

TORONTO CONFERENCE & STAGE EXPO

THE FESTIVALS TOUR

A special feature of any USITT Conference & Stage Expo is the group of Professional Development Workshops which precedes each conference. One of the pre-conference highlights of the 1999 Conference will be the Festivals Tour to the two largest repertory theatres in North America, both of which happen to be within two hour's drive of downtown Toronto.

To the west, the Stratford Shakespearean Festival has been mounting its annual season of classical and modern plays since 1953. In its original Festival Theatre, the thrust stage and wraparound auditorium keeps its entire audience of 1,832 within an intimate sixty-five feet of the stage. This design was a radical innovation at the time, and has since been the template for many performance spaces around the world.

Almost directly south of Toronto, on the opposite shore of Lake Ontario, the Shaw Festival is a dominant presence in the 200-year-old town of Niagara-on-the-Lake. This festival has the mandate to present plays about the beginning of the modern world by focussing on the work of George Bernard Shaw and his contemporaries. As GBS lived from 1856 to 1950, this gives the theatre a remarkable range of work from which to program its seasons.

The two theatre companies have a number of features in common. Both are year-round affairs that produce tightly-

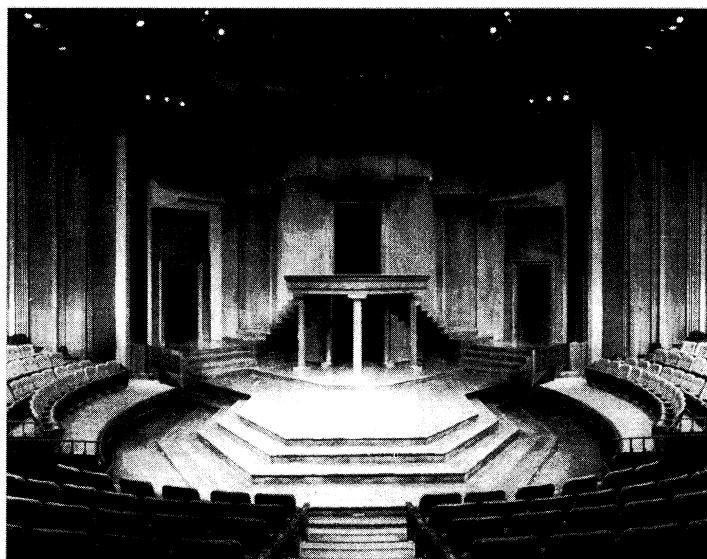
packed repertory seasons from May to November. Both have won international fame for their performances and for the extraordinary quality of design and execution of costumes, sets, properties and

lighting to be found on their stages. This has given both companies an appeal far beyond their regions, so that most ticket holders now come from outside of

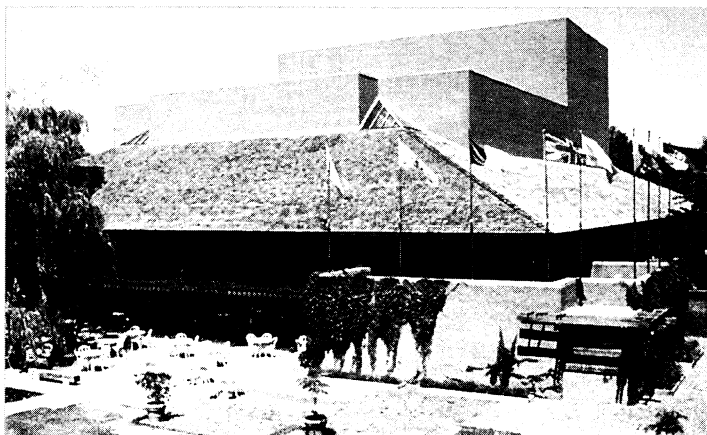
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THE SHAW FESTIVAL'S 861-SEAT MAIN STAGE IS HOME TO MUCH OF THE SUPERB DESIGN FOR WHICH THE FESTIVAL IS KNOWN.

USITT SIGHTLINES is the newsletter of United States Institute for Theatre Technology, Inc. We welcome news about USITT activities and industry events. Send your articles and letters to the Editorial Office.

Subscription to *USITT Sightlines* is part of membership in USITT, the association of design, production, and technology professionals in the performing arts and entertainment industry. \$15 is deducted from membership dues to cover the cost of publication.

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ELECTIONS

ELECTION SLATE

The following slate for election was announced by the Committee on Nominations for USITT (to take office 7/1/99).

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Additional nominations for each elective office may be presented by petition, supported by no fewer than fifty (50) signatures verified as those of members in good standing in the Corporation. Additional nominations shall be accompanied by written approval of the nominee indicating willingness and ability to meet the obligations of the office/position as defined by the By-Laws, and a brief biographical description. Petitions must reach the USITT Secretary, Elizabeth Lewandowski, 5052 Edgecliff Drive, Wichita Falls, TX 76302-4828, by November 1, 1998.

Nominees for all offices and directorships shall have been Individual, Professional, Joint, Senior, or Student Members of the Institute or the individual designated as the voting representative of an Organizational, Sustaining or Contributing member for at least one (1) year as of September 1 of the year of their nomination. All voting members of the Board of Directors shall be members in good standing of the Institute and a Regional Section for the year in which they are elected and for all the time they serve.

Elizabeth Lewandowski
USITT Secretary

TORONTO CONFERENCE & STAGE EXPO

► continued from page 1

Canada—principally the USA. The times being what they are, both companies have worked very hard at marketing and fund-raising over the past few years, and both have reduced their reliance on government grants to a very small portion of their annual budgets. There is, as one might expect, a palpable rivalry between the two festivals which culminates in their annual cricket match. Of course, many Canadian theatre people have had a chance to defend both wickets, having worked at both festivals during their careers.

The performance spaces themselves present some interesting parallels. Each company operates three theatres: one purpose-built main stage, one converted space which reverts to other uses in the off-season, and an historical theatre which pre-dates its festival by several decades. In both cases, these theatres are

not part of a single complex, but are distributed throughout the town, giving ticket-holders a chance to walk through two of Ontario's most attractive communities. It also gives local entrepreneurs the opportunity to tempt these visitors with restaurants which range from the homey to the sublime, and shops which stock items from the exquisitely godawful to the just plain exquisite.

Stratford's aforementioned Festival Theatre has recently undergone extensive renovations to its auditorium, public areas, lighting and sound systems. Nevertheless, the architectural links to the original tent that housed the first four seasons and inspired the permanent theatre are still evident.

A ten-minute walk along the Avon River (aye, there be swans, Billy) brings you to the 497-seat Tom Patterson Theatre, which features a long thrust stage which almost divides the audience in two. During the off-season the stage, seating, and all systems are removed, and the space reverts to its original incar-



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nation as a home for community volleyball and badminton courts. Even the lighting booth—a tastefully draped, 20-foot high scaffold—is removed to make way for zinging shuttlecocks and cross-court spikes.

Turning away from the river, a further short walk into the downtown core leads to the Avon Theatre. This traditional 1,089-seat proscenium house was originally built as the Theatre Albert to house touring shows, vaudeville acts, and some of the earliest silent films. It is one of the first truly Edwardian theatres since its opening night—originally scheduled for January 4, 1901—was postponed for three weeks due to the death of Queen Victoria. The auditorium, apart from the obvious addition of lighting positions, retains much of the look of the original theatre, including the only permanent proscenium arch at the Stratford Festival. The stage house of the Avon has been substantially rebuilt and a large modern addition houses rehearsal space, offices, and the immense

shop where the famous Sarducci brothers build the scenery for all three theatres.

Niagara-on-the-Lake is a smaller town than Stratford, and the tightly crafted “well-made” plays of Shaw and his contemporaries that are the staple of the Shaw Festival often call for more intimate spaces than those of a company based on the classical repertoire. Following the Niagara Parkway along the shore of the Niagara River north from the famous waterfall, the fly tower of the Shaw’s Festival Theatre appears above the trees at the southern end of the town. The attractive, 861-seat proscenium main stage is the site of the most technically ambitious productions at the Festival, and home for much of the superb design for which the festival is noted.

Continuing a few blocks down the main street, you will find the Court House Theatre. Serving as a 324-seat space during the season, it is often the home for the festival’s most challenging scripts. For the off-season, the seating,

stage and grid disappear. The annual cycle of transition is made without putting a nail or screw into the walls of the 150-year-old historic court house.

Across the road and just down the street is the Royal George Theatre. This gem of an Edwardian music hall seats a total of 328 in the orchestra and balcony. This venue is usually the home for mysteries and the Shaw Festival’s acclaimed musical revivals. The limited backstage space is typical of the small theatres of this era, and the skill with which two fully-realized productions are stuffed into the stagehouse—and changed over—is quite remarkable.

A short drive from the main street is the shop where all the scenery is constructed, and where the Festival’s scenic artists cover the sets with magic.

In late March, all production departments at both of these festivals will be working towards the imminent technical rehearsals. The stages will be kept busy with rigging, fit-ups, focus calls and onstage rehearsals, while all the shops will be in full gear.

The Festivals Tour provides an ideal opportunity to see these two renowned companies running at full throttle. You will get to see how the shops manage multiple productions in three theatres: how the sets are built to accommodate the notorious one-hour changeover; how the lighting departments deal with the discipline of the repertory hang; and how stage management juggles the demands of a dozen rehearsal schedules upon a single company of actors.

The buses will leave downtown Toronto at noon on Monday, March 22. This start time has been selected to give participants the chance to fly in that morning and avoid two extra nights of hotel costs. The buses will arrive at Stratford by 2 p.m., followed by an afternoon and evening of tours to the various facilities and a keynote speaker. We hope that there will also be an opportunity to visit the Festival’s warehouse, which stores the costumes and properties from 45 years of Stratford productions: it is one of the great repositories of theatre design artifacts of the latter half of this century.

That night will be spent just across the river from the Festival Theatre at the Victorian Inn. Tuesday morning, the

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USITT MEMBERSHIP

Annual membership dues are: Individual—\$85, Professional—\$130, Joint—\$125, Senior—\$68, Student—\$51, Organizational—\$130, Sustaining—\$500 and Contributing—\$900. Please contact the USITT National Office for more information about membership.

SERVING SINCE 1960

United States Institute for Theatre Technology is the association of design, production, and technology professionals in the performing arts and entertainment industry. Founded in 1960, the Institute’s unique mission is to actively promote the advancement of the knowledge and skills of its members.

USITT’s volunteer members and staff work together to fulfill the mission by: promoting innovation and creativity by sponsoring projects, programs, research, and symposia; disseminating information about aesthetic and technological developments; producing the USITT Annual Conference & Stage Expo; participating in the development of industry standards; advocating safe, efficient, and ethical practices; sponsoring exhibits of scenery, costumes, lighting, sound, stage technology and architectural designs; recognizing excellence and significant contributions in the performing arts and entertainment industry.

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TORONTO CONFERENCE & STAGE EXPO

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buses will take you through Ontario's wine country to Niagara-on-the-Lake and the Shaw Festival. Another day will be spent visiting shops and theatres, with an address from one of the key personnel. We might finish the evening with a side trip to see Niagara Falls. Despite Oscar Wilde's comment that this perennial honeymoon destination is "the second great disappointment of married life," this magnificent thundering waterfall really has to be seen and heard at least once.

Tuesday evening the bus will take you back to Toronto, ready for registration Wednesday morning and the start of the 1999 USITT Conference & Stage Expo.

The Festivals Tour will be a unique opportunity to see two world-renowned theatre companies at their busiest. You will learn how they deal with the challenges of mounting large, long repertory seasons in multiple spaces while setting the very highest standards of design and execution. At a cost of just \$300 US—including bus and hotel—this is a once-in-a-lifetime bargain. ■

Paul Court
Promotions Coordinator

COSTUME DESIGN & TECHNOLOGY COMMISSION

BLOCKBUSTER PROGRAMMING IN TORONTO

The Costume Commission has planned a wonderful week of events and sessions for the USITT Conference & Stage Expo in Toronto.

Construction of an 18th Century Coat is a two-day professional development workshop lead by Graham Cottenden looking at the construction of an 18th century male coat and its reproduction today. Mr. Cottenden worked for many years in London as a freelance theatrical costumier, specializing in male period costume.

Period Costume for Stage and Screen: Jean Hunnisett and the

Books that Filled the Gap will feature internationally-known costumier and author Jean Hunnisett discussing her three-volume textbook, *Period Costumes for Stage and Screen*. In her career of over 40 years, Ms. Hunnisett has been master costumier for such companies as the Old Vic, Sadlers Wells Opera and Ballet, the Royal Ballet at the Royal Opera House, the English National Ballet, and Glyndebourne Festival Opera, as well as numerous West End theatres.

Third Annual Costume Poster Session will be an opportunity to interact with several presenters as they share their innovative design and construction solutions, new techniques and products, as well as new techniques for existing products. If you are interested in being a presenter, please contact Gwen Nagle (tel: 616-387-3215; fax: 616-387-3222; email: nagle@wmich.edu). **Sleeves: Fit, Looks, and Ease of Movement** will be a discussion/demonstration of different sleeve cap heights and how they affect ease of movement in all manner of garments, especially fitted period tops. **Design for Dance** will feature a panel discussion (with visuals) of the challenges, problems, and solutions of dance design. **Beyond the Theatre or the Classroom: Period Costume Construction** will feature *The Age of Innocence* and *Little Women* as texts, research, and the basis for creative period garment reconstruction, that involves both student designers and their teachers in an innovative educational experience that goes beyond normal costume construction. **Kabuki Costumes at Krannert** will be a slide presentation, kimono display, fashion show, and dressing demonstration of traditional Japanese Kabuki costumes designed by Shozo Sato at the Krannert Center for the Performing Arts at the University of Illinois. **Wig Fundamentals II** is a much-asked-for session on creating new wigs from old with the addition of wefts, shape of cap modifications, and extensions. **The Grand Vision: Makeup for Ballet, Opera, and Large Theatres** will demonstrate ex-

aggerated makeup techniques (all skin colors) for basic and fantasy characters.

Lace and Lacemakers: A Brief History of Hand and Machine-made Lace will include a slide presentation, examples of lace, and demonstrations of several lace-making techniques.

The Powwow Circle: Native American Dance Regalia will focus on the dance regalia worn by performers in Northern Plains Powwows, as well as the history and origins of the clothing and dances. **Costume Outsourcing: the Good, the Bad, the Unfinanceable** will discuss the positive and negative aspects of outsourcing all or part of the costuming needs of a production. Panelists will discuss their own experiences including negotiations, cost sharing, revenue sharing, schedules, fittings, and transportation. **Digital Technology and Costume Design/Tech Classes** will introduce participants to a fresh way of teaching costume sketching and rendering using digital technology. **Using Adhesives and Coatings in Theatre Costume**, led by designer and author Sylvia Moss, will present safe and creative uses of adhesives and coatings for fabric modification, appliqué, dimensioning, decoration, and casting.

