

■ sightlines

usitt

M A R C H 1 9 9 9

AWARDS

MIRVISHES HONORED FOR CONTRIBUTION TO TORONTO THEATRE

The Thomas DeGaetani Award is given each year by USITT to honor a lifetime contribution to the performing arts community in a particular region—which has typically been the region hosting the Annual USITT Conference & Stage Expo.

For 1999, the award is being presented to Ed and David Mirvish, a father-and-son team whose extraordinary impact on the theatre scene over the past four decades has reached far beyond Toronto. Their contribution is all the more remarkable for the fact that neither of these men originally seemed to have a vocation in the performing arts.

The story of "Honest Ed" Mirvish is, in many ways, that of a classic self-made man. Born into a poor working family in the early years of the century, he opened Honest Ed's—the discount department store that earned him his wealth and his soubriquet—in the 1940s. Today, this bizarre and wonderful emporium at the corner of Bathurst and Bloor is still one of Toronto's gaudiest landmarks. Its tables, shelves and uneven floors full of goods and shoppers of every description has now grown to cover 160,000 square feet. The exterior of the store, with its corny self-deprecating slogans and its riot of thousands of blinking and chasing lamps is one of the most



DAVID AND HIS FATHER ED MIRVISH COMBINE THEIR PASSION FOR THE PERFORMING ARTS WITH SAVVY MARKETING AND BUSINESS SKILLS.

COURTESY OF MIRVISH PRODUCTIONS

spectacular and unrepentantly tacky displays to be found on the planet. Honest Ed's is now a designated Ontario Tourism Attraction.

As his store and fame grew, Ed Mirvish also became known as one of the city's most public spirited citizens—the annual December giveaway of five-cent turkeys at his store has become a regular feature of the holiday season. His flamboyant gestures have been combined with a down-to-earth personality and an affection for the city that has been warmly returned by its citizens.

In 1962, the Royal Alexandra Theatre—an Edwardian gem that had been the city's grandest theatre—had become derelict and was facing demolition. Despite the fact that he had not been to a live performance since the days of vaudeville, it was somehow fitting that one of Toronto's most famous showmen, Honest Ed Mirvish, should step in to rescue our oldest the-

atre. After making a substantial investment in the restoration of the building, Mirvish brought his unique business instincts to bear on the task of making the theatre pay for itself. He developed a spectacularly successful subscription series of Broadway and West End touring productions.

He also started to develop the neighborhood around the theatre, converting a number of adjacent warehouses into restaurants. The theatre and these restaurants are the core of today's large entertainment district that now covers many city blocks.

In 1982, yet another neglected theatre beckoned, and Mirvish bought and restored London's Old Vic Theatre. Again, there was a substantial investment in restoration, and continued investments in production seasons at the famous theatre.

It was during this period that David Mirvish, Ed's son, started to make his

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AWARDS

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presence felt in the family's theatrical enterprises. David had started out in a somewhat different direction, opening his own art gallery at the age of 18. Over the next 15 years he established his reputation as one of the country's most knowledgeable and successful modern art dealers, promoting a number of rising artists in this period.

When the Royal Alexandra was restored in 1962, there had been little in the way of local professional theatre in Toronto. Two decades later, the theatre scene in Toronto had grown beyond recognition. Every year, there were hundreds of local productions with which the increasingly sophisticated theatre audience could compare the West End and Broadway tours that were the mainstay of the Royal Alexandra season—and the road shows often suffered in comparison.

David founded Mirvish Productions in 1986 to administer the theatre and produce original productions for its stage. The combination of artistic passion and sound business instincts that had served him well as a successful art dealer were soon to become even more obvious in his career as a theatrical producer. In 1989, having signed an unprecedented co-production deal with Cameron Mackintosh, he staged the Toronto production of *Les Misérables*. It ran for over two and a half years at the Alex, and has toured extensively since.

Other large productions and co-productions staged by the Mirvishes over the past decade include *Tommy*, *Crazy For You*, and *Rent*. They have also brought in outstanding productions by such companies as the Berliner Ensemble and the English Shakespeare Company. Their own productions have appeared across Canada, and on Broadway and the West End.

David has also become a noted supporter of Toronto's alternative theatre scene, and is often found in the audience of these small but significant theatres. He has brought several plays from these small stages to the stage of the Royal Alexandra Theatre, and beyond. The current hit, *Two Pianos, Four Hands* originated at the Tarragon Theatre where

David Mirvish saw it and launched it upon its international journey.

When the Mirvishes decided to stage *Miss Saigon* in Toronto, they found that they had to build a new theatre. Opening in 1993, the Princess of Wales Theatre was the first free-standing commercial theatre built in North America in three decades.


While the Royal Alexandra has been described as an Edwardian confection, the newest theatre is a superb piece of Post-Modern theatre architecture. Architect Peter Smith devised an innovative approach to build a 2,000-seat theatre with a deep stage and spacious lobbies on a very compact lot. The renowned design firm of Yabu Pushelberg created bold and detailed interior appointments—even the washrooms in this theatre are quite unique. None of this would have been possible without the younger Mirvish's assured and sophisticated understanding of modern art and design. This is most evident in the relief work and the large, vivid murals adorn-

ing the auditorium and lobby spaces. These are the work of the artist Frank Stella, whom David Mirvish had represented as an art dealer, and whom he commissioned to decorate his theatre.

Ed Mirvish remained active in the affairs of the company, and also had his say in the design of the theatre. We are told that you can thank him for the red and gold color scheme of the seating. After the first performance of *Miss Saigon* which opened the theatre, the Mirvishes threw an opening night bash that will remain the party of record for many years in the Toronto theatre scene.

Miss Saigon ran for two years, and was followed by another two-year run for the Mirvish/Disney co-production of *Beauty and the Beast*. These two companies are about to team up once more, and will soon present the Toronto production of *The Lion King* at the Princess of Wales Theatre.

