

# usitt newsletter

January, 1988

Editor: Ron Olson

Vol. XXVIII No. 1

## “THE WIDE WORLD OF PERFORMING ARTS” . . . ANAHEIM, MARCH 22-26, 1988

### NEWS FROM THE NATIONAL OFFICE

by David Diamond

Happy New Year! If it's January, can the Conference be far behind? We are hard at work on pre-registration for what looks to be a spectacular event. Not to be missed! If you have not received your registration packets, you should get them soon, or else contact the National Office.

Sustaining and Contributing members should have received their membership plaques by now. Stickers for additional years of membership will now be sent along with renewal letters.

Please use Purolator Courier. Just send back the card we mailed to you and start getting discounts on all overnight letter/packages. Also, you can help USITT by using the VISA “One” Card that we are promoting. We get a small portion of your yearly fee and you get the advantage of a very low rate of interest.

Our newest membership benefit is discounted pharmaceuticals, provided by the Home Shopping Pharmacy. A letter describing the program in detail will be mailed shortly.

Don't forget to vote for the new Board of Directors. Ballots were sent out a couple of weeks ago and the deadline is quickly approaching. The new board will be listed in the 1988 Membership Directory which will be available by the time of the Conference.

In the meantime, if there are any changes you need to make in the way you are listed in the Membership Directory, that you have not already informed us of (i.e., change of address), let us know immediately. (Note: When you send us an address change, please give us your new telephone number as well or we won't be able to list it in the Directory.) The Membership Directory goes to press the beginning of next month.

Have a healthy, fulfilling 1988!

### The Joy of Stress (making it work for you)

A pre-conference workshop on stress management, “The Joy of Stress - Making It Work For You”, will allow participants to take a long hard look at just what it is each is doing in his own life that is helping or hurting. The workshop will be offered on March 21, 1988 beginning at 8:00 A.M.

Professionals and students in the performing arts can learn to find and use practical and professional advice, plus, learn the skills necessary to understand how to make stress their best ally in achieving personal and professional excellence. These are the objectives of the workshop.

Stress can be joyful. Or it can be fatal. It can be controlled or used to advantage. The most electric performances don't often come from actors during rehearsals; they occur when the curtain rises before a live audience. The most efficient work done by a designer or technician is often during the stress of facing a deadline. If this is not enough, people often gravitate toward parachuting, cliff climbing, skiing, horror movies or roller coasters. Such stresses often bring joy into their lives.

But, too much stress, uncontrolled, can become a negative and unhealthy force.

The pre-conference workshop will hit hard on strategies; emphasizing ways to manage sources of stress. Most people in the performing arts do not want to avoid those stresses - they are why we like what we do! However, all of us, at one time or another have said, “I'm not coping well right now.”

Enrollment in the workshop is limited to 50 participants. For further information contact: Stan Abbott, Co-ordinator 2342 Burberry Lane, Bloomington, IN 47401, (317) 494-6941 (work).

### Portfolio Review

A session on Sound Design Portfolio Review is planned for the 1988 National conference in Anaheim, California. Student sound designers who are interested in presenting their work and having it critiqued by a panel of experts are invited to send a letter of application and a resume to: Jeff Hickman, Department of Theatre Arts, California State University, Long Beach, 1250 Bellflower Boulevard, Long Beach, CA 92647.

Due to the length and structure of this session, only two student portfolios can be presented. For more information, Mr. Hickman can be reached at 213-498-5356. Please apply by February 10, 1988.

### NOTICE!

The Scenography Exposition Committee is seeking a volunteer to guide the tour for Design Expo '88. If you feel you could make a contribution, please be in touch with Carolyn Lancet, Coordinator, Department of Drama, College of Fine Arts, The University of Texas at Austin, Austin, TX 78712, (512) 471-5793.

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## Memberships

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

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## NYU's Tisch School of the Arts Sponsors Design Competition

The Department of Design at New York University's Tisch School of the Arts is sponsoring the first annual nationwide competition in scenery, costumes, lighting, and art direction for film and TV. Awards will include an exhibition of the award-winning designs and full tuition fellowships for the department's graduate program.