Don't forget to attend the Costume Commission meeting, as well as the New Members Orientation—both are great ways to make new friends and contacts and find out what is happening in our profession. And, the Costume Commission 25th Anniversary Reception, which will be held Friday evening, March 26, will be a very special opportunity to eat, mingle, and celebrate.

Pat Martin, Vice-Commissioner for Costume Programming for Denver 2000, is now collecting programming ideas. If interested, please contact Pat at: University of Arkansas - Fayetteville, 228 Fine Arts Center, Fayetteville, AR 72701, 0: 501-575-3679, FAX: 501-575-3947, Email: pmartin@comp.uark.edu.

Marshall Anderson
Vice-Commissioner for Costume

CORRECTION

The fax number for the Toronto Housing Bureau is 416-203-6735. The number printed at the bottom of the housing form in the conference brochure mailed with September's issue of *Sightlines* is incorrect.

TECH EXPO

WANTED!
CREATIVE SOLUTIONS

The last time we put together a USITT Technical Theatre Exposition (Tech Expo) forty technicians and backstage artisans submitted exhibits and write-ups of their wonderful new devices, and techniques. This year we expect even more! Tech Expo is open to USITT and CIT members in any technical area, including props, scenery, rigging, electronics, costumes, millinery, makeup, lighting, audio, and management. The next Tech Expo will be right in the middle of the Stage Expo floor during the 39th Annual USITT Conference & Stage Expo in Toronto, March 24–27, 1999.

Are you interested in participating in Tech Expo, but not sure exactly what is involved? The application form this year includes some guidelines. You can find the Tech Expo application on pages 10–11 in the conference brochure that came with your September issue of *Sightlines*. Every Tech Expo entry consists of an exhibit

and a short paper or article, with illustrations, describing the project. This paper is necessary for two reasons: first it gives the Tech Expo Committee a way to evaluate submissions, and it provides written documentation to be included in the Tech Expo catalog. This written part raises all kinds of questions for many people, so we've provided some guidelines. No entry will be tossed out if it does not exactly follow the guidelines, but on the other hand, observance of these standards will greatly help members of the Tech Expo Committee in their work to create an attractive, accurate, and well-edited catalog.

Perhaps the easiest way to see what goes into a successfully written exhibit submission paper is to peruse past copies of the Tech Expo catalog. Copies are available from the USITT National Office (800-93-USITT). The 1997 Tech Expo catalog has thirty-three examples of written documentation, providing a variety of insights into the type of information, the sequencing and the graphic support typical of this form of technical writing. Another place to see examples of

past Tech Expo exhibits is in *TD&T*. Six prize-winning exhibits from the 1997 Tech Expo are featured in the fall 1997 issue of *TD&T* which is also available from the USITT National Office, or in many libraries.

Guideline summary:

- 1,000 word maximum;
- Submit hard copy and electronic versions of both text and graphics, hard copy graphics must be camera-ready, at least 5x7 inches, but no larger than 11x14 inches;
- Reference and caption all graphics within the text;
- Content should include budget and/or cost figures, bill of material, and sources for materials and research;

Both the catalog articles and the Tech Expo displays are intended to be stand-alone means of conveying the exhibits' ideas. Both should provide sufficient information to permit a viewer or a reader to duplicate the project or process. Good photographs and illustrations are very valuable. The committee members, who are responsible for editing and formatting the submitted articles for publication in the catalog, appreciate hard copy submissions that integrate text and graphics, since this gives them your layout preferences. And, we ask that you have one or two people not familiar with your project proofread your article before you send it to us.

Submission deadline for applications, including entry fee, is **Monday, November 30, 1998.**

If you have any questions, don't hesitate to contact Mark or myself.

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Dennis Dorn
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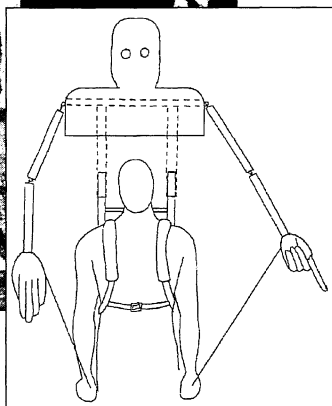
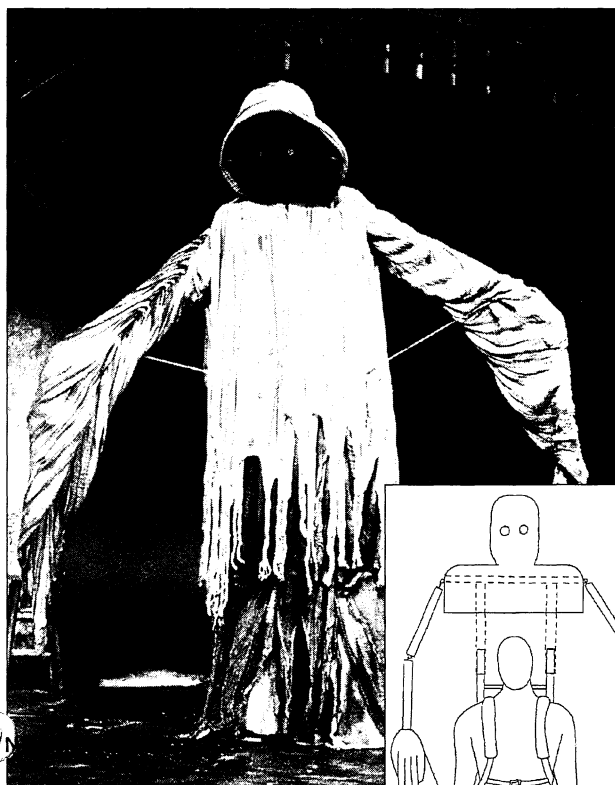
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MARY COPENHAGEN'S EXHIBIT (TECH EXPO '97) DESCRIBES CONSTRUCTION OF A NINE FOOT GHOST.

LIGHTING DESIGN COMMISSION

A RADICAL APPROACH TO TEACHING

I enjoy graduation, really. I get to meet my students' parents and hear all sorts of nice things that have been reported about me. Sensing that I really have had some impact on these young people's lives, I savor the moment and tell myself this is what teaching is really about.

If someone had told me all the things I would have to do as a professor besides teach, I wouldn't have chosen this profession. If your university is like mine, you always get called back to work before your contract begins because you are the only person who can answer that "important question." When the fall semester gets under way, what's the first thing we do? Ah yes, those beloved *meetings*. What is it this year? Right Sizing, Down Sizing, Up Sizing, Left Sizing, Strategic Planning, Three Year, Five Year. I understand the importance of shared governance, but why can't the administration give us a year or two off? It's hard not to be cynical.

In between meetings, I sit down at the old PC and try to find the syllabus file from last year. Like a bolt of lightning a memory hits me. A conversation. . . Was it at last year's USITT conference in Long Beach? No, must have been Pittsburgh. Or was it really Fort Worth? It could have been something I picked up from a session. . . Or, more likely, it was one of those cathartic conversations with a colleague in the bar of the conference hotel. We exchange problems and have a good gripe session and suddenly all of my problems don't seem that bad. These conversations always get around to curriculum and what each of us is doing in the classroom. Gee wouldn't this make a great session at the next conference, I say to myself. I get back to the hotel room and make a few notes on the back of some vendor's brochure and throw it in my bag.

How many times have you looked for one particular brochure from a USITT conference? I thought so. Having no hope of ever finding those insightful scribbles, I break the cardinal rule and call him. . . the colleague who acted as my therapist that night. Will wonders never cease? He is also just thinking about me. He also remembers the conversation. The two of us were going to "change."

It was a new semester and a radical approach to teaching was going to happen in each of our classrooms. We were going to keep in touch and compare notes after the semester and evaluate our results. We laugh, talk about other things, and say goodbye.

I get stuck. I give the same presentation semester after semester, reciting lines that I have learned too well. Eventually the worst possible thing happens—I look at the class and see the blank stare. It is time to rewrite the script. The plot is a good one but the characters needed a bit more development. I take a cue from my wife who teaches Organizational Behavior for the Business College. Her instruction is based on getting the students to interact with each other in class and participate in the educational process. I can do that! I break my class up into small groups. The theory says that it is much easier for them to interact in a small environment. It works. The word is out that Combs is doing something odd in the classroom. Students are debating in the halls what is said in class. Daily attendance is 100% and grades are up.

There are many ideas, concepts, and plans that get hatched at USITT conferences. But the most reliable thing I take away from each one is fellowship. I encourage you to keep in touch when you get home, even if it does break the cardinal rule. It's professional development. Use the phone and charge it to the university. Maybe that idea you had is not as far fetched as you thought. I have several therapists in this organization—they call themselves lighting designers—and we do talk to each other. I highly recommend getting involved in the activities of the Lighting Design Commission. Please let us hear from you. Up to date contact information is always available on the Lighting Commission's Web page. You can link to it through the USITT Web pages (www.usitt.org) or go directly to www.allen-theatrical.com/usittlc/.

In a few weeks I will be mailing out some materials to those of you who indicated on your membership renewal forms that you have an interest in the Lighting Design Commission. If you haven't recently filled out that form, or if you would like to be sure to receive some information from me about the Lighting Design Commission, please drop me a note with your address (e-mail: Charles.Combs@nau.edu).

Buddy Combs
Vice-Commissioner for Education

STAGE EXPO

SPACE GOING FAST

With eight new exhibitors in the past month and over 16,000 square feet of exhibit space already reserved, Stage Expo is well on its way to being a sold-out show. Here is a preliminary list of exhibitors for Stage Expo '99 in Toronto:

A.C. Lighting, Inc.
Alcone/Mutual Hardware
Altman Stage Lighting Co. Inc.
American Harlequin Corporation
Apollo Design Technology
ATM Fly-Ware
Automatic Devices Company
AVAB transtechnik
Baer Fabrics
The Banff Centre for the Arts
Barbizon
BMI Supply
Brian Arnott Associates - A Division of Novita, Ltd.
CAE, Inc.
California Institute of the Arts
California State University - Fullerton
Cinema Secrets
CITT
City Theatrical
J.R. Clancy, Inc.
Classic Trims
Clear-Com Intercom Systems
Columbus McKinnon Corporation
The Crosby Group, Inc.
Electronic Theatre Controls
Entertainment Services & Technology Association
Flying By Foy
Future Light
GALA
George & Goldberg Design Associates
GAMPRODUCTS, Inc.
H&H Specialties Inc.
High End Systems, Inc.
High Output/Vermont Theatrical
University of Illinois - Urbana Champaign
Irwin Seating Co.
Jeamar Winches, Inc.
Joel Theatrical Rigging Contractors (1980) Ltd.

Kryolan Corporation
LEE Filters

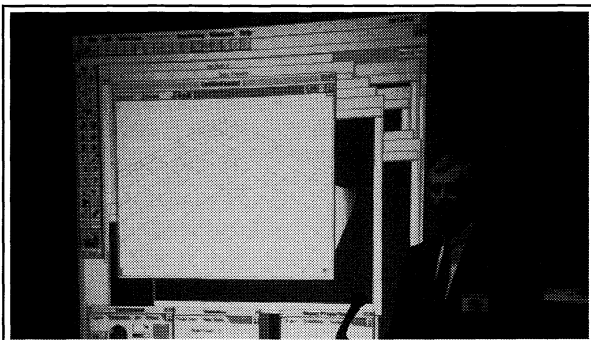
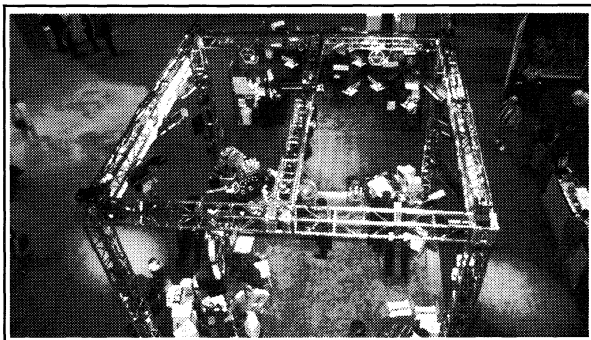
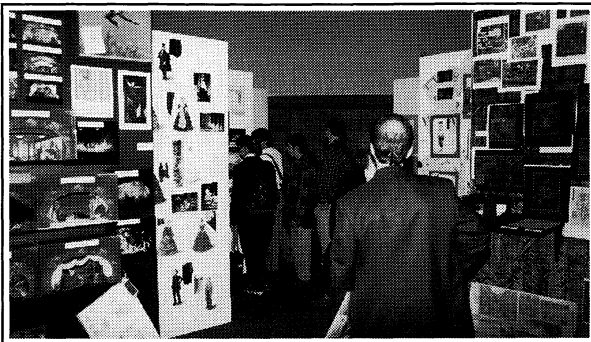
Le Maitre Special Effects Inc.
Limelight Productions, Inc.
LuxArt Conception
Mankato State University
Mann Brothers
MDG Fog Generators
Mehron Inc.
Meyer Sound Labs
Norris-Whitney Communications/
Music Books Plus
NSI Corporation
Ontario Staging Ltd.
Protech
Rosco
Rose Brand Theatrical Fabrics, Fabrications & Supplies
Sapsis Rigging Inc.
Sculptural Arts Coating, Inc.
Southern Illinois University at Carbondale
SSP Group Inc.
Stage Directions Magazine
Stage Research, Inc.
StageRight Corporation
Strand Lighting Inc.
Strong International Inc.
Surety Manufacturing & Testing Ltd.
Syracuse Scenery & Stage Lighting Co., Inc.
TCI+Lighting Dimensions
Technical Projects, Inc.
Theatre Arts Video Library
James Thomas Engineering, Inc.
Tomcat USA Inc.
Tools For Stagecraft
Union Connector
UNLV
United Scenic Artists Local 829
Wenger Corporation
University of Wisconsin - Milwaukee
Wright State University

To learn more about any of these exhibitors in advance of the show, visit USITT's award-winning Web site at www.usitt.org. Proceed to the Stage Expo pages in the Conference section, where the listing of exhibitors includes company descriptions and contact information, with a direct link provided to many exhibitors' home pages. Visit USITT on the Web today, and plan now to join us in Toronto 24-27 March 1999 for the 39th Annual USITT Conference & Stage Expo.

Helen Willard
Stage Expo Sales Manager

COMMERCIAL ENDORSEMENT POLICY

USITT is pleased to announce the release of new products, and report on the activities and successes of commercial members, however, USITT does not recommend or endorse specific companies or products.



