

usitt **sightlines**

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PRAGUE QUADRENNIAL 1999

U.S. DESIGN EXHIBIT GETS FINISHING TOUCHES

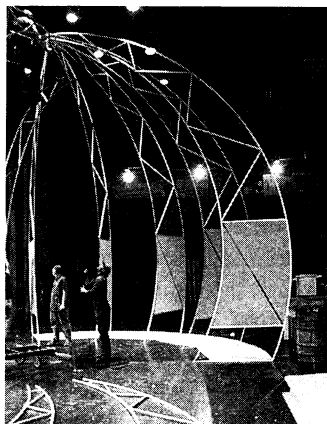
Mountains of bubble wrap, shipping crates made of every conceivable material, and boxes full of foam core, mirror clips and hardware littered the stage floor in January as the final setup began for the United States' entry in the Prague Quadrennial '99. With enough acrylic to re-glaze a small office building, the co-designers, tech director, and technicians began the careful mounting of the exhibition in preparation of the final touches before shipping to Prague for the world's largest and most prestigious exhibition of theatre scenography and architecture. This year's National Exhibit, once again in the magnificent Industrial Palace in Prague, will feature work from fifty-one nations.

The United States exhibition is sponsored by USITT with major funding coming from a generous contribution by Samuel Scripps. Additional funding and sponsorship has been

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THE U.S. ENTRY IN THE 1999 PRAGUE QUADRENNIAL HAD ITS FIRST SET-UP ON STAGE AT THE OHIO STATE UNIVERSITY IN COLUMBUS UNDER THE SUPERVISING EYES OF EXHIBIT DESIGNERS BRUCE BROCKMAN, ARDEN WEAVER (BOTH PICTURED BELOW), MARIE CLOUD AND DICK DURST, AND TECHNICAL DIRECTOR MARK SHANDA.



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.

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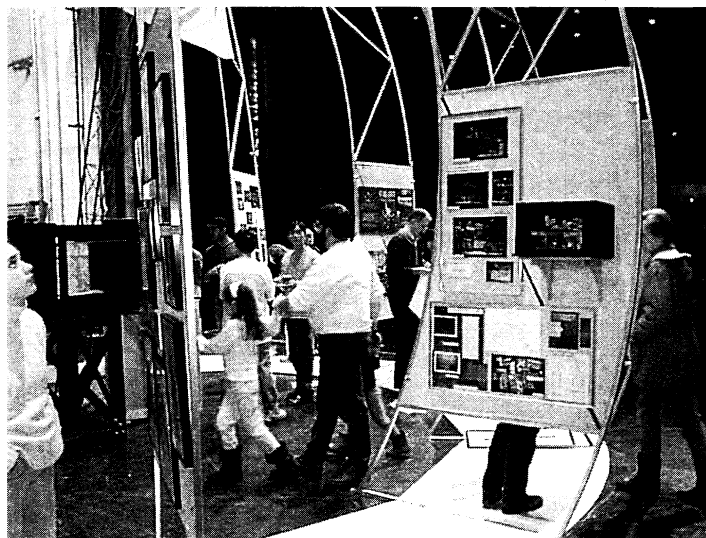
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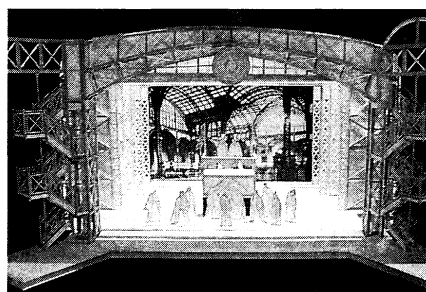
PRAGUE QUADRENNIAL 1999

► *continued from page 1*

pledged and is being sought for the exhibition. PQ '99 opens June 7 and the exhibition is open to the public in the Czech Republic through June 27. Through its thirty-year history (the first Quadrennial took place in 1967) the PQ has awarded prizes for the top national entries and medals to individual designers. This year's awards, determined by an international jury, will be presented on June 11 in the Ledebursky Palace in Prague.

The U.S. exhibition, entitled "The World of Design," is co-designed by Bruce Brockman, Marie Cloud, Dick Durst, and Arden Weaver. It presents within its structural steel globe an incredible array of theatrical design in America. Guided by the theme established for PQ '99, "Our Common World: the World, Nations, and Individuals," the designers wanted to include in this exhibit a wide range of entertainment design in the U.S. from theme parks, outdoor drama, academic theatre, and regional theatre, through theatrical performances filmed for television, touring productions, and, of course, the designers whose primary work is on Broadway and in the Off-Broadway theatres.

"We have designs from thirty-six people," says exhibit co-designer Weaver, "whose exemplary work reflects this array of the 'world' of the designer in this country. Many of them cross over between fields, helping blur



INVITED GUESTS AND REPRESENTATIVES OF THE MEDIA WERE THE FIRST TO SEE THE WIDE ARRAY OF

AMERICAN THEATRICAL DESIGN REPRESENTED IN THE U.S. EXHIBIT, "THE WORLD OF DESIGN." PICTURED AT LEFT IS EUGENE LEE'S SET MODEL FOR THE BROADWAY PRODUCTION OF "RAGTIME."



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the boundaries of theatrical design." The exhibit includes recognizable names from the professional ranks of U.S. theatre, as well as young designers being featured for the first time in this prestigious showing. Additionally, selected designers from the 1996 and 1998 USITT-sponsored Design Expos are included in the PQ entry.

The work of Eugene Lee (*Ragtime*) and Julie Taymor (*The Lion King*) is intermingled with that of young designers like student Cameron Roberts (*Androcles and the Lion*)—the only student featured in the National Exhibit. Robert Brill's designs, recreating the Kit Kat Club in Studio 54 for the Roundabout Theatre Company's production of *Cabaret*, are displayed directly adjacent to Tom McPhillips' stunning work for the A&E television series, *Live By Request*.

Two major U.S. Shakespearean festivals—Oregon Shakespeare Festival and the Colorado Shakespeare Festival—are represented by scenic and

costume designs that graced their stages, and Paramount Parks supplied designs for "Star Trek: The Experience," an interactive attraction in Las Vegas, as well as designs for "Titanic: The Movie On Tour." Ralph Funicello's LA Drama Circle Critics Award winning scenic designs for the South Coast Repertory Theatre's production of *She Stoops to Folly* are part of the exhibit, along with John Iacovelli's lovely set models for the Cathy Rigby tour of *Peter Pan* (previously included in the 1998 USITT Design Expo). Costume designs by two other Design Expo participants are also included—Alexandra Bonds from the University of Oregon and Michelle Ney from the University of Idaho. The international flavor of American design is represented by Desmond Heeley, born in the U.K., and Romanian Nic Ularu, as well as American-born designer Robert Wilson whose work is seen outside the U.S. as much as it is at home.

The exhibit shell was constructed

at Ohio State University under the supervision of technical director Mark Shanda. The steel ribs had to be curved to emulate the longitudinal lines of the globe, then cut apart to fit inside an overseas shipping container. "The twenty-one-foot tall structure has to be set up without using personnel lifts in Prague's Industrial Palace," Shanda says. "The designers presented us with a real challenge that was a great experience for our students." Six students from OSU will accompany Shanda and the exhibit co-designers to Prague for the setup. OSU lighting designer Mary Tarantino will consult on exhibit lighting and faculty designer Dan Gray was the charge painter. "The Ohio State staff and students are an integral, indispensable part of this whole process," according to Bruce Brockman. "Without Mark's expertise and the hours spent in building and painting by faculty and students, we would simply be a show without a gallery."

The dress rehearsal for Prague was in January in Columbus, Ohio, where an invited audience and media representatives were the first to see the exhibit with the designers' creations in place. "We spent five virtually sleepless days, unpacking work from all over the country, in every conceivable type of packaging material and container," said Cloud, whose own designs for *To Be Young, Gifted, and Black* are in the exhibit. "I think we'll all dream of bubble wrap and foam core for the next month."

The exhibit was struck on day five and prepared for shipping to Prague. Following the 1999 Prague Quadrennial, the exhibition will be remounted in March, 2000 at USITT's Annual Conference & Stage Expo in Denver, after which all the works will be returned to the designers.

An exhibition catalog of the U.S. exhibit will be available in Prague and will be bound into *TD&T* for distribution to all USITT members. The catalog is being designed by Eric Fielding who was intimately involved in the PQ in 1991 and 1995, having designed both those U.S. entries.

USITT's President Leon Brauner,

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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.

INTERNATIONAL AFFILIATION

USITT is the United States Center of OISTAT: The International Organization of Scenographers, Theatre Architects and Technicians.

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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PRAGUE QUADRENNIAL 1999

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remarking on the importance of this international exhibition says, "For all of the talking we do about the value of seeing the work of colleagues from other countries and taking the time to visit with them in their own studios and theatres, the one single event that seems to put everything into its proper perspective is the Prague Quadrennial. When you walk through the exciting, ever-varied exhibits of our international colleagues, you are changed. This magnificent event is addictive. If you have witnessed this burst of energy and creativity once, you have to go back four years later and then again and again. This unbelievable event helps us make sense of our belief that the theatre art transcends languages and borders. PQ is our universal happening."

Dick Durst

International Committee Chair

BOARD OF DIRECTORS

ON BEING A VOLUNTEER

What happens when you gather thirty volunteers to talk about volunteering? Well, sure they talk a great deal, but they also come up with some great ideas. What important activity in USITT life am I referring to? I am referring to the Board of Directors Retreat that took place in Phoenix on November 13, 1998. I always come away from our meetings renewed and inspired by the energy and enthusiasm of our Board and the many active commissioners and committee members, and this meeting was no exception.

As you have no doubt noticed over the last year, USITT has been working from a set of strategic and operational goals approved by the Board in Long Beach in March, 1998. One of the key goals of the plan is to "mentor and nurture strong volunteer leadership" in USITT. To that end, the Board ap-

proved as one of its objectives to "Establish a plan to identify, recruit, train, and monitor volunteers at all levels of the Institute" and to "communicate that plan to our members." Let me take a few minutes of your time to update you and share a few of the ideas that surfaced during the Board Retreat.

One of the important points raised during our discussion was a review of how members become involved in USITT as volunteers. Our annual conference, commissions and regional sections form a core of activities that act as a natural magnet for member-volunteers. We also depend on the hard work of people either leading or serving on committees or special projects such as Design Expo, Tech Expo, Stage Management Mentoring Project, and PQ, to name just a few. We agreed that while we have active volunteers supporting USITT, the recruitment, orientation, training and retention of our volunteers is not very systematic. We also had a lively discussion about how Board members are chosen and what their role is in helping to foster and develop volunteers in USITT.

As we talked and ideas began to emerge about USITT volunteerism, it was clear we were doing a good job working toward results that could help us be a stronger organization. Some of the recommendations that came out of the meeting include:

1. improving our orientation of new Board members;
2. clarifying the responsibilities and duties of Directors at Large;
3. developing an information form that provides an overview of all the ways a member may serve as a volunteer in USITT;
4. increasing the number of volunteers from outside the academic arena;
5. establishing a process to mentor volunteers interested in seeking USITT leadership roles;
6. considering establishment of a Vice-President for Volunteers charged with the responsibility for coordinating the numerous

volunteer opportunities in USITT;

7. reviewing the composition of the Nominations Committee; (We also discussed ways of improving the committee's screening and selection methods for nominees for various elected offices in USITT.)
8. improving how we recognize and support the people who contribute so much to the Institute through their volunteer work.

What is the next step? Our March Board Meeting in Toronto will focus on developing a priority list of specific action items based on the recommendations listed above. At the same time, we will be looking to you, our members, for your ideas about how best to maximize what you may have to offer USITT given your busy schedules and lives. Can you help? Of course you can. I need to hear your thoughts on how to strengthen and enhance volunteering. Simply e-mail me at bbyrnes@mail.fsu.edu or call me at 850-644-5559 between now and March 15th so we can talk about building an even stronger USITT. Thank you.

Bill Byrnes

VP Marketing and Development

LIGHTING COMMISSION


LEARN FROM THE BEST

Several lighting designers, recognized as some of the most influential designers in the world, will be coming to Toronto to share their experience with those attending the USITT Conference & Stage Expo. Richard Pilbrow, who will be honored as this year's Distinguished Lighting Designer, Ken Billington, Roberta Uno, and Dawn Chiang are among those scheduled to be part of the Lighting Commission's programming for Toronto.

Leading off the week will be two Professional Development Workshops: Automated Lighting with High End Systems (Tuesday 9 a.m.

to noon), and Richard Pilbrow: A Master Class in Lighting Design (Tuesday 9 a.m. to 1 p.m. and 2 p.m. to 6 p.m.). This PDW will include an interactive discussion of lighting design and the business of design in the morning with Richard Pilbrow, and continue in the afternoon with a workshop on the lighting software, WYSIWYG, with Mr. Pilbrow and Richard Bell.

