tremendous job of coordinating this first showcase. Some catalogs describing the 36 entries in the exhibit are still available. Send your check to Dennis Dorn, c/o Department of Theatre and Dance, University of Wisconsin, Madison, WI 53706. Cost including postage and handling is \$5.00 and a limited number are available.

Prizes including materials, credits toward the purchase of equipment and cash prizes were offered by several good friends of the Institute and the recipients and project names follow (not necessarily in any order):

Hudson Scenic Studios – Andi Lyons, University at Albany "Structural Fiberglass"

Musson Theatrical – John Savage, Seattle Repertory Theatre "Rake Hinges"

Rosebrand Textiles – Gregory Bryan & William Kaiser, Ohio State University "Constructing a Rope Lock"

Theatre Magic – John Rothgeb, University of Texas at Austin "A Unique Dance Pole Device"

Syracuse Scenery & Stage Lighting – Jim Bender, Seattle Repertory Theatre "Locking Castors"

Clear Com – Ralph Funicello, Seattle Repertory Theatre "Manhattan/Arizona Transfer Unit"

Great American Market – Steve Monsey & Jeff Dennstaedt, Yale School of Drama "Pneumatic Door Stabilizer"

Great American Market – Steven Mark Johnson, Missouri Repertory Theatre "A Radio Controlled Candle"

Theatre Crafts Magazine – Patricia MacKay, Editor and Publisher of *Theatre Crafts* has chosen several of the exhibits which will be described in upcoming issues of her magazine. Watch for them.

And, watch for the announcement of the next Theatre Technology Exhibit.

EMPLOYMENT REFERRAL SERVICE, USITT-ERS, BOX 12484, ATLANTA, GA 30355-2484. Do NOT send listings or requests to New York; that will only delay the process.

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

AR UNIVERSITY. SCENE DESIGNER/TECHNICAL DIRECTOR: Visiting Assistant Professor; two year appointment with possible conversion to tenure-track position after one year. \$20,000 (9 months). MFA/PhD required. Effective August 17, 1987. Teach 3-6 hours per semester; design 5-6 main stage productions; supervise construction with aid of graduate assistants, work-study technicians/student crews. Summer employment available. Seven faculty; BA/MA degree program. Send letter, vita, and three recommendation letters to: Kent R. Brown, Chairman, Dept. of Drama, Kimpel Hall 406, University of Arkansas, Fayetteville, AR 72701. (501) 575-2953. Screening begins July 15, 1987. EEO/AA Institution.

CA UNIVERSITY. TECHNICAL DIRECTOR. Assistant Professor at the University of Southern California. Responsible for stagecraft/technical production courses and in charge of scene shop serving four theatres with professional staff and teaching assistants. Film/TV experience helpful. M.F.A. and three years of professional or educational theatre experience required. Begin September 1, 1987. Letter, resume and names, addresses, and phone numbers of at least three references by July 31, 1987, to: Richard Toscan, Chair and Associate Dean, Division of Drama, UNIVERSITY OF SOUTHERN CALIFORNIA, Los Angeles, CA 90089-0971. AA/EOE.

CO THEATRE. TECHNICAL POSITIONS AVAILABLE. Wanted for 1987-88 season: Scene Design Assistants, Props and Scenery Technicians, Scenic Artists, Sound 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.

MA COLLEGE. THEATRE TECHNICAL DIRECTOR: Full-time position available, Hampshire College Theatre Program. Primary responsibility for supervision of shops, student workers, performance spaces and production crews. Lighting design experience is helpful. Salary commensurate with training/experience. MFA or MFA in process. Send application and resume to: T.D. Search, School of Humanities and Arts, Hampshire College, Amherst, MA 01002. Deadline August 15, 1987. Hampshire College is an affirmative action equal opportunity employer.

OH UNIVERSITY. OHIO STATE UNIVERSITY, Dance Department, Production Assistant. Full-Time 9 month position beginning 10/87, rank Lecturer, \$12,015. **QUALIFICATIONS:** technical theater experience, theatrical electrics, experience with video equipment desirable, college degree preferred. **RESPONSIBILITIES:** Assist production manager/lighting designer in maintenance and operation of dance theater, teaching assistant for production courses, serve on departmental committees. A/D July 15, 1987. AA/EOE. Send credentials to Vera Blaine, Dept. of Dance, 1813 N. High St., Columbus, OH 43210.

Light Design/Tech

OH SCHOOL. THEATRE/EQUIPMENT MANAGER. School for Creative and Performing Arts, S.C.P.A., is seeking to fill a new position as Theatre/Equipment Manager. BA in Theatre or seven years professional experience is preferred. Knowledge of sound and lighting equipment is a must. Experience on Mantrix or Mini Light Palette. Salary is commensurate with education and experience. Benefits are available. Send resume with above position title noted to: S.C.P.A., Attn: William E. Dickinson, 1310 Sycamore Street, Cincinnati, OH, 45210, by July 30.

OH SCHOOL. LIGHT/SOUND DESIGNER/TECHNICAL THEATRE FACULTY. School of Creative and Performing Arts, S.C.P.A., is seeking a lighting and sound designer and instructor to begin work August 15. BA, BFA, or seven years professional experience is required. Teaching experience in sound and lighting is desired. Experience and expertise on Mantrix and Mini Light Palette is required. Salary is commensurate with education and experience. Benefits are available. Send resume with above position title noted to S.C.P.A., Attn: William E. Dickinson, 1310 Sycamore Street, Cincinnati, OH 45210, by July 30.

Administration/Arts Management

CA THEATRE. GENERAL MANAGER, HISTORIC THEATRE, nearing completion of restoration.

Responsibilities include: booking, coordination of theatrical and cultural productions; supervision of productions, promotion, advertising, fund-raising, grant preparation, small theatre museum, audience management personnel, staff, maintenance, equipment; reporting on all operations to board.

Qualifications: education, practical experience in technical theatre, theatre management, business or administration; knowledge or interest in American theatre history; imagination, taste and working sense of humor.

Salary: competitive, depending on experience; some benefits.

Send resume and salary requirements by September 10, 1987, to Search Committee, Woodland Opera House, Inc., P.O. 2221, Woodland, California, 95695. EOE/MF/Handicapped.

Costume Design/Tech

IL UNIVERSITY. Costume-Designer-Teacher. Undergrad School of Drama seeks costume designer who is committed to teaching as well as design and production. Responsibilities include teaching courses in make-up, costume design and/or construction, Intro to Theatre and Non-Major Practicum, design and construction of four Mainstage productions, advising of student designers, and operation and maintenance of costume shop with student work force. MFA in design is required with teaching experience preferred. Professional experience is very helpful. Send letter of application and resume to: Dr. Clair Myers, School of Drama, Illinois Wesleyan University, Bloomington, IL 61702.

OH SCHOOL. COSTUME COORDINATOR/TECHNICAL THEATRE FACULTY. School for Creative and Performing Arts, Cincinnati, OH, S.C.P.A., is seeking a full-time costume coordinator and instructor to begin work August 15. BFA/BA or seven years professional experience required. Teaching experience in the areas of construction and management is necessary. Knowledge of flat pattern making a must. Salary is commensurate with education and experience. Benefits are available. Send resume with above position title noted to: S.C.P.A., Attn: William E. Dickinson, 1310 Sycamore Street, Cincinnati, OH 45210, by July 30.

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