USITT

CONFERENCE

&
STAGE EXPOSM

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CHECK OUT THE USITT WEB PAGE FOR
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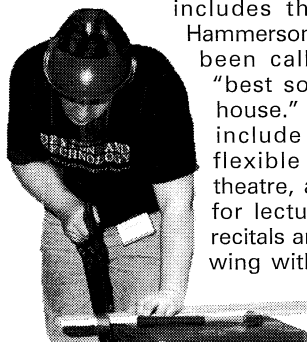
www.usitt.org

CONFERENCE QUESTIONS?
CALL USITT NATIONAL OFFICE

800-93USITT or 315-463-6463

Field Trip to the Living Arts Centre

Take a guided tour of the Living Arts Centre in Mississauga, Ontario, a unique municipally and privately funded facility that combines the performing and visual arts. Opened in the fall of 1997, the facility includes the 1,300 seat Hammerson Hall which has been called Toronto's "best sounding opera house." Other spaces include a 400 seat flexible community theatre, a 100 seat hall for lectures and small recitals and a visual arts wing with more than a dozen studios plus an art gallery.



From Concept to Construction —How Much Will it Cost?

Stewart Donnell of Donnell Consultants Inc., specialists in cost management of concert hall, opera house and theatre projects, discusses his firm's unique approach to programming, budgeting, estimating and managing the costs involved from inception through construction of these extraordinarily complex projects.

Theatre Design in Canada

A slide presentation and roundtable discussion with some of Canada's leading theatre architects, including recent projects and a discussion of the future of theatre architecture in Canada.

Potential participants

include Jack Diamond, Peter Smith, Bing Thom and Eberhard Zeidler.

Period Costume for Stage and Screen: Jean Hunnisett and the Books Which Filled a Gap

Internationally known costumiere and author Jean Hunnisett shares the reasons why she undertook the series of costume-making texts, *Period Costume for Stage and Screen*. Ms. Hunnisett's credits as cutter and costume maker include the B.B.C., the Old Vic, Sadlers Wells, The Royal Ballet, and the Glyndebourne Festival Opera. While teaching costume cutting at the London College of Fashion in the 1980s she came to the realization that there were no adequate textbooks on this subject.



What started as handouts for her classes soon evolved into the texts we know today as *Period Costume for Stage and Screen*. Ms. Hunnisett welcomes comments from costumers on the validity of her books in the workplace today.

Costume Poster Session

Join the 3rd annual Costume Poster Session featuring presentations ranging from innovative design and construction technique solutions, to creative costume classroom projects, to new techniques for existing products. Interact with the presenters in a relaxed and casual atmosphere as they share ideas and expertise. Anyone interested in proposing a Poster Presentation, please contact Gwendolyn Nagle, 3729 Winchell Dr. #201, Kalamazoo, MI, 49008, office- 616-387-3222, email - nagle@wmich.edu

Sleeves – Fit, Looks and Ease of Movement

Kristina Hanssen leads a discussion/demonstration of different sleeve cap heights and how they affect ease of movement in all manner of garments, especially fitted period tops. A demonstration of how to adjust sleeve caps and widths of sleeves is also a part of this session, along with examples of bodices and jackets.



Tenure and Promotion Document Revisited

A panel discussion of the current revisions to the USITT publication "Promotion and Tenure Evaluation of the Theatrical Design and Technology Faculty:

Issues and Recommended Guidelines". In the dozen or so years since its first publication, new issues in teaching, new technologies, even new design areas have surfaced, creating the need to revisit the document for some much needed updating and expansion in order to bring it in line with contemporary practices.

Taxes for the Educator/Professional

What could be timelier? This session is scheduled only three weeks from the annual deadline (in the U.S., anyway) for one of the two inevitabilities in life, and we're not talking about death. Tax time is one of the leading causes of stress and anxiety in our professional lives. "Should I keep the

receipt for those flashlight batteries?" "Should I bother itemizing at all?" We have all faced these, or similar issues, over the years. Both Canadian and U.S. residents find answers for some of these questions so that the only thing left to worry about will be... well...not taxes!



USITT CONFERENCE & STAGE EXPO 1999 TORONTO

Forces and Loads on Rigging Components

Flying objects overhead imposes forces on both the building and rigging components. Jay Glerum, author of *Stage Rigging Handbook*, discusses and explains those forces and how the building and rigging components are, or should be, designed to withstand them.

François Bergeron, Sound Designer

Sound Designer François Bergeron shares his experiences and insights into some fascinating sound design projects for Cirque du Soleil, Nike, Disney, Universal and others. He earned the award of "Sound Designer of the Year" in 1996 from Theatre Crafts International. A native of Quebec, Canada, he now works out of California.

SESSIONS SPONSORED BY:

USITT COMMISSIONS

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- Costume Design & Technology
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- Engineering
- Health & Safety
- Lighting
- Management
- Scene Design
- Sound

• Technical Production

OTHER USITT SPONSORS

- Intercommission Computer Liaison
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- Stage Expo Exhibitors
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Teaching Health and Safety in the Classroom

We spend a great deal of time and effort stressing the correct procedures and safety practices to follow during the production process. Let's face it, though, theatres and their construction spaces can be hazardous places. Most organizations have at least one day set aside at the beginning of the season for the standard shop safety and tool certification lecture and demonstration, but is there perhaps a better way? Co-sponsored by the Education and the Health & Safety commissions, this session explores methods of passing along vital health and safety issues in the classroom setting. And if we're lucky, we will all leave with the body parts we went in with.

Unexpected Exits: Traps, Ledges, Edges and Pits

Creating an unprotected hole on stage could result in an unforgettable exit for an actor or a member of the crew. Find out what is required to insure that the traps, ledges, edges and pits are safe for a live performance.

Distinguished Lighting Designer for 1999

Award-winning lighting designer Richard Pilbrow is recognized in the continuation of the Lighting Commission's popular "Distinguished Lighting Designer" series. Mr. Pilbrow is an internationally acclaimed designer whose work has been seen in London's West End and on Broadway, as well as Paris, Vienna and Moscow. He is the recipient of the USITT award and author of *Stage Lighting Design: The Art, The Craft, The Life*. Join us as he shares his insight on the art, craft and life of a lighting designer.

Master Class in Lighting Design for Musical Theatre

Ken Billington, winner of a 1997 Tony Award for Lighting Design for *Chicago*, explores the art of lighting design for musicals. With over 60 Broadway productions to his credit, Mr. Billington is recognized as one of the foremost lighting designers in the United States and abroad. This is a rare opportunity to hear and see how a master approaches his work. Session dependent on Mr. Billington's schedule.

Tour Toronto's Historic Theatre District

A strenuous walk around Toronto shows how the explosion of the mega-musical in the last ten years spawned the rebirth of a number of historic and architecturally significant theatres in downtown Toronto. Tours include The Elgin and Winter Garden complex, one of the last remaining duplex Vaudevillian theatres in North America which was originally designed by Thomas Lamb and restored in 1987. Another Thomas Lamb theatre, The Pantages, has been fully restored and stages *Phantom of the Opera*. The tour also includes the grand old lady of Toronto theatres, the Royal Alexandra and the Princess of Wales Theatre, named for the late Princess Diana, and built specifically to house the production of *Miss Saigon*.

An Opera House for Toronto

Richard Pilbrow leads a panel of noted Canadian theatre architects and Canadian Opera Company members in chronicling the twenty year history leading to the creation of a new home for the Canadian Opera Company. The panel will discuss the development of the now defunct Ballet/Opera House designed by Moshe Safdie. The discussion will examine the renovation proposals for the Opera Company's current home, the Hummingbird Centre, and conclude with the current project to create a stand-alone opera house, which should be well under way when USITT visits Toronto.

Gobos Galore: A New Look at Using Gobos in Lighting Design.

This session, following the extremely popular session at Long Beach, features Sholem Dolgoy discussing how gobos can be used to add greater depth and interest to lighting design.

The Process of Cirque du Soleil

The planning and implementation process of Cirque du Soleil is as creative as the artistic performance itself. Join the artistic team from Cirque as they share their planning process and techniques.

Whose Production Is This, Anyway? The Role of Management from Concept to Production

Too often managers at all levels fail to realize how important their role is in the planning process. The folks from the Stratford Shakespeare Festival take time from their busy production schedule to join others and share their concept process with us.

The Winter Garden Theatre Tour

Join the Scene Design Commission on an in-depth tour of the Winter Garden Theatre, located in the heart of Toronto's Downtown Theatre District. Walking tour.

Occupational Health and Safety in Canada

In the province of Ontario, a unique blend of Government representatives, theatre managers and theatre professionals united to create a set of guidelines to govern the practice of performance in the province. Though not intended as a regulatory document, the guidelines educate technicians, educators, performers and government inspectors on safe work practices. Representatives from the multi-disciplinary committee take people through the process and show how it benefits your theatre.

Helping Scene Designers With Period Research

A designer's best source can be his or her personal library. The Scene Design Commission explores the many wonderful resources available focusing on period architecture, furniture, and design motifs ranging from ancient Egypt through the 20th century. Review the many great sources for period detail including Sir Banister Fletcher's

A History of Architecture as well as Judith and Martin Miller's *Period Design and Furnishings*. This session is a must for all designers in need of a refresher course in period research.

Portfolio Lessons

Have you taken out your design portfolio lately? Maybe you are too scared to even begin this horrifying endeavor. With the start of the 21st Century upon us, the designer has many choices when it comes to building a portfolio. Explore the pros and cons of the traditional zippered, leather portfolio as well as the digital portfolio. This session, sponsored by the Scene Design Commission, investigates the fears, fun, and finances needed to spruce up your portfolio.

Women NOT in Audio Technology

Carol Bousquet discusses the reasons few women work in the audio field and how this can change. She is Executive Director of The American Loudspeaker Manufacturers Assn., co-founder of New England Women in Audio and, for three years, has chaired the Audio Engineering Society's (AES) "Women in Audio" committee.

Golden Ears

David Moulten, an audio engineer and educator, has developed Golden Ears, a progressive set of audio ear-training drills on compact disk. Golden Ears helps students quickly learn to correctly identify all octaves of the audio spectrum, small changes in reverb times and delay times, and complex spectral changes. Mr. Moulten's presentation is an introductory session to his ear training method and includes a discussion of the project's development.

A Look At Technical Director Job Satisfaction

Find out the long-awaited conclusions of the new survey concerning satisfaction levels of technical directors as they are introduced in this session. The presenters compare the latest results with findings of the survey completed in 1987 by Lisa Aitken and Dennis Dorn.

Encouraging Acceptance: Men in the Costume Shop, Women in the Scene Shop

Panelists provide a comparison of the inroads made by women in the scene shop and men in the costume shop. This serves as a framework for discussing underlying biases and how to change attitudes. The Human Issues Caucus is co-sponsoring this important session.

What's New in Computer Software

Still using WordStar, Visicalc, even AutoCAD 13 or Photoshop 3.0? Learn what's new in the latest versions of the most popular software used in theatrical design and production. Listen and watch as experienced users show you what changes have been made in the latest versions of Photoshop, Poser, AutoCAD and others and see for yourself whether it is time to upgrade or spend your money elsewhere.

New Tools, Materials and Techniques

Bring your latest finds, newest ideas, or little known methods to share with a group of like-minded technical people. This open forum encourages discussing and sharing information on what is new and good in the world of technical production.

Everyone to Their Keyboards — On-Line Production Meetings

The director is in South Africa, the scenic designer is in Russia, and the playwright just delivered the final draft of the script to the theatre in California. You can either spend a fortune on FedEx and faxes or convene a Virtual Production Meeting using the Internet. From shared graphics to video conferencing, see what's available to help reduce the distance between your production team.

Software Comparison - Graphics

Photoshop, Fractal Painter, AutoCAD, Freehand, Premiere, DeBabelizer, Strata Studio Pro, Pagemaker - they are all graphics programs but they are all different. Which one (or ones) will help you produce the work you'd like to do? Explore the strengths and weaknesses of the major graphics programs available and see which ones fit your needs.

Creating Multimedia for the Theatre, From Classroom to Stage

Whether it's for a simple classroom presentation or the integration of computer generated images into a production, the software tools you need to build the presentation are available. But you must choose wisely — an effect that one program does easily can be impossible to achieve with another. From the simple to the complex, watch demonstrations and explore the uses of PowerPoint, Director, Authorware, and Premiere.

PROFESSIONAL DEVELOPMENT WORKSHOPS

Structural Design for the Stage

*Sunday, March 21 - 6 to 10 pm
Monday & Tuesday, March 22 & 23 -
9 am to 1 pm and 2 to 6 pm*

Improve empirical techniques and learn basic principals of structural engineering from Ben Sammler, Chairman of the Department of Technical Design and Production at the Yale School of Drama. Mr. Sammler has taught Structural Design for the Stage for over 20 years. He co-authored the textbook for the course, provided as part of the workshop, which includes examples demonstrating the latest procedures for structural design. Performance company Technical Directors gain a permanent reference to apply to their construction problems. Technical Directors in academic institutions gain a foundation for a course they may want in their curriculum.

Workshop materials require basic math, algebra, trigonometry, and geometry. Participants need calculators and are encouraged to do some math review prior to the workshop.

Synergetic Audio Concepts: Grounding and Shielding

*Monday & Tuesday, March 22 & 23
8 am to 5 pm*

They're all around us — radio frequency sources, electromagnetic fields, and ground current. The real world of interference can ruin a sound system and your reputation. Learn from Neil Muncy and Phil Giddings, two top grounding and shielding experts, as they teach their craft for two days. Also on staff will be Pat Brown from Syn-Aud-Con, who has been an instructor at past USITT seminars. End users find the workshop invaluable for reducing grounding and noise problems in audio systems. System designers learn new and better ways to ground and shield products, improving performance and reliability. Learn methods proven to make sound systems immune from radio frequency and electromagnetic interference. Registration includes lunches, coffee breaks and course materials.

The Festivals Tour

*Monday, March 22 - 12 noon to 10 pm &
Tuesday, March 23 - 8 am to 7 pm*

Tour the two largest repertory theatres in North America. Day one starts with a bus drive to the Stratford Festival. The afternoon and evening include tours of facilities and shops led by department heads and senior management staff. Hotel in Stratford included. Day two includes a bus drive to the Shaw Festival in Niagara-on-the-Lake, lunch, afternoon tours with time in the town, and perhaps a visit to Niagara Falls. You will return by bus to Toronto in time for a late dinner. Both of these theatres will be well into fit-ups and getting towards technical rehearsals, so all shops will be in full swing.