Other interesting sessions include:

- Master Class: Lighting Musical Theatre with Ken Billington;
 - Cross-Cultural Designer/Director Collaboration;
 - Gobos Galore: a new look at using gobos;
 - The Aesthetics of Color: a roundtable discussion;
 - Integrating Flat Field Fixtures in Real World Design;
 - The Anatomy of a Broadway Show;
 - Inexpensive Computer Visualization Programs;
-  Sending Richard Pilbrow's *Showboat* on the Road.

Continuing the Lighting Commission's commitment to providing sessions of special interest to the student members of USITT we are offering Skills Building: Early Director Communication, as well as the popular Lighting Mentoring Project: Students Meet ESTA.

Also don't miss the Lighting Commission meetings Wednesday at 4 p.m. and Friday at 7:45 p.m. The Wednesday meeting will be our business meeting where we will discuss ideas for Denver conference programming, provide information on how you can become involved with the commission activities, and update you on what is going on with the commission. The Friday meeting will be our combined reception with the Scene Design Commission where there will be great food and a chance to socialize with your fellow artists.

Information about the Lighting Commission, as well the times and days for our Toronto session can be found on the Lighting Commission's

Web page at <http://www.allen-theatrical.com/usittlc/>. See you in Toronto.

Jim Allen
Vice-Commissioner for Programming-Toronto

SCENE DESIGN COMMISSION

AVOIDING DANGERS IN THE PAINT SHOP

The basic maxim of safety in the paint shop is "don't eat it, drink it, sniff it or smoke it, and don't get it on you or in you." There are however an amazing number of ways to unknowingly violate these maxims.

Consider the following:

PROBLEM: If you have a beard, any respirator will be less effective due to the inability to create a firm seal against the skin. **SOLUTION:** A liberal application of Vaseline or similar gel will help to reduce the flow of air through the beard.

PROBLEM: You were very careful when you measured the bronzing powder or dry pigment not to let an excessive amount become airborne, and of course you were wearing a particle mask. But what about the material that settled on the counter and will be made airborne again the next time someone works in that same area? **SOLUTION:** Cover working surfaces with damp newspaper or cloth. Any powder settling or falling onto it will be trapped and can be easily discarded.

PROBLEM: You're wearing a particle mask (or a respirator) and doing just a small amount of spraying from a commercial spray can. However, there is no exhaust fan in the work area. What about the other people working in the room? **SOLUTION:** Spray only in a spray booth with an exhaust fan. If that is not possible, take it outside. All work areas, not just spray booths, should have exhaust fans.

PROBLEM: Smoking is not permitted in the shop, so you go outside for a few puffs. Is the HVAC system pulling your smoke back into the work area? **SOLUTION:** Don't smoke, or, do so a minimum of fifty feet away from workplace entrances.

PROBLEM: Your supervisor treats the crew to a bowl of buttered popcorn, putting it on a central worktable, uncovered. Someone is sanding, someone is spraying, someone is using a saw, and the potentially toxic particles fall on the popcorn and then go into you. **SOLUTION:** There should be no uncovered food items in any workshop. Better yet, there should be no food in workshops.

PROBLEM: You are dyeing some theatrical gauze and you quite wisely put on gloves to avoid staining your hands and forearms. How do you know if you are wearing the proper protection? **SOLUTION:** Post a glove chart and stock the appropriate gloves for the jobs you do in your workshop. Glove manufacturers will provide you with a ratings chart for the type of gloves they manufacture and often other gloves on the market. There are two numbers listed after the classification of the gloves—basically time signatures. The first number is the amount of time the glove can be in the substance it was made for without beginning to break down. The second number is the amount of time from the beginning of the breakdown until saturation.

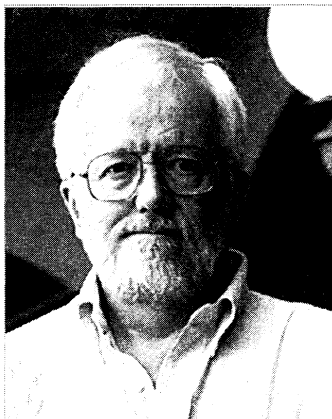
From time to time I will publish more of these tips for health and safety in the paint shop. Got a suggestion? Please send to Jason Phillips by e-mail: JPhillDes@aol.com or surface mail: 921 Elliott Avenue West, Seattle, WA 98136

Thanks and good health.

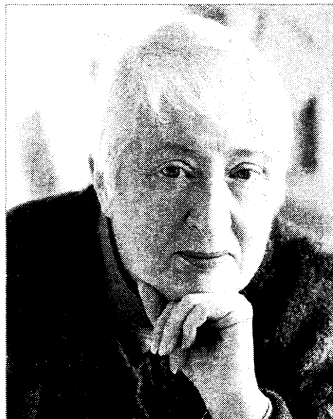
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RICHARD PILBROW



JEAN HUNNISETT

LYNDA SOUTHOON

includes the lighting design for Harold Pinter's *Ashes to Ashes* for the Roundabout Theatre Company in New York and for Cy Coleman's *The Life*, for which he received nominations in 1997 for a Tony and a Drama Desk award. Additionally he designed for Harold Prince's *Showboat* at the Gershwin Theater and on three national tours.

He began work in the theatre as a stage manager in London and founded Theatre Projects which celebrates its forty-second anniversary in 1999. Initially a group of lighting companies, Theatre Projects later diversified into production of West End musicals and plays, film and television. The rental divisions were sold in the mid-1980s and Theatre Projects Lighting is now one of Europe's largest rental suppliers, a subsidiary of Vari-Lite International.

Mr. Pilbrow has led many innovations in auditorium and stage design as well as technological developments. He created Theatre Projects Consultants as an international team of theatrical, architectural, management and technical experts. This team has been responsible for more than 500 arts centers, symphony halls and theatre projects in forty countries. Today TPC has offices in London, Connecticut, Toronto, Los Angeles and Singapore.

As a theatre producer, Mr. Pilbrow presented thirty West End productions including *A Funny Thing Happened on the Way to the Forum*, *Cabaret*, *Company*, and *A Little Night Music*. He was producer of the feature film *Swallows and Amazons*, from Arthur Ransome's classic children's book. For television, projects have included co-producing a seventeen-part international series, *All You Need is Love – The Story of Popular Music*.

His biographical book, *Stage Lighting Design – The Art, The Craft, and the Life* was published in 1997. He first published *Stage Lighting* in 1970.

The Distinguished Lighting Award is the second USITT honor which Mr. Pilbrow has received. In 1982 he received a USITT Award for "his many years of contribution to the art of lighting, as designer, author, entrepreneur and consultant in both England

and America."

Mr. Pilbrow will lead a Professional Development Workshop, "A Master Class in Lighting Design," and will participate in several conference sessions including a discussion of an opera house for Toronto and sending his *Showboat* on the road.

Although he started his career in England, Mr. Pilbrow has been a resident of Ridgefield, CT since 1988.

JEAN HUNNISETT Stage Costuming

Jean Hunnisett, renowned costumier and author, has worked in theatre and performing arts for more than forty years, first creating costumes, then also teaching and finally writing books which help others understand cutting and creating period costumes. USITT honors Ms. Hunnisett for her lifetime of contributions.

These contributions began in 1953 when Ms. Hunnisett was taking a drama course at the Oxford Playhouse School. She was offered a job as wardrobe mistress and worked with directors Sir Peter Hall and Peter Woods. Several younger actors at the Playhouse have become household names like Dame Maggie Smith and Ronnie Barker.

In the 1950s she went to the old Vic Theater and then broadened her experience working for both Sadlers Wells Opera and Ballet and for the ballet at the Royal Opera House, closing the decade by moving to the BBC as wardrobe assistant.

In 1962, with encouragement from the designers at the BBC, Ms. Hunnisett started her own freelance costume business. For the next thirty years she cut and made costumes for all the main opera, ballet and West End theatre companies, but the bulk of her work was for television. "I made costumes for twenty-seven plays, forty-eight series or serials, some twenty-six episodes, ten operas and nine of the BBC Shakespeare series," she writes. The work won her nominations for numerous honors, including BAFTA and EMMY awards. "Over one period I had costumes on the stages of seven West End theatres, which in the days of



LESTER POLAKOV



ABE JACOB

AWARDS

FOUR TO RECEIVE USITT DISTINGUISHED ACHIEVEMENT AWARDS

Four outstanding individuals will be honored for their lifetimes of achievement with awards to be presented at the 39th Annual Conference & Stage Expo in March. Richard Pilbrow will be honored with the Distinguished Achievement Award in Lighting Design; Jean Hunnisett will receive the Distinguished Achievement Award in Stage Costuming; Lester Polakov will be honored with the Distinguished Achievement Award in Scenic Design; and Abe Jacob will receive the Distinguished Achievement Award in Sound Design.

The Institute's Distinguished Achievement Awards were established in 1997 as a way to pay tribute to those whose notable careers encompass a body of achievement within a specific discipline of the

performing arts and entertainment industry. These four honors will be presented during the Awards Banquet on Saturday evening, March 27, 1999 at the conclusion of the Toronto Conference & Stage Expo. The honorees will also be recognized at commission functions during the conference.

RICHARD PILBROW Lighting Design

Richard Pilbrow will be honored not only for his success and talents, but also for the scope of his career, and his impact on the field of lighting design. Mr. Pilbrow will be recognized as the 1999 Distinguished Lighting Designer by the Lighting Commission on the opening day of the Conference & Stage Expo at a session at 2 p.m. Wednesday, March 24.

Mr. Pilbrow's work as a lighting designer, theatre design consultant and author is well known. He is a pioneer of modern stage lighting in Britain and his lighting designs have been seen in London, New York, Paris, Berlin, Vienna and Moscow. Recent work

the big costumiers such as Bermans and Nathan's was something of a coup," she writes. She also made costumes for five films, from the twenty-six very elaborate eighteenth century costumes for *Slipper and the Rose* to the Edwardian costumes for Katherine Hepburn in a re-make of *The Corn is Green*.

Starting in 1980, Ms. Hunnisett ran a weekend course for the Association of British Theatre Technicians on costume cutting and making. She also helped create a one year Period Costume Cutting Course held at the London College of Fashion, and a two year course in costume interpretation.

During this time Ms. Hunnisett realized the need for textbooks and, by expanding on handouts, she wrote the three books *Period Costume for Stage and Screen*, with volume I covering 1500-1800, volume II on 1800-1909, and volume III on medieval to 1500. She is currently "wrapping up" a two-part work on cloaks and coats—volume one is "Cloaks, Mantles, Wraps and Stoles" and volume two is "Dolmans, Dolmans and Coats."

Ms. Hunnisett "retired" in 1992 after working as chief cutter for the Glyndebourne Festival Opera. She lectures regularly and teaches short courses in the United Kingdom as well as in Dublin, Stockholm, Oslo and Banff. She has also advised on productions in Sweden.

LESTER POLAKOV Scenic Design

Lester Polakov, who has designed sets, costumes, lights and projections for hundreds of productions on and off Broadway, will be honored for his impressive body of work. "We are very pleased to honor Mr. Polakov's distinguished career with this important award," noted USITT President Leon Brauner.

Mr. Polakov's career has spanned more than four decades and includes work for film, industrial shows, summer stock and educational theatre. He founded the notable Lester Polakov Studio of Stage Design, which became the Studio and Forum of Stage Design, and was its director for thirty years until its closing in 1988.

In his autobiography *We Live to*

Fly Paint Again, Mr. Polakov writes that "From the beginning, the avowed purpose of the Studio was to bridge the gulf that exists between the so-called tributary theatre: stock companies, community theatre, university drama departments and the professional theatre: Broadway. Most successful designers in New York were reluctant to get very far away from their telephones to teach—whether they were actually working on productions or only hoping to be. But very few of them refused my invitation to jump into a taxi or the subway to teach one class or to organize and teach an entire course. That enabled me to offer: A Professional Program in design for the Theatre Taught by Professionals."

Mr. Polakov's work will be discussed during the session, Lester Polakov: Stories Beyond the Textbook, scheduled at the Toronto conference 12:15 p.m., Saturday, March 27.

ABE JACOB Sound Design

Abe Jacob, a pioneer who helped introduce the field of sound design in the Broadway Theatre, will be honored by the Sound Design Commission. Mr. Jacob's work spans from concert sound, to Broadway, to the London stage to permanent audio systems in major theatres.

A native of Tucson, AZ, Mr. Jacob's initial contribution to the performing arts was creating concert sound for such legendary artists as Jimi Hendrix, the Mamas and the Papas and Peter, Paul and Mary. In 1967 he designed the sound system for the historic rock celebration The Monterey Pop Festival and, twenty years later, designed the 1986 Liberty Concert in New York's Central Park, a performance which drew the largest audience ever gathered for a live performance.

