

# usitt newsletter

November, 1987

Editor: Ron Olson

Vol. XXVII No. 11

## Looking Forward to Anaheim . . . '88 . . .

The 1988 National Conference and Stage Expo (notice the new designation) will be held at the Disneyland Hotel in Anaheim, California on March 22 through March 26, 1988. The theme for this year's Conference is "The Wide World of Performing Arts." (What? No Sunday afternoon football, or wrestling, at least?)

The "normal" coverage of the Conference will be expanded to include more sessions on TV; film, theme parks and various other large industry attractions. (We hope that sessions on theatre as a performing art will also be a part of the program.)

Design Exposition '88 will be a feature of the National Conference and Stage Expo. It will examine current trends in all aspects of performance design, recognize outstanding achievement in the field of design, and will present design work from our theatrical heritage. The Design Exposition will comprise three sections: The *Design Showcase Exhibit*, the *Juried Design Exhibit* and the *Heritage Exposition Exhibit*.

The introduction of the "blockbuster" program concept will impact upon the Conference. This innovation should provide something of interest to all who attend. (One guesses that it is a Southern California Trademark to set a different kind of pace!)

Dr. Joel Rubin has announced that the Executive Committee of the OISTAT will be holding a meeting in Anaheim in conjunction with the Conference and that several major designers will be attending. Support, particularly for those of the Eastern Bloc countries is needed. In this regard, it is hoped that College and Universities in the area will plan lectures and

master classes for the week prior to the Conference in support of various expenses. Further information and details may be obtained from: Dr. Joel E. Rubin, OISTAT Liaison, Joel E. Rubin & Associates, 119 West 57th Street, Suite #911, New York, NY 10021 (212) 757-5646. This is a wonderful opportunity for those in the area to provide for your students and the public a view of the International Theatre Scene.

We urge you to check your calendars, NOW, regarding the dates for the Anaheim Conference. They are MARCH 22 - MARCH 26. The conference, yes, will begin on Tuesday, rather than Wednesday as usual. The Keynote Address will be at 10:00 a.m. Tuesday. The Southern California Planning Committee is trying to accommodate much programming, and the usual complaint by the membership, "There's too much going on! I would like to be in three places NOW! I didn't have time to see half of what I wanted to see!" should be somewhat alleviated.

Information on the Commercial Exhibits and Exhibitor's packages may be obtained by calling or writing Richard James at Richard James & Associates, 486 Fullerton Court, San Jose, California 95111. (408) 225-6736.

More information may be obtained by calling the Conference HOTLINE (714) 860-6279. You may also request registration materials through this connection.

Specific questions may be directed to Will Bellman, Chairman USITT '88, 20314 Haynes Street, Canoga Park, California 91306.

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See you during "THE WIDE WORLD OF PERFORMING ARTS" Conference in Anaheim. March 22 - March 26, 1988.

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## USITT Nominations Committee Meets in Seattle, and Announces Slate for 1988 Elections (A Reminder)

The Nominations Committee meeting was held in Seattle on Sunday, August 9th, under the leadership of President David Hale Hand. The committee considered over 60 names for the positions of Vice President for Relations, Vice President for Programs and Presentations, Treasurer, and Directors at Large. The final slate, as approved by the Board of Directors, is shown below:

VP for Relations - Richard Durst

VP for Programs and Presentations - Herb Schmol

Treasurer - Christine Kaiser

Directors at Large - Jay Glerum, Tim Kelly, Robert Scales, Bob Benson, Leon Brauner, Stuart Goldberg, Patricia MacKay, Jan Musson, Henry Tharp and Joy Emery.

On behalf of the Nominations Committee, I wish to thank every USITT member who allowed the Committee to consider his name for nomination. Believe me, the decisions regarding selection were very hard to make and we went through two preliminary ballots and much soul-searching prior to the final decision made in Seattle. We very much

appreciate all USITT members who have indicated a willingness to serve the Institute and hope that those not selected this year will allow consideration of their names in the future.

