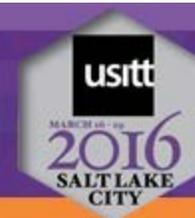




# Sightlines

The monthly newsletter for USITT members

February 2016

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## News &amp; Notices

## Member Spotlight: Costumer Rachel Pollock & *La Bricoleuse*

**Rachel Pollock, costume maker, crafts artisan, lecturer on costume craftwork at University of North Carolina-Chapel Hill, author of *Sticks in Petticoats*, and curator of *La Bricoleuse* costume crafts blog.**

### USITT: How did you get involved in theatre?

**Rachel:** My parents are big theatre-goers, so I was exposed to it at a young age. They took me to see plays and musicals throughout childhood, and we were season ticketholders to the community theatre in the town where I grew up. I think I really got the bug when they took me to see the Broadway revival of *Oliver!* with Patti LuPone in the role of Nancy and Ron Moody as Fagin—I was about the same age as the children onstage at the time. In college, I didn't start out as a theatre major, but wound up as one by the end of my first year.

### How did you become a theatre crafts artisan?

As soon as I began working at a level where I got to see how a big costume shop ran with multiple draping teams and a dye shop and so forth, I knew the crafts focus was the path for me. I think my first major gig was as a stitcher at the Boston Ballet. I got the job by total coincidence—I was waiting for the bus, having just moved to Boston, and a woman walked by with whom I'd worked summer stock in undergrad. In our quick catching-up, she mentioned that she was at the Ballet and they needed short-term



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stitchers, so I called them. It was a great time to be a freelancer in Boston, because once you got hired somewhere, you'd be getting calls from the other theatres' costume shops about overhire (temp work) before you were even done with the show you were on. I wound up stitching and first-handing and doing crafts at most of the professional shops in the city within a year's time, after that first gig.

#### What's the story of your blog, *La Bricoleuse*? What does the name mean?

I believe in what I like to call "open-source costuming." In a lot of what we do, technique springs from artisan trades like tailoring, dressmaking, millinery, cordwaining, and so forth. Sometimes primary texts on these topics are hard to find, or the information in them is archaic in terms of safe work practices or available materials/equipment. And sometimes, we have to invent the process in order to create the required item. I started [the blog](#) because I wanted to contribute to the visibility of the field and the searchable availability of costume production information on the Internet.

"La Bricoleuse" is a derivative of the French word "bricolage." I had been wanting a term that succinctly explained what it is that I do, because for people outside the costume industry, the word "crafts" tends to have a "white glue and googly eyes" connotation. "Bricolage" means "construction or creation from a diverse range of available things," and one who bricolages is a bricoleur. Or, the feminine, bricoleuse. Hence the name.



Rachel's students made a *2001: A Space Odyssey* flight attendant display for the Museum of Science Fiction planned for Washington, D.C.



3-D printed bearskin costume for the Kenan

### You are in USITT national and regional – what does USITT mean to you?

I'd say in both cases it's a meaningful professional community for sharing knowledge and experience and connections. I strive to remain active in the organization for the benefit to my students as well. I encourage them to participate at both the regional and national level for the networking, scholarship and publication opportunities, workshops/symposia, etc.

### You are a parasol guru – how did that happen?

On a personal level, I've been a parasol carrier most of my adult life—I had a skin-cancer scare as a teenager, and the dermatologist recommended I minimize my exposure to direct sun. Professionally, while working at the Huntington Theatre, I helped their crafts artisan Denise Wallace-Spriggs recover a parasol and I was hooked. When I came to UNC-Chapel Hill and began to develop the courses I teach in their MFA program on costume craft topics, I knew I wanted to include a parasol project because they so often fall to the costumers instead of the prop masters—they need to match the gown and so forth. That's when I realized that there was a lack of documentation on the process, and that's how my book *Sticks in Petticoats* came about.

### Please describe a fave project you have shared on your blog?

I think my current favorite topic is the applications of 3D printing technology to costume craftwork. I wrote up a project recently where a grad student and I 3D scanned a sculpture originally created to make papier mache masks on, and then we 3D printed a mask from the scan in PLA plastic. But we're really running with that R&D—my students are printing shoe soles and replicas of antique purse frames, and for the mainstage we even recently printed a chopped-off hand for *Peter and the Starcatcher*! It's exciting to have one more trick in the repertoire.