Mr. Jacob's original designs for musical theatre include *Hair*, *Jesus Christ Superstar*, *Pippin*, *Chicago*, *Evita*, and *Woman of the Year*. For the London stage he designed for productions of *A Chorus Line*, *Evita*, and *Cats* and Tokyo designs include *West Side Story*, *Sound of Music* and *The King and I*. At New York City Opera he designed the sound for *A Little Night*

Music, *Die Soldaten*, *110 in the Shade*, *Dr. Faust* and *Paul Bunyan*, among other productions.

As an audio consultant, Mr. Jacob has designed permanent audio systems for the New York State Theater, the Brooklyn Academy of Music Opera House, and the Pantages Theatre in Toronto. Currently he is the resident sound consultant for the New York City Opera and the New York State Theater.

Mr. Jacob has lectured extensively at the North Carolina School of the Arts, Rutgers University, Banff College and Purdue University. He is executive secretary and a founding member of the Theatrical Sound Designers Association and is president of the consulting firm, Vincent's Ear Ltd. in New York City.

Barbara E.R. Lucas
Public Relations &
Marketing Manager

CAUCUS ON HUMAN ISSUES

A GUIDE TO THE USITT CONFERENCE FOR FIRST TIMERS

Did you just join USITT this year? Are you attending your first USITT Conference & Stage Expo in Toronto? Can't figure out what the abbreviations PDW and NO mean? Still trying to figure out how to participate in the organization you just plunked down \$85 to join? Have no idea why you should pay USITT to cover their walls? *Then this article is for you.*

All jokes aside, it can be difficult to figure out how to make the most of your limited time at your first USITT conference. Whether you are a student member or a seasoned professional designer the conference can seem overwhelming without a little guidance. With programming and meetings scheduled throughout the day and evening, and Stage Expo being chock full of vendors, manufacturers, schools and other organizations, not to mention several special exhibitions, it is easy to miss something.

The Caucus on Human Issues is sponsoring a session for first-time conference-goers at 6 p.m. on the opening Wednesday evening of the Toronto conference. Representatives from the various commissions and special interest groups will be available to let you know when their meetings are scheduled and to invite you to attend. If you want to participate in any USITT activity, all you need to do is volunteer your time.

At this First Timers' Meeting, we will explain what happens at each of the "All Conference Events" scheduled throughout the week. These sessions are a great opportunity to hear the thoughts of some of the most influential people in USITT and the entertainment industry. We will also take a few minutes to explain some of the special programs offered at every USITT conference like the Stage Management Mentoring Program, Portfolio Reviews, Tech Olympics, and Young Designers' Forum.

Most importantly, this session will give you the opportunity to network with other USITT members with common interests and goals.

The Caucus on Human Issues, formerly known as the Gender Issues Caucus, is a loose association of USITT members. Our goal is to offer support and networking opportunities for all members of USITT. The name was changed from the Gender Issues Caucus because the group realized that its concerns were not limited to women. At past conferences the Caucus has sponsored programming and co-sponsored sessions with some of the commissions, including Discrimination in the Workplace, The Impact of Gender on Communication and Management Styles, and Women in the Scene Shop, Men in the Costume Shop.

At each conference the Caucus has at least one meeting to discuss issues of interest to its constituents. All USITT members are invited to attend and participate. See you in Toronto.

Ellen E. Jones
Caucus on Human Issues



STAGE EXPO

TORONTO SQUARE FOOTAGE TOPS LONG BEACH

With ten weeks to go until the show, Stage Expo '99 in Toronto is already larger than last year's show in Long Beach. With 118 exhibitors in 19,300 square feet of booth space, Stage Expo '99 is poised to become the largest USITT Stage Expo in the past ten years. Here is a preliminary list of exhibitors for Stage Expo '99 in Toronto:

A.C. Lighting, Inc.
Airmagic Pyrotechnics & Special Effects
Altman Stage Lighting Co. Inc.
American Harlequin Corporation
American Specialty Lighting
Apollo Design Technology
ATM Fly-Ware
Automatic Devices Company
AVAB Transtechnik / Jack A. Frost Ltd.
Baer Fabrics
The Banff Centre
Barbizon
BMI Supply
Boston University
Brian Arnott Associates - A Division of Novita Ltd.
CAE, Inc.
California Institute of the Arts
California State University, Fullerton
California State University, Long Beach
Canada Council Facilities Database

Carnegie Mellon University
Christie Lights Ltd.
Cinema Secrets
CITT
City Theatrical, Inc.
J.R. Clancy, Inc.
Classic Trims
Clear-Com Intercom Systems
Columbus McKinnon Corporation
Costume Computer Software Consortium
The Crosby Group, Inc.
Dazian LLC
University of Delaware
Electronic Theatre Controls, Inc.
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ESTA
Farthingales
Flying By Foy
Focal Press
Future Light
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Gray Interfaces
H&H Specialties Inc.
High End Systems
High Output/Vermont Theatrical Supply
University of Illinois at Urbana Champaign
University of Iowa
Irwin Seating
J.D. International Inc.
Jeamar Winches, Inc.
Joel Theatrical Rigging Contractors (1980) Ltd.
University of Kansas
Kinetic Artistry, Inc.
Kryolan Corporation
LEE Filters
Le Maitre Special Effects Inc.
Lighting & Electronics, Inc.
Limelight Productions, Inc.
LuxArt Conception Inc.
Mann Brothers
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Milliken & Company
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Sapsis Rigging Inc.
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TCI/Lighting Dimensions
Technical Projects, Inc.
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Theatre Arts Video Library
James Thomas Engineering Inc.
Tools For Stagecraft
Union Connector
UNLV
United Scenic Artists Local 829
UpRight, Inc.
Wenger Corporation
White Radio Limited
University of Wisconsin - Milwaukee
Wright State University
Yale School of Drama

If you are interested in exhibiting at Stage Expo '99 in Toronto, do not delay, as available exhibit space is limited. Please contact me by phone at 800-398-EXPO (3976), by fax at 315-461-9087, or e-mail at hpwillard@aol.com for more information about Stage Expo '99 which will be held March 25-27, 1999 at the Metro Toronto Convention Centre.

Helen Willard
Stage Expo Sales Manager

COMPUTERS

WADING ON THE WEB

This is another in my series of compilations of sites on the World Wide Web of interest to theatre professionals. Bookmark the WOW! homepage [1] where you will find archive copies of all the articles published in *Sightlines* and use it as the starting place for your exploration of these interesting and informative Web resources.

Paul Court's excellent article about Toronto-related Internet resources, published in the January issue of *Sightlines*, is now included in the WOW archives [2], making it a snap to browse from one link to another.

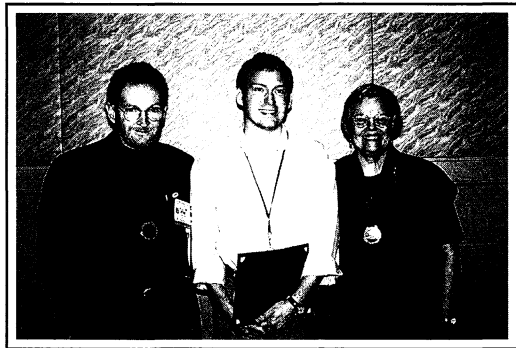
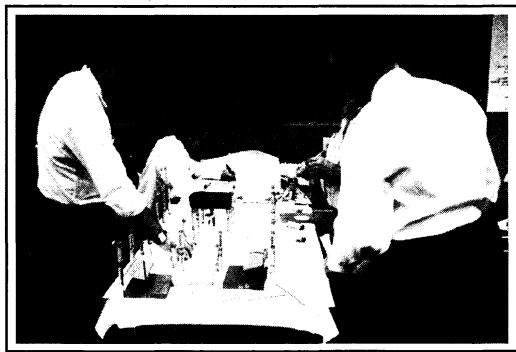
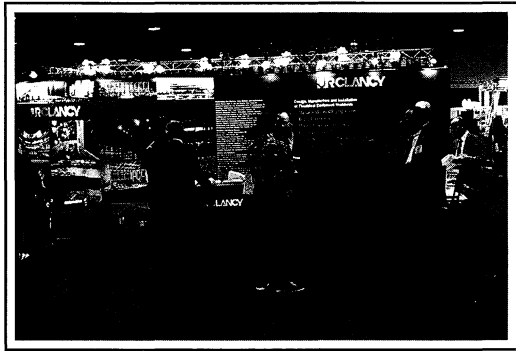
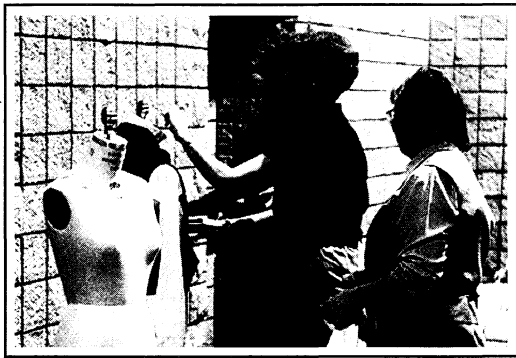
MEMBER SITES

Diana Antonakos [3] and Gregg Hillmar [4] sent in their home pages which have their theatre designs. Jonathan Goodliffe sent in a site which has theatrical activities of British prisoners of war in Germany during WWII [5].

I would like to encourage all of you to place your theatre designs on the Internet, so that they can be shared. If you do, please let me know the URL of your site so that your design work may be included in the "International Theatre Design Archive" [6], a.k.a. Project 2000. If any of you need help, you can contact me at osweeze@siue.edu or call 618-650-3111.

C. Otis Sweezey
*Vice-Commissioner for
Electronic Communications*

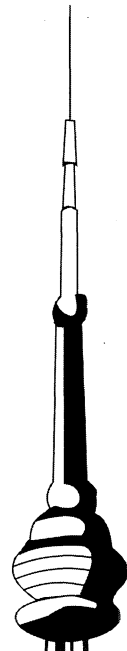
- [1] http://www.siue.edu/COSTUMES/WOW/WOW_INDEX.html
- [2] <http://www.siue.edu/COSTUMES/WOW/toronto.html>
- [3] <http://www.antonakosdesign.com>
- [4] <http://www.erols.com/greggx4>
- [5] <http://dSPACE.dial.pipex.com/jgoodliffe/mgpow/>
- [6] <http://www.siue.edu/PROJECT2000/>



USITT
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&
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1999

March 24-27

CHECK OUT THE USITT WEB PAGE FOR
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CALL USITT NATIONAL OFFICE

800-93USITT or 315-463-6463

San Francisco War Memorial Opera House: New Technology

Two years after an opera house was renovated with advanced technology including new lighting, rigging and sound, discuss how the project was conceived, what was done and how it worked out. Panel includes the theatre consultant and technical directors of the San Francisco Opera and the San Francisco Ballet.



Costume Design for Dance

A panel discussion with visuals of the

challenges, problems, and solutions of dance design. The panel features a dance designer, dance critic and historian, and a choreographer.

Kabuki Costumes at the Krannert

A slide presentation, 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. The program touches on a brief history of Kabuki productions at the U of IL, a fashion show of select kimonos, and a demonstration of how to dress an actor in a kimono.



SESSION HIGHLIGHTS

The Elgin/Winter Garden Restoration: A Decade Later

This session highlights the remarkable restoration and renovation of the Elgin and Winter Garden Theatres. The original creative team will assemble to discuss this project and all of the interrelated issues that shaped the remarkable results. A wonderful recreation and retelling of this unique and one-of-a-kind project.

Summer Stock Survival for Students

Anyone planning on working summer stock this year? Here's a student-centered roundtable discussion focusing



on the questions students should ask when making that all-important decision of summer employment.

Methods & Strategies for Teaching Computer Assisted Drafting

Panelists will present projects used in teaching CAD with emphasis on creative and educational projects.

Building Structure for Rigging Systems

This session will review the content of ANSI/ESTA E1.10 - Theatrical Structural Requirements Standard. The intent of the standard and its application and implications for the installation of theatrical rigging equipment will be discussed.

Progress Reports On ESTA Standards

A report from the Technical Standards Committee of the Entertainment Services & Technology Association discussing both the adopted and pending technical standards and recommended practices concerning control protocols, fog and rigging safety, photometrics, and other topics related to technical production.

Treasures of the Ballard Institute and Museum of Puppetry

Last year, Crystal Tiala assisted by David Regan, received a grant from USITT to create an educational web page on the holdings and methods of puppetry to be found at the

Ballard Institute and Museum of Puppetry. See a sampling of the treasures found at the museum and discover the magical world of Frank Ballard, master puppeteer.