In accordance with the USITT By-laws, the membership may propose additional nominees for any office or directorship by petition. Such a petition must contain the name of the individual nominated, a 35 word biographical statement, and a statement by the individual that he/she is willing to have their name nominated. The petition must be signed by 50 members of the Institute (members in good standing as of the time they sign said petition). All of the preceding must be sent to the USITT National Office and must arrive no later than December 1, 1987. Petitions received late, with incomplete documentation, or with invalid signatures can not be considered by the Nominations Committee.

Randy Earle, Chair  
Nominations Committee

# 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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Lany Fax of America, Inc.

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Lighting Controls, Inc.

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Stage Right

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Touch Technologies, Inc.

Tracoman

Union Connector Co., Inc.

Universe Stage Lighting

Unnatural Resources, Inc.

Veam

Vincent Lighting Systems

I. Weiss & Sons, Inc.

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S. Wolf's Sons

# Seattle Costume Symposium

by Debra Dutkiewicz-Zetterberg

Once again, I am pleased to report that the Summer Costume Symposium is being lauded as a great success. Most of the thanks and congratulations should go to the local committee members Martha Mattus, Sarah Nash Gates, Ann Thaxter Watson, Jimmy Wallford, and all of those "untireable" helpers who kept things running so smoothly. At last report, it was found that the Symposium Committee successfully coordinated attending members from 28 States and 2 Provinces. So long as I'm on the topic of statistics, it should also be reported that 43% of those attending are currently active in Educational Theatre while 36% were representing Regional Theatres in costuming and related fields. The remaining 21% fall into that ever popular category of "Miscellaneous" which contains everything from free-lance artisans through interested parties. So much for statistics. On to what really happened in those action-packed three days in Seattle.

The first morning began with coffee, old friends, new friends, and a lot of quick chatter about where and what everyone had done since our last get-together. Promptly, at 9:30, the initial session began. Since one of the main topics of the Symposium was fabric modification, our first presenters, Jean Davidson and Lene Price, discussed the many facets of the Designer and Dyer/Painter relationship. Both Jean and Lene stressed that since there is no concrete language associated with the process of theatrical dyeing, it is important for the designer to perceive a desired effect and then use the dyer/painter's experience to expand on a concept and experiment until a technique which achieves the desired result is found. Jean introduced us all to her paper-work systems such as swatch cards, dye cards, and priority lists. Each of these systems is engineered to help keep each fabric/costume moving along from costume shop through dye shop and back again with the utmost efficiency. As we all soon realized, keeping track of each individual costume as it moves from phase to phase can become a monumental task. Lene, from the dyer's point of view, explained that dyeing is not an exact science and in most cases needs much

time for experimentation. To illustrate this process, Jean and Lene led us all through the ideas and solutions used in a recent production of *Titus Andronicus*. The process of achieving a grand, gold-relief mosaic effect on fabric was truly intriguing.

Once the audience was primed for the world of fabric paints and dyes, we were fortunate to be addressed by Ann Marie Patterson, Owner of Cerulean Blue, Ltd. The topic of discussion on this second session was "Safety, Equipment and New Products." As the title implies we were all brought up-to-date on all the latest equipment on the market as well as some great new varieties of dyes. However, the most important part of this session was devoted to the proper use of safety equipment in the costume and dye shop. The latest respirators were demonstrated as well as various types of protective clothing. An important discussion concerning adequate ventilation was most informative. For instance, most of us did not realize that merely taking things outdoors was not insuring good ventilation. Only if a breeze is blowing are we well protected from noxious fumes. This is but one small example of important things that we all need to know. If anyone is interested in any form of fabric dyeing/modification, I would sincerely urge you to contact Cerulean Blue for a copy of their incredible catalogue which includes many safety warnings as well as instructions to safely use all dye products sold by their company.

The afternoon sessions finally got us to the meat of the actual fabric modification processes. Our earlier presenter, Lene Price was back with a lecture/demo on various techniques and the use of some of the new products mentioned in our earlier sessions. Lene introduced us all to Luminaire colors, a metallic paint, which seems to retain its metallic qualities, if heat set properly. This particular product will also air cure in about 24 hours and works very well on materials such as leather, paper and wood. Lene also gave us some good hints about Eurotex and Luminex, and recommended Pelican Euro-Acrylic for airbrush work as this product is wash-fast, dry-cleaning fast and heat setting is not necessary.