For thirty-seven years, the Mirvishes have combined a passion for the performing arts with a genius for market-



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ing, and a commitment to bring the very best of theatre to their audiences. They have earned the respect and affection of the theatre community with their vision, enthusiasm and unfailing courtesy. As impresarios, builders and producers they have made a remarkable contribution to the cultural life of the city, and to the development of commercial theatre in Canada.

Paul Court
Promotions Coordinator

AWARDS

RICHARD HEUSEL GIVEN SPECIAL CITATION

Outstanding support for the Institute and young professionals in the industry will be recognized with the presentation of a USITT Special Citation Award to Richard Heusel, founder and CEO of KM Fabrics, Inc. Mr. Heusel, whose company manu-

factures fabrics used in many theatre applications, established the KM Fabrics, Inc. Technical Production Award in 1994. The award, which was the first of what has become seven different Awards for Young Designers and Technicians in the Performing Arts, is given to an individual who has demonstrated excellence or outstanding potential in technical direction or production.

Mr. Heusel said the KM Fabrics Award is a lasting way to show his company's appreciation of its many connections within the industry. There are so many connections to individuals and companies it would be impossible to say "thank you" individually, he said. Creating the award was beneficial to USITT, he noted, and has generated increased awareness of the work and of the worth of young professionals just starting their careers.

KM Fabrics is the major manufacturer of woven cotton and inherently flame retardant velours employed in the stage curtain industry. It also manufactures seat cover material and other spe-



cialized fabrics. Its manufacturing facility in Greenville, SC has grown since its start in 1979 and the company now employs 95 people. Mr. Heusel stresses that those employees are really the backbone of KM.

Once the KM Fabrics Award was in place, Mr. Heusel issued a challenge to other individuals and businesses to come forward, a challenge that has been described as "most impressive" by people in attendance. The response to his challenge proves its effectiveness.

Mr. Heusel's generosity is widespread, extending to the industry where he works and the community. He values loyalty in employees and cherishes it in those to whom he supplies fabrics. That loyalty is built on a solid foundation of customer service, knowing how important it is to deliver high quality products in time to meet deadlines. KM does not spend a lot of time visiting its customers: instead employees spend that time filling customer needs, he noted.

The Michigan native began work in the fabric industry in Louisville, KY in the mid-1950s. He then worked for and became president of Piedmont Plush Mills, leaving there to found KM Fabrics, Inc. in 1979. He joined USITT in 1988 at the urging of Dan Dobin and Jay Frankel who told him the Institute was something he needed to get involved in. After his first exposure to USITT he "realized there was substance to this organization" and he has been involved ever since.

Recognition of that involvement will take place at the USITT Awards Banquet on Saturday, March 27. Those who have benefited from his generosity of spirit will be there, clapping loudly.

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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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AWARDS

YOUNG DESIGNERS AWARDS

Seven talented young professionals will be honored with 1999 Awards for Young Designers & Technicians in the Performing Arts. The awards include recognition at the 39th Annual Conference & Stage Expo and prizes of \$500 or \$1,000 each.

Frederick W. Ramage will receive the KM Fabrics Inc. Technical Production Award, the inaugural USITT Awards for Young Designers & Technicians in the Performing Arts. Ben Sammler nominated Mr. Ramage, who is scheduled to receive his Master of Fine Arts degree from Yale University in May. The award is given for excellence or outstanding potential in the area of technical direction or production in the performing arts.

Dominic Kramers, a candidate for a Master of Fine Arts degree from California Institute of the Arts in May, will receive the Clear-Com Intercom Systems Sound Achievement Award. Mr. Kramers was nominated by Jon Gottlieb. The award is given for demonstrated excellence or outstanding potential in the area of sound in the performing arts.

Todd Proffitt will receive the Barbizon Award for Lighting Design. He will graduate in May with a Master of Fine Arts degree from Texas Tech. Mr. Proffitt was nominated by Frederik Christoffel for the Barbizon Award, given for demonstrated excellence or outstanding potential in the area of lighting.

Kathleen Widomski, who graduated in May, 1997 with a Master of Fine Arts from Carnegie Mellon University, will receive the Rose Brand Award for Scene Design. She was nominated for the honor by Don Mandigo. The award is given for excellence or outstanding potential in scene design in the performing arts.

Erin Slattery will receive the Zelma H. Weisfeld Costume Design and Technology Award. Ms. Slattery received her Master of Fine Arts degree from the University of Texas - Austin in May, 1998. She will be the second person to receive the award which Ms. Weisfeld, a Fellow of the Institute, established in 1997 for demonstrated excellence or outstanding potential in the area of costume design and

technology. James J. Glavin nominated Ms. Slattery for the honor.

David Stellhorn will receive the first Frederick A. Buerki Golden Hammer Scenic Technology Award. Mr. Stellhorn is a candidate for a Master of Fine Arts degree from the University of Illinois in May, 2000. The award is given to a scenic technician for excellence or outstanding potential in areas such as stage engineering and properties construction and craft. Mr. Stellhorn was nominated by Thomas Korder.

Kim Morris will receive the Kryolan Makeup Design Award. Gweneth West nominated Ms. Morris, who will graduate in May with a Master of Fine Arts degree from the University of Virginia. This is the first time the Kryolan Award will be given. It is awarded to an individual who has demonstrated excellence or outstanding potential in makeup design in the performing arts.

Awards will be presented as part of USITT's Fellows Address, "Mentoring for the New Millennium," at 6:15 p.m., Thursday, March 25 during the Toronto Conference & Stage Expo.

National Office Staff

AWARDS

GOLDEN PEN HONORS THE NEW AMSTERDAM

The visually sumptuous *The New Amsterdam: The Biography of a Broadway Theatre* has won the 1999 USITT Golden Pen Award. Author Mary C. Henderson and photographer Whitney Cox will accept the honor as part of the Awards Banquet at the Toronto Conference & Stage Expo on March 27.