The Construction of an 18th Century Coat

*Monday, March 22
1 to 5 pm and 6:30 to 10 pm &
Tuesday, March 23 - 9 am to 6 pm*

British master-tailor Graham Cottenden leads this 2-day hands-on workshop devoted to an examination of 18th century male coat construction and the reproduction of such coats today for theatre and film. Participants observe the construction of original 1740s and circa 1775 coats, cut one from a provided pattern, and then begin construction on half of a man's coat using techniques based on period examples and demonstrations by Mr. Cottenden.

Management and Leadership Academy #13

*Monday, March 22 - 6 to 10 pm &
Tuesday, March 23 - 8:30 am to 5:30 pm*

Dr. Larry Christiansen and Bill Flynn return to the USITT Annual Conference for the 13th time for the Management and Leadership Academy. For anyone just starting a management career or for those who have been managing for years this year's sessions are a must. Monday evening is an opportunity to get to know yourself as a manager as Larry leads you through the Personal Profile Instrument. Two tracks meet on Tuesday: basic applications of human relations or defining your leadership in a time of change using a new workbook, "The Dimensions of Leadership".

Understanding Your Personal and Professional Management Style

Monday, March 22 - 6 to 10 pm

A cornerstone to the Management and Leadership Academy, the Personal Profile Instrument continues helping participants learn what type of manager, leader and worker they really are. This workshop helps you understand your own style, better create the motivational environment conducive to success in your organization, and anticipate and minimize potential conflicts with others.

Digitizing your Portfolio

Tuesday, March 23 - 9 am to 6 pm

Why send an expensive, bulky, (and irreplaceable) portfolio to the four corners of the world when you can achieve virtually the same results by sending a personalized CD-ROM? Or better yet, put everything on your Web Site and let the world come to you. This day-long hands-on workshop covers the tools and techniques needed to create a digital portfolio, then explores the options available for storing and publishing your work.

Automated Lighting with High End Systems

Tuesday, March 23 - 9 to 12 noon

Led by Robert Mokry of High End Systems, this workshop covers basic and advanced concepts for applying automated fixtures in production environments including theatres, themed environments, corporate shows and concerts. Mr. Mokry designed the curriculum for the High End University training school and conducts classes for the school. Topics include: fixture selection/applications scanner or yoke?, DMX interfacing to conventional and automated light consoles, and what's next in automated lighting.

Richard Pilbrow - A Masterclass in Lighting Design

*Tuesday, March 23 -
9 am to 1 pm & 2 pm to 6 pm*

Internationally renowned lighting designer and author Richard Pilbrow speaks about the business of lighting design and demonstrates the implementation of moving fixture lighting design using WYSIWG. Also featuring Lighting Designer Dawn Chiang, this full day workshop covers the business of lighting design in the morning and lighting design in the afternoon.

Stage Management and Stress in the Workplace

Tuesday, March 23 - 6 to 10 pm

Stress is common in every profession but how does it specifically affect those in Stage Management? What are the circumstances leading to stress before, after and during each production? Winston Morgan and a panel of professional stage managers help participants identify these stresses. They outline techniques to help students planning a career in stage management, as well as seasoned professionals, effectively monitor and reduce stress levels. Not just stage managers will benefit from this course. It is ideal for model theatre professionals struggling under the weights of slashed budgets, insufficient time and demanding directors.



EXHIBITORS AT 10/1/98

- | | |
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| Space | Exhibitor |
| 110 | A.C. Lighting, Inc. |
| 702 | Alcone/Mutual Hardware Corp. |
| 610 | Altman Stage Lighting |
| 616 | American Harlequin Corporation |
| 860 | Apollo Design Technology |
| 630 | ATM Flyware |
| 245 | Automatic Devices Company |
| 416 | Baer Fabrics |
| 731 | The Banff Centre |
| 200 | Barbizon Electric Co. Inc. |
| 800 | BMI Supply |
| 743 | Brian Arnott Associates -
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| 620 | CAE, Inc. |
| 6 | California Institute of The Arts |
| 11 | California State University
Fullerton |
| 0 | Canadian Institute for Theatre
Technology |
| 445 | Cinema Secrets |
| 535 | City Theatrical Inc. |
| 530 | J.R. Clancy, Inc. |
| 50 | Classic Trims |
| 400 | Clear Corn Intercom Systems |
| 700 | Columbus McKinnon
Corporation |
| 342 | The Crosby Group |
| 330 | Electronic Theatre Controls, Inc. |
| 410 | Entertainment Services &
Technology Association |
| 443 | Flying By Foy |
| 220 | Future Light |
| 406 | GALA div of PACO CORP |
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| 250 | LEE Filters |
| 580 | Le Maitre Special Effects Inc. |
| 418 | Limelight Productions Inc. |
| 632 | LuxArt Conception Inc. |
| 30 | Mankato State University |

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| 118 | Mann Brothers |
| 640 | MDG Fog Generators |
| 243 | Mehron Inc. |
| 710 | Norris-Whitney Communications/
Music Books Plus |
| 720 | NSI Corporation |
| 540 | Ontario Staging Ltd. |
| 760 | Protech |
| 210 | Rosco Laboratories Inc. |
| 600 | Rose Brand Theatrical Fabrics,
Fabrications & Supplies |
| 520 | Sapsis Rigging Inc. |
| 801 | Sculptural Arts Coating, Inc. |
| 7 | Southern Illinois University
at Carbondale |
| 362 | Stage Directions Magazine |
| 519 | Stage Research, Inc. |

STAGE EXPO HOURS

Thursday, March 25

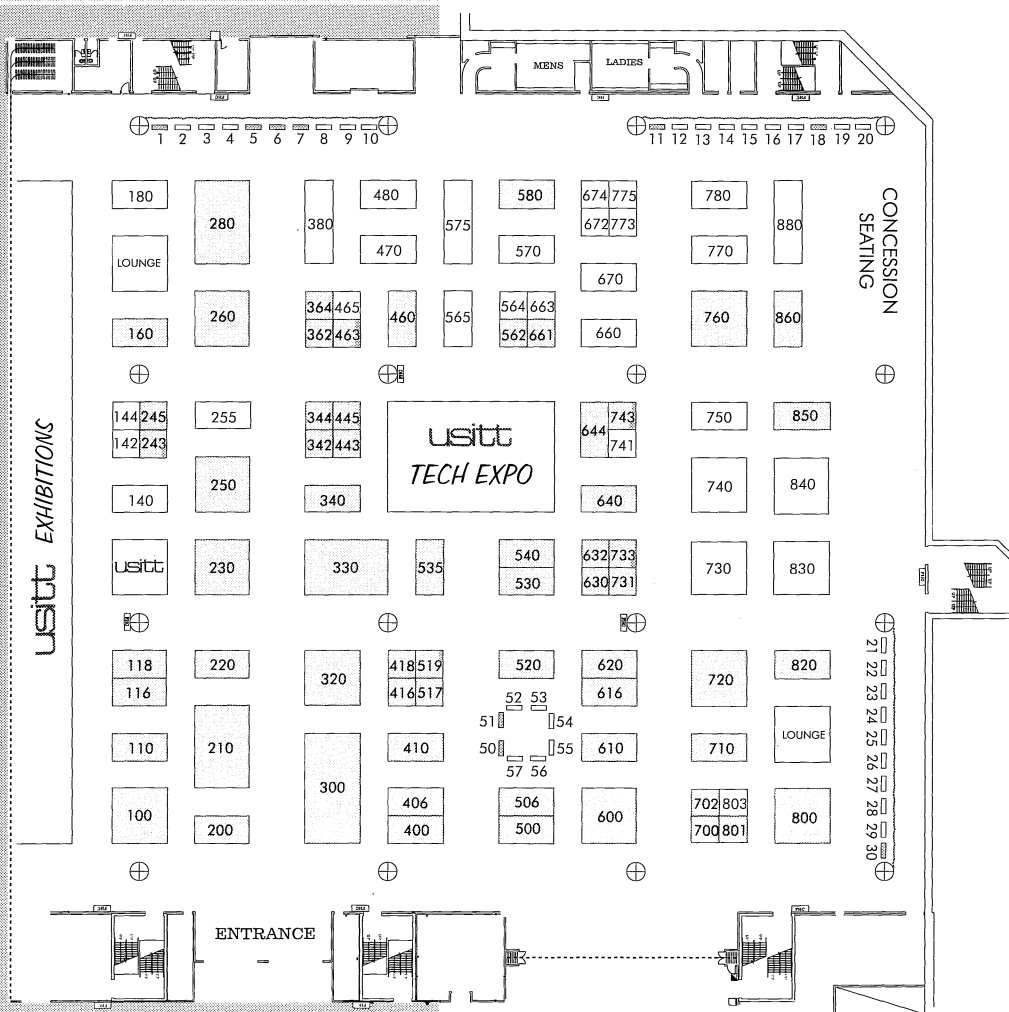
9:30 am - 5:00 pm

Friday, March 26

9:30 am - 5:00 pm

Saturday, March 27

9:30 am - 3:00 pm



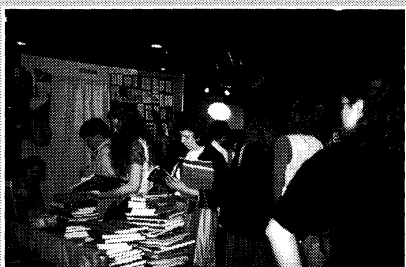
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| 280 | StageRight Corporation |
| 320 | Strand Lighting, Inc. |
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& Testing Ltd. |
| 230 | Syracuse Scenery &
Stage Lighting Co., Inc. |
| 644 | TCI/Lighting Dimensions/LDI |
| 850 | Technical Projects, Inc. |
| 344 | Theatre Arts Video Library |
| 116 | James Thomas Engineering, Inc. |
| 661 | Tomcat USA, Inc. |
| 51 | Tools For Stagecraft |
| 562 | Union Connector |
| 463 | United Scenic Artists Local 829 |
| 1 | UNLV |
| 300 | Wenger Corporation |
| 18 | Wright State University |

EXHIBIT HALL D



METRO TORONTO CONVENTION CENTRE

For information on exhibiting
contact Helen Willard
800-398-EXPO or 315-461-9088
email: hpwillard@aol.com



REGISTRATION INFORMATION

● Please complete all of the information requested on the REGISTRATION FORM. The DATABASE INFORMATION will be used to update current member information and for new members. Complete the BADGE INFORMATION as you would like your badge printed. Please copy the REGISTRATION FORM and complete an additional BADGE INFORMATION for joint member or guest conference registrants.

● Fill in circles for the coded items you select and indicate the total amount for each section and the TOTAL DUE for all items. Mail forms with check payment, fax forms with credit card payments.

● School purchase orders are accepted for payment. USITT will invoice schools the day the purchase order is received. In order to take advantage of advance discounts, actual payment from the school must be received by the deadlines noted. IF YOU ARE USING A PURCHASE ORDER FOR PAYMENT, SUBMIT YOUR PAPERWORK EARLY.

● Registrations for Student Conference fees and Student membership renewal MUST be accompanied by copy of documentation of full time student status.

● Children under the age of 12 are not allowed at Stage Expo.

● Complete conference information, including registration forms, is available on the USITT Web page at <http://www.usitt.org>

● ALL CONFERENCE FEES ARE SHOWN AND PAYABLE IN US DOLLARS.

● QUESTIONS? Call USITT 800-93USITT

1 CONFERENCE REGISTRATION FEES

FULL CONFERENCE includes all conference sessions, seminars, Stage Expo, special exhibitions (except Professional Development Workshops and Awards Banquet). Non-Member registrants receive a full year of CITT International membership for Canadian residents and a full year of USITT membership for all others.

ONE DAY ONLY includes all conference sessions, seminars, Stage Expo, special exhibitions for the day of your choice- Wednesday, Thursday, Friday or Saturday

STAGE EXPO ONLY includes admittance to the show floor and special exhibitions on the show floor.

	Before 12/4/98 amount code	12/4/98- 2/16/99 amount code	After 2/16/99 amount code
FULL CONFERENCE			
USITT/CITT Member	\$215 A1	\$265 A2	\$315 A3
USITT/CITT Student Member	\$130 B1	\$180 B2	\$225 B3
Non-Member	\$325 C1	\$375 C2	\$425 C3
Non-Member Student	\$205 D1	\$250 D2	\$295 D3
Joint Member/Guest (second person, same residence)	\$155 E1	\$205 E2	\$255 E3
ONE DAY ONLY	\$130 F1	\$205 F2	\$255 F3
STAGE EXPO ONLY	\$30 G1	\$35 G2	\$40 G3

CANCELLATION AND WAIT LIST POLICIES

● Conference Registration Fee, Professional Development Workshop Fee and Banquet Tickets: 80% refund will be made if you cancel your registration prior to February 16, 1999. 50% refund will be made if you cancel your registration prior to March 1, 1999. NO REFUNDS are available if you cancel your registration on or after March 1, 1999.

● There are minimum and maximum enrollments for Professional Development Workshops. Workshops with insufficient enrollment may be cancelled. You will be placed on a waiting list if you register for an over-enrolled workshop. Your registration confirmation will indicate your status and you may elect to register for an alternate workshop or cancel your registration for a full refund.

● ALL REQUESTS FOR CANCELLATION REFUNDS MUST BE MADE BY LETTER OR FAX.

2 PROFESSIONAL DEVELOPMENT WORKSHOP FEES

Structural Design for the Stage

March 21 - 6 to 10 pm, March 22 & March 23 - 9 am to 1 pm, 2 to 6 pm \$350 H1

Synergetic Audio Concepts: Grounding and Shielding

March 22 & 23 - 8 am to 5 pm \$400 J1

The Festivals Tour

March 22 - 12 noon to 10 pm, March 23 - 8 am to 7 pm \$300 K1

The Construction of an 18th Century Coat

March 22 - 1 to 5 pm, 6:30 to 10 pm, March 23 - 9 am to 6 pm \$200 L1

Management and Leadership Academy #13

March 22 - 6 to 10 pm, March 23 - 8:30 am to 5:30 pm \$150 M1

Understanding Your Personal & Professional

Management Style

March 22 - 6 to 10 pm \$50 M2

Digitizing Your Portfolio

March 23 - 9 am to 6 pm \$150 P1

Automated Lighting with High End Systems

March 23 - 9 am to 12 noon \$ 50 Q1

Richard Pilbrow - A Master Class in Lighting Design

March 23 - 9 am to 1 pm, 2 pm to 6 pm \$175 Q2

Stage Management and Stress in the Workplace

March 23 - 6 to 10 pm. \$50 R1

3 OTHER FEES

Other fees may be paid using this registration form.

Information and applications for these programs and events are on the USITT web page at www.usitt.org, or are available by fax or email by calling the USITT National Office at 800-93USITT.