A brief Costume Meeting followed the afternoon's activities. During this session a bit of up-dating was done on various projects, the workings of the Commission were explained to new

members, and suggestions for both the National Convention and the next Costume Symposium were solicited. Immediately following the Commission Meeting was a demo of a new computer program called Wardrobe Master. This particular program has been developed to do everything from initial costume plots through quick change notations and laundry lists. For anyone who is interested in more info concerning Wardrobe Master, the person to contact is: Stuart M. Cotts, Preferred Theatrical Software, 525 Conifer Way, Ashland, Oregon 97520, (503) 488-2748.

The evening session brought us Deborah Dryden and Michael Olich. Most of us were familiar with Deb Dryden through her publication *Fabric Dyeing and Painting for the Theatre*. In addition to sharing some of her experiences with us, both Deborah and Michael showed us many samples/slides of past fabric modification samples. Both presenters also continued with some of their particular methods of working and emphasizing many of the same cautions concerning experimentation time and conceptualization mentioned in earlier sessions.

Day two began with the groups' splitting into two smaller sections. One group viewed a demonstration of a new product called Lanaset while the other took part in a demonstration of Japanese Shibori dyeing techniques. The Lanaset presentation was given by Michele Whiplinger, a textile artist from Seattle. I wish I had time to elaborate on her incredible textile work, but that is another story in itself. Michele, who dyes a lot of fabric painting in addition to straight dyeing, began with the amazing announcement that Lanaset does not bleed when applied to fabric. This particular product is also extremely wash fast and light fast. However, Lanaset must be heat-set to ensure these properties. Lanaset works well on animal fibers and silk and will also work on nylon at high temperatures. Michele quickly took us through some of the calculations for mixing up dye stocks. (Many of the recipes can be found in Deb Dryden's book.) We were then amazed at the wonderful things Lanaset will do when discharge dyeing. The colors are brilliant and really need to be seen to be appreciated. Directly following this session was a

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demonstration of Shibori dyeing techniques. D'Arcie Beytebiere, another textile artist from Seattle presented one of the most fascinating demonstrations of fabric dyeing I've ever seen. The Shibori techniques are based in a resist format and are actually quite simple – at least when D'Arcie does it! Two main techniques were demonstrated, one a clamping technique and the other a tying technique. The first required the folding of the fabric piece to be dyed into a small package. Next, plexiglass pattern pieces were clamped into place on either side of the fabric package. The bundle was put into a dye bath. After rinsing and drying, the clamps are taken off and “viola” – a finished project with some really wonderful designs. The second technique produced a combination of primitive pleating with resist dyeing. A tube of fabric was tightly fitted over a piece of PVC pipe the same circumference. String was then wound round and round the fabric and pipe. The wrapped fabric as pushed up the tube, more fabric wrapped, and pushed up until the process was completed. The tube with wrapped fabric is then set inside a dye bath. After drying and rinsing, the strings are removed revealing a tightly pleated and variegated piece of fabric. The results were truly stunning. D'Arcie was using the Lanaset dyes in these processes so the same brilliant dye colors and discharge colors were available. If this rather sketchy description has piqued your interest, there is a terrific book available through Cerulean Blue on Shibori. I guarantee its step by step instructions are much clearer than mine!

Our next two sessions were back to further explorations with the airbrush and a topic near and dear to the heart of all costumers – distressing. Thanks to the crew from the Oregon Shakespeare Festival, we were again shown many very good examples of paint distressing, sandpapering, mutilating with files, and all of those fun things we do to our beautiful costumes. Lene again demonstrated a particularly useful method of distressing using the airbrush. The tight control of the airbrush gave a great deal of variation to the amount of distressing which could be done on a garment in a very quick time frame.

After our day's sessions it was time to pick up our box lunches and head off to the opera house to see

*Gotterdammerung*. I'm not even going to try to explain what we saw. The music, the singing, the effects had to be seen and heard to be believed.