The Golden Pen Award is given for an outstanding book which makes a significant contribution to the body of literature in the performing arts. The award is granted only when a work is deemed to be meaningful, and is recommended by members of the Institute's Publications Committee. In announcing the award, Vice-President for Communications Joy Emery wrote "*The New Amsterdam: The Biography of a Broadway Theatre* has been received with a great deal of excitement and assumes its rightful place

among the invaluable research publications so important to members of the theatrical design profession."

Dr. Mary C. Henderson is an internationally known expert on American theatre history. For more than a decade, she was curator of the Theatre Collection of the Museum of the City of New York. She was also the founder-director of the now defunct Theatre Museum in New York City and is currently curator of the White Barn Theatre Museum in Westport, CT. She is the author of *The City and the Theatre*, *Theater in America*, *Broadway Ballyhoo* and a biography of Jo Mielziner which is awaiting publication.

Whitney Cox is a New York photographer specializing in architecture and interiors. His work has appeared in *Architectural Digest*, *Metropolitan Home* and *The New York Times Magazine*, among other publications. Mr. Cox's involvement with the New Amsterdam began in 1992 when the Urban Development Corp. asked him to document the interiors of 42nd Street theatres which the city and state had recently taken over. According to Mr. Cox, the New Amsterdam was the best house on the street but in the absolute worst shape. His photographs show the transformation which took place before the theatre's reopening in 1997 following a \$36 million refurbishing.

The New Amsterdam: The Biography of a Broadway Theatre features hundreds of illustrations of original playbills, advertisements and reviews in addition to the before, during and after photographs showing the Art Nouveau interior's metamorphosis.

Included in the volume is a Chronology of Shows in the main playhouse including the Ziegfeld Follies and the 1906 world premier of George Bernard Shaw's *Caesar and Cleopatra*. Also included are listings for shows performed in the Roof Theatre.

Dr. Henderson and Mr. Cox will be available to sign copies of the book from 1:30 to 2:30 p.m. on Saturday, March 27 at the USITT booth at Stage Expo. The book will be sold at the USITT Boutique during Stage Expo.

National Office Staff

NATIONAL OFFICE

1 NEWS FROM THE NATIONAL

The National Office had a special visitor on February 11 when Richard Heusel of KM Fabrics, Inc. stopped in to review the applications for the KM Fabrics Inc. Technical Production Award. (Winners are announced in "Young Designers Awards," p. 4.) We were glad to see Mr. Heusel and we remind everyone that we're always happy to have members stop by.

Please remember that *Sightlines* has a combined issue for April and May, so look over the calendar for any approaching deadlines.

Support for Tech Expo '99 has been phenomenal, with eight Contributing, Sustaining and Organizational Members of the Institute agreeing to sponsor this display and catalog of technical innovations. We thank Bandit Lites; B.N. Productions, Inc; GAMPRODUCTS, Inc.; Gerriets International Inc.; Mutual Hardware Corp.; Sapsis Rigging Entertainment Services, Inc.; Texas Scenic Company; and Yale Technical Brief.

■ CONTRIBUTING MEMBER NEWS

Vincent Lighting Systems has relocated its Pittsburgh office to 920 Vista Park Drive. The new location is less than a mile from the old site and retains the same telephone information of phone 412-788-5250 or 800-877-5356 and fax of 412-788-6115.

The 1999 Vincent Lighting Systems Product Catalog is now available. It features a redesign to make it easier to use, with highlights on new products and more references to fixtures, lamps and connectors. Free copies are available by calling the company.

SECOA has upgraded its support to that of Contributing Member of the Institute. SECOA is a full-service supplier of equipment for the performing arts to theatres, studios, concert halls, churches and theme parks. SECOA provides stage rigging, portable staging, orchestra shells, lighting, electrical distribution, curtains, and more.

Cliff Allen is C.O.O. of SECOA which is based in Champlin, MN. SECOA has been a member of USITT since 1982.

Electronic Theatre Controls (ETC) has announced that International Business Development Manager Peter Ed will serve as president of the European division of the Themed Entertainment Association (TEA) for 1999. As president, Mr. Ed will also join the International Board of Directors of TEA. The European division of TEA was created last July at the seventh TILE conference, held at the Palais Des Congr s in Strasbourg, France.

■ SUSTAINING MEMBER NEWS

We welcome **Quality Stage Drapery LTD** headquartered in Edmonton, Alberta, Canada as a new Sustaining Member of USITT/CITT. Quality Stage Drapery LTD, a long-time supporter of CITT, recently upgraded to International membership. Sales Manager Ken Drummond notes every project is unique and the company works closely with clients to identify and understand their situations. Products offered include theatre and specialty curtains, stage drapery hardware, full fly rigging, portable stage platforms and retractable stages. President Niel Hardy notes the company has sales offices throughout Canada.

Reel EFX has joined the Institute as a Sustaining Member. We welcome the North Hollywood, CA company which manufactures theatrical products including the DF-50 Diffusion Hazer, Skydancer Fan, and REFanII. Sales Manager Joel Rubin is the contact person. The products can be seen at the company's Web site at www.reelfx.com

Sc no Plus, a firm offering integrated services in architecture, theatre design, specialized equipment and project management, has joined USITT/CITT as an International Sustaining Member. President Patrick Berge heads the Montreal-based company which brings together architects, engineers, specialized technicians and project managers into a team all sharing the same passion for creating theatrical spaces.

Apollo Design Technology of Fort Wayne, IN announced a promotion to Vice President of Operations for Jeff Peterson. Mr. Peterson has been with

Apollo since 1996 and previously served as production manager. Apollo Design is a manufacturer of customized lighting templates for the entertainment industry.

PRG Lighting Group held an auction of used theatrical lighting equipment at the former **Production Arts** facility in Moonachie, NJ on February 23 and 24. Production Arts has moved to new space in North Bergen, NJ where it will be joined by fellow PRG Lighting company, **BASH Lighting Services**. The auction included scenic projectors, fixtures, control, dimmers, interface, cable and special effects equipment.