Theatre Technology Exhibit Entry Fee \$35 Z1

Cover the Walls Entry Fee \$20 Z2

Young Designers' Forum Entry Fee \$30 Z3

4 AWARDS BANQUET

Saturday, March 27 - Metro Toronto Convention Centre

Happy Hour - 6 pm, Dinner - 7 pm

Breast of chicken with pommery seed mustard crust, served with tarragon sauce, rice, patty pan squash, duo of chocolate mousses with hazelnut coffee sauce, breads, coffee or tea. Please indicate if you would prefer a vegetarian option. \$38 S1

5 USITT MEMBERSHIP DUES RENEWAL

You may renew your USITT membership as you register for the conference. Renewals only, please.

Individual	\$85 U1	Student	\$51 U2
Professional	\$130 U3	Senior	\$68 U4
Joint	\$125 U5	Organizational	\$130 U6
Sustaining	\$500 U7	Contributing	\$900 U8

STUDENT MEMBERS MUST PROVIDE A COPY OF THEIR CURRENT STUDENT ID WITH THEIR RENEWAL.

6 ENDOWMENT DONATIONS

Support the only organization in North America that directly grants support for performing arts design and technology projects and research with your tax deductible contribution to the USITT/Edward F. Kook Endowment Fund.

\$5 Y1 \$10 Y2 \$25 Y3 \$50 Y4
\$100 Y5 Other \$_____ Y6

**1999
Awards
for
Young
Designers
&
Technicians
in the
Performing
Arts**

USITT

usitt
KM

FABRICS, INC.

TECHNICAL PRODUCTION AWARD

Awarded to an individual who has demonstrated excellence or outstanding potential in the area of technical direction or production in the performing arts while pursuing a graduate degree.

usitt
 **Clear-Com**
Intercom Systems

SOUND ACHIEVEMENT AWARD

Awarded to an individual who has demonstrated excellence or outstanding potential in the area of sound in the performing arts while pursuing a graduate degree.

usitt
 **BARBIZON**
LIGHTING FOR PROFESSIONALS

AWARD FOR LIGHTING DESIGN

Awarded to an individual who has demonstrated excellence or outstanding potential in the area of lighting in the performing arts while pursuing a graduate degree.

usitt
 **ROSE BRAND**
NEW YORK
LOS ANGELES

AWARD FOR SCENE DESIGN

Awarded to an individual who has demonstrated excellence or outstanding potential in the area of scene design in the performing arts while pursuing a graduate degree.

**Nominations
due by
December 7, 1998**

usitt
Zelma H. Weisfeld
COSTUME DESIGN & TECHNOLOGY AWARD

Awarded to an individual who has demonstrated excellence or outstanding potential in the area of costume design or technology in the performing arts while pursuing a graduate degree.

 **GOLDEN HAMMER**
SCENIC TECHNOLOGY AWARD

Awarded to an individual who has demonstrated excellence or outstanding potential as a scenic technician in areas such as stage engineering, shop management, scene painting, scenery or properties construction and craft while pursuing a graduate degree.

usitt
KRYOLAN 
MAKEUP DESIGN AWARD

Awarded to an individual who has demonstrated excellence or outstanding potential in the area of makeup design in the performing arts while pursuing a graduate degree.

**These awards are made
possible by generous gifts from
their sponsors to the USITT
New Century Fund**

United States Institute for Theatre Technology, Inc.
*The Association of Design, Production, and Technology Professionals in the
Performing Arts and Entertainment Industry*

1999 Awards for Young Designers & Technicians in the Performing Arts

USITT

United States Institute for Theatre Technology, Inc. is accepting nominations for the 1999 Awards for Young Designers & Technicians in the Performing Arts. These awards, made possible by generous gifts to USITT by their sponsors, bring recognition and support to young designers and technicians at the beginning of their careers.

TIME LINE:

December 7, 1998: Nominations due
March 25, 1999: Award Presentations

NOMINATION PROCESS:

Nominees are evaluated based on demonstrated excellence in creative, innovative and imaginative approaches to design and production. Clear and concise documentation of the creative work of the nominee is expected.

Nominations must include:

- Nomination form
- Nominee's resume
- Nominator recommendation, citing examples of work as specified for the award
- Two additional letters of recommendation in support of the nomination
- Samples of nominee's work, as specified for each award

USITT members in good standing are invited to make nominations for these awards. Student members may not nominate themselves or other student members.

Award nominees must be completing or have completed an advanced degree within the last two years from an accredited college or university in North America.

1999 Awards for Young Designers & Technicians in the Performing Arts will be announced during the Fellows Address and Reception on Thursday March 25, 1999 at the **USITT Annual Conference & Stage Expo in Toronto, Ontario, Canada.**

Each award winner will be presented with a check from USITT for \$500 - \$1,000.

usitt
KM
FABRICS, INC.

TECHNICAL PRODUCTION AWARD

Established in 1994 by Richard K. Heusel, CEO and
Founder of USITT Contributing Member
KM Fabrics, Inc. of Greenville, SC
*KM Fabrics, Inc. is the major manufacturer of woven cotton
and inherently flame retarded velours employed in the
stage curtain industry.*

1995 Award Winner - Erik Walstad
1996 Award Winner - Elsa Padula
1997 Award Winner - Alys E. Holden
1998 Award Winner - Brian Stockmaster

Nominators must cite examples of work that feature the individual's creative application of technical direction and/or production management in the performing arts. Examples must be cited that demonstrate excellence in areas such as:

- All types of construction
- Rigging
- Drafting
- Engineering
- Computer applications
- Personnel management
- Research
- Effective use of resources

Samples of work must include either slides (up to 10), or a sample portfolio

usitt
 **Clear-Com**
Intercom Systems
SOUND ACHIEVEMENT AWARD

Established in 1996 by Robert Cohen,
President of USITT Contributing Member Clear-Com
Intercom Systems of Berkeley, CA
*Clear-Com Intercom Systems is a leading manufacturer of
intercom systems for the entertainment industry.*

1996 Award Winner - Mitchell Chapman
1998 Award Winner - Andrew Dalzell

Nominators must cite examples of work that feature the individual's creative application of sound in the performing arts. Examples must be cited that demonstrate excellence in areas such as:

- Sound Design
- Reinforcement
- System engineering
- Recording

Editing
Research
Effective use of resources

Samples of work must include a cassette tape, CD-ROM or VHS



AWARD FOR LIGHTING DESIGN

Established in 1997 by USITT Contributing Member
The Barbizon Companies, in memory of
Sam Resnick and in honor of Sid Bloom

*The Barbizon Companies, with offices throughout the
United States, supply lighting equipment, expendables
and specialize in turn-key lighting and dimming systems.*

1998 Award Winner - Kevin Shaw

Nominators must cite examples of work that
feature the individual's creative application of
lighting design in the performing arts.
Examples must be cited that demonstrate
excellence in areas such as:

- Compositional skill
- Rendering
- Drafting
- Engineering
- Computer applications
- Personnel management
- Research
- Effective use of resources

Samples of work must include either slides
(up to 10), or a sample portfolio



AWARD FOR SCENE DESIGN

Established in 1997 by USITT Contributing Member
George Jacobstein, President
Rose Brand

Theatrical Fabrics, Fabrications & Supplies

*Rose Brand is a full service theatrical supply house with
offices in New York & California specializing in
custom-made stage draperies.*

1998 Award Winner - Marie Cloud

Nominators must cite examples of work that
feature the individual's creative application of

scene design in the performing arts. Examples
must be cited that demonstrate excellence in
areas such as:

- Compositional skill
- Rendering
- Graphics ability
- Scene Painting
- Craft Work
- Computer applications
- Personnel management
- Research
- Effective use of resources

Samples of work must include either slides
(up to 10), or a sample portfolio



Established in 1997 by Zelma H. Weisfeld
USITT Fellow, Costume Designer/Historian and Consultant
*Zelma retired from University of Michigan after
28 years on the faculty.*

1998 Award Winner - Timothy Dial

Nominators must cite examples of work that
feature the individual's creative application of
costume design and/or technology in the
performing arts. Examples must be cited that
demonstrate excellence in areas such as:

- Compositional skill
- Rendering
- Patterning
- Craft work
- Computer applications
- Personnel management
- Research
- Effective use of resources

Samples of work must include either slides
(up to 10), or a sample portfolio



Established in 1998 by Bernhard R. Works to honor
the work of Frederick A. Buerki
*Frederick A. Buerki's professional theatrical career
spanned more than eight decades. His enthusiasm
and craftsmanship will be continued through the
Golden Hammer Award.*

Nominators must cite examples of work that
feature the individual's creative application of
scene design and/or technical direction in the
performing arts. Examples must be cited that
demonstrate excellence in areas such as:

- Production management
- Stage engineering
- Scene painting
- Properties design and construction
- Personnel management
- Research
- Effective use of resources

Samples of work must include either slides
(up to 10), or a sample portfolio



Established in 1998 by USITT Contributing Member Kryolan
Corporation of Germany, with plants and subsidiaries
throughout the world
*Kryolan offers professional makeup designers a system of
products and services to help them cope with the tasks of
their work through innovative products and education in
the proper application of these many products.*

Nominators must cite examples of work that
feature the individual's creative application of
makeup design in the performing arts.
Examples must be cited that demonstrate
excellence in areas such as:

- Compositional skill
- Rendering
- General and corrective makeup
- Specialty makeup: fantasy, prosthetics,
wigs, etc.
- Research
- Effective use of resources

Samples of work must include either slides
(up to 10), or a sample portfolio

**For additional information on
USITT membership,
membership benefits,
programs, publications,
and awards,
please contact the
USITT National Office
or visit our web page
at www.usitt.org**

**1999
Awards
for
Young
Designers
&
Technicians
in the
Performing
Arts**

USITT

NOMINATION FORM

Nomination for:

- ☐ KM Fabrics, Inc. Technical Production Award
- ☐ Clear-Com Intercom Systems Sound Achievement Award
- ☐ Barbizon Award for Lighting Design
- ☐ Rose Brand Award for Scene Design
- ☐ Zelma H. Weisfeld Costume Design & Technology Award
- ☐ Golden Hammer Scenic Technology Award
- ☐ Kryolan Makeup Design Award

Nominee Information:

Name _____
 Graduate School/University Attended _____
 Graduation Date/Expected Date of Graduation _____

Nominator Information:

Name _____
 Address _____

 City _____ State/Province _____
 Zip/Postal Code _____ Country _____
 Phone _____ Fax _____
 E-mail _____
 Membership Number _____ Membership Type _____

Materials included with Nomination Form:

- ☐ Nominee resume
- ☐ Nominator recommendation, citing examples of work as specified for the award
- ☐ Two additional letters of recommendation
- ☐ Samples of nominee's work as specified for the award

Samples of work to be returned to nominee must include postage prepaid return packaging.

Send this completed application and supporting materials to:


United States Institute for Theatre Technology, Inc.
 6443 Ridings Road
 Syracuse, NY 13206-1111

If you have any questions, please contact the USITT National Office
 phone: 800-93USITT or 315-463-6463
 email: usittno@pppmail.appliedtheory.com

USITT CONFERENCE REGISTRATION FORM

COMPLETE THIS FORM. YOU MAY REGISTER BY:

MAIL:

 check, credit card payments)

FAX: (credit card payments)

PHONE: (credit card payments)

USITT

6443 Ridings Road
Syracuse, NY 13206-1111

315-463-6525

800-938-7488 or

315-463-6463

BADGE INFORMATION

DATABASE INFORMATION

- ☐ New member
☐ Changes for current member

☐ USITT Member - Membership Number _____

☐ CITT Member

Name _____

Title _____

Organization/Company Include Organization/Company in Mailing Address? ☐ Yes ☐ No

Joint Member Name (if applicable) _____

Joint Member Title _____

Joint Member Organization/Company _____

Mailing Address _____

City/State _____ Zip/Postal Code _____ Zip +4 _____

Country _____ Residence Phone _____

Work Phone _____ Fax # _____

Joint Member Work Phone _____ Joint Member Fax # _____

E-mail address _____ Joint Member E-mail address _____

Voting Representative (for Contributing, Sustaining or Organizational Members)

PROFILE INFORMATION

1. Do you or anyone registered jointly with you require special assistance to participate in conference activities? ☐ Yes ☐ No

2. Is this your first USITT Conference? ☐ Yes ☐ No

3. How many USITT Annual Conferences have you attended?
A ☐ 1 B ☐ 2-5 C ☐ 6-9 D ☐ 10-15 E ☐ over 15

4. Please check ONE box below indicating your PRIMARY area of employment or study

Live Performing Arts: Theatre/Opera/Dance

A ☐ Costume B ☐ Lighting C ☐ Scene Design
D ☐ Management E ☐ Sound F ☐ Technical

Other Performance fields

G ☐ Television H ☐ Motion Pictures I ☐ Theme Parks

Professional Services

J ☐ Architect K ☐ Consultant L ☐ Engineer

Performing Arts Related Business

M ☐ Dealer N ☐ Manufacturer O ☐ Rental

P ☐ Other _____

5. Which of these events have you attended in the past 2 years?

A ☐ ATHE B ☐ IAAM C ☐ LDI D ☐ LightFair
E ☐ ShowBiz Expo East F ☐ ShowBiz Expo West G ☐ None

USITT CONFERENCE & STAGE EXPO
1999 TORONTO

First Name or Nickname _____

Last Name _____

Title _____

Company/School/Affiliation _____

City _____

State/Province _____

Country (other than USA) _____

1 CONFERENCE REGISTRATION FEES

FULL CONFERENCE

☐ \$215 A1 ☐ \$265 A2 ☐ \$315 A3 ☐ \$130 B1 ☐ \$180 B2
☐ \$225 B3 ☐ \$325 C1 ☐ \$375 C2 ☐ \$425 C3 ☐ \$205 D1
☐ \$250 D2 ☐ \$295 D3 ☐ \$155 E1 ☐ \$205 E2 ☐ \$255 E3

ONE DAY ONLY

☐ \$130 F1 ☐ \$205 F2 ☐ \$255 F3
☐ Wednesday ☐ Thursday ☐ Friday ☐ Saturday

STAGE EXPO ONLY

☐ \$30 G1 ☐ \$35 G2 ☐ \$40 G3

TOTAL \$ _____

2 PROFESSIONAL DEVELOPMENT WORKSHOP FEES

☐ \$350 H1 ☐ \$400 J1 ☐ \$300 K1 ☐ \$200 L1 ☐ \$150 M1
☐ \$50 M2 ☐ \$150 P1 ☐ \$50 Q1 ☐ \$175 Q2 ☐ \$50 R1

TOTAL \$ _____

3 OTHER FEES

☐ \$35 Z1 ☐ \$20 Z2 ☐ \$30 Z3 TOTAL \$ _____

4 AWARDS BANQUET TICKETS

☐ # _____ \$38 S1 ☐ # _____ Vegetarian Option \$38

TOTAL \$ _____

5 USITT MEMBERSHIP DUES RENEWAL

☐ \$85 U1 ☐ \$51 U2 ☐ \$130 U3 ☐ \$68 U4 ☐ \$125 U5
☐ \$130 U6 ☐ \$500 U7 ☐ \$900 U8

TOTAL \$ _____

6 ENDOWMENT DONATION

☐ \$5 Y1 ☐ \$10 Y2 ☐ \$25 Y3 ☐ \$50 Y4 ☐ \$100 Y5
☐ Other \$ _____ Y6

TOTAL \$ _____

TOTAL DUE

\$ _____

PAYMENT INFORMATION

☐ Check enclosed (in US funds payable to USITT)

☐ Charge: circle one



Card # _____

Name on card _____ Exp Date _____

Signature _____

CONFERENCE HEADQUARTERS HOTEL



2
225 Front Street West
Toronto, Ontario
Canada M5V 2X3

Single \$155 Cdn Double \$165 Cdn
\$15 Cdn each additional person

Adjacent to the Metro Toronto Convention Centre and easy walking distance to the city's major attractions, the hotel offers a blend of sophisticated elegance surrounded by friendly staff. All rooms offer minibar, coffee maker, hair dryer, ironing board/iron, two telephones with modem access. Fitness facilities include indoor pool, whirlpool, saunas, two squash courts and fully equipped exercise room. The hotel offers a choice of fine dining.