Saturday was devoted to a panel discussion with the creators of the Seattle Opera's version of *The Ring Cycle*. What a wealth of talent at our disposal! The panel discussion opened with introductions of the members. Speight Jenkins, the General Director of the opera company gave some insight into exactly how long the production had been in the planning stages. The planning stages including the assembling of the design staff and directorial staff, as well as the initial conceptualizations. For those used to the relative hurried and harried process of the theatre world, the five years in question seemed an eternity. After hearing all that went into the planning stages, most of us wondered how it all happened so fast. One of the highlights of the panel discussion was learning how the dazzling fire effects were created at the end of *Gotterdammerung*. For anyone interested in viewing it, a documentary was filmed about the making of the Ring. If my information is correct it should be on PBS soon.

Our final session was spent with the absolutely charming and wonderfully candid Wardrobe director of the Seattle Opera, Cynthia Savage. Cynthia filled our minds with anecdotes about the world of opera and gave us many comparisons of the similarities and differences between opera and theatre. Cynthia gave us much information on how opera companies operate: budgetary problems which are unique. She made us feel very lucky to have the fitting schedules we all have. Very few of us were aware of the limited fitting times available in the opera world. Cynthia gave us many “one size fits all” techniques which included the strategic placement of spandex panels, wide seam allowances, and adjustable closures. In addition to some of the building tricks, Cynthia also shared some very valuable costume rental information with us concerning some companies which have just opened their stocks for rental.

As you can tell, it was an extremely busy three days. I am sure that we left with the desire to dye and modify every piece of fabric in sight. I must confess, I'm anxious to try everything myself. See you in Anaheim!

## ARCHITECTURE COMMISSION

### OISTAT Congress for Stage Technology Amsterdam, August 24-30, 1987

by Peder Knudson, Commissioner

Delegates from 14 countries met in the Architecture Committee of OISTAT, chaired by Claude Paillard of Switzerland.

The main business of the meetings was an assessment of the Playhouse in Amsterdam 1987 Competition, an “idea competition” for architects and students for a 600-seat theatre for touring companies in Amsterdam. The competition drew 341 entries from 16 countries, of which 54 were from the United States and 4 from Canada, submitted through the USITT. Of the 21 prizes and honorable mentions awarded, none went to an entry from North America. Fifteen went to entries from eastern bloc countries. Two North American entries were included in the exhibit of the competition, and are in the brochure published about the exhibit. Other countries with large numbers of entries, such as The Netherlands and West Germany, were also underrepresented among the winners.

Jurors took delegates to view the exhibit of winning entries, and commented on their choices. Jurors suggested several reasons for the noticeable uneven national distribution of winners. First, the majority of jurors favored entries which indulged in architectural fantasies, even at the expense of ignoring the program requirements. This factor was rather hotly contested among the jury, but the fantasists won over the realists. Many of the eastern bloc entries showed a strong element of fantasy, whereas most North American entries conscientiously followed the program. The printed report of the jury commented, “It is interesting to speculate on the different attitudes of the various competitors. Those accustomed to a highly organized background seem eager to escape into fantasy, while those in places where freedom has perhaps deteriorated into a license to do almost anything are searching for a new discipline.”

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Another comment the jury made was that "many projects were so poorly presented that they were very quickly passed over." From my own observation, reviewing all North American entries, there were few that showed good drafting, rendering, or graphic layout skills. The jury also commented that "Very few (entries) seemed to have any idea of the workings of a stage, and if this aspect had been strictly judged most would have been disqualified." This did seem to hold true for the North American entries that I reviewed. In sending out approximately 450 competition information packages, this office, on behalf of the USITT, suggested that each design team include a theatre technician, or, for student teams, a technical theatre student. We offered the resources of the USITT to applicants who wanted to team up with theatre people. We received only four requests for help. How many teams found resource people privately, we do not know.

The competition, though disappointing in the lack of North American winners, drew good response, and of those inquiring, about one in eight submitted an entry, which is a gratifyingly high level of interest.

In other Architecture Committee business, the Russian delegation outlined the program for a similar idea competition which is being planned for 1989 for a theatre complex in Moscow.

Plans were made for an annual publication of recent theatres around the world, to be published in rotation by the member nations of OISTAT. In 1988 the publication will be undertaken by Sweden, and in 1989 by Hungary.