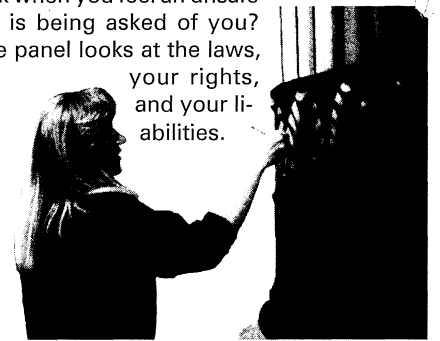
Makeup and Headdress for Beijing Opera

The costumes for Beijing Opera transform the actors into elegant characters from the imperial court of China. See demonstrations of makeup and headdress of the Hua Dan or young female and a Cho or clown character from the opera *Silang Tan Mu* or "Fourth Brother Visits his Mother." After the makeup and headdresses are complete the characters will be dressed in full costume.

Right to Refuse — What Rights Do you Really Have When Safety Issues Exist?

Do you have the right to refuse to perform a task when you feel an unsafe act is being asked of you? The panel looks at the laws,

your rights, and your liabilities.



USITT CONFERENCE & STAGE EXPO 1999 TORONTO

Integrating Flat Field Fixtures in Real World Design Part I

A look at the issues raised when using flat field instrumentation with conventional fixtures.

Integrating Flat Field Technology Part II, The Physics Involved

A look at the issues raised when using Flat Field luminaires with conventional fixtures, including the aesthetics. Part of this double session will be a presentation and discussion of the new ANSI/ESTA Standard E1.9 on the Presentation of Photometric Data for Entertainment Lighting Luminaries, developed in cooperation with the Illuminating Engineering Society of North America.

SESSIONS SPONSORED BY:

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The Anatomy of a Broadway Show: Lighting Load-In

What is involved in moving the lighting of a production to a Broadway theatre? Steve Shelley takes us through the process of moving Nancy Shetler's lighting design for *Fool Moon* to Broadway's Brooks Atkinson Theatre

Inside China: Scenery, Costumes and Puppets from Beijing

An inside look at design for "modern spoken drama" in China. The international panel discusses their own work and design trends in China's newest theatrical form.

Cirque du Soleil: Cueing and Calling

Cirque stage managers discuss the intricacies and unique challenges of both cueing and calling a Cirque production.

Portfolio Lessons for Designers

Truth, honesty - from typestyle to computer graphics - all to show you at your best to prospective employers.

Copyrights and Licensing for Sound Designers

What's it take to be legal? Discuss copyright law as it pertains to theatrical productions and the use of music and sound recordings in plays, and the means necessary to clear copyrighted material and secure licenses.

Sound Tour: CBC and Hummingbird Centre

A tour of the Canadian Broadcasting Centre and the Hummingbird Centre. Should be in walking distance of the Convention Centre. A sign up sheet will be available in the Registration Lobby.

Development of the Scenic Spectacle

Multimedia presentation of historic illusionistic scene change techniques and special effects utilizing computer modeling and animation programs. The program uses manuscript drawings from a theatrical machinery database funded in part by a USITT New Initiatives Grant.

Wig Fundamentals

A much-asked-for session on wig fundamentals with a focus on creating "new" wigs from "old" with the addition of wefts, shape of cap modification, and "extensions".

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 is the author of 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 William Cottenden leads this 2-day hands-on workshop. Participants will have an examination of 18th century male coat construction and the reproduction of such coats to design for theatre and film. Participants observe the construction of original 1740s and c. 1750s coats, cut 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 renown 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 end 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 and seasoned professionals effectively monitor and reduce stress levels. This course is ideal for modern theatre professionals struggling under the weights of slashed budgets, insufficient time and demanding directors.

STAGE EXPO SCHEDULE

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

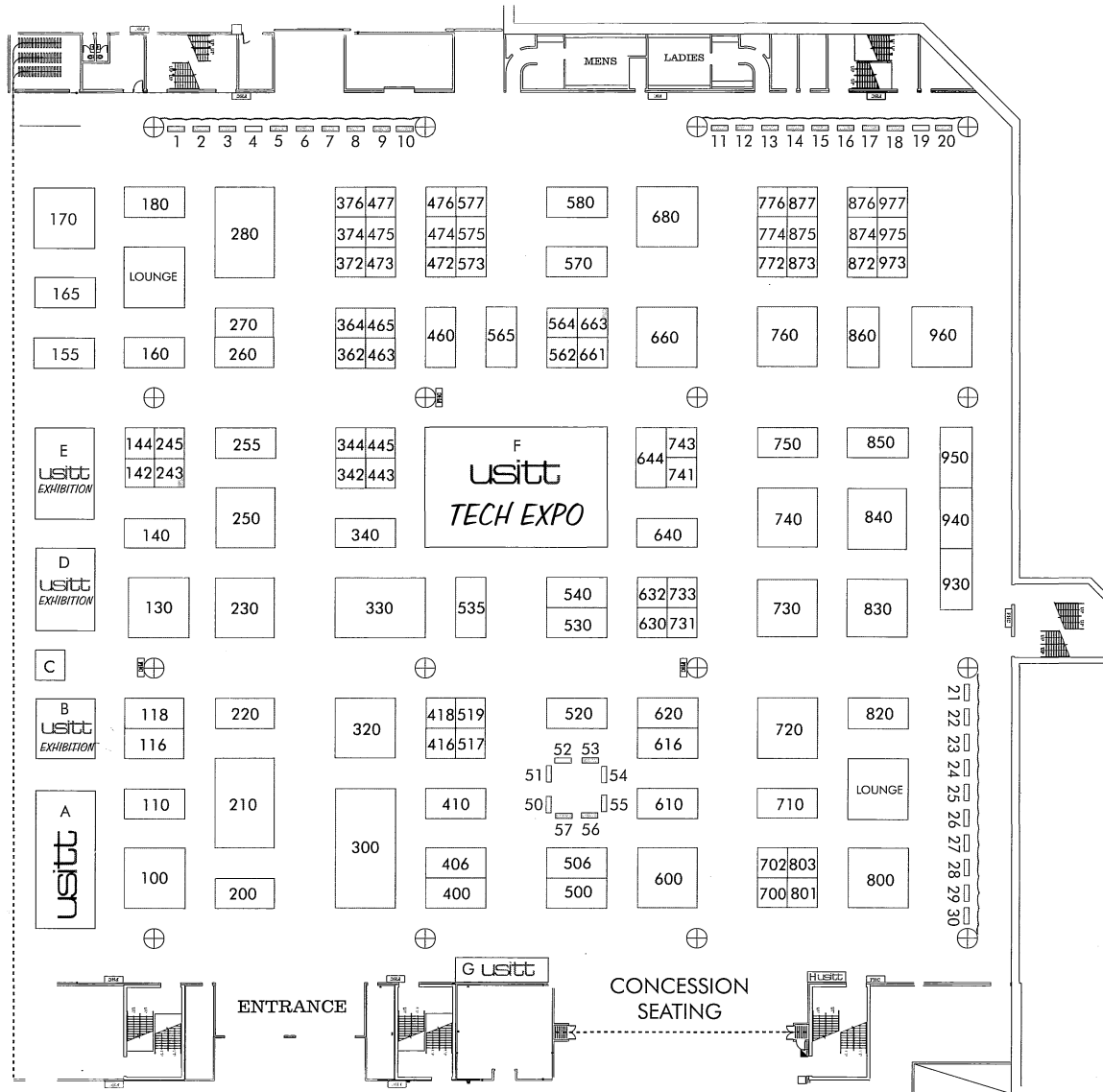


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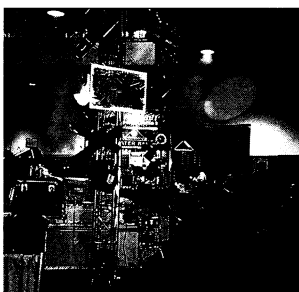
STAGE EXPO EXHIBITORS

AT 2/9/99

Space Exhibitor

- 110 A.C. Lighting, Inc.
- 53 A.C.T. Enterprises
- 577 Airmagic Pyrotechnics & Special Effects
- 610 Altman Stage Lighting
- 616 American Harlequin Corporation
- 260 American Specialty Lighting
- 860 Apollo Design Technology
- 630 ATM Flyware
- 245 Automatic Devices Company
- 680 AVAB Transtechnik / Jack A. Frost Ltd.
- 416 Baer Fabrics
- 731 The Banff Centre
- 200 Barbizon Electric Co. Inc.
- 800 BMI Supply
- 8-9 Boston University
- 743 Brian Arnott Associates - A Division of Novita Ltd.
- 620 CAE, Inc.
- 6 California Institute of The Arts
- 11 California State University Fullerton
- C Canada Council Facilities Database
- C Canadian Institute for Theatre Technology
- 12 Carnegie Mellon University
- 803 Christie Lites Manufacturing Ltd.
- 445 Cinema Secrets
- 535 City Theatrical Inc.
- 530 J.R. Clancy, Inc.
- 50 Classic Trims/Palladia Passementerie
- 400 Clear Com Intercom Systems
- 25 Cobalt Studios
- 700 Columbus McKinnon Corporation
- 17 Cornish College of the Arts
- 144 Costume Computer Software Consortium
- 873 Crescit Software Inc.
- 342 The Crosby Group
- 930 Custom Rigging Systems, Inc.
- 142 Dazian LLC
- 21 University of Delaware
- 330 Electronic Theatre Controls, Inc.
- 465 Engineering Harmonics Inc.
- 644 Entertainment Design/LDI
- 410 Entertainment Services & Technology Association
- 54 Farthingales
- 3 University of Florida - Gainesville
- 443 Flying By Foy
- 776 Focal Press
- 220 Future Light
- 406 GALA div of PACO CORP
- 100 GAMPRODUCTS INC.
- 460 George & Goldberg Design Associates
- 472 Graftobian Theatrical
- 372 Gray Interfaces
- 517 H&H Specialties Inc.
- 820 High End Systems, Inc.
- 733 High Output / Vermont Theatrical
- 5 University of Illinois, Urbana-Champaign
- 22 University of Iowa
- 340 Irwin Seating Company
- 255 J.D. International Inc.
- 160 Jeamar Winches, Inc.
- 364 Joel Theatrical Rigging Contractors (1980) Ltd.
- 872 Johnson Systems Inc.
- 28 The University of Kansas

Lighting Staging Make Up



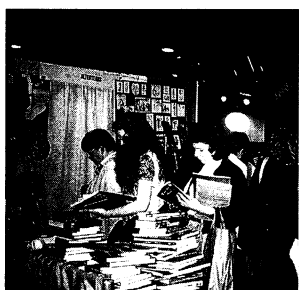
Special Effects Paint



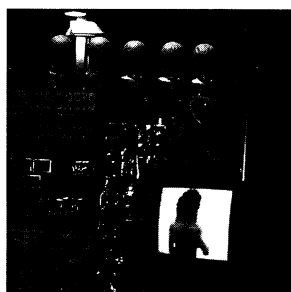
Fabric Schools



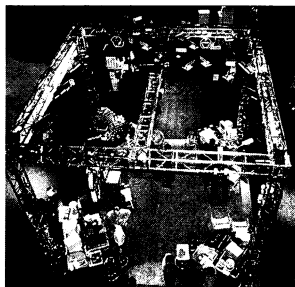
Books/Magazines Sound



Track Flooring Motion Control Scenery



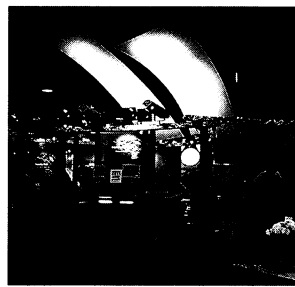
Curtains Rigging



Distribution Seating



Tools Hardware



Costumes Software



- 772 Kinetic Artistry, Inc.
- 500 Kryolan Corporation
- 250 LEE Filters
- 580 Le Maitre Special Effects Inc.
- 750 Lighting & Electronics, Inc.
- 418 Limelight Productions Inc.
- 632 LuxArt Conception Inc.
- 118 Mann Brothers
- 565 Martin Canada / Erikson Pro Audio
- 640 MDG Fog Generators
- 243 Mehron Inc.
- 570 Meyer Sound Laboratories, Inc.
- 15 University of Michigan
- 663 Milliken & Company
- 30 Minnesota State University, Mankato
- 29 University of Mississippi
- 20 University of Nebraska - Lincoln
- 710 Norris-Whitney Communications/ Music Books Plus
- 720 NSI Corporation
- 573 N.Y. Fire Shield Inc.
- 540 Ontario Staging Ltd.
- 140 Osram Sylvania Ltd.
- 850 Production Intercom Inc.
- 741 Production Supply Service Inc.
- 14 Penn State
- 702 Portacom / Anchor Communications
- 760 Protech
- 476 Quality Stage Drapery Ltd.
- 564 R n R Staging Inc.
- 877 Reel EFX, Inc.
- 210 Rosco Laboratories Inc.
- 600 Rose Brand Theatrical Fabrics, Fabrications & Supplies
- 520 Sapsis Rigging Inc.
- 13 Savannah College of Art and Design
- 374 Scéno Plus Inc.
- 801 Sculptural Arts Coating, Inc.
- 661 SECOA
- 270 Selecon
- 180 SERAPID USA INC.
- 16 University of Southern California
- 7 Southern Illinois University at Carbondale
- 730 SSP Group Inc.
- 740 SSP Group Inc.
- 830 SSP Group Inc.
- 840 SSP Group Inc.
- 362 Stage Directions Magazine
- 519 Stage Research, Inc.
- 280 StageRight Corporation
- 473 Stage Technologies
- 660 Steeldeck, Inc.
- 320 Strand Lighting, Inc.
- 130 Stratford Staging Tech Limited
- 506 Surety Manufacturing & Testing Ltd.
- 230 Syracuse Scenery & Stage Lighting Co., Inc.
- 940 TELEX/EVI CANADA
- 2 University of Tennessee
- 24 University of Texas at Austin
- 344 Theatre Arts Video Library
- 116 James Thomas Engineering, Inc.
- 477 Tiffin Scenic Studios, Inc.
- 51 Tools For Stagecraft
- 562 Union Connector
- 463 United Scenic Artists Local 829
- 1 UNLV
- 973 UpRight, Inc.
- 300 Wenger Corporation
- 960 WESTSUN
- 950 White Radio Limited
- 10 University of Wisconsin - Milwaukee
- 18 Wright State University
- 23 Yale School of Drama/ Repertory Theatre
- 376 Zeidler Roberts Partnership/ Architects

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.