3



100 Front Street West
Toronto, Ontario
Canada M5J 1E3

Single/Double \$155 Cdn
\$20 Cdn each additional person

Toronto's downtown core is home to a hotel that is both quaint and elegant. The Royal York hotel is a Toronto landmark. Dining facilities include a selection of imaginative menus and elegant surroundings. Each of the bedrooms is a comfortable retreat provided with all the modern amenities. The hotel includes a state-of-the-art exercise room, lap pool and sauna.

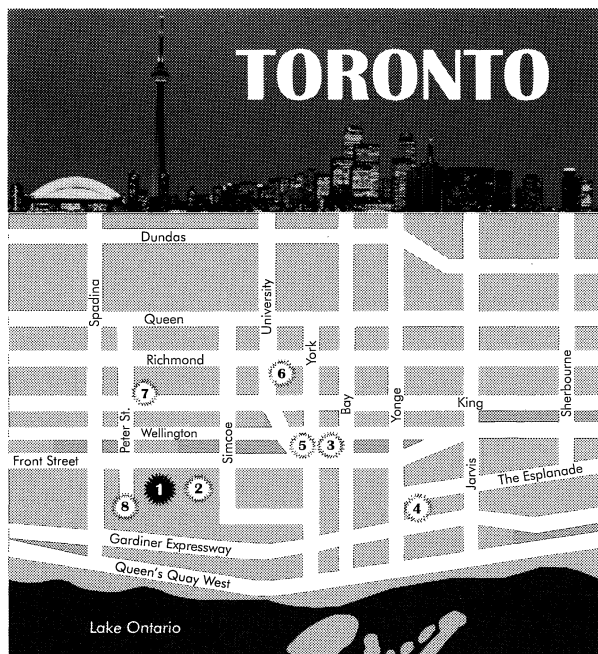
4



45 The Esplanade
Toronto, Ontario
Canada M5E 1W2

Single/Double \$115 Cdn

Situated in the trendy Esplanade area of downtown Toronto, Novotel Toronto Centre Hotel offers guests a warm and cozy intimate hotel. Amenities include remote control color television, in-room movies, minibar, two telephones and hair dryer. Each room includes a sitting area with a well lit desk, a couch and spacious bathroom. Recreation facilities include indoor pool and whirlpool, exercise room and a sauna.



HOTEL RATES AND TAX REFUNDS

Conference hotel rates are shown in Canadian dollars (Cdn). Conference goers from the United States will enjoy extra value for their US dollars. 5% Provincial Sales Tax and 7% Goods and Services Tax are additional to the rates shown. US visitors may claim a rebate on the Goods and Services Taxes they pay if the amount of tax paid is \$7 or more and on accommodations if the accommodation was provided for less than one month. Visitors may mail a claim directly to Revenue Canada, or they may claim a cash refund at participating duty-free shops when they leave the country. Visitors can make up to four (4) rebate claims per year, or a claim may be made for a calendar year.

1



**METRO TORONTO
CONVENTION CENTRE**
255 Front Street West
Toronto, Ontario
Canada M5V 2W6

The USITT Annual Conference & Stage Expo takes place in the South Building of Canada's largest convention centre. Adjacent to the CN Tower and SkyDome, connected to the Crowne Plaza Hotel, and offering weather protected access to public transit including subway, buses and street cars, GO Trains as well as the underground PATH system of shopping and entertainment, this convention centre is ideally suited to the 1999 USITT Annual Conference & Stage Expo.

5



60 York Street
Toronto, Ontario
Canada M5J 1S8

Single/Double \$80 Cdn

The historic, downtown Strathcona Hotel combines old world charm with 90's conveniences. Minutes away from major tourist attractions, the Strathcona offers well-furnished rooms at reasonable rates. A cosy, attractive Dining Room, Fitness Club and Bars give the visitor a wide choice of facilities to enjoy. Union Station and the Airport Bus Terminal are located across the road from this busy 193 room hotel. Most rooms are equipped with one double or two twin beds.

TORONTO

6



145 Richmond Street West
Toronto, Ontario
Canada M5H 2L2

Single/Double \$120 Cdn

Situated in the heart of the financial and entertainment district, the hotel is also connected to Toronto's PATH System. Featuring some of the largest rooms in the city, the hotel offers spectacular views and premier amenities. Hotel features include The Innovative Business Center; Health Club with indoor/outdoor heated pool, sauna, whirlpool, exercise equipment and private message service; excellent dining, and 24 hour room service.

7



O N K I N G

370 King Street West
Toronto, Ontario
Canada M5V 1J9

Single/Double \$119 Cdn
\$15 Cdn each additional person

Holiday Inn on King offers a striking combination of state-of-the-art facilities and attentive service. Wet or dry bars, in-room coffee makers, hair dryers and guest room phones with call waiting are standard features in all guest rooms. The hotel offers a fitness centre and several dining facilities. Step outside and you are literally in the heart of the city's shopping, theatre, and entertainment district.

8



SKYDOME HOTEL
CANADIAN PACIFIC
HOTELS

1 Blue Jays Way
Toronto, Ontario
Canada M5V 1J4

Single/Double \$143 Cdn
\$20 Cdn each additional person

SkyDome Hotel is the first hotel to be fully integrated into a domed stadium; one that is famous for its retractable roof. Located adjacent to the CN Tower and Convention Centre, SkyDome Hotel is in the heart of the business and entertainment district. Each guestroom offers voicemail, mini bar, hairdryer and coffee maker, large TV, and 24 hour room service. Hotel guests are welcome to use the state-of-the-art health club facilities including indoor pool, 5 squash courts, sauna, whirlpool and cardiovascular equipment.

USITT CONFERENCE & STAGE EXPO 1999 TORONTO

March 21-23
March 24-27
March 25-27

- ★ Professional Development Workshops
- ★ Conference Activities
- ★ Stage Expo

OFFICIAL HOUSING RESERVATION FORM

Registrant's Name: _____ Address: _____

City: _____ State/Province: _____ Zip/Postal Code: _____ Country: _____

Telephone (____) _____ Fax: (____) _____

HOUSING DEADLINE: FEBRUARY 22, 1999

Arrival Date: _____ Departure Date: _____

ROOM RATES

Place Rank Here	Hotel	Single 1 person 1 bed	Double 2 people 1 bed	Dbl/Dbl 2 people 2 beds	Triple 3 people 2 beds	Quad 4 people 2 beds
2	Crowne Plaza	\$155 Cdn	\$165 Cdn	\$165 Cdn	\$180 Cdn	\$195 Cdn
3	Royal York	\$155 Cdn	\$155 Cdn	\$155 Cdn	\$175 Cdn	\$195 Cdn
4	Novotel	\$115 Cdn	\$115 Cdn	\$115 Cdn	\$115 Cdn	\$115 Cdn
5	Strathcona	\$ 80 Cdn	\$ 80 Cdn	\$ 80 Cdn	N/A	N/A
6	Hilton	\$120 Cdn	\$120 Cdn	\$120 Cdn	N/A	N/A
7	Holiday Inn on King	\$119 Cdn	\$119 Cdn	\$119 Cdn	\$134 Cdn	\$149 Cdn
8	SkyDome	\$143 Cdn	\$143 Cdn	\$143 Cdn	\$163 Cdn	\$183 Cdn
Check your room type choice in the block at right		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5% Provincial Sales Tax and 7% Goods and Services Tax must be added to the above rates.

\$8.00 has been added to each room rate to help defray USITT's convention centre rental.

PLEASE CALL THE USITT NATIONAL OFFICE FOR SUITE INFORMATION - 800-93USITT or 315-463-6463

List ALL room occupants (please state ages of children):

Special Requests: ☐ Handicapped accessible room ☐ Non-smoking room ☐ Other _____

Deposit: Reservations must be guaranteed by providing credit card information or deposit of \$100, in US Funds, by personal check, bank draft or certified check made payable to USITT Housing Bureau. Checks will be endorsed to the assigned hotel and will be cashed. Please note: a credit card number will only act as a guarantee for late arrival. No charge will be placed to the credit card for a deposit. I understand that if I do not arrive or cancel within 48 hours of my arrival date, my deposit will not be refunded if paid by check, or one night's charge will be placed on my credit card.

Credit Card# _____

Exp. Date _____

Circle one:



Cardholder Signature _____

Name on card _____

Please print

- Complete one housing reservation form for each room reserved. If extra forms are needed, photocopies are acceptable.
- Please do not mail a hard copy of this form if making a reservation by fax. For your own records, please keep a copy of your original housing reservation form.
- Confirmations will be faxed to those with fax number supplied. Confirmations will be mailed to those without fax numbers.
- Please allow 2 weeks for receipt of housing bureau confirmation.
- TELEPHONE RESERVATIONS ARE NOT ACCEPTED.

**MAIL
OR
FAX
FORMS
TO:**

**USITT Housing Bureau
207 Queen's Quay West
PO Box 126, Suite 590
Toronto, Ontario, CANADA
M5J 1A7
416-203-6735**

THEatre Conference Employment SERVICE

...FAST

...CONVENIENT

...CONFIDENTIAL

...COMPUTERIZED

system for posting jobs &
scheduling interviews

- Professional Employment
- Teaching Positions
- Summer Theatre Jobs
- Internships
- Graduate Assistantships

+++PLUS+++

Post-Conference Referrals

Your next stop is
Tces
at the

USITT
CONFERENCE & STAGE EXPO
TORONTO
1999

Wednesday, March 24 -
Saturday, March 27

We'll be there to work with you!

*For complete details and registration
materials contact*

THEatre SERVICE

P.O. Box 15282
Evansville, IN 47716-0282
phone: 812-474-0549
fax: 812-476-4168
Email: ts@evansville.edu

ADDITIONAL CONFERENCE INFORMATION

AND FORMS

ARE AVAILABLE ON THE
USITT WEB PAGE AT

www.usitt.org

- Interactive Stage Expo
Floor Plan with exhibitor
information including links
to exhibitor web pages
- Theatre Technology Exhibit
(Tech Expo) information and
application
- Cover the Walls
information and application
- Portfolio Review
Registration Form
- Stage Management
Mentoring Project
information and application
- Young Designers' Forum
information and application
- Student Volunteer Program
Application

Information and forms are
available by email or fax by
calling the
USITT National Office
800-93USITT or
315-463-6463

TORONTO CONFERENCE PREVIEW GUIDE

including listing of all
scheduled sessions and
events will be mailed to all
USITT members together
with their Fall *TD&T*
in November.

TRAVEL TO AND AROUND

TORONTO

with



BTI AMERICAS
THE TRAVEL CONSULTANTS

the official USITT Conference
travel agency

*Save money on your airfare
and car rentals!
Win free travel!*

**BTI AMERICAS The Travel
Consultants** is available to help you
save 5-10% on your air travel to
Toronto.

Airline and car rental reservations
may be made by fax, mail, phone or
email. Use the TRAVEL REQUEST
FORM to request flight and car
rental information.

*The first 50 conference registrants
who make their travel arrangements
with **BTI AMERICAS** will receive a
complimentary Hertz Gold Card
club membership (\$50 value).*

In addition, conference registrants
using this service will be eligible for
a drawing for a free flight.

*Your use of the official USITT
Conference travel agency allows the
Institute to earn flights for special
invited Conference guests and staff
travel.*

USITT CONFERENCE & STAGE EXPO 1999 TORONTO

TRAVEL REQUEST FORM

For your convenience you may make your conference airline and car rental reservations by;



FAX :



BTIAMERICAS

THE TRAVEL CONSULTANTS

315-428-9631



MAIL:

BTI AMERICAS The Travel Consultants
620 Erie Blvd. West Suite 202
Syracuse, NY 13204



PHONE:

BTI The Travel Consultants
Ask for the USITT Conference Desk

877-284-8829 or
315-234-1418 or 315-234-1417



EMAIL:

Sharon@BtiTtc.com or Chris@BtiTtc.com

DATE: _____

HOW MANY TRAVELERS IN YOUR PARTY? _____

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TELEPHONE: _____

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WINDOW _____

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DEPARTING Date	From	To	Approx. Departure Time	Special Requests
RETURNING Date	From	To	Approx. Returning Time	Special Requests

CAR REQUIREMENTS

City	PICK UP DATE	Approx. Time	RETURN DATE	Approx. Time	Type	Special Requests

Additional Requirements _____



39th Annual Conference & Stage Expo

PROFESSIONAL DEVELOPMENT WORKSHOPS

Sunday - Tuesday March 21-23

A series of half, full, two and three day workshops focusing on design, management and technical performing arts topics.

CONFERENCE ACTIVITIES

Wednesday - Saturday March 24-27

4 days of conference activities filled with over 150 sessions targeting design, technology, sound, architecture, management, engineering and production; computer demonstration and training center; New Products Showcase; and in addition to the commercial exhibits, special exhibitions of the arts and crafts of stage and entertainment design at Stage Expo.

STAGE EXPO

Thursday - Saturday March 25-27

A showcase for businesses, products, services and educational opportunities in the performing arts and entertainment industry, Stage Expo includes exhibitions of theatrical designs and technical solutions to theatrical problems, plus theatrical craft demonstrations.