The competition will be judged by a panel of eminent film and theatrical designers, directors, choreographers and producers including Mikhail Baryshnikov, Artistic Director of the American Ballet Theatre; Zelda Fichandler, Producing Director, Arena Stage, Washington, D.C.; Joseph Papp, Producer, New York Shakespeare Festival; Beverly Sills, General Director, New York City Opera; and Oliver Smith, Award-winning Scenic Designer and producer of major Broadway shows. According to Lloyd Burlingame, chairperson of TSOA's Department of Design, "The Design Competition will place primary emphasis on a designer's quality of imagination, ability to think and feel conceptually, aptness of design for the play, the dance, the opera, the film, and an overall sense of the design as a part of a living organism - the performance."

The winning designs will be presented at the department's prestigious annual show, *New Works for the Stage and Screen*, held each year in May. Also one full-tuition fellowship will be awarded in each of the four specialties.

The deadline for filing an application expressing intent to submit a design is **January 16, 1988**. Winners will be announced in early March. For application and information, phone **(212) 998-1950** or write:

Lloyd Burlingame, Chairman  
Dept. of Design  
NYU's Tisch School of the Arts  
721 Broadway  
New York, NY 10003

## Technically Disney

Remember the Orlando Conference, and the frustration of not being able to go backstage at Walt Disney World? Well, now's your chance to overcome that frustration!

Now you can take a small-group tour through the Disney World costume, character and prop shops; inspect the electrical parade facilities and experience Disney's state-of-the-art special effects.

There are two "Technically Disney" conferences from which to choose. The first runs March 15-17 (\$850), while the second runs May 23-26 (\$975). Each conference includes all sessions, transportation from the hotel to all sessions, a 3-day passport to Walt Disney World, most meals, and taxes. In addition, the May 23-26 conference allows you to participate in a "Design through Creative Problem Solving" session led by Larry Busch - nationally respected in the fields of design and creativity.

The conference hotel is the Fountain Park, which provides spacious comfortable rooms, food and beverage outlets, whirlpool and sauna, tennis courts, game room, exercise yard, putting green, paddleboats, fishing, economical shuttle service to area attractions and car rentals.

Nestled in a country setting just three miles from Disney World, it is located within easy walking distance of a variety of restaurants, shopping and family and adult entertainment facilities. Your special conference rate is \$54/night plus 8% tax for each room (\$50/person single; \$25/person double; \$16.67/person triple; \$12.50/person quad).

Registration has to be strictly limited and payment must be received 45 days prior to the conference, so call now to make your reservation or get further information:

Jan Hiatt, Head of Technical Theatre Program at Southern Illinois University of Carbondale  
(618) 453-2291 or (618) 549-4636,

OR

Gay Wakefield, Director of the Public Relations Program at SIUC and proprietor of Wakefield Associates  
(681) 453-2291 or (618) 684-5481.

## David Hockney: A Retrospective

The Los Angeles County Museum of Art has organized the major international loan exhibition of the work of contemporary artist David Hockney on the occasion of his fiftieth year, to be open February 4 through April 24, 1988. This versatile and prolific British-born artist who lives in Los Angeles is considered one of the most innovative, provocative, and popular artists working today. Hockney's work since the early 1960's has commanded attention from a wide audience and his explorations into new territories and media continue to challenge conventional notions about art. The retrospective and its accompanying catalogue survey more than a quarter of a century of Hockney's work, affording a rare opportunity to see the early paintings and lithographs as well as recent works never previously exhibited. *David Hockney: A*

*Retrospective* marks the opening of "UK/LA '88 - A Celebration of British Arts", a festival designed to show the best of British art in Southern California.