Pacific Northwest Theatre Associates' (PNTA) co-founder, sound engineer and designer Mac Perkins recently received the Greg Falls Sustained Achievement Award from Theatre Puget Sound. Mr. Perkins founded PNTA in 1975, with the late Phil Schermer and Greg Falls. PNTA now offers the region's largest stock of theatrical equipment and supplies for sale or rent. Mr. Perkins was and continues as the company's sound expert and repair technician. He is now the principal owner of PNTA, which has over 40 employees and 22,000 square feet of retail, warehouse, shop and office space. It serves schools, churches, organizations and businesses throughout the Northwest.

■ 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: Joel Holston, Elizabeth Siller, Nicole Moraski, Tim Jones, Richard Amiss or Max Lydy. If anyone knows the whereabouts of these members, please contact Tricia Neuburger at the National Office, 800-93-USITT or 315-463-6463, or email: 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.

Barbara E.R. Lucas
Public Relations & Marketing Manager

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ELECTIONS

PHENOMENAL RESULTS

In an ongoing effort to increase participation in the election process for USITT officers and directors at large, we have continued to try new approaches to balloting and voting. I am very pleased to report to the membership that we believe we may have found the "right" solution. This past fall, for the first time in USITT's recent history, ballots were sent to all USITT members by first class mail. The mailing provided descriptions for the positions to be elected, and included an easy-to-complete ballot together with a postage-paid return envelope.

The return results were phenomenal! I believe most of you know that in a good year in the past, we might expect less than 10% return of election ballots, while this year, using the improved format, the return rate was over 30% of the USITT membership, with 945 qualified ballots received. This is a remarkable turnaround, and has provided us with an election that is truly the voice of the membership.

We thank you for your interest and involvement in the organizational management of USITT.

On behalf of the Nominating Committee and the entire membership, I am very pleased to announce the following new officers and Directors at Large of USITT, who will take office July 1, 1999.

EXECUTIVE COMMITTEE

President: William Byrnes

Secretary: Elizabeth Lewandowski

Vice-President for

Commissions: Bruce Brockman

Vice-President for

Programming: John Uthoff

DIRECTORS AT LARGE

Richard Devin

Ralph Funicello

Mitchell Hefter

Cindy Limauro

Lisa Westkaemper

Craig Wolf

Dick Durst

Chair, Nominating Committee

STAGE EXPO

TORONTO STAGE EXPO
LARGEST IN TEN YEARS

As I write this column a scant five weeks before the show, there are just a handful of booths remaining to be sold, and Stage Expo '99 is poised to become the largest-ever USITT Stage Expo. The number of exhibitors and square footage of booth space sold has already surpassed all Stage Expos held in the past decade, and is approaching the records set by the 1988 show in Anaheim. Here is a list of exhibitors for Stage Expo '99 in Toronto:

A.C. Lighting, Inc.

A.C.T. Enterprises, 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

University of California, San Diego

California State University, Fullerton

California State University, Long Beach

Canada Council Facilities Database

Carnegie Mellon University

Christie Lights Manufacturing Ltd.

Cinema Secrets

CITT

City Theatrical, Inc.

J.R. Clancy, Inc.

Classic Trims/Palladia Passementerie

Clear-Com Intercom Systems

Cobalt Studios

Columbus McKinnon Corporation

Cornish College of the Arts

Costume Computer Software Consortium

Crescit Software Inc.

The Crosby Group, Inc.

Custom Rigging Systems, Inc.

Dazian LLC

University of Delaware

Electronic Theatre Controls, Inc.

Emerson College

Engineering Harmonics Inc.

Entertainment Design/LD/LDI

ESTA

Farthingales

University of Florida, Gainesville

Flying By Foy

Focal Press

Future Light

GALA Division of PACO Corp

GAMPRODUCTS, INC.

George & Goldberg Design Associates

Graftobian Theatrical

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 Company

J.D. International Inc.

Jeamar Winches, Inc.

Joel Theatrical Rigging Contractors (1980) Ltd.

Johnson Systems Inc.

Josee Desrouchers International Inc.

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

Martin Canada / Erikson Pro Audio

MDG Fog Generators

Mehron Inc.

Meyer Sound Laboratories, Inc.

University of Michigan

Milliken & Company

Minnesota State University, Mankato

University of Mississippi

University of Nebraska, Lincoln

Norris-Whitney Communications/Music Books Plus

NSI Corporation

N.Y. Fire Shield Inc.

Ontario Staging Ltd.

Osram Sylvania Ltd.

Pegasus Ventures Inc.

Penn State

PORTACOM/Anchor Communications Production Intercom Inc.

Production Supply Service Inc.

Protech

Quality Stage Drapery Ltd.

Reel EFX, Inc.

R n R Staging Inc.

Rosco

Rose Brand Theatrical Fabrics, Fabrications & Supplies

Sapsis Rigging Inc.

Savannah College of Art & Design

Sceno Plus Inc.

Sculptural Arts Coating, Inc.

SECOA

Selecon

SERAPID USA, INC.

University of Southern California

Southern Illinois University at Carbondale

SSP Group Inc.

Stage Directions Magazine

Stage Research, Inc.

StageRight

Stage Technologies

Steeldeck, Inc.

Strand Lighting Inc.

Stratford Staging Tech Limited

Surety Manufacturing & Testing Ltd.

Syracuse Scenery & Stage Lighting Co., Inc.

TEAC Canada Ltd.

Telex/EVI Canada

University of Tennessee

University of Texas at Austin

Theatre Arts Video Library

James Thomas Engineering Inc.

Tiffin Scenic Studios, Inc.

Tools For Stagecraft

Union Connector

UNLV

United Scenic Artists Local 829

UpRight, Inc.

Walt Disney World

Wenger Corporation

Westmore Academy of Cosmetic Arts

WESTSUN

White Radio

University of Wisconsin - Milwaukee

Wright State University

Yale School of Drama

Zeidler Roberts Partnership/Architects

Please join us at Stage Expo '99 which will be held March 25-27, 1999 at the Metro Toronto Convention Centre.