TORONTO

Toronto is a mosaic of many cultures, each contributing its own charms, creating a metropolis that isn't just world-class, but worldly. The fourth-largest city in North America, Toronto is a vibrant and sophisticated cosmopolitan city with the virtues of a small town. A patchwork quilt of ethnic neighborhoods, historical areas and newly developed districts, with an abundance of green space, Toronto holds a wealth of diversions for visitors.

The downtown core surrounding the Convention Centre is a walker's paradise, with cosmopolitan shopping (and extremely favorable exchange rates), a dizzying array of cuisines found in a seemingly endless parade of fine restaurants, sophisticated arts and entertainment, plus well-known attractions like the CN Tower, the SkyDome, Harbourfront, Casa Loma and the Eaton Centre.

The third-largest theatre city in the English-speaking world, Toronto is the home of 180 professional theatre, dance and opera companies and 70 performing arts venues, with 600 opening nights each year.

SPECIAL NOTE TO THOSE NOT CURRENTLY USITT MEMBERS

Your NON-MEMBER FULL CONFERENCE REGISTRATION includes a one year USITT membership (or one year CITT International membership, including both CITT and USITT membership, for Canadian residents) in the Individual or Student category. Your membership will benefit you far beyond your attendance at the Toronto Conference & Stage Expo.

MEMBERSHIP BENEFITS INCLUDE:

TD&T, Theatre Design & Technology, our four-color quarterly journal features in-depth design articles, research, new products, technical reports, book reviews, international news and more.

The **Annual Membership Directory** special issue of **TD&T** includes contact information for design and production professionals, manufacturers, educators and students.

Sightlines, our newsletter, brings you reports on the current activities of the ten special interest commissions as well as news of conferences, regional section activities, and the performing arts community at large.

PUBLICATIONS AVAILABLE

Members receive discounts when ordering any of the Institute's publications, including:

- Recommended Practice for DMX512
- Practical Projects for Teaching Lighting Design
- Projects for Teaching Costume Design & Technology
- Theatre Words

ADDITIONAL MEMBER DISCOUNTS

Applause Theatre Books - Discounts on special selections

ArtSearch - 10% off subscription service and special advertising rates

CultureNet - discount on electronic conferencing

Focal Press - 20% off select titles

New York Theatrical Sourcebook - 25% off

Rigging Seminars - \$50 discount

Technical Brief Newsletter - 20% discount

Theatre Arts Video Library - 20% discount on selected videos

FOR ADDITIONAL

MEMBERSHIP

INFORMATION

PLEASE CONTACT:

USITT National Office

6443 Ridings Road

Syracuse, NY 13206-1111

800-93USITT

www.usitt.org

usitt

United States Institute for Theatre Technology, Inc.

The Association of Design, Production, and Technology Professionals in the Performing Arts and Entertainment Industry

TECHNICAL SOURCE GUIDE

A LEVER-ACTUATED ELEVATOR TRAP

by Mick Alderson, University of Wisconsin-Oshkosh

edited by Chuck Mitchell

For a recent production of Fiddler on the Roof, the director asked that the character of Fruma-Sarah, played by a woman riding on the shoulders of a fellow actor, be raised through the floor (and disappear the same way) on an elevator trap. We determined that the effect could be accomplished using an available elevator carriage with T-track guides, but the actuating mechanism would be difficult due to the total height of the Fruma-Sarah character, about 8 feet, and the combined weight of the two actors, nearly 400 lbs. There was insufficient head space in the 12-foot trap room for a double-purchase counterweight system (Fruma-Sarah wouldn't fit between the carriage and the stage overhead), and a single-purchase system was impractical because the necessary 400-pound counterweight would have to be muscled up and down when the carriage was not loaded.

On a tour of the Krannert Center at the University of Illinois, I observed a lever-actuated elevator used to raise an actor through an 8-foot platform. A counter-weighted lever pivoting from a point halfway up the guide track pulled wire ropes that raised the carriage as the lever was swung down in an arc. When the trap reached stage level, the lever ended up inverted from its initial position. (Figure 1) I realized that with such a system, the counterweights provide little assistance when the lever is up and the load is down, but as the angle between the lever and the vertical track increases, so does the contribution of the counterweights. I also noted that with such a system, the lower and longer the lever, the more leverage one could have over the load.

Based on these assumptions, I designed a pipe frame lever whose fulcrum was at the floor to give it maximum length—about 10 feet. The lever consisted of a rectangular frame of 1-1/2" pipe assembled with Rota-Locks. Quarter-inch aircraft cable was used to connect the lever through steel blocks to the elevator carriage. The pipe frame lever was then loaded with sandbags and steel stage weights to counterweight the empty carriage—about 150 pounds. (Figure 2) As we expected, the leverage was almost nil when the lever was straight up, but improved quickly as the frame swung through its arc. We therefore added a secondary single pipe about 16 feet long, attached with a doubled length of 1/2" polyester rope to the frame lever. When the pipe frame was vertical, this secondary lever rested at about 45 degrees. (Figure 3) The angle and length gave us the purchase to pull the frame lever down to where its leverage became effective, just about the point where the secondary pipe hit the floor. The frame lever hit the floor just as the carriage reached stage level, where it was secured in place by flippers hinged to guide tracks. (Figure 4)

In practice, we determined that our particular arrangement required about twice the weight in operators as was riding on the elevator. Four stagehands could just raise our two actors, and two could easily hold them at stage level, but we used five operators for security and dependability. A sixth hand was on headset with the stage manager, and she also helped the top actor climb onto the bottom actor's shoulders. The two-to-one operator-to-load ratio meant we were using twice the lifting weight as with a single purchase counterweight approach. But applying it as operators on a lever meant we never had to fight an unbalanced load overhead, as when the elevator was lowered without riders. This added safety factor more than compensated for the extra weight in operators required.

TECHNICAL SOURCE GUIDE #31 – Lever-actuated Elevator Trap

Disclaimer: the publisher does not assume any liability resulting from the use of the information contained in this document. Neither Sightlines nor USITT endorses any products presented.

• A project of the USITT Technical Production Commission

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Jonathan Darling, Timothy Francis,
Martin Gwinup, Pat Immel, Chuck Mitchell

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Please send submissions and inquiries to:

Technical Source Guide
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TECHNICAL SOURCE GUIDE

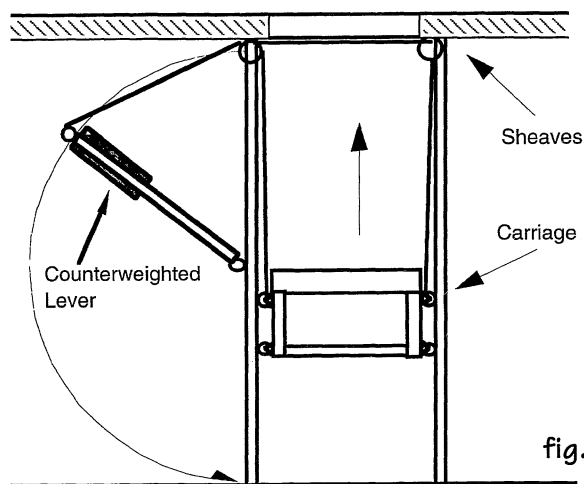


fig. 1

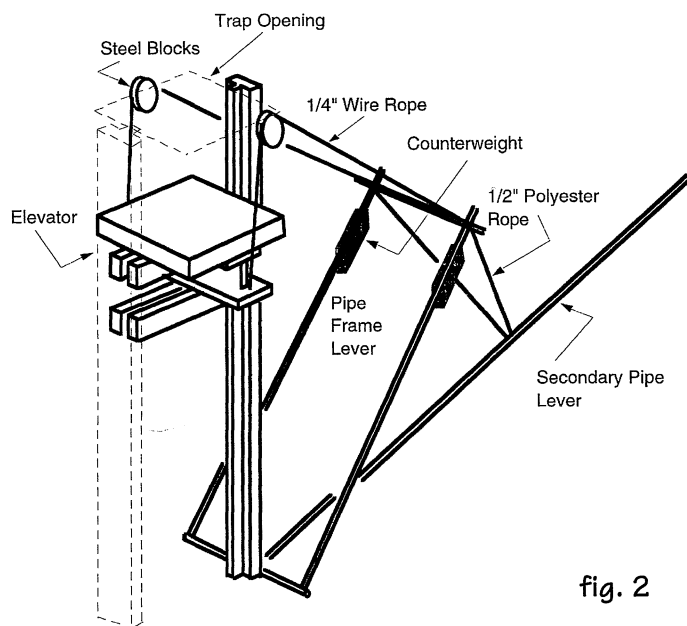


fig. 2

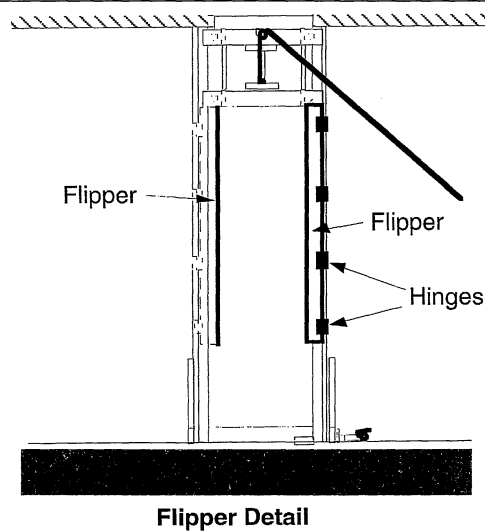
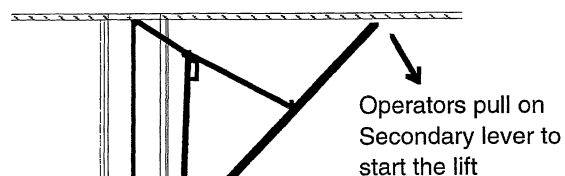
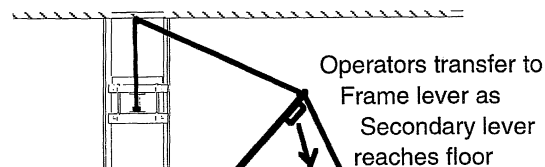


fig. 3

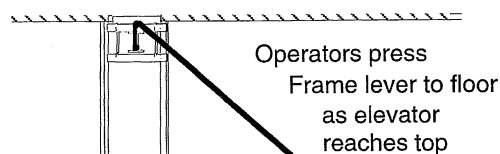
Flipper Detail



Elevator Down



Elevator Mid-way in Travel



Elevator Up

fig. 4

TECHNICAL SOURCE GUIDE #31

Lever-actuated Elevator Trap – by Mick Alderson

Please be sure to visit the
 Technical Source Guide archive at:
<http://www.usitt.org/tech.guidelines/index.htm>

NATIONAL OFFICE

NEWS FROM
THE NATIONAL

Looking for a master class in lighting design for musical theatre, worried about those ledges, edges and pits or need to know how to fit a sleeve for movement and appearance? Those needs will all be met, and that is just a sample of the offerings planned for the 39th Annual USITT Conference & Stage Expo in Toronto next March. With last month's early guide and this month's presentation, we hope most of you have taken a moment to review the great programming we are offering in Toronto. Don't forget it will be a whole lot less expensive if you make the decision to attend in November and get your registration in to the National Office before December 4. Besides, that means you can put tickets to one of the many performing arts venues on your holiday gift wish list.

The roster of presenters and participants for this conference is outstanding. Richard Pilbrow will be honored as Distinguished Lighting Designer and will talk about the art, craft and life of a lighting designer. François Bergeron, sound designer, will share his experiences and insights doing sound design projects for Cirque du Soleil, Nike, Disney, Universal and others. Jean Hunnisett, costumier and author, will talk about the development of her series on period costumes. Vice-President for Programming John Uthoff is still getting final commitments for additional sessions and tweaking the schedule. More detailed information and a tentative schedule will be included in the upcoming Preview Guide, and, of course, on our Web site.

Looking at the Web is a great way to learn more about what is happening within the organization. A recent tour found links within the site to more than 100 different areas from Architecture Commission to the Zelma H. Weisfeld Costume Design & Technology Award. The office is getting more calls for information and membership applications from the Web,

showing that people are visiting and like what they see.

Both members and non-members can do their USITT shopping on-line, too. You can order any of the titles from our Publications Available brochure by visiting USITT.org and then adding the items you want to the conveniently-located shopping cart. We continue to see an increase in publication orders and are pleased that so many people are taking advantage of this service.

Another service that our Contributing, Sustaining, Organizational and Professional members took advantage of was the opportunity to update their information for the upcoming Membership Directory. We thank all of you who mailed or faxed back your update forms, even if only to tell us that the information is correct.

Working with a very mobile membership, it is always a project to keep up with current addresses, descriptions and even names. If your member information changes at any time during the year, please give us a call or send an e-mail. This may be the last thing on your mind as you are moving or changing jobs, but we want our members to continue to receive all their benefits. We also want to have correct information so other members can reach you as well. We hope to have the new Membership Directory in the mail within the next several weeks.

Most of the time the National Office just hears how the rest of the country experiences dramatic weather events. Now we've got something to talk about, too. The National Office quietly weathered the great Labor Day blowout in central New York with 115-mile-per-hour winds and 200,000 households without power. Several staff members were without electricity for days and days and days, but the office kept running without missing a beat.

■ IN MEMORIAM

We note with sadness the death of Ann Layman Chancellor, long-time

USITT member, who died July 11, 1998 in Minneapolis, MN. Ms. Chancellor was an educator and freelance costume designer. She was part of Past President Dick Durst's delegation to China in 1997.

■ CONTRIBUTING MEMBER NEWS

Artec Consultants Inc. will see the second baptism of the new Jean Nouvel/Artec concert room in Lucerne, Switzerland during the Lucerne Piano Festival on November 19 to 22. The 1,840 seat concert room is housed in one pavilion of the Lucerne Culture and Congress Center. Planned for completion over the next two years, other sections of the building will house a smaller auditorium, a recital hall, plus additional exhibition and meeting facilities. The new Concert Hall was designed by Jean Nouvel and Russell Johnson.

Artec, founded in 1970, provides a comprehensive array of consulting services for buildings to house the performing arts—economic feasibility studies, basic design services, architectural programming, theatre planning and theatre equipment consulting, acoustics, fund-raising consultants, and design and specification of sound reinforcement systems. Artec is currently collaborating with owners and architects of proposed new opera houses and concert halls in Singapore, Orlando, Philadelphia, Dijon, Miami, Brussels, Vancouver, Washington, Toronto, Seoul and São Paulo.