On or After
2/16/99

FULL CONFERENCE

	amount	code	MAIL
USITT/CITT Member	\$315	A3	REGISTRATION
USITT/CITT Student Member	\$225	B3	BEFORE
Non-Member	\$425	C3	MARCH 8,
Non-Member Student	\$295	D3	1999
Joint Member/Guest	\$255	E3	or
(second person, same residence)			BRING THIS

ONE DAY ONLY \$255 F3 REGISTER ON SITE.

STAGE EXPO ONLY \$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

SOLD OUT

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

SOLD OUT

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.

Tech Expo Entry Fee

Cover the Walls Entry Fee

Young Designers' Forum Entry Fee

**DEADLINES
PAST**

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

● Please complete all of the information REGISTRATION FORM. The DATABASE INFORMATION update current member information and for new members the BADGE INFORMATION as you would like your badge. Copy the REGISTRATION FORM and complete a BADGE INFORMATION for joint member or guest conference.

● Fill in circles for the coded items you select a amount for each section and the TOTAL DUE for all items. Check payment, fax forms with credit card payment.

● School purchase orders are accepted for payment by schools the day the purchase order is received. In order of advance discounts, actual payment from the school by the deadlines noted. IF YOU ARE USING A PURCHASE PAYMENT, SUBMIT YOUR PAPERWORK EARLY.

● Registrations for Student Conference fees and renewal MUST be accompanied by copy of document student status.

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

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

● ALL CONFERENCE FEES ARE SHOWN AMOUNT IN DOLLARS.

● QUESTIONS? Call USITT 800-93USITT

1 CONFERENCE REGISTRATION

FULL CONFERENCE includes all conference sessions, Expo, special exhibitions (except Professional Development and Awards Banquet). Non-Member registrants receive International membership for Canadian residents and membership for all others.

ONE DAY ONLY includes all conference sessions, Expo, special exhibitions for the day of your choice—Friday or Saturday

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

On or After
2/16/99

FULL CONFERENCE

	amount code
USITT/CITT Member	\$315 A
USITT/CITT Student Member	\$225 B
Non-Member	\$425 C
Non-Member Student	\$295 D
Joint Member/Guest	\$255 E
(second person, same residence)	

ONE DAY ONLY \$255 F

STAGE EXPO ONLY \$40 G3

CANCELLATION AND WAIT LIST

● Conference Registration Fee, Professional Development

Tickets: 80% refund will be made if you cancel your registration prior to February 10, 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.

USITT Costume Symposium

Historical Threads



Washington, DC
MAY 27-29, 1999

Produced by the USITT
Costume Design
&

Technology Commission
Debra Krajec
Commissioner
Howard Kurtz
Costume Symposium '99
Coordinator

United States Institute for
Theatre Technology, Inc.
6443 Ridings Road
Syracuse, NY 13206-1111
phone: 800-93-USITT,
315-463-6463
fax: 315-463-6525
email:

usittno@pppmail.appliedtheory.com



United States Institute for Theatre Technology, Inc. is the association of design, production, and technology professionals in the performing arts and entertainment industry. Founded in 1960, the Institute's 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

USITT membership benefits include: 4 issues of *TD&T*, Theatre Design & Technology Magazine yearly and annual Directory issue, 10 issues of *Sightlines*, the USITT newsletter, discounts on event registrations and publications, and opportunities to network with design, production, and technology professionals in the performing arts and entertainment industry.

Complete information on USITT membership benefits and activities is available at
www.usitt.org

or call the USITT National Office at

800-93USITT

to receive a membership brochure.

EDWARD F. KOOK ENDOWMENT FUND 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

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

USITT CONFERENCE & STAGE EXPO
1999 TORONTO

First Name or Nickname

Last Name

Title

Company/School/Affiliation

City

State/Province

Country (other than USA)

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?
☐ 1 ☐ 2-5 ☐ 6-9 ☐ 10-15 ☐ over 15

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

Live Performing Arts: Theatre/Opera/Dance

- ☐ Costume ☐ Lighting ☐ Scene Design
☐ Management ☐ Sound ☐ Technical

Other Performance fields

- ☐ Television ☐ Motion Pictures ☐ Theme Parks

Professional Services

- ☐ Architect ☐ Consultant ☐ Engineer

Performing Arts Related Business

- ☐ Dealer ☐ Manufacturer ☐ Rental
☐ Other _____

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

- ☐ ATHE ☐ IAAM ☐ LDJ ☐ LightFair
☐ ShowBiz Expo East ☐ ShowBiz Expo West ☐ None

MAIL REGISTRATION BEFORE MARCH 8, 1999 or
BRING THIS FORM TO REGISTER ON SITE.

1 CONFERENCE REGISTRATION FEES

FULL CONFERENCE

- ☐ \$315 A3 ☐ \$225 B3 ☐ \$425 C3
☐ \$295 D3 ☐ \$255 E3

ONE DAY ONLY

- ☐ \$255 F3
☐ Wednesday ☐ Thursday ☐ Friday ☐ Saturday

STAGE EXPO ONLY

- ☐ \$40 G3

TOTAL \$ _____

2 PROFESSIONAL DEVELOPMENT WORKSHOP FEES

- ☐ \$400 J1 ☐ \$300 K1 ☐ \$150 M1 ☐ \$50 M2
☐ \$150 P1 ☐ \$50 Q1 ☐ \$175 Q2 ☐ \$50 R1

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



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.

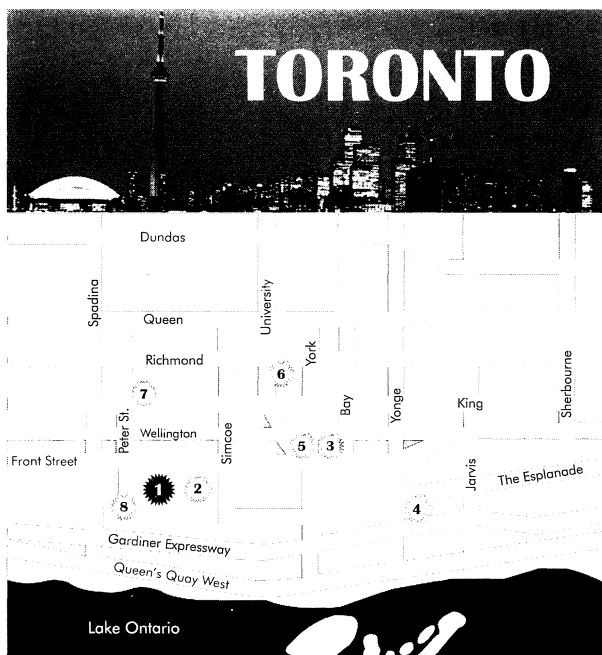
4



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



ON KING

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	DbI/DbI 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

IS AVAILABLE
ON THE
USITT WEB PAGE AT
www.usitt.org

- Interactive
Stage Expo
Floor Plan with
exhibitor information
including links
to exhibitor
web pages

- Portfolio Review
Registration
Form
(DUE BY 3/5/99)

- Student Tech
Olympics '99
Information

- THEatre Conference
Employment
SERVICE
Registration Forms

- Revenue Canada
Letter
(for persons
hand-carrying
goods from
USA to Canada)

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

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;



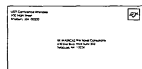
FAX :



BTIAMERICAS

THE TRAVEL CONSULTANTS

315-428-9631



MAIL:

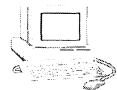
BTI AMERICAS The Travel Consultants
620 Erie Blvd. West Suite 202
Syracuse, NY 13204



PHONE:

BTI The Travel Consultants
Ask for the USITT Conference Desk

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CARDHOLDER NAME: _____

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AIRLINE FREQUENT FLYER NUMBER: _____

AIRLINE/NUMBER

AIRLINE/NUMBER

SEAT PREFERENCE: _____

AISLE _____

WINDOW _____

AIR REQUIREMENTS

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 _____





CONFERENCE PROGRAM PROPOSAL

Date Submitted _____ Revision ☐ (Check Here)

SESSION INFORMATION

Session Code: _____

Session Title: _____

Sponsoring Commission(s): _____ Length of Session(s): _____

Commission Contact: _____ Session Approved By: _____

Preferred Day: WED: ☐ THU: ☐ FRI: ☐ SAT: ☐ Anticipated Attendance: _____

Program Description for Session (Please include in your description the type of program you are presenting, i.e., panel, working meeting, discussion, etc.): _____

PERSONNEL INFORMATION

Session Chair: _____ Phone: (w) _____

Address: _____ (h) _____

_____ FAX: _____

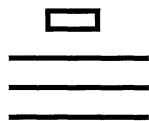
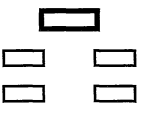
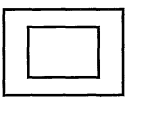
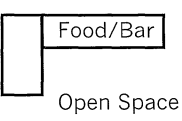
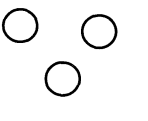
_____ E-mail: _____

Names of Additional Panelists (Identify non-USITT members and location):

Panelist Name	Location/Home City	<input type="checkbox"/> Non-USITT
_____	_____	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>

*** (Please Submit Program Participants Biographies Form for All Panelists and Forward to Commission Contact Person. Maintain a Copy of Each Form for Your Records)

ROOM CONFIGURATION: (Check Box)

Theatre/Panel 	Classroom 	Hollow Square 	Reception 	Small Tables 	Other Describe Below ???
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List number of Presenters /Number of participants for Hollow Square/Number of tables required. _____

Notes: _____

TECHNICAL REQUIREMENTS: A/V Equipment Rental is **EXPENSIVE** - Please be sure of your requirements.

☐ Overhead Projector # _____ ☐ Lectern ☐ Slide Projector # _____ ☐ Microphone(s) # _____

☐ Video Tape Format: VHS or PAL/EURO ☐ Computer # _____ Type _____

☐ Computer Projection ☐ Other: _____

DENVER CONFERENCE & STAGE EXPO

SEEKING DENVER PROGRAMS

The Toronto Conference and Stage Expo is almost upon us and one of our most important tasks in Toronto is to plan the programming for the Denver Conference in March, 2000. Who develops the programming for a USITT conference? You do! Could one person come up with programs such as "Sleeves: Fit, Looks, and Ease of Movement," "Unexpected Exits: Traps, Ledges, and Pits," "Golden Ears: Critical Listening for Sound Engineers," and "Anatomy of a Broadway Show—The Lighting Load-in"? (By the way, all of these are programs in Toronto.) The answer is individuals create all these programs. The USITT Conference & Stage Expo is your conference. We need your diverse and unique programming ideas. If you have an idea for a program, please fill out the Conference Program Proposal form and submit it to the commissioner of the appropriate commission prior to the conference or bring it to the commission meeting at the conference.

Each commission selects and prioritizes the proposals that will then be presented to the VP for Programming. If you have any questions or need any assistance in the proposal process, please contact John Uthoff, VP for Programming at 785-532-6875 or jsutd@ksu.edu.

The Conference Program Proposal form can be found on the back page of the conference material included in this month's *Sightlines*. The form is also on page 18 of the Membership Directory and can be copied as many times as needed. Proposals can be submitted throughout the year, but suggestions for Denver programming should be completed before Toronto to be considered.

Bill Teague
VP for Conferences

ENGINEERING COMMISSION

DMX UPDATE

Our last update on DMX512 was in the spring of 1998. There has not been much to report until now, but there has been plenty of activity.