Helen Willard

Stage Expo Sales Manager

TECHNICAL SOURCE GUIDE

A SOLUTION FOR EASY (AND CHEAP) FLUTED COLUMNS AND CORINTHIAN CAPITALS

by Ken Bunne—Florida State University School of Theatre

edited by Tim Francis

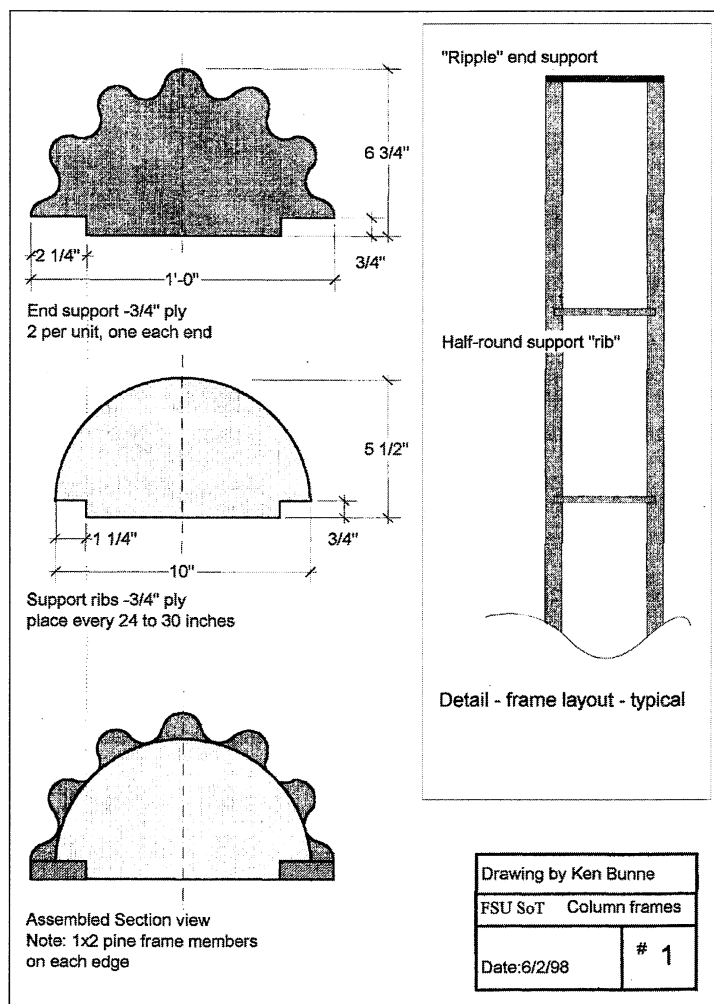
A recent production of *Tartuffe* called for a dozen half-round fluted columns twelve inches in diameter and 7'-6" tall. Eight of these columns had Corinthian capitals. Previous column-making forays had involved the tedious application of furring strips and cove molding over a round armature coupled with endless puttying and sanding. Dissatisfied with this method, especially when the final product was often too fragile and heavy, I looked for a new fabrication technique. I considered the vacuformed flutes available in 48"x144" sheets from CBS TV Plastics, but at \$575 plus shipping and crating for six panels, this was too expensive.

A solution for the columns presented itself while walking down the roofing materials aisle at a local home center. While still toying with the vacuformed plastic over a wood frame method, I noticed corrugated roofing panels made from PVC. These panels promised light weight, flexibility, and a low price—\$7.50 for a sheet 2'-8" wide by 8'-0" long. I found these would roll into a tube eight inches in diameter without cracking and they could be stapled and glued with standard construction adhesives. They proved perfect for our needs since scenic paint sticks to them with little trouble, and the flutes appeared properly proportioned. The materials for the 7'-6" units we built cost about \$10 each, including the lumber.

These columns were very quick to build, and ended up both strong and light in weight. A wooden frame of 1x2 and plywood half circles fully supported the shape along the edges, at each end, and provided bracing ribs on two-foot centers. Although the corrugated end shapes required a reasonable amount of time and skill to create, the simple half-circular ribs needed to act only as a "toggle" between the 1x2 stiles and keep the PVC panel from being dented during the painting, transport, and installation. We used Liquid Nails adhesive where the PVC touched the ribs and then held the panel in place with 1/2" crown pneumatic staples while the adhesive dried.

A FEW NOTES ON CONSTRUCTION:

—At first we used staples at the deepest point of all flutes at each rib, and every nine inches along the side frames. These proved to be difficult to hide and were unnecessary in the long run. The better way is to use a minimum number of mechanical fasteners to keep the PVC in place while the adhesive dries, and then remove them later if they seem too noticeable.



TECHNICAL SOURCE GUIDE #33 –

A Solution for Easy Fluted Columns and Corinthian Capitals

• A project of the USITT Technical Production Commission

Editor: Fritz Schwentker

Associate Editors: A. D. Carson,
Jonathan Darling, Timothy Francis,
Martin Gwinup, Pat Immel, Chuck Mitchell

Founding Editor: Roy Hoglund

Please send submissions and inquiries to:

Technical Source Guide

Fritz Schwentker, Dept. of Theatre and Dance

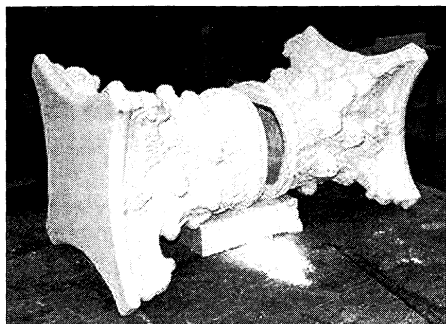
University of Texas at Austin, Winship Building, D3900

Austin, TX 78712-1168

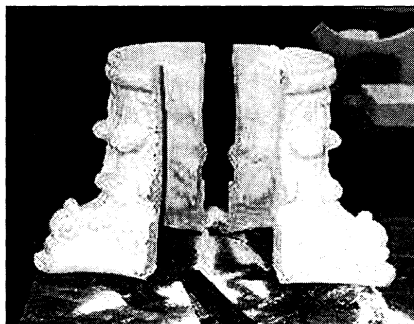
tel: 512-232-5341; fax: 512-471-0824; e-mail: fritz.td@mail.utexas.edu

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TECHNICAL SOURCE GUIDE



Plaster pedestal is cut in half.