Selected from public and private collections in the United States, Japan, South America, Australia, Asia and Europe, the exhibition will include approximately 150 paintings, 60 drawings, and 30 photographs as well as prints, illustrated books and examples of Hockney's collaborative work in stage design. The exhibition will comprise Hockney's early paintings and drawings done in England in the 1950's and 1960's, his sketches and photographs from extensive travels abroad, examples of portraiture that have occupied Hockney in painting, drawing, and photography for three decades, still life compositions and work for the theatre.

The works will be installed thematically in the exhibition to reveal concerns which have occupied the artist for the last 30 years. These themes reflect Hockney's interest in illusive surfaces, the tensions of flatness and depth, portraits, the problems of perspective, and breaking the boundaries of the frame.

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# "THE WIDE WORLD OF PERFORMING ARTS" . . . ANAHEIM, MARCH 22-26, 1988

## Booktalk

by Tina Margolis

**Great American Movie Theatres** by David Naylor is a concise and well-written history guide to the most interesting and elaborate movie palaces still standing in America. There are 450 wonderful black and white photos of theatre exteriors and interiors representing houses in every state.

The first section briefly covers the history of moviegoing from the birth of the nickelodeons at the turn of the century to the 20's, the height of building movie palaces to showcase vaudeville and films. Information on the fantasy architecture as well as the philosophy of some of the architects (for instance, Rapp & Rapp designers wanted the lobbies to be spectacular to keep the patrons' mind off the fact that they were waiting) is included. The decline and fall of building movie palaces (brought about by the Depression), "the art of moviegoing today," and recent restoration projects are also discussed.

The rest of the book is devoted to a state-by-state documentation of existing movie palaces. Photos and short essays on a theatre's style, programming, and fate are noted.

For anyone interested in the experience of moviegoing, this book is a terrific point of departure to begin to reminisce, imagine, and dream about America at another period and in a different relationship to the movies, the local community, and reality.

**To order** this \$16.95 (plus \$3 postage) 5¼ by 10¼ inch soft-bound book contact: The Preservation Press, National Trust for Historic Preservation, 1785 Mass. Ave. NW, Washington, DC 20036; (202) 673-4000.

**Behind The Scenes: the Unseen People Who Make Theatre Work** by Walter Williamson is a very fine and entertaining discussion for young readers (ages 10 and up). Although designated for young students, it is also appropriate for secondary schoolers. It is organized into three sections that correspond to different phases of mounting a production: "How it Begins," "Creating the Production," and "Running the Performance." Within each segment are chapters on the people and elements that come together to realize a play, i.e., the playwright, the producer, the director, the costumer, the press agent, the assistant stage manager, the production carpenter, etc.

What is especially engaging is that these roles are not discussed in the abstract; rather, profiles of successful individuals in each of the fields are presented. The profiles focus on the artistic and professional awakening of these individuals, how they got started in the business, and an idea of what their work involves. The excitement and magic of each person's calling really does produce goosebumps. Some of those featured (all associated with Broadway) include: Jonathan Bolt, playwright; Carolyn Rossi Copeland, producer; Terry Burgler, director; Bert Fink, press agent; and Joseph Busheme, wardrobe master. Moreover, the writing is lively and never condescending.

There are forty-three black and white photos (of varying quality and interest) with captions. Some of the shots are not ideally identified; for example, the names of theatres are frequently omitted. Also, the view of two actors with director Terry Burgler does not seem like the most illuminating choice possible. Perhaps, however, the level of identification and the complexity of the shots are right for schoolchildren and teenagers.

There are two useful appendices: "Union and Service Organizations," and "Related Reading," as well as a brief glossary and index.

**To order** this \$14.95 hard-bound book contact: Walker Co., 720 Fifth Ave., NYC 10019; children's book marketing dept.: (212) 265-3632.

## Costumers Announce Scholarship

The Costume Commission of the US Institute for Theatre Technology is please to announce that the Institute will select a qualified student to receive the annual scholarship provided by **The National Costumers Association**. The award, for \$1,000, will be given to an outstanding student already making progress toward a graduate degree in costuming.