DMX512 REVISION

The DMX512 Subcommittee received sixty-eight proposals in response to the Call for Comments issued in March, 1998. As we noted in our last report, maintenance of DMX512 was turned over to ESTA's Technical Standards Program and its Control Protocols Working Group. Please note that ESTA's Technical Standards Committee (TSC) is accredited by the American National Standards Institute (ANSI) as Accredited Standards Committee E1, *Safety and Compatibility of Entertainment Technical Equipment and Practices* with ESTA as its Secretariat. Several Task Groups were formed to respond to the proposals. If necessary, the Task Groups could prepare any additional proposals they saw as necessary to resolve any new issues arising from the sixty-eight proposals. They did so, which brought the total number of proposals to seventy-six.

The DMX Task Groups met over the course of two days in Chicago last July, several times during LDI this past November, and three times in Dallas in January. In July, the Task Groups set out several goals for their work:

1. Produce a consensus document following proper standards procedures.
2. Make editorial updates to DMX512 appropriate for current times.
3. Add technical features while maintaining a balance with backward compatibility, including formalizing the management of alternate start codes.
4. Identify among the proposals received which ones belong in an Application Note or Recommended Practice instead of the standard.

5. Take actions on these proposals and deliver a report and a draft of a revised DMX512 standard. The draft would then be continued through the ANSI accredited standards development and review process.

Due to the vast amount of equipment already installed and operating for years, a number of proposals had to be rejected. While many of these proposals did not suffer from any technical shortcomings, they could not be accepted in accordance with Goal 3 because they were not backwards compatible and would have immediately made most of the equipment installed obsolete.

Once all actions on the proposals are complete, a Report on Proposals (ROP) will be available (probably by the time you read this). Drafting of a revised DMX512 is to be based on this ROP, and it is well underway. This new version is being taken through the rigorous process for establishing consensus so it may become an American National Standard. ESTA has registered this project with ANSI. The official title is *BSR E1.11, Entertainment Technology – USITT DMX512 Asynchronous Serial Digital Data Transmission Standard for Controlling Lighting Equipment and Accessories*. The "BSR" indicates that the standard is in the development process, and will disappear from the title once it becomes an official ANSI standard. ESTA is also investigating taking DMX512 to the international standards level under the auspices of the International Electrotechnical Commission (IEC).

GERMAN DMX

Last spring we also reported on the planned adoption of a version of DMX by DIN, a German standards organization. At the PLASA Trade Show in September, 1997 in London, USITT and other entertainment industry associations were first made aware that DIN had developed a draft standard for "Stage Lighting Control Systems." The primary emphasis of this standard is an imple-

mentation of USITT DMX512/1990. The development of this draft standard was done without the knowledge or consent of USITT.

USITT has corresponded with the DIN Working Group that is carrying out this project. We noted several problems that exist with the German DMX. DIN modified its original draft which reduced the number of differences on a technical level, but has not addressed any of the copyright infringement issues.

The most recent version from DIN, while reducing the technical differences, creates additional problems. It states that all devices which conform to this (proposed) DIN standard may be labeled "DMX512/1990," "DMX512/DIN" or "USITT DMX512/1990." This means that manufacturers will be able to mark products conforming to two different standards with the same identifier. So a user faced with equipment labeled DMX512/1990 would not know whether or not it complied with the original USITT DMX512/1990 standard or with DIN's (proposed) version.

After a year of trying to resolve our concerns with DIN, USITT retained legal counsel to address the matter. A "Cease and Desist" letter was sent to DIN in January requiring DIN to omit the use of the term DMX512 in any further drafts or published version of their standard. Their use of the term DMX512 not only could cause problems on a technical level as described above, but could evoke the impression that USITT approves of DIN's action, which it does not.

NEXT UP

More news and updates on DMX512 will be published in future issues of *Sightlines*, as well as on the DMX512 page of the USITT Web site (<http://www.usitt.org/DMX/DMX512.htm>).

Mitch Hefter
ESTA/USITT DMX Revision
(E1.11) Task Group Chair
USITT Engineering
Commissioner



TORONTO CONFERENCE & STAGE EXPO

HOPPING AROUND TOWN: TORONTO'S PUBS AND POTABLES

There are many who only appreciate beer in quantity. It is for these benighted souls and extended bellies that large breweries spew forth the ocean of diluted and characterless swill that generally passes for beer and ale in North America. For those who listen to their taste buds more closely than marketing campaigns, however, microbreweries and brew pubs produce a variety of real beers, ales, stouts, and other exemplars of the brewer's art. Fans of the hop are dependent on local breweries because, unlike fine wines and single malts, good beer neither ages nor travels well. Fortunately for them, Toronto is well-served by the publicans and brewmasters of the region.

THE PUBS

An intrepid team of local volunteers were commissioned to find the best pubs and bars within walking distance of the Metropolitan Toronto Convention Centre, site of the upcoming 39th USITT Annual Conference & Stage Expo. What follows is a list of favorites from various members of the research team, all of whom are now recovering quite nicely.

Acme Bar and Grill

86 John St.
[north of King - west side]
(416) 340-9700

Not so much a shrine to beer as a shrine to Scotch: over 93 different single malts and a respectable 15 beers on tap. The food menu is varied, but mostly pub grub. (Brad Trenaman)

Amsterdam Brewing Company

600 King St. West
[just west of Spadina]
(416) 504-1040

Only sells what it brews, but brews some very fine beer: seven or more on tap and in bottles, depending on the season. The much-anticipated Spring Bock should be released just in time for the conference. Has a fairly well-stocked bar of assorted spirits. Small bar area overlooks the Brewery and the pleasant smell of fermentation is everywhere, even the restrooms. All beers available at the bar are also ready for take out at the beer store upstairs. (Brad Trenaman)

The Coloured Stone

205 Richmond Street West
[at Duncan]
(416) 351-8499

Featuring a selection of beers and single malts, this spot has a good mixture of imported and domestic draft. The food is reasonable and there are pool tables for diversion, although things can get a bit noisy. (Graham Fraser)

Growlers Downstairs Pub

75 Victoria Street
[south of Queen, one block east of Yonge]
(416) 360-5836

This pub produces several brews in the vat visible through an interior window—the dark ale is particularly recommended. There is a full restaurant upstairs, but the pub has a variety of hors d'oeuvres for \$4 to \$5, so a table of food can be put to-

gether quite reasonably. The place has a friendly atmosphere with mixed banquette, table, and barstool seating. The suits tend to disappear after five p.m., and it's frequented by crews from the Elgin and Winter Garden theatres. (Peter Fleming)

Peel Pub

276 King St. West
[east of John - north side]
(416) 977-0003

About eight beers on tap and all the normal stuff in bottles. They have many food specials for under \$6 and the place is quite popular with the younger crowd. (Brad Trenaman)

Smokeless Joes

125 John St.
[just north of Adelaide - east side]
(416) 591-2221

A definite stop on any beer lovers tour. Although they don't brew their own, their selection is amazing. Joe (yes there really is a Joe) carries no less than 200 different beers from around the world. The four on tap change constantly except for their Kawartha Lakes Raspberry Wheat Beer, only available at Joes. Definitely a dessert beer (I never knew there was a specific kind of beer for dessert before), it is considered too sweet by many beer purists. Joe offers sample platters at a nominal charge to allow you to taste test all the beers on tap before making that crucial final decision. The menu contains thirteen pages of beers and two of food, and there is also a selection of wine. The menu is arranged by province and country and contains much information about each beer, including pronunciation of some of the foreign ones (Hoegaarden - say "Who Garden"). Joe and his wait staff, especially Sohayla, are very personable and love to share their knowledge of the sacred nectar. Oh yes, the place is smokeless except for the patio, which probably won't be open for us in March. (Brad Trenaman)

THE POTABLES

In a brew pub, one usually samples the house brew. If you find this doesn't suit you, or if you are in a pub that doesn't brew its own, there should be many offerings available from the local microbreweries. Availability will vary, and there are many more local breweries than can be listed here, so check to see what they have on hand and, preferably, on tap.

The following selection is completely subjective, so you can be certain that the inclusions and omissions are likely to provoke disagreement and even derision from those of other faiths. All of the following companies, in any case, produce real beer.

The remarkably clean German-style lager and ales of the **Upper Canada** brewery were the revelations that started the microbrewery rage in Toronto some fifteen years ago, when one used to have to drive to their brewery just west of downtown to buy it. The Dark Ale and Lager are still wonderful, and the line now includes a Light, a Wheat beer, and the hearty Rebellion pale ale.

For those who prefer frightfully British to *echt Deutsch*, **Connors** makes an excellent range of English-style brews. Their superb Best Bitters can bring a nostalgic tear to the eye of even the crustiest old Limey.

Sleeman, which was closed down for over half a century, began brewing again in the eighties using the original family recipes. The brewery in Guelph, about fifty miles west of Toronto, has become so popular that it scarcely qualifies as a microbrewery. Nevertheless, it produces excellent Lager and Cream Ale at non-premium prices.

Creemore Springs Premium Lager is simply one of the finest beers produced on the continent.

Gritstone Premium Ale is brewed in Niagara Falls. This is a seriously full-bodied amber, and is probably not for those who have dined in the past three hours.

Muskoka Cream Ale is winning

adherents in the local pubs. Other popular local breweries include Wellington County, Algonquin Formosa Springs, and Brick breweries. From slightly further afield come the Welsh-inspired Dragon's Breath from Kingston, and Hart Cream Ale and Amber from Ottawa.

A good listing of Ontario breweries can be found on the Web at <http://beerismylife.com/breweries/ca/on/>. Look in the Toronto section of that page to see a listing of local brew pubs. Please join us for a non-virtual libation in March.

Cheers, Santé, ein Prosit, Sköl, etc.

Paul Court
Promotions Co-ordinator

MEMBER BENEFITS

SHIPPING SERVICES

Your USITT membership is worth more than you may realize. As part of a broad spectrum of valuable member benefits, USITT is pleased to offer a discount on shipping service with Airborne Express.

AIRBORNE EXPRESS

USITT members can save up to 40% on overnight delivery to most U.S. cities. By using Airborne Express, you pay one low rate for your overnight shipping anywhere in the contiguous U.S.—for example, an 8 oz. Next Morning Letter Express would cost only \$10.75. Airborne Express offers fast, reliable delivery; flexible, free pick-up during normal business hours from most locations; and 24-hour customer service. And now Airborne is offering special member rates on *Flight-Ready*—prepaid, easy and convenient overnight shipping with no weight limits—so you can save even more. To receive your free starter kit, call Airborne Express at 800-636-2377 or call the USITT National Office for an enrollment form.

In addition to discounts on shipping service, USITT offers discounts on car rentals, magazines, videos,

books, seminars, and employment services. We hope you will take advantage of these valuable member benefits. Also, if you have an idea for a new member benefit or a suggestion for improving an existing benefit, please call the USITT National Office at 800-938-7488 and share your thoughts.

Michelle L. Smith
Membership & Ad Sales Manager

NATIONAL OFFICE

NEWS FROM THE NATIONAL

One of the National Office's mystery members has materialized. Last month we were wondering who could have sent us a fax marked "Arnold Hall," which we were unable to trace to a member. Now we know it was Trey Haagen with the Arnold Hall Theatre at the United States Air Force Academy in Colorado. Mr. Haagen was updating us on his correct contact information. And the next time there's a quiz, everyone in the office will be able to tell you where the Arnold Hall Theatre is!

Members attending the Toronto Conference & Stage Expo can check to make sure the National Office has their most up-to-date contact information by stopping at the USITT booth at Stage Expo. We plan to have our membership database live on-site so we can do instant updates. Membership & Ad Sales Manager Michelle L. Smith will be at the booth during much of Stage Expo to answer questions about membership benefits and services.

Financial Services Manager Carol B. Carrigan will be in charge of a new portion of the USITT booth, the Bookshop and Boutique. We will provide instant gratification for people who want to take home any of the material on our Publications Available list, or who want to buy merchandise featuring the USITT logo. The Bookshop will also have copies of this year's Golden Pen Award book for sale, *The New Amsterdam: The Biography of a Broadway Theatre*, with a book signing planned.

Any one planning to register for the

Toronto Conference & Stage Expo during March? If so, please do not mail or fax any registration information to the National Office after March 8. The entire office staff will travel to Toronto prior to when the conference starts, so there will not be anyone left in the office to receive your correspondence. After March 8, please plan to register on-site where Data Services Manager Tricia Neuburger and the registration staff will be glad to take payments and collect the necessary paperwork. Tricia reports that we are way ahead of all previous conference registrations at this time and are well on our way to reaching the magic 4,000 attendee figure. Some of us here in the National Office think Tricia is getting people to sign up by sheer will-power: She's determined to break through to four grand. Stage Expo Stage Manager Helen Willard, who has already expanded the show floor twice to accommodate all the eager exhibitors, is also looking forward to a record crowd.