Each half is cut in half lengthwise.



Plywood backings are attached with Liquid Nails.

- These particular PVC panels are available in several colors, choosing one that comes close to the base paint color makes sense since paint may scratch off the plastic in some circumstances. The panels are available in 8-, 10- and 12-foot lengths.
- The 12" diameter here is about as small as you can go before the flutes start to look out of proportion, but the 32" width will fit up to a 20" diameter half-round column.

Now, on to the capital problem. A complete set of plaster or resin capitals from an architectural supply house was outside our budget, so I intended to purchase just one of the capitals and to cast copies from expanding foam. But, while shopping at a local home decorating store, I found decorative plaster pedestals in various architectural styles. One variety looked like two Corinthian capitals stacked one above the other. The price was right, at \$80 I could get four half-round 11-1/2" diameter capitals from one pedestal.

Using a hand saw and a lot of care we managed to cut through the hollow plaster pedestal horizontally to create two full capitals. Then we marked the vertical cuts and similarly split each "capital" in half. Since making a perfectly straight and true cut with a handsaw proved difficult, we shaved away any high spots by attaching coarse sandpaper to a flat table surface and simply working the cut face across it until true.

With the cut surfaces successfully smoothed, we traced the profile onto 1/4" plywood and cut it to shape on the band-saw. This plywood backing, which we glued on the flat side of the half-capital provided a place to attach the piece to the rest of the scenery. We had the best luck with Liquid Nails, but found it is very important that the glue surface be absolutely dust free. Once the glue was dry we used a band saw to trim the bottom of each capital square to the plywood back and visual centerline. The painters had no trouble blending the plywood edge with the plaster using a little joint compound. We also found some of these cheap plaster pedestals have weak spots or surface defects, but these could also be filled with plaster or joint compound. We had one of our eight capitals crack during the moving/installation process. The solution was to make an epoxy and wire mesh patch for the inside of the unit and to fill the visual crack with joint compound.

The capitals worked well with the fluted columns though they were a bit heavy. Our solutions for both the columns and the Corinthian capitals met all the challenges quite well—they were cheap, easy to execute, strong, and provided the designer with an architectural element that required very little compromise. Hopefully other T.D.s will find these materials close to home, reasonably priced, and will be ready to give this method a try.

MANUFACTURER CONTACTS:

Roofing panels—

Suntuf, Inc.
45 Dixon Ave., Amityville, NY 11701
tel: 800-999-9459 / 516-841-0490; fax: 516-841-0498
www.buildingonline.com/sgi

Plaster pedestals—

Outwater Plastics Industries
4 Passaic St., Wood-Ridge, NJ 07075
tel: 800-OUTWATER; fax: 800-888-3315
www.outwater.com

TECHNICAL SOURCE GUIDE #33

A Solution for Easy Fluted Columns and Corinthian Capitals

by Ken Bunne

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

LIGHTING COMMISSION

MENTORING PROJECT UPDATE

"Students Meet ESTA," a reception co-sponsored by the Lighting Commission and ESTA at last year's USITT Conference & Stage Expo in Long Beach offered an informal opportunity for our student members to meet with a wide range of professionals working in technical areas of the entertainment business, including designers, consultants, equipment manufacturers, and distributors. The success of last year's reception prompted all of us to make the commitment to offer this program again this year in Toronto. It is our hope that these informal sessions will be a yearly opportunity for bringing together student, corporate, and professional members.

Over the last three years the Lighting Commission has been laying the groundwork for a national mentoring program. We initially thought about offering a formal program where we tried to match individuals with mentors using a model similar to an internship. But we discovered that many members of the Lighting Commission prefer a simpler approach. At a Mentoring Project meeting at the Pittsburgh conference it became apparent that both those interested in offering their talents to the program as mentors and those student members who were interested in making contacts simply wanted an informal opportunity to get together. We teamed up with ESTA last year at the Long Beach conference to try out this informal approach to mentoring. The "Students Meet ESTA" reception, which ESTA generously helped fund, and also helped promote among their members, was a great success.

At the upcoming USITT Conference & Stage Expo in Toronto, the Lighting Commission and ESTA are again co-sponsoring a "Students Meet ESTA" reception on Saturday, March 27th at 10:00–11:20 a.m. Students and young professionals, as well as experienced lighting professionals and business people, who enjoy the opportunity to talk informally about their careers, schools, and companies will find this a valuable experience. There is no prior registration

and participants are left to determine what, if any, future involvements they want to pursue.

Thanks again to the ESTA Board, and to Rob Rowlands for their help in co-sponsoring and organizing these receptions. If anyone has a question regarding the reception or the mentoring project please contact me at 407-823-0366. Hope to see you in Toronto.

Rich Dunham
Co-Commissioner

LIGHTING COMMISSION

COORDINATING SPECIAL PROJECTS

The Lighting Commission is proud to announce its newly created special projects initiative. Intended to act as a central clearing house or jumping off point for projects related to lighting, Special Projects can assist USITT members with everything from commission communication to funding ideas.

In addition to assisting Institute members with their own lighting project ideas, Special Projects will support the Lighting Commission's own special project, the Light Lab. Though the Light Lab will not be a part of the Toronto conference, the Light Lab Committee will be busy there planning Light Lab activities for the Denver conference in 2000. If you are interested in becoming involved with the Light Lab, please drop me a line or track me down in Toronto.

If you have any questions about the new special projects endeavor, or if you have any fabulous ideas for possible projects, please contact me at scott@humanitas.ucsb.edu.