Sapsis Rigging was sleepless in Brazil as the company, led by lighting designer Elizabeth Gelhof, designed lighting and provided production consulting services for Morumbi Fashions in São Paulo, Brazil. The marathon event included eighteen different fashion shows presented in five days. For anyone else who is sleepless, the Sapsis Web site is still open 24 hours a day and taking orders from their new Toys for Technicians catalog. In addition to hundreds of great products like rope, cable, clamps and hardware, curtains, fall arrest systems and personal safety, the catalog also has choices like *The Klutz Book of Knots* and *Auntie Sarah's Recipes*

for *Real Life* which promises the perfect mix for play dough, soap bubbles and a few surprises. Check out the entire selection at www.sapsis-rigging.com or get a printed catalog by calling 1-800-727-7471.

■ SUSTAINING MEMBER NEWS

USITT is pleased to welcome new Sustaining Member **Opaque Lighting Inc.** of Elk Grove Village, IL. Opaque Lighting Inc. sells lamps and lighting equipment to the entertainment and architectural industries. They offer sales, service, installation, and consultation and carry a large selection of all brands. The company also carries and sells fixtures, expendables, cable, and custom devices of all types. Their philosophy is "if you need it and can not find it we can obtain it or manufacture it."

Gerriets GmbH of Germany recently played a major part in the restoration and refurbishing of the Teatro Real in Madrid, Spain. The company manufactured and installed backdrops, half-tabs, legs, borders, gauzes and projection screens. More than three tons of fabric was used. The centerpiece, and greatest challenge according to Gerriets, are the fabulous, intricate main tabs. The architect decided these should be made from classic velour, heavily embellished with a painted embroidery-like design and tailored in the swagged "Wagner" manner. Eugen Bader of Gerriets noted the company produced a piece with a resultant tromp l'oeil effect of paint and applique work which intensifies the three-dimensional quality of the drapes which become "almost liquid-like" when in motion.

Gerriets also recently installed a curtain pull-up system in the new Köln Arena in Cologne, Germany. The 34 parts of the new system can be switched in eight groups in order to change the oval room structure depending on varying requirements. An optical fiber system is used for control.

David Taylor has been appointed to the Board of Directors of **Theatre Projects Consultants, Inc.**

continued on page 10 ➤

NATIONAL OFFICE

► continued from page 9

Mr. Taylor, of Bridgewater, Connecticut joined TPC in 1985 in the lighting design office. As senior project manager he oversees and coordinates planning, programming, design and theatre equipment issues within the company. He earned a First Class Honors degree in drama and scenography from the University of London and has provided set or lighting designs for many theatre, opera, dance and television productions around the world. TPC was established in 1957, and has offices in the United States, Great Britain, Canada and Singapore. It is the largest theatre design consulting company in the world.

Larry French, IALD, LC, a principal with the lighting design firm of Auerbach + Glasow, has received the Edwin F. Guth Memorial Award of Excellence from the Illuminating Engineering Society of North America International Illumination Design Awards program. It was awarded for his work on the San Francisco Opera House main chandelier and audience chamber. Auerbach + Glasow is the architectural lighting design division of **Auerbach + Associates** of San Francisco and New York.

Auerbach + Associates is the theatre consultant for the newly constructed Port Theatre in the City of Nanaimo on Vancouver Island, British Columbia. The 806-seat multipurpose facility had its ribbon cutting ceremony September 8, 1998 with a gala opening on September 18. Auerbach + Associates collaborated with the architectural firm of Wade Wills Young + Wright on the planning and design and provided performance criteria which affected the building's operation as a theatre. The firm's approach to this project included needs assessment, programming, conceptual and schematic design, detailed theatrical systems design and consulting with design team members and coordination with interrelated construction trades.

The building was designed as an intimate theatre as well as an energy efficient, sustainable, "green" build-

ing. The project includes a lobby, founder's lounge, administrative offices and backstage support.

Pacific Northwest Theatre Associates, Inc. has announced its fall PNTA Academy Workshop series in Seattle. November 7 offerings are Designing and Building Props with Dave Logan, former props artisan with Seattle Rep; and Lighting: Choosing Color followed by Lighting: Elements of Design which will include discussion and demonstration of the most common lighting instruments.

On December 6, PNTA Custom Sales Project Manager Si Morse will teach Set Design. This two-part workshop is geared to amateur designers and includes a hands-on section. The final workshop in the series, High-End Systems Product Review, will be held in January. For more information on the workshops, call 206-622-7850.

■ LOST MEMBERS

The USITT National Office requests your assistance in finding the correct addresses for the following current members: Jonathan Barber, Chanda Brodt, Elerftheria Deko, Mark Hennigs, Stephen Hudson-Mairet, Brian Jarecki, Valarie Susan Liberta, Rob Sherman, Dalla Waggoner, Mariah Weaver, Leo Wieser. If anyone knows the whereabouts of these members, please contact Tricia Neuburger at the National Office, 800-93-USITT or 315-463-6463, or e-mail: usittno@pppmail.appliedtheory.com. We would like to ensure that these members continue to receive news from USITT. We also ask that all our members keep the National Office informed about their changing locations.

The "News from the National" column is specifically written for and about USITT members. Members should send their news and press releases to USITT Public Relations & Marketing Manager at the USITT National Office. Deadlines for upcoming issues are noted in the USITT Calendar appearing in this issue.

Barbara E.R. Lucas
Public Relations &
Marketing Manager

CLASSIFIED ADS

NOTICE OF VACANCY

FACULTY POSITION IN DESIGN

Field: Design. Assistant/Associate Professor, a nine-month tenured appointment, pending administrative approval, with competitive salary commensurate with qualifications and previous experience. Preference will be given to persons exhibiting leadership and program development abilities.

Commencing: 1 July 1999, with classes beginning in late September.

Qualifications: At least an M.F.A. or its equivalent, and teaching and professional design experience. Ability to teach all aspects of scenic design from introductory to advanced levels. A second specialty area in media, costume design, or lighting design. Duties include designing major productions and supervising student designs. Ongoing professional design work.

Responsibilities: Duties will include teaching undergraduate design courses, and topics courses as appropriate to specialty. Standard load is five quarter-length courses per year. One or two major production designs and supervision of student designs. Substantial committee and advising responsibilities. Produce research and creative work appropriate for advancement within the University of California.

Applications: The letter of application, curriculum vitae with full bibliographical citations, and names and address of three sponsors should be sent at this time. The letter of application should take care to identify particulars of how candidates propose to contribute to the overall mission of theatre studies within the programs of the College of Letters and Science. At this time do not send supporting documentation. Applications should be addressed to:

Professor Janelle Reinelt, Chair
Department of Dramatic Art
and Dance

University of California, Davis
Davis, CA 95616

DEADLINE: January 4, 1999

The University of California, Davis, is an affirmative action/equal opportunity employer with a strong institutional commitment to the development of a climate that supports equality of opportunity and respect for differences.

PROFESSOR / DEPT. HEAD TENURE TENURE-TRACK

The University of Tennessee, Knoxville seeks an administrator to provide leadership for BA and MFA programs, LORT and university theatre production programs, and the department's international theatre component. Candidates must hold a terminal degree in some area of theatre, have an established record of excellence in his/her area of expertise and should be eligible for appointment at the rank of Professor. The successful candidate must have demonstrable excellence in academic administration, budget management and human resource management. Familiarity with the LORT theatre system and experience in international theatre are desirable. Salary and benefits are competitive. Initial screening will begin October 1, 1998, and remain open until the position is filled. The successful candidate will have an understanding of and demonstrated commitment to equal employment and affirmative action. A letter of application, curriculum vitae and three letters of recommendation should be sent to:

Joseph Trahern, Chair
Theatre Head Search

University of Tennessee

206 McClung Tower

Knoxville, TN 37996-0420

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CLASSIFIED ADS

SCENIC ASSISTANT

Iowa Public Television has an immediate opening for a Scenic Assistant. This position will assist the Scenic Designer in the maintenance and operation of the scenic department for all studio and remote productions.

Must have experience in scenic construction, prop construction, rigging, maintenance on scene shop equipment, and CAD computer design.

There is a minimum requirement of a four-year degree in Theatre Crafts, Television Scenic Design, or a related design field. A minimum of one year of full-time scene shop or construction experience may be substituted for one year of college experience.

This position will be in a co-employment relationship with Merit Resources, Inc. Beginning salary: \$12.50/hour. Benefits are available.

For an application, contact:

Molly M. Phillips
Iowa Public Television
P.O. Box 6450
Johnston, IA 50131
(515) 242-3120 or
(515) 242-3114

Completed applications must be received by Tuesday, October 20, 1998. EEO/AA

ILLUSTRATOR

Author/publisher seeks skilled theatre artist to produce clear line drawings to illustrate books and magazines. Should be knowledgeable in all areas of theatre. Applicants please submit resume, two samples of prior art work and line drawings of the following theatre items: bowler hat, cut foliage wing, Fresnel spot light, rigid foot iron, strap hinge, makeup brush.

RAM Communications
Box 545918
Surfside, FL 33154-5918

ESTA PUBLICATIONS

ESTA, the Entertainment Services and Technology Association has produced three publications that belong in the well-informed technician's library: the *ESTA Standard for the Construction and Use of Wire Rope Ladders*, the *Introduction to Modern Atmospheric Effects*, and *Recommended Practice for Ethernet Cabling Systems in Entertainment Lighting Application*. The wire rope ladder standard describes how to make and use wire rope ladders safely, while the introduction to atmospheric effects offers guidance on selecting and using theatrical fogs. The *Recommended Practice for Ethernet Cabling Systems* describes preferred system topologies, hardware, and labeling practices for reliable lighting system operation. All three publications are available from the USITT National Office.

TECHNICAL DIRECTOR

THEATRE: TECHNICAL DIRECTOR. Purdue University, Assistant Professor, entry level, 10-month tenure-track appointment, beginning August 1999. Candidates must possess a terminal degree or comparable professional experience (MFA preferred). Teach Theatre Technology to undergraduate and graduate students (typically four courses per year), in addition to the coordination of technical planning and mounting of scenic aspects of the production season. Professional achievement and university academic experience as a Technical Director is required, as is a working knowledge of both traditional and emerging stage technology. Prefer experience and knowledge in other aspects of theatre technology and design beyond the specialized area of scenery. Continued professional achievement is expected, as is participation in the governance and operation of

the academic unit. Salary commensurate with experience.

Send letter of application, resume, and three letters of reference (addressing teaching strengths, technical theatre experience and abilities, and professional experience and standing) to Van Phillips, Chair, Technical Director Search, Purdue University, 1376 Stewart Center, West Lafayette, IN 47907-1376. E-mail to: vanphill@dcwi.com or theatre@purdue.edu Attention: Van Phillips. Women and minorities are encouraged to apply. AA/EEO. Preferential Deadline: Screening will begin February 12, 1999, and continue until position is filled.

ESTA JOB BOARD

Your one-stop source for employment listing in the entertainment technology industry: <http://www.esta.org>. ESTA announces a new on-line service, the ESTA Job Board. A comprehensive listing of available jobs and internships with ESTA member companies including opportunities in sales, rentals, customer service, production, field service, project management, product development, administration/finance and marketing/PR.

TECHNICAL SERVICES MANAGER

Susquehanna University seeks a TECHNICAL SERVICES MANAGER who directs and supervises sound and lighting support for campus events; manages activities related to technical requirements; supervises student crews; oversees budgeting and inventory; provides in-house stage management for two facilities. Bachelors degree and applied experience with audio and lighting systems, and stage management required; must work well with professional artists, campus community, and students; requires flexible schedule, long hours during peak periods, and physical mobility, climbing, lifting, sight and auditory acuity per professional standards. Twelve-month, full-time position with benefits and competitive salary. For details, check http://www.susqu.edu/ad_depts/campusctr/techmgr.htm. Application review begins immediately. Send letter, resume, and three references to:

Gail Sutton Ferlazzo
SUSQUEHANNA UNIVERSITY
Campus Center Office
Selinsgrove, PA 17870-1001
EEO/AA

ADVERTISING RATES & DEADLINE

Sightlines classified ads are \$1 per word with a \$50 minimum. The deadline is the fifteenth day of the month prior to publication. Contact Michelle Smith at 800-93-USITT, 315-463-6463, or via e-mail at mism@ppmail.appliedtheory.com.

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Total paid: 3,491 (avg.); 3,788 (actual)	Total distribution: 3,491 (avg.); 3,788 (actual)
Not distributed: 164 (avg.); 165 (actual)	Returns: 0
Total: 3,655 (avg.); 3,953 (actual)	Percent paid: 100% (avg.); 100% (actual)

USITT CALENDAR

October 1998 (14th to 31st)

- 14 *Commissioners, Committee Chairs, Section Chairs:* Submit Board Reports and Budget Requests to officers
- 15 USITT Grants & Fellowships Program applications due
- 15 November *Sightlines* editorial deadline
- 15 USITT Ohio Valley Section Fall Conference '98; Otterbein College, Roush Hall, Westerville, OH
- 22 *Officers:* Board Reports and budget requests due
- 29 *National Office:* Distribute Board packets
- 29 Budget preparation documents posted on-line
- 30 VP PROGRAMMING: Contact commissioners with final Toronto Conference budget for USITT non-member presenters travel/housing

November 1998

- 1 Petitions for additional USITT Board of Directors nominations due
- 9 USITT Architecture Awards Program entries due
- 13 *Board Of Directors:* Meeting – Phoenix, AZ
- 15 December *Sightlines* editorial deadline
- 24-27 OISTAT Scenography Commission meeting – Tel Aviv, Israel
- 30 *Conference Programming:* Program Coordinator distributes Toronto Conference draft program for review

December 1998

- 1 Winter TD&T editorial deadline
- 3 Very Early Registration deadline – Toronto Conference
- 7 Young Designers & Technicians Awards nominations due
- 14 *Conference Programming:* FINAL DEADLINE for Toronto Conference Program Information: session titles, descriptions, chair names and presenter biographies
- 14 FINAL DEADLINE for receipt of Toronto Conference session technical needs: audio/visual, computer equipment, etc.
- 15 January *Sightlines* editorial deadline

January 1999 (1st to 15th)

- 1 *Conference Programming:* confirm USITT non-member presenter travel and housing
- 2 *Conference Programming:* Denver Conference Promotion Coordinator distributes programming resource list to VP Programming, VP Commissions and Commissioners
- 6 Deadline for Student Volunteer Program Applications – Toronto Conference
- 9-10 January Conference Committee meeting–Toronto
- 15 Recommendations for 2000 Denver Conference due to VP Programming
- 15 February *Sightlines* editorial deadline



USITT CONFERENCE & STAGE EXPO
1999 TORONTO

usitt sightlines

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