Tricia and Administrative Assistant Monica Merritt joined the Annual Conference & Stage Expo Committee in Toronto over the January 9 weekend as the committee went over plans, times and sessions for the upcoming conference. They report that the weather was "seasonable." Committee members reported no problems getting into or out of Toronto—even though much of the United States was just recovering from a week of transportation glitches.

And the winner is... Ron Nessim, technical producer with Global Television Network in Montreal, Quebec. Mr. Nessim will receive a full registration to the USITT Annual Conference & Stage Expo in Toronto as the winner of our drawing from those who requested conference information at LDI in Phoenix. Vice-President for Marketing & Development William J. Byrnes drew the winning name during a trip to the National Office in January. We congratulate Mr. Nessim and hope he enjoys the conference.

■ PQ '99 TOUR

We are pleased to report that the USITT PQ-99 Tour is now fully subscribed. The tour group includes a wide range of theatre professionals and will represent USITT well, according to USITT Presi-

dent and tour leader Leon Brauner. A waiting list has been created, so anyone still interested in becoming part of the tour may have their name placed on this list in the event an opening comes about.

The tour begins at Prague Quadrennial 1999 where you will see forty-plus national scenic and costume design, and theatre architecture exhibits displayed in the beautiful late-19th century pavilion in Prague's Fucik park. After Prague the group will travel to Helsinki, Finland for five days of sightseeing and visits with theatre designers. After a quick and scenic voyage across the Bay of Finland, the group will spend three days in Tallinn, Estonia. While in Tallinn, the group will visit with Estonian theatre makers, tour theatres and the museums and historic buildings of this notable seaside city. The tour then moves to one of the most beautiful cities in Eastern Europe, St. Petersburg. The museums, theatres, and the city itself will provide a breathtaking conclusion to the tour.

The USITT PQ-99 Tour will begin in New York on June 5, 1999 and conclude in New York on June 26, 1999. The cost will be \$3,085 which includes transportation from New York, hotels, city and regional tours, all breakfasts, and some lunches and dinners. For more information, please contact Leon I. Brauner: tel: 812-855-4502; fax: 812-855-4704; or e-mail: brauner@indiana.edu.

■ CONTRIBUTING MEMBER NEWS

Vincent Lighting Systems was pleased to take part in the recent renovation of St. Stanislaus church in Cleveland, OH. Cleveland architect van Dijk, Pace & Westlake restored the church to its original late-1800s look, although several aspects were modernized, including the lighting. Vincent Lighting provided a **Strand Lighting** dimming system to provide atmospheric lighting control for many different occasions ranging from daily Mass to concerts.

Vari-Lite International has agreed to sell London-based subsidiary Brilliant Stages, Ltd. to a subsidiary of **Tomcat Global Corp.** Details of the transaction were not released. Brilliant Stages is a world leader of custom

continued on page 12 ➤

NATIONAL OFFICE

► continued from page 11

stage set design and fabrication and has, for the past 18 years, built custom sets for touring bands, television shows and trade events worldwide.

Vari-Lite Chairman and Chief Executive Officer Rusy Brutsché said "we have enjoyed a longstanding friendship with (Tomcat President) Mitch Clark, and have a great deal of respect for the work Tomcat does globally. There is a real synergy between Tomcat and Brilliant Stages and we have every confidence that this change will be to the benefit of both organizations and that Brilliant Stages will continue to flourish under Tomcat's management." The transaction follows a period of intense corporate activity and a reshaping of the future of Vari-Lite International to further focus on the core business opportunities in professional automated lighting and sound reinforcement products and services.

Rose Brand, a leading supplier of custom sewn draperies and textiles for the entertainment industry in North America, has promoted Rose Santiago to Director of Customer Services/Sales Operation and Director of Latin American Sales. Geoff Friedlander has joined the company's East Coast sales staff.

Ms. Santiago has been with Rose Brand since 1990 and, in her new position, will be responsible for ensuring customers receive the highest level of care and also for managing quality improvements to the sales process. She has played an instrumental role in the success and expansion of the Latin American market for Rose Brand. Mr. Friedlander has a strong technical theatre background including director of project management at Scenic Technologies. He also was technical director of the Huntington Theatre in Boston and has a broad range of industry contacts.

Rose Brand Theatrical Fabrics, Fabrications & Supplies sponsors the Rose Brand Award for Scenic Design as part of

USITT's Awards for Young Designers & Technicians in the Performing Arts.

■ SUSTAINING MEMBER NEWS

USITT is pleased welcome **Graftobian Theatrical** as a new Sustaining Member. Owner Eric Coffman notes that the Madison, WI company manufactures a complete line of theatrical makeup for stage, television and film, from cream-based foundation to crepe wool to theatrical adhesives. Graftobian's Web site can be found at www.graftobian.com.

We are also pleased to welcome **Selecon** as a new Sustaining Member. This company, based in Auckland, New Zealand, designs and manufactures performance luminaires for theatres, arts centers, theme parks, museums and other applications throughout the world. Selecon is lead by theatre lighting practitioners who "understand the special demands of performance lighting." The Selecon Web site is at www.selecon.co.nz.

Schuler & Shook, a theatrical

consulting and architectural lighting design firm, is pleased to announce that Todd Hensley, ASTC, has been named Principal of the firm. The change was effective January 1, 1999. Mr. Hensley has been a key theatre designer, lighting designer, and project manager for the Chicago office of Schuler & Shook since 1988. His design work includes projects ranging from the Navy Pier's Skyline Stage in Chicago, Rosemont Theater in Rosemont, IL, Singapore American School and Valparaiso University in Indiana. Mr. Hensley's current theatre projects include the Detroit High School for the Performing Arts, the Chicago Academy of Math, Science and Language and the Ft. Smith Exposition Center in Arkansas. He is also the project lighting designer for the new Goodman Theatre in Chicago.

■ LOST MEMBERS

Mail has been returned to the USITT National Office for the following individuals who are current members, but are not able to receive their publications and other communications. We ask your assistance in finding the correct addresses for the following current members: Christian Johnson, Mary Mahoney, Alison Parker, Trefoni Rizzi, Nicole Wareing and Patrick White. 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 contact information changes.

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

USITT EXECUTIVE DIRECTOR

United States Institute for Theatre Technology, Inc. (USITT), a 38-year-old not-for-profit membership association of professionals in the arts and entertainment industries, seeks an Executive Director. With 3,500+ members and an annual budget of \$1.2 million, the Institute seeks a hands-on executive who can take an active part in:

- Working closely with the Board of Directors and supervising a professional staff responsible for marketing, public relations, membership and advertising;
- Coordinating and facilitating the Annual Conference & Stage Expo with its \$500,000+ annual budget;
- Monitoring the Institute's substantial publication activity including four annual issues of the journal *Theatre Design & Technology*, and ten annual issues of the *Sightlines* newsletter;
- Planning, managing, and fostering the Institute's valuable relationships with all of its members.

Members of USITT include designers, technicians, educators, architects, consultants, and acousticians, as well as manufacturers and suppliers of scenery, costumes, sound, lighting, makeup, rigging and special effects equipment and services for the field of live performance and themed entertainment. The worldwide membership is centered in the United States and Canada and the Annual Conference & Stage Expo serves an international audience.

The ideal candidate will be computer literate, be a hands-on manager comfortable with supervising multiple tasks, will bring at least 8 years of experience with the nonprofit sector or with membership associations. This individual will have demonstrated communication skills, proven ability to work effectively with volunteers, and will have a successful track record of responsibly managing budgets. A bachelor's degree is required; experience with professional membership organizations, and project management and event planning would be a plus. Starting salary for this position is \$55,000 to \$70,000, plus benefits. USITT national offices are located in Syracuse, New York. To be considered, mail resume with cover letter stating qualifications to RESULTS GROUP INTERNATIONAL, 230 West 41 Street #1602, New York, NY 10036 or include your resume in the body of an e-mail message to ResultsG@aol.com.

ARCHITECTURE COMMISSION

OUTSTANDING THEATRE ARCHITECTURE HONORED

Six outstanding theatre projects will be recognized at USITT's Annual Conference & Stage Expo as part of the Institute's 1999 Architecture Awards program. Two Honor Awards and four Merit Awards will be given to projects from Europe, North America and Asia. Forty-two entries were received for this program from seven countries.

The jury considered general excellence, theatre form and technology, quality of public spaces, exterior/urban response and subsequent form-making, and the general level of innovation involved before making its decisions. The Architecture Awards program is under the direction of USITT's Architecture Commission.

Honor Award winners are the Ford Center in New York and UCLA's Royce Hall in Los Angeles.

Jury members noted the Ford Center project was "very innovative and very controversial," and commented on the good handling of the programmatic issues and the successful balance of salvage and adaptive reuse. Design team for the Ford Center included Beyer Blinder Belle, Architects and Planners and John Swallow Associates, Acoustical Consultants.

The Royce Hall project was a successful seismic refit handled unobtrusively with acoustic and lighting imperatives well integrated into the seismic program. Anshen + Allen Los Angeles were architects with Par-ton Phelps & Associates as Associate Architects and McKay Conant Brook, Inc. as Acoustical Consultants.

Merit Awards will be given for work on the Setagaya Public Theatre in Tokyo, Theatre D'Angouleme in Paris, Santa Fe Opera Theatre and F.M. Kirby Shakespeare Theatre in Madison, N.J.

The Setagaya Public Theatre has a powerful "primitivist" feel with

the stone and sky contrasted, jury members noted. The overall visitor experience is broadly and successfully considered and the integration of theatre technology is handled with the right visual balance. Architect for the project was Atelier R/Tadashi Saito with Yoshio Yamazaki as Acoustical Consultant.

In the Requalification of the Theatre D'Angouleme, the architecture of the insert feels right stylistically, according to the jury, and the project is tight and elegant both in form and use of materials. The tightness of the new contrasts powerfully with the rustication of the existing structure in the very intimate 750+ seat house, with the exterior inventiveness truly beautiful. Valentin Fabre Jean Perrottet Architects handled the project.

In the Santa Fe Opera Theatre, a special note was made of the one-dimensional aspect, such as a single architectural flourish, done with great bravado. The successful risk-taking in acoustic and structural worlds was also noted. Architect was Polshek Partnership working with Auerbach + Associates as Theatre Consultant and McKay Conant Brook, Inc. as Acoustical Consultant.

The F.M. Kirby Shakespeare Theatre/New Jersey Shakespeare Festival at Drew University, formerly known as Browne Theatre, was called competent and quiet creating a comfortable auditorium on an apparently modest budget. The additions were very well considered in relation to existing structure. Architects was Ford Farewell Mills and Gatsch with Jules Fisher/Joshua Dachs Associates as Theatre Consultants and Jaffe Holden Scarbrough as Acoustical Consultants.

On the jury for the Architecture Awards were architect Paul C. Holt, architecture critic Raul A. Barreneche and theatre technical director Robert R. Scales.

Paul E. Westlake, Jr., FAIA
Architecture Commissioner

CLASSIFIED ADS

TECHNICAL DIRECTOR – 107-acre Wildwood Park for the Performing Arts in Little Rock, Arkansas seeks individual for year-round position in brand new 625-seat facility with annual budget of \$1.5 million. Responsible for budgeting, drafting, fabrication, and installation of 2-3 operas/musical theatre works during June Wildwood Festival, as well as serving needs of nationally-known booked-in talent. T.D. handles organization of shop equipment and inventories, and supervision of staff and jobbed-in technicians as required by builds, load-ins, performances and strikes of 40+ additional events throughout the year. Must have excellent drafting, carpentry, welding, and rigging skills, along with high motivation, organization, interpersonal, and computer aptitude. Interviews to be

held in May-June with position starting in July-August, '99. Salary range: Starting at \$28,000-\$30,000+ with full range of benefits and vacation, depending on experience. Send resumes and references to: Carey Wong, Director of Productions, WILDWOOD PARK FOR THE PERFORMING ARTS, 2304 22nd Avenue Court, N.W., Gig Harbor, WA 98355. Fax: (205) 851-6936

TECHNICAL & ADMINISTRATION – Over 100 positions available in summer theatre. Register for StrawHat Staff/Tech Interviews (March 25, 1999) and your resume appears online for one full year at www.strawhat-auditions.com. Send a #10 SASE to: StrawHat Staff/Tech, Suite 315, 1771 Post Road East, Westport, CT 06880 or visit www.strawhat-auditions.com

CLASSIFIED ADS ON THE WEB

The classified ad section of *Sightlines* is an effective, cost-efficient means to advertise a position vacancy, product or service. All classified ads printed in the newsletter also appear on USITT's Web site—at no additional cost. Advertisers have the option of requesting their classified ad not be published on the Web, but all ads submitted for publication will appear in *Sightlines*. Classified ads will be posted on the Web site within 48 hours of the advertising deadline (the fifteenth of the month prior to publication) and remain there 45 days.

If you are interested in learning more about how you can advertise in *Sightlines* and on the Web, please contact Membership & Ad Sales Manager Michelle L. Smith at 800-93-USITT, 315-463-6463, or via email at msm@pppmail.appliedtheory.com.