The Polish delegate reminded the Committee that a Symposium on Imagination and Creative Skills of a scenographer and Architect will be taking place in Torun, Poland, on October 27 and 28.

The Architecture Committee conducted a discussion between architects and theatre users. Theatre users on the panel were fairly united in asking that architects give technical theatre operators as much space as possible, and that users be consulted extensively during the design process. It's pleasant to note that the concerns of theatre technicians are similar the world around.

## Twin City Scenic Expo Info Available

If you attended the recent USITT conference in Minneapolis, we hope you had an opportunity to see the special exhibition the University of Minnesota Art Museum organized to add an exciting visual element to conference events. Through lovely watercolor renderings of painted backdrops, *The Twin City Scenic Collection: Popular Entertainment 1895-1929* evoked a sense of turn-of-the-century theatre, a theatre that used an abundance of painted drops and wings to please the audience with stunning illusions of place—gardens, palaces, woodlands, exotic lands.

In conjunction with the exhibition, the Museum produced several items for sale, which are now available to you. A valuable reference work, the exhibition catalogue includes 76 black-and-white and 8 color illustrations of backdrops in the Twin City Scenic Collection and 6 scholarly essays. The essays are by:

1. **George Lipsitz**, assistant professor of American Studies at the University of Minnesota, Minneapolis, who places the theatre of the time in a social context;

2. **John R. Rothgeb**, late professor of Theatre Arts at the University of Texas, Austin, who traces the historical development of the use of theatrical scenery;

3. **C. Lance Brockman**, curator of the exhibition and associate professor of Theatre Arts at the University of Minnesota, Minneapolis, who provides a history of late-nineteenth-century popular entertainment and of the Twin City Scenic Studio, which produced all the renderings for backdrops in the exhibition;

4. **Forrest A. Newlin**, associate professor of Theatre Arts at Texas Tech University, Lubbock, who discusses the influence of modernism on painted scenery; and

5. **Lawrence J. Hill**, associate professor of Theatre Arts at the University of North Dakota, Grand Forks, who focuses on turn-of-the-century popular entertainment in the Twin Cities area.

For teachers of theatre and theatre set design, a set of slides reproducing forty works from the exhibition provides a new teaching tool. The set comes with brief narratives detailing nineteenth-century popular entertainment, the history of the Twin City Scenic Studio, motion pictures' effect on live theatre,

(more next column)

visual styles in scenery, theatrical settings in fraternal rites, and nontheatrical uses of painted scenery.

The actual exhibition is available for touring beginning in January 1988, so you can arrange to have it on your campus or in a local gallery. The show provides an opportunity to examine the complex technological and artistic developments in American scenic history through colorful sketches and watercolor renderings created by one of the foremost scenic companies of the period.

To order catalogues and slide sets or to request more information about the touring exhibition, we provide the following information:

### TO ORDER:

**Catalogue:** \$15 plus \$3.50 postage and handling each (via UPS)

**Slide Set:** \$60 plus \$2.50 postage and handling each (via UPS)

Please mail with a check, money order, or purchase order payable to the University Art Museum to:

University Art Museum  
University of Minnesota  
110 Northrop Auditorium  
84 Church Street SE  
Minneapolis, MN 55455

## Costume Commission Needs Volunteers

1. We need someone with a computer and the KnowledgeMan Program to do the updating of the "Directory of Costume Related Sources and Supplies." This project has fallen behind schedule and we are looking for someone to step forward into the breach.

2. For all of you who are desperate for the books that you can no longer get, now is your opportunity to do something about it. The Out of Print Costume Books project needs a chair with inspiring ideas to get this project moving again. Are you the Inspired Chair?

If you are interested in volunteering for one of these projects, please contact Joy Emery,  
Costume Commissioner  
12 Estelle Drive  
W. Kingston, R.I. 02892

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## ENLIST A NEW MEMBER TODAY!

## Inland Northwest

February is the time for the annual Northwest Drama Conference. It will be hosted by Washington State University on February 3, 4, 5, 6 in Pullman, Washington.

While the Inland Northwest Section of the Institute is the "baby" to us, we know that their second year will bring great accomplishment.

Thoughts are sought for the upcoming conference regarding workshops, panels or scholarly papers.