Vickie Scott
Vice-Commissioner for Special Projects

SECTION NEWS

Several honors were handed out at the USITT-Southwest/SWTA Conference held in November.

Three students, Jennifer Woldnen, Nathan Landrum and Japhy Weideman, were honored by Design

Southwest for their outstanding work.

USITT-Southwest presented a number of Presidential Citations. **Claramarie Verheyen** received the Glen Martin Jr. Service Award for Exceptional Service to USITT-SW in 1998. **Elizabeth Lewandowski**, outgoing Section Chair, received the Founder's Award for Lifetime Service to USITT-SW. Ms. Lewandowski also serves as Secretary of the Institute.

Don Henschel who is with the Theatre Department of Midwestern State University in Wichita Falls, TX took office as Chair of USITT-Southwest at the conclusion of the conference.

Other new officers are Dorothy Baca, First Vice Chair; Clairemarie Verheyen, Second Vice Chair; Daryl Wedwick, Third Vice Chair; Diane Simons, Treasurer; David Flemming, Corresponding Secretary and Heidi Hoffer, Recording Secretary.

National Office Staff

PEOPLE NEWS

Tom Young has assumed the position of Vice President of Sales and Marketing at J.R. Clancy, Inc. Chairman Bob Theis announced the appointment. Mr. Young will be working from J.R. Clancy's Syracuse office handling dealer sales and international sales. He formerly owned Theatre Equipment International of Rochester. Mr. Young is a Director at Large of USITT.

Congratulations to USITT Secretary **Elizabeth Lewandowski** who received the Founder's Award for Lifetime Service to USITT-Southwest at USITT-Southwest's November Conference.

National Office Staff

ESTA NEWS

NEW STANDARDS AVAILABLE FOR REVIEW

ESTA announces public reviews of a draft aluminum truss and tower standard, and a draft photometric reporting standard. *BSR E1.2, Entertainment Tech-*

nology – Design, Manufacture and Use of Aluminum Trusses and Towers and *BSR E1.9, Entertainment Lighting Luminaires – Presentation of Photometric Performance Data* are now available for public review, and will be until April 27, 1999. Public review and comment are being sought by ESTA so that the standards may reflect the consensus of informed opinion in the industry. Copies of the documents may be obtained from the ESTA Web site at www.esta.org or by writing via mail, fax, or e-mail to the Technical Standards Manager at ESTA.

BSR E1.2, Entertainment Technology – Design, Manufacture and Use of Aluminum Trusses and Towers, has been sent to public review before. It is being sent to a third public review because substantive changes were made in the draft document. The draft standard is intended to cover the aluminum trusses and ground-support towers that are ubiquitous in modern touring shows.

BSR E1.9, Entertainment Lighting Luminaires – Presentation of Photometric Performance Data, is being sent to public review for the first time. The draft standard specifies a way of presenting the photometric performance data of stage and studio luminaires so that the user or specifier can be informed about the quantity of light and the distribution of the light delivered by an instrument.

The standards are projects of the Rigging Working Group and the Photometric Working Group, parts of the ANSI-accredited standards committee E1, Safety and Compatibility of Entertainment Technical Equipment and Practices. The Entertainment Services and Technology Association is the secretariat for Accredited Standards Committee E1, and provides administrative support to the committee. Membership in the working groups is open to all who are affected by standards-making in these areas, and who are willing to actively participate in the group's projects.

For more information, contact: Karl G. Ruling, Technical Standards Manager, ESTA, 875 Sixth Avenue, Suite 2302 New York, NY 10001; fax: 212-244-1502, e-mail: standards@esta.org.

Karl G. Ruling
ESTA Technical Standards Manager

COMPUTERS

WOW! OR 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.

SITES SENT IN

The following sites were sent in this month so that they can be shared with members of USITT. Please continue sending in Web sites that would be of interest to other theatre professionals and educators.

- * Fabrics.net [2]
- * Musical America [3]
- * Theatre in German POW Camps [4]
- * Harlequin Costume [5]
- * American Mutoscope & Biograph Co., Inc. [6]
- * Drama Department of New York University's Tisch School of the Arts [7]
- * Faux Finishes: Furniture & Instruction [8]

PROJECT 2000

The following designers have sent in the URLs of their home pages containing examples of their designs. These designs will be reviewed by three

members of USITT for possible for inclusion in "The International Theatre Design Archive" [<http://www.siu.edu/PROJECT2000/>].

- * William Temple Davis [9]
- * Gregg Hillmar [10]
- * Diana Antonakos [11]

I would like to encourage all of you to share your theatre designs on the Internet. If you do, please let me know the URL of your site so that they may be included in the International Theatre Design Archive. If any of you need help, you can contact me at osweeze@siue.edu or call 618-650-3111.

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

- [1] http://www.siu.edu/COSTUMES/WOW/WOW_INDEX.html
- [2] <http://www.fabrics.net/newyear>
- [3] <http://www.primediainfo.com/html/mad.html>
- [4] <http://dSPACE.dial.pipex.com/jgoodliffe/mgpow/>
- [5] <http://www.costumemagic.com/makeup/index.html>
- [6] <http://www.muto1895.com/>
- [7] <http://www.nyu.edu/tisch/drama/tech.track/>
- [8] <http://www.freelyellow.com/members2/2trompe/page5.html>
- [9] <http://www.du.edu/~wdavis/>
- [10] <http://www.erols.com/greggx4/>
- [11] <http://www.zip2.com/sites/antonakosdesign09/Theatre/theatre.html>

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

SOUTHWEST STATE UNIVERSITY invites applications for a one semester sabbatical replacement Technical Director for fall semester to begin August 18, 1999. The faculty member will teach Stagecraft and Intro to Arts: Theatre. Will design set and lights and technical direct one mainstage production. Release time given for technical direction. Will supervise shop and student Black Box production. MFA Theatre Degree in Technical Area is required. Experience of teaching and set building and lighting preferred. Letter of application addressing position qualifications, vita, teaching evaluations, official transcripts and name, address, and phone numbers of three references should be submitted to: Office of Human Resources, Southwest State University, 1501 State Street, Marshall, MN 56258. Review of the applications will begin on March 29, 1999 and will continue until position is filled. E-Mail: almerdk@southwest.msus.edu **SOUTHWEST STATE UNIVERSITY IS AN EQUAL OPPORTUNITY EDUCATOR AND EMPLOYER. APPLICANTS MUST BE ABLE TO LAWFULLY ACCEPT EMPLOYMENT IN THE UNITED STATES.**

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.