ADVERTISING RATES & DEADLINES

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 L. Smith at 800-93-USITT, 315-463-6463, or via email at msm@pppmail.appliedtheory.com.

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.

CLASSIFIED ADS

ASSISTANT/ASSOCIATE PROFESSOR OF SCENIC TECHNOLOGY

— Tenure track position starting August 1999 in the School of Theatre Arts. Successful candidate will serve as head of the MFA scenic technology program and as production manager for the School, teach technology classes (including hydraulics, pneumatics, electronic control of scenery, and computer applications), act as a role model and mentor for the MFA technology and BFA production students. MFA (or equivalent degree), high-end technology expertise, professional experience, teaching experience, and computer skills are required. Salary competitive. Submit letter of application, vitae, and three letters of reference to Anne Gibson, Chair, Search Committee, School of Theatre Arts, Penn State, 103 Arts Building, Box F, University Park, PA 16802. Applications will be accepted until the position is filled, but those received by March 1, 1999 will receive priority consideration. Penn State is committed to affirmative action, equal opportunity and the diversity of its workforce.

THE MOST MAGNIFICENT COLLECTION OF SET DESIGNS EVER PUBLISHED

Denkmaler Des Theater compiled by Joseph Gregor, better known as the Monumenta Scenica, comprises 12 portfolios and 364 plates. Published 1926-30, a complete set is a great rarity. Also included is New Series volume issued in 1954. The cornerstone of any private or institutional theatre library. For details, phone 310-559-6515.

RESIDENT SOUND DESIGNER

— The Tony award-winning LORT B Alley Theatre seeks qualified individual as Resident Sound Designer for year-round/full-time position beginning with 1999-2000 season. The Alley produces at least ten full productions per year in two spaces. Responsibilities include: sound design of a number of productions; support of visiting sound designers; coordination with sound department staff for the efficient and successful operation of the department. At least five years professional design experience is required. Ability to work with varied personalities and timetables, nationally and internationally acclaimed directors, in-depth knowledge of equipment and resources. Composing abilities a plus. Starting date: August 1, 1999. Salary commensurate with experience plus benefits package. Please send resume and references to Sean S. Skeehan, Production Manager, ALLEY THEATRE, 615 Texas Ave., Houston TX, 77002. Or fax 713-228-0527. No phone calls please. EOE.

ALLEN LEE HUGHES FELLOWS PROGRAM

— Arena Stage offers full-season fellowships to individuals of color and ethnic minorities pursuing careers in the professional theatre. Opportunities exist in all administrative, artistic and technical areas except for performance. \$10,800 stipend. Contact: A. Lorraine Robinson, Arena Stage, 1101 Sixth Street SW, Washington, DC 20024. 202-554-9066. Email: Arenastalr@aol.com. Deadline: April 1, 1999.

SANGAMON AUDITORIUM

— University of Illinois at Springfield. Assistant Director of Stage Services. Will plan, supervise and participate in operation of 2018 seat auditorium and 400 seat theatre; hire and assign stagehands; supervise M&R; maintain inventories. Bachelors, preferably in Theatre Arts. Two years experience supervising professional stage operations; perform stagehand duties. \$25-30,000 plus benefits. Application review begins February 15, 1999. Send resume and three references to: Hilary Frost-Kumpf, AstDSS Search Committee, Sangamon Auditorium, PO Box 19243, Springfield, Illinois 62794-9243. 217.206.6150. UIS is an affirmative action/equal opportunity employer. Persons with disabilities, women, and minorities are encouraged to apply.

PIEDMONT COLLEGE, THEATRE DEPARTMENT

— Theatre Design and Technology/Theatre Education. Full-time, tenure track. Assistant or Associate Professor rank, based upon qualifications and experience. Ph.D. or equivalent preferred; M.F.A. considered. Position to begin August 1999. At least three years of successful secondary school and/or college and university teaching experience required, as well as successful scenic, lighting, and/or costume design experience. Duties include: teaching technical theatre, scenography, theatre education, public speaking, and other courses based on area of expertise; providing design and technical assistance for departmental productions; managing technical and performing facilities; serving on college committees as assigned; serving as academic advisor for students. Piedmont College, a four-year liberal arts institution, offers the

only accredited theatre education certification in northern Georgia. Piedmont College is located in the foothills of the Blue Ridge Mountains, 75 miles northeast of Atlanta. Send letter of application, curriculum vita, transcripts, and three recent letters of reference to: Personnel, Piedmont College, P.O. Box 10, Demorest, GA 30535. DO NOT send design portfolio until requested. Official transcripts will be required of final candidates. AA/EOE.

UNIVERSITY OF CALIFORNIA, DAVIS

— Director of University Cultural Programs (MSP IV). The Director of University Cultural Programs is a member of the University Relations management team and reports to the Vice Chancellor for University Relations. With strong support from the Chancellor, University Cultural Programs is at a pivotal time: UC Davis Presents, the campus' arts-presenting program, is growing in reputation and standing as the largest such program in the region, and plans to build an 1,800-seat state-of-the-art performance hall are underway.

Responsibilities: Provide management and artistic leadership for UC Davis Presents, which produces approximately 45 programs each season. Responsible for artistic direction, fund raising, and financial management, marketing, and community-outreach programming serving a five-county area. The Director also has leadership in planning, fund raising, and administration of the proposed Center for the Arts Performance Hall, scheduled to open in 2002. Responsibilities include participation on various committees, solicitation and stewardship of donors, management policy and business planning, marketing, and cultivation of clients.

CLASSIFIED ADS

Requirements: A commitment to artistic excellence in performing-arts presenting and arts management. Demonstrated arts-programming experience that achieves cultural and disciplinary diversity. Experience in creative leadership, donor cultivation and stewardship, financial management (preferably for a self-supporting enterprise), and project planning. Excellent communication and interpersonal skills, the ability to plan and execute organizational goals, and a record of consensus building among competing interests are critical.

Applications: Submit letter of interest or nomination and resume to Celeste E. Rose, Vice Chancellor for University Relations, University of California, Davis, One Shields Avenue, Davis, CA 95616-8558, or fax to (530) 752-6740. Screening of applicants will begin in February 1999; early applications are encouraged. The position will be open until filled. Salary range is \$67,400-101,200 (MSP IV).

EL CAMINO COLLEGE, TECHNICAL THEATER - Full-Time Tenure Track Position. El Camino College announces a position in its Theatre program in Technical Theatre. The primary assignment will include courses such as Stagecraft, Lighting and Sound. As Technical Director for Theatre and Dance productions, this position will involve the training of students for crew responsibilities and set-up. **Requirements:** Master's degree in drama, theatre arts, performance or the equivalent. For more information and an application, call Human Resources at (310) 660-3474. Closing Date: March 10, 1999

GRADUATE ASSISTANTSHIP

We are looking for a few good actors, directors and designers to accept Theatre Arts Graduate Assistantships working in a highly production oriented two year MFA Program. Over 15 fully mounted productions (including at least four major musicals) each calendar year afford the student an unparalleled opportunity to practice their craft and art. Applicants must have a Bachelor's degree and be admitted as a full-time graduate student in the MFA program in Theatre Arts at Minnesota State University, Mankato. Practical theatre experience is required. Salary: \$5,300, plus one-half tuition stipend (with in-state residency granted). Deadline February 15, 1999. Apply to: Dr. Paul J. Hustoles, Chair, Department of Theatre Arts, MSUM Box 5, Minnesota State University, Mankato, P.O. Box 8400, Mankato, MN 56002-8400.

THEATRE: ASSISTANT PROFESSOR, TENURE TRACK

— Premier NAST-approved M.F.A. program in Theatre Management/Arts Administration seeks outstanding candidate to oversee Tuscaloosa program in conjunction with the Alabama Shakespeare Festival in Montgomery, Alabama. Primary responsibilities include: teaching graduate and undergraduate Theatre Management/Arts Administration and other related courses; Business and Box Office Manager; direct publicity, advertisement, and web-page for theatre and dance (desktop publishing skills expected); participate in undergraduate and graduate recruitment; curricular coordination with College of Business; some publication will be expected. Ph.D. or M.F.A. required in Theatre or cognate discipline.

M.B.A. will be accepted with extensive theatre experience only. Professional background in management-related area is expected. Salary is negotiable for 9 month contract. Start Date: August 15, 1999. Applications must be received by March 15, 1999. Send cover letter stating qualifications, vita/resume, 3 letters of recommendation to: Paul Castagno, Chair Search Committee, The University of Alabama, Department of Theatre and Dance, Box 870239, Tuscaloosa, AL 35487-0239, (205) 348-5283, Fax (205) 348-9048 E-mail: pcastagn@woodsquad.as.ua.edu. AAEE0.

PRODUCTION MANAGER

— The University of Tennessee/Knoxville/Clarence Brown Theatre Company seeks an experienced Production Manager for an 8 production LORT and University theatre season. The Clarence Brown facility has a full-time professional carpentry, costume and electrics staff. Responsibilities include facility's management, budgeting, scheduling, and contracting technical and some artistic staff. The position is a full-time staff position with salary commensurate with experience and excellent benefits. The ideal candidate should have an MFA or 3 years of production related experience. Excellent communication and organizational skills required. Because the program has a strong international component, the ability to work well with guest artists for whom English is a second language is important. Send a cover letter and resumes with references to: Bill Black, Search Committee Chair, Department of Theatre, 206 McClung Tower, Knoxville, TN 37996-0420, Fax (423) 974-4867. UTK is an EEO/AA/Title VI/Section 504/ADA/ADEA Employer.

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.

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.

TORONTO CONFERENCE & STAGE EXPO

AUTHORS TO SIGN THEIR BOOKS

Four book signings are scheduled to take place at the USITT Annual Conference & Stage Expo.

Alys Holden and **Ben Sammler** will sign copies of *Structural Design for the Stage* at 1 p.m., Thursday, March 25 at the Focal Press booth at Stage Expo. Mr. Sammler, a long-time USITT member and Fellow of the Institute, is Professor of Technical Design and Production at Yale School of Drama. Ms. Holden is a recent Yale graduate and winner of the 1997 USITT/KM Fabrics, Inc. Technical Production Award.

Later on Thursday, **William J. Byrnes**, USITT Vice-President for Marketing & Development, will sign copies of his new edition of *Management and the Arts*. Mr. Byrnes is Associate Dean of the School of Theatre at Florida State University.

Steve Shelley is scheduled to sign copies of his new book, *A Practical Guide to Stage Lighting*, also on Thursday at the Focal Press booth. Mr. Shelly is an independent lighting designer with over 25 years experience, as well as being patent holder and designer of the Field Template Family of theatrical drafting templates.

On Saturday, **Dr. Mary Henderson**, winner of this year's Golden Pen Award, will sign copies of her book, *The New Amsterdam: The Biography of a Broadway Theatre*, at the USITT booth at Stage Expo. Dr. Henderson spent more than a decade as curator of the Theatre Collection of the Museum of the City of New York and also served as Executive Director of the San Francisco Archives of the Performing Arts.

National Office Staff

USITT CALENDAR

February 1999 (15th to 38th)

- 15 March *Sightlines* editorial deadline
- 16 Advance Registration Deadline – Toronto Conference
- 20 Hotel reservations deadline – Toronto Conference
- 22 *Commissioners, Committee Chairs, Section Chairs*: Submit Board Reports to Officers

March 1999

- 1 *Officers*: Board Reports due
- 9 *National Office*: Distribute Board packets
- 21–23 Toronto Conference Professional Development Workshops
- 23 *Board Of Directors*: Meeting – Toronto, Ontario
- 24 Toronto Conference & Stage Expo begins – Keynote and Annual Membership meeting
- 24 *Board Of Directors*: Meeting – Toronto, Ontario
- 25–26 OISTAT Meetings: History and Theory Commission; Publications and Communication Commission – Toronto, Ontario
- 27 *Conference Programming*: Denver Conference Programming Session, oral presentations of proposed sessions presented to Commissioners

April 1999

- 1 Spring *TD&T* editorial deadline
- 15 April/May *Sightlines* editorial deadline
- 17 *Conference Programming*: Information for Denver Conference scheduling meeting due to VP Programming – additions and changes for Denver Conference sessions, including changes in priority and Professional Development Workshop proposal forms
- 30 *Commission Programming*: Prioritized Denver Conference session lists sent to Commissioners for final pre-scheduling review

May 1999 (1st to 15th)

- 1 *Commissioners*: Confirmed contact information for all Vice-Commissioner appointments for 1999/2000 due to VP Commissions
- 1 *Regional Sections*: Section funding vouchers due to VP Relations
- 15 *Commissioners*: Obtain status reports on project progress and financial expenditures
- 15 June *Sightlines* editorial deadline
- TBA *Conference Programming*: Preliminary Denver Conference program scheduling meeting in Conference location

usitt sightlines

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