**ELIGIBILITY:** Student must already be participating in a graduate program in costume design and/or technology, with at least one additional year to go. Progress toward an MA or MFA must be demonstrated by portfolio and recommendation. The award will be made on merit; other forms of scholarships or support will not hamper a candidate's eligibility. The candidate must be a student member of USITT, national or regional chapter. **AWARD:** \$1,000 non-renewable

scholarship, to be applied toward tuition; in cases where tuition is fully paid by the institution, the award will be made to the student in form of a tax-free grant.

**RECOMMENDATIONS:** Three recommendations are required, one of which is to come from the candidate's graduate advisor. Of the remaining two, one must be from a graduate faculty in which the student is enrolled. The other may be from an outside source, including design faculty from the candidate's undergraduate program or employer in the profession.

**DEADLINE:** Portfolio and letters of recommendation must be received by February 15, 1988.

**APPLICATION PROCEDURE:**

1. A letter of application to include a statement of goals, aspirations and philosophy: one typed, double-spaced page.
2. Resume (Curriculum Vita): preferably one page, but no longer than two.
3. Recommendations: three, as stated, to be enclosed in a separate sealed envelope.
4. Portfolio: **Design Portfolio** shall consist of at least 10 original drawings and must include production photos or slides of the finished work as well as a statement of intent and budget. **Technician's Portfolio** shall consist of copies of original designs, photos or slides of completed work, description of selected processes and budget, if appropriate.

Send Portfolio with return postage to: Whitney Blausen, Theatre Development Fund, 1501 Broadway, Suite 2110, New York, NY 10011.

Announcement of the recipient will be made at the USITT National Conference in Anaheim, California, March 23-26, 1988. The winner will be informed beforehand in hopes that he or she may be able to attend the conference.

For further information contact: Joy Emery, Costume Commissioner, 12 Estelle Drive, West Kingston, RI 02892.

### DO YOU HAVE A JOB OPENING?

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## USA 829 Internship Program

United Scenic Artists Local 829 announces the continuation of its Lighting Design Internship Program.

The USA 829 Lighting Design Internship Program, which is now in its second year, has settled into a regular schedule, and the Committee will be accepting applications for admission twice a year. There is a March 1, 1988 deadline for applicants who wish to be interviewed in April for a program to start in either June or September. The second cycle has an October 1, 1988 application deadline with interviews in November for a program to start in January, 1989.

The New York based program evaluates prospective Union members through an intensive period of work as assistants to professional lighting designers, and requires 40 weeks of work, which may be completed over a period not to exceed 2 years.

Applicants are screened through an evaluation of their educational and professional background, confidential letters of recommendation, and examples of works from their portfolio. This is followed by an interview and more complete portfolio review for those who are determined to be qualified candidates.

For further information and an application, send a stamped, self-addressed legal sized envelope to:  
United Scenic Artists Local 829  
Lighting Design Internship  
Committee  
575 Eighth Ave., 3rd Floor  
New York, NY 10018.

## New Directory Available

REGISTER - the expanded and improved second edition of the first-ever directory of designers, artists, and craftspeople in the performing arts in the U.S., Canada, and Britain, is available in theatrical bookshops or from the publisher.

It contains over 6,500 listings with addresses, telephone numbers, and specializations; and over 1,500 of those listings also include current credits.

The directory is \$28, plus \$1.90 postage. (New York residents must add sales tax.) There is a \$3.00 handling charge if payment is not enclosed.

Contact: Lymelite Group, GPO Box 1260, New York, NY 10116, Or Call: (212) 787-0352.

## Joseph Urban, Exhibit

*Vienna/New York, The Work of Joseph Urban, 1872-1933*, an exhibition examining the influential career of this Austrian-born architect, illustrator and interior and set designer, opened at the Cooper-Hewitt Museum, the Smithsonian Institution's National Museum of Design, on Nov. 17 and continues through March 6, 1988.