For further information contact, George Caldwell, Department of Speech, Washington State University, Pullman, Washington 99164.

## Hail The Midwest Section

The Midwest Section of the Institute is celebrating its 20th anniversary this season. The "oldest" and most stable of our contingents deserves a volley or a salute or something. It would seem, these noble folk helped to move the organization from a New York based "mafia" atmosphere into a truly National/International organization.

The Section Membership have held meetings throughout the seasons, and are continuing to do so on behalf of their membership. They will host the 1990 Conference in Milwaukee at the Hyatt Hotel, March 27-31.

Their strength and their spirit are the foundations upon which we can build further.

## 50th For Lost Colony

The Fiftieth Birthday Party of Paul Green's "The Lost Colony," took place on July 4, in Manteo, NC. That date was the 50th anniversary of the opening performance in 1937, and it was celebrated by some 800-plus present and former cast and staff members. The play's first leading man, Raoul Henry (John Borden) attended as did Julia Meade, who got her first paid acting job as Eleanor in *The Lost Colony*. Staff and cast from all time periods were represented almost equally. At the end of the performance during the 50th anniversary celebration, members of the audience joined the singing at the end of the final march into the unknown until hundreds were singing together. The play, directed by Fred Chappell, received a standing ovation.

## Calendar of Events

### NOVEMBER

New England Theatre Conference  
Park Plaza Hotel, New Haven, CT  
Contact: Marie Philips (617) 893-3120  
November 6-8, 1987.

Five Centuries of Italian Textiles  
Los Angeles County Museum of Art  
September 20, 1987-January 10, 1988

### DECEMBER

USITT Board of Directors  
Mid-winter Meeting  
Disneyland Hotel, Anaheim  
December 5 & 6, 1987

## Rubin Receives Business in the Arts Award

Dr. Joel E. Rubin, Chair of International Liaison, through his company is the recipient of one of forty-three businesses headquartered in 28 cities and 19 states of the 1987 Annual Business in the Arts Awards for their outstanding business-arts partnerships.

As we all know, with the assistance of the United States Information Agency, Rubin coordinated efforts to create a touring exhibition of American Scenic and Costume Design for competition in the Prague Quadrennial 1987 in Czechoslovakia, the first time that the United States had entered this major international design competition since 1975. Joel E. Rubin & Associates established a six-person "steering committee" which oversaw the efforts of 70 theater industry volunteers who solicited the donation of services and products from numerous theater organizations and theatrical supply companies. Volunteers also designed and constructed the exhibition and collected works of art representing more than 300 theater, motion picture and television scenic and costume designers throughout the United States. Additionally, six video programs were integrated into the exhibition. A 32-page two-color exhibition catalog, was contributed by Patricia MacKay, Editor and Publisher of *Theatre Crafts* magazine.

## News From the National Office

by David Diamond

What has USITT done for you lately? What could we be doing better? We have developed a survey to answer these and other important questions. You will be receiving a copy of the USITT Membership Survey this month. After analyzing the results, we can begin to concentrate our energies in the areas that interest you most. To make our results valid, we need to have the largest sampling possible. So, please take five minutes to fill it out and return the form to us.

There will be space for you to include comments, so please don't be shy. The only way we can become more responsive to your needs as professionals is if we hear your views. When we have compiled the results, we will let you know what your fellow members are thinking.

We will use the results of the survey when planning our next marketing campaign aimed at attracting new members. If you have any friends who you feel should be members, tell them to contact the National Office and we will send each one a complete information packet.

## Tech Production

The USITT Technical Production Commission is currently sponsoring a job satisfaction survey project for technical directors. They have prepared a survey for T.D.'s to gather information. (See facing page.) Topics to be addressed include what attracts one to this profession, what motivates a T.D. to remain a T.D., and what causes dissatisfaction or exit from the field. The survey will be 50 (or fewer) questions of a multiple choice or yes/no variety. Areas to be covered include age, salary, job challenge, control, support, and education. Questionnaires will be mailed beginning November 10, and will be tabulated through December 15. Confidentiality is guaranteed for all participants. Any T.D. (past, present, or future) out there who is interested in participating would be welcome. Please send your name, address and day-time phone number to:

Lisa Aitken  
University of Wisconsin  
Dept. of Theatre  
Madison, WI 53706  
(608) 263-3359

# THE TECH PRODUCTION COMMISSION PRESENTS:



**“ A SURVEY ”**

**SUBJECT :**

**T.D. JOB SATISFACTION**

**NEEDED :**

**T.D.S - PAST, PRESENT &  
FUTURE**

who are willing to answer a  
50 (or fewer) question survey of a non essay  
variety

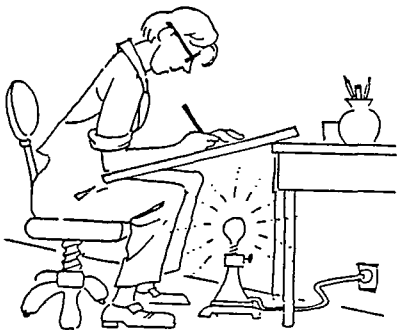
**SCHEDULE :**

**MAILED NOV.10; RETURN  
DATE DEC.15**

**INTERESTED ?**

**CONTACT:**

**LISA AITKEN  
DEPT. of THEATRE  
UNIVERSITY of WI  
MADISON, WI 53706  
(608) 263 - 3359**





EMPLOYMENT REFERRAL SERVICE

BOX 12484, ATLANTA, GA 30355-2484

**Scenery Design/Tech**

NJ UNIVERSITY seeks teacher/designer for small, active Liberal Arts undergraduate program. MFA/Ph.D. required. Teaching experience preferred. New York/regional theatre credits desirable. Teach Design and Tech courses and other possibilities. Design (sets and costumes) two or three productions each year in well equipped theatre. Three-year tenure track appointment at assistant professor. Salary \$25,933 effective Fall 1988. Women/minorities encouraged to apply. Submit to: Zeke Berlin, Chair, Theatre Arts Department, Rutgers University - Camden, Camden, NJ 08102. Deadline: 12/15/87 AA/EOE.

The ARTS EMPLOYMENT REFERRAL service will continue serving the theatre community by referring employers directly to individuals who have deposited their vita in our "RESUME BANK." Employers who list with us will receive copies of resumes of artists and craftsmen who appear to fit qualifications described in the job description. Individuals will be informed of what jobs they have been referred to.

Instant access to the latest job opportunities is the goal of the ARTS EMPLOYMENT REFERRAL SERVICE. Telephone service will be available to those who list jobs and those who deposit resumes with the ARTS EMPLOYMENT REFERRAL SERVICE. For two hours each morning and two hours each afternoon weekdays the AERS HOT LINE will be available to subscribers.

**Various**

NATIONAL TOUR. Possible opportunities for Tour Guides/Truck Drivers for touring exhibitions sponsored by internationally known publisher. Stop five days at shopping mall, on road two or three days; periodic breaks. Salary: approx. \$20,000, PLUS EXPENSES (room, board, costume/uniform) and benefits. Six-week paid truck driving school must be passed before qualified. Openings for bright, energetic, responsible people probable during Spring, early Summer. Send resume to: Don Storwell, Arts Employment Referral Service, Box 12484, Atlanta, GA 30355-2484.

Applicants who wish to remain anonymous or who would like to be considered available by employers who have openings for "Master Artists or Craftsmen" but not be part of "Cattle Call," may place their files in our confidential category and we will try to match them with an appropriate employer.

Employers have a range of services available to them, with the assurance of the fastest service in the field and resumes of qualified people in their hands within hours of our receiving their listing. We will take an active role in their search for the best person for their job.

For details, write for a brochure from ARTS EMPLOYMENT REFERRAL SERVICE, Box 12484, Atlanta, GA 30355-2484.

NOTE: This is the final entry of the Employment Referral Service notices in the Newsletter. No more advertisements will be accepted by either the ERS or the Newsletter Editor. The USITT will, however, continue its employment service during the National Conference in Anaheim in March. We thank you for your support in what we thought was a felt need. (Ed.)

**THE DEADLINE FOR THE DECEMBER NEWSLETTER IS OCTOBER 30, 1987**

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8 / November 1987