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.

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.

CLASSIFIED ADS

UNIVERSITY OF CINCINNATI, SCENIC ARTIST – (98OP0073)

The staff scenic artist will be responsible for the execution of the scenic painting, scenic sculpting and crafts for, but not limited to, the Conservatory mainstage and workshop productions of opera, musical theater, drama, and infrequent special events. Assistance from student crews and the cooperation and input of the resident or guest scenic designers, resident technical directors and student scenic designers, when appropriate.

Responsibilities include: Daily supervision of student painting and design crews with hands-on demonstrations during paint labs; attend all mainstage load-ins and official after hours work calls, as needed, and assist with the evaluation and grading of student design crews including the normal, scheduled scene painting classes (Levels 1-3), tutorials and the supervision of student charge scenic artist on mainstage and workshop productions. Responsible for the paint area and equipment maintenance, adhering to the paint budgets; ordering and procuring paint supplies; shopping for specialty goods in conjunction with the resident scenic designers and technical personnel, and adhere to the deadlines established with the technical director and scenic designers; participate in the ongoing coordination of the construction priorities and flow of scenery through the shop in collaboration with the technical director and scenic designers, and responsible for adhering to established schedules.

Min. Qualifications: Knowledgeable and capable in numerous areas of his/her craft including figurative, textural and

traditional decorative painting techniques as well as foam carving, applique and 3-D processes; versatile and proven craftsman with strong communication, cooperative and collaborative skills. Must be capable of discussing all artistic elements with the designer and students using models, drawings, research materials and elevations. As a teacher and supervisor of both general theater production students and set design majors, shall be capable of providing leadership, guidance, role-modeling and mentoring. AA/EOE

SCENIC DESIGNER - Stanford University Department of Drama seeks a Lecturer in Scene Design for an entry level position; a one-year renewable, non-tenure-line appointment beginning September 1999. Duties include teaching one formal design-related class each quarter to liberal arts undergraduates, advising student designers and designing departmental productions/projects — in general responsible for all scenic design issues. We are particularly interested in candidates with a strong practical background in scenic design and production, with related talents in one or more of the following areas: digital design, graphic design, CADD, props or scene painting. Salary commensurate with qualifications and experience. Send letter of application, transcripts, curriculum vita, and three letters of reference to Design Search, Department of Drama, Stanford University, Stanford, CA 94305-5010. Women and minorities are encouraged to apply. Interviews will be held at USITT in March; applications will be accepted until the position is filled.

SENIOR STAGEHANDS (20 HRS/WK), MOUNTAIN VIEW CENTER FOR THE PERFORMING ARTS - Salary \$1214 to \$1475 monthly (Plus a comprehensive benefits package). Mountain View Center for Performing Arts (San Francisco Bay Area) seeks experienced, versatile stagehands for permanent half-time positions. Responsible for on-site supervision of stages and support spaces, supervision and training of professional and volunteer crews. Knowledge of lighting, sound, rigging, and stage management are advantages. Shows vary from professional rep theater to corporate meetings, symphonies, high school and elementary school concerts, and dance recitals. Requires completion of 12th grade or equiv., BEA in Technical Theater preferred. Two years experience in performing arts facilities, including supervision of hourly and volunteer staff is required. For job announcement and City application form, contact City of Mountain View Employee Services Department, 500 Castro Street, Mountain View, CA 94041 or call (650) 903-6310. Applications must be received by 5:00 p.m. on Friday, April 23, 1999.

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.

BARNUM'S KALEIDOSCOPE, an entertainment experience featuring a classy, ever-changing one-ring circus produced by Feld Entertainment, has immediate openings for Touring Circus Workers that will be responsible for load-in, set-up, ticket collection, ushering, and load-out. Candidates must be well-groomed, personable, hard working, able to communicate with the audience, and ready to start immediately. Salary, bunkhouse, meals and transportation are provided. Position travels 100% of the time. We offer a competitive salary and benefits. Apply in person at 125 South Tuttle, Sarasota, FL or call 941-963-6204 for more information. EEO/Drug Free Workplace.

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.

MEMBER BENEFITS

CAR RENTALS

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 discounts on car rentals with Alamo and Hertz.

ALAMO RENT-A-CAR

USITT members receive \$15.00 off the basic rate for a rental of 3 days or more in the U.S., Canada, or Mexico (special conditions apply). For reservations call Alamo at 800-354-2322 and request ID# 376074, Rate Code BY, and Coupon Code DG3B. To obtain requisite Membership Discount Card and coupon, please call the USITT National Office.

HERTZ RENTAL CAR

USITT members receive \$10.00 off a weekly rental in the U.S. or Canada, or receive one free car class upgrade on rental of a mid-size through full-size car in the U.S. or Canada (special conditions apply). For reservations call 800-654-2200 and cite CDP#341930. To obtain requisite Membership Discount Card and coupons, please call the USITT National Office.

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

USITT CALENDAR

March 1999 (21st to 31st)

- 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
- 27 Early Registration Deadline: Costume Symposium – Historical Threads, Washington, D.C.

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
- 27 Registration Deadline: Costume Symposium – Historical Threads, Washington, D.C.
- 30 *Commission Programming*: Prioritized Denver Conference session lists sent to Commissioners for final pre-scheduling review

May 1999

- 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
- 27-29 Costume Symposium – Historical Threads, Washington, D.C.
- TBA *Conference Programming*: Preliminary Denver Conference program scheduling meeting in Conference location

usitt sightlines

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