Joseph Urban's pivotal role as a proponent of "modernism" in the New York art world of the 1920's has often been acknowledged, but never has it been the subject of a specialized survey such as this. This exhibition includes examples of his Austrian designs and his work as a set designer for opera and theatre companies in Vienna, Boston and New York, as well as his

architectural and decorative work from the 1920's and 1930's. Approximately 80 objects including original architectural drawings, vintage photographs, set models and furniture are on view.

Born in Vienna in 1872, Urban was trained at the Royal Academy and the Polytechnicum in Austria. His early work, like so many other architects of his generation, was deeply influenced by the teachings of Otto Wagner and by anti-academic trends, particularly Art Nouveau and the powerful example of the Vienna Secession, the Austrian version of Art Nouveau.

After 1905, Urban's remarkable skills as an illustrator and his talent in scenographic design brought him an increasing number of commissions in the theater - first in Austria and then throughout Europe and the United States. He had designed nearly 50 productions by 1911.

That same year, he met Henry Russell, director of the newly formed Boston Opera Company, who asked him to accept the position of scenic director which, he held until 1914. This experience and Urban's growing prominence in the field led to a host of new opportunities.

In 1915, Florenz Ziegfeld asked Urban to design a new production of the "Follies." Then in 1917, he became associated with the Metropolitan Opera Company as one of its principal designers. His affiliation with both institutions - 55 productions for the Met and 12 editions for the "Follies" and 18 musical comedies - lasted until his death. A section of the exhibition focuses on Urban's activities in the theater with sketches, watercolor renderings and models of sets from his most important productions.

### **Are You A Production Manager? Technical Director? Department Head**

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Call Bill Flynn  
at (916) 445-6828  
Monday - Friday  
9am-5pm Pac. Time

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## IOD Conference Report

Mark R. Sumner, Director of the Institute of Outdoor Drama of the University of North Carolina at Chapel Hill and producer of Paul Green's internationally known outdoor history play, "The Lost Colony," at Manteo, N.C., was given the Marian Smith Distinguished Career Award by the North Carolina Theatre Conference at their annual meeting in Greensboro.

Sumner is presently the treasurer of the National Theatre Conference, and in the past served on the board of The United States Institute for Theatre Technology in New York.

The Paul Green play, which also received a special award from the conference, was fifty years old on July 4.

The North Carolina Theatre Conference, headed for the coming year by Herman Middleton of the University of North Carolina at Greensboro, is a permanent organization composed of professional, college, community, and high school theatre workers who reside, or work in North Carolina.

## New Purolator Courier Program

Purolator Courier's prices are already among the lowest in the industry, but with your USITT member discount, you can save even more.

The discounts are impressive. As a USITT member, you pay just \$10.50 for an Unlimited Weight PuroLetter. That's 24% off Purolator Courier's list price for next morning document delivery nationwide. Compare that to a Federal Express 8 oz. Overnight Letter at \$14.00 and you'll see how much your Purolator Courier/USITT member discount can save you.

If you have any questions, please write or call:

Michael Quinn,  
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## Calendar of Events

### JANUARY

**Box Office Management International Annual Conference and Trade Show**, Caesar's Palace, Las Vegas, NV.  
Contact: Patricia G. Spira, president, BOMI, 1572 2nd Ave., #2N, New York, NY 10028 (212) 570-1099.  
January 26-29, 1988

**OPERA America Annual Conference**, Four Seasons, Houston, TX.  
Contact: OPERA America, 777 14 St., NW, Washington, DC 20005  
(202) 347-9262.  
January 29-31, 1988

### MARCH

**USITT Annual Conference**  
"The Wide World of Performing Arts"  
Disneyland Hotel, Anaheim, CA.  
Contact: Will Bellman, Chair USITT '88, 20314 Haynes Street, Canoga Park., CA 91306. Exhibitors: Richard James & Associates (408) 225-6736.  
HOTLINE: (714) 860-6279.  
March 22-26, 1988.

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**THE DEADLINE FOR THE FEBRUARY NEWSLETTER IS JANUARY 1, 1988**

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**U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.**  
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