### What's your favorite tool in the shop?

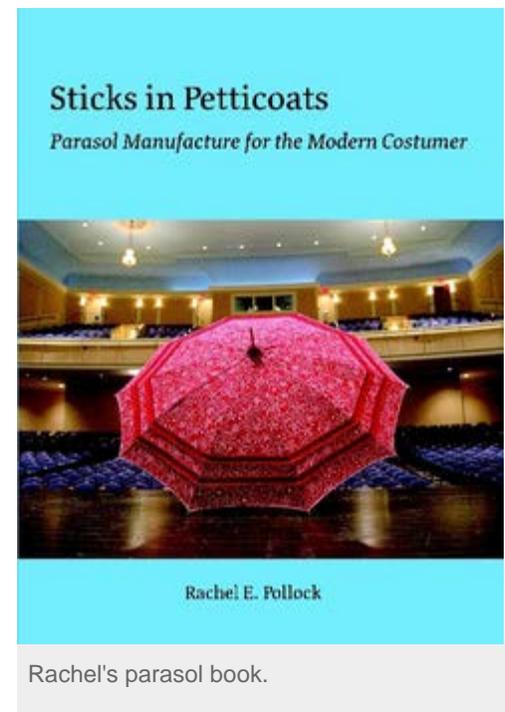
Right now it's a hand tool called lasting pliers, which are meant for shoemaking, but I also use them in millinery and a bunch of other applications. In my shop, we call them "plammers," because they are a pair of hook-tipped pliers with a hammer-head on the side!

### Thanks so much! See you in Salt Lake City!

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Theatre Company production of *Fairytale Lives of Russian Girls*.





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## News &amp; Notices

## In Memoriam: Jan Musson

**Randy Earle** *USITT Fellow*

USITT Fellow Jan Musson passed away suddenly on Dec. 21. at home in Goshen, KY. She was a fourth-generation Californian and graduated from Stanford University in 1957 with a BA in speech and drama. This was followed by over 10 years' work in personnel management and small business accounting in what would become Silicon Valley.



Never satisfied with standing still, she worked actively as a lighting designer for well over 20 years for all the leading performing arts groups in the South Bay. Next, she decided a master's degree in stage lighting would move her career forward. She completed that degree at San Jose State University in 1974.

Jan was always the entrepreneur and in 1975 began a small stage lighting rental company in Monte Sereno, CA. That company was one of the first theatre lighting rental, sales, service, and installation firms founded, funded, and managed by a woman. It survived a major fire after moving from Los Gatos to San Jose but again, never one to be discouraged, Jan grew the firm into Musson Theatrical, Inc.--today one of the largest and most successful supply houses in the country.

Jan's USITT work began in 1972 as a founding member of the Northern California Regional Section and a key member of the San Francisco Conference Committee. She remained active in USITT where she served as Treasurer 1984-88 and was elected a Fellow in 1996. That USITT survived some very difficult financial times during the mid-1980s is a tribute to Jan's skill as a responsible steward of the Institute's

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Jan & Wick Musson

funds. She was also an honorary member of IATSE Local 134.

All who worked with Jan remember her as a woman with an infectious smile, unlimited generosity, and continuous support for the performing arts. She was also a strong mentor for young women and brought many into the firm helping them develop their professional careers. “No” was a word that didn’t appear in her vocabulary.

She is survived by husband Wick, brother Frederick Morris, niece Juliana, nephews Gregory and Keith, and seven grandnieces. Memorial services were Jan. 7 in Los Gatos, CA.

The family requests all contributions in Jan’s memory be directed to Lyric Theatre (Gilbert and Sullivan Society of San Jose), San Jose State University Theatre Arts Department, or Santa Clara University Department of Theatre and Dance.

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## News & Notices

# USITT Announces YD&T Award Winners

The Institute will recognize 10 young technical theatre artists with its 2016 Young Designers & Technicians Awards in the Performing Arts at USITT 2016 in Salt Lake City.

The awards will be presented on Thursday, March 17. Winners receive free registration to the four-day Annual Conference & Stage Expo, cash prizes, and an impressive addition to their resumes.

Here are the winners and some judges' comments on their work:

## Costume Awards

### Zelma H. Weisfeld Costume Design & Technology Award: Sophie Schneider, Carnegie Mellon University, MFA May 2016

"Her work exemplifies maturity and artistry for a student ready to enter the professional world. Her understanding of art and design principles is evident in her designs for *Three Sisters*, *The Beggar's Opera*, and *The Nina Variations*. Each feels like a complete, professionally designed production, with a keen understanding of the technical aspects."



Costumes by Sophie Schneider

### Barbara Matera Award in Costume Making, sponsored by Judy Adamson: Sharon Limpert, Carnegie Mellon University, MFA May 2016

"She shows a strong eye for proportion and detail, and her work not only realizes the designer's vision, but adds another dimension ... A true find, someone whose potential is so evident as to be worthy of the Matera award."

### USITT Make-up Design Award, sponsored by Kryolan Professional Make-up: Yu-Ang Teng, University of North Carolina School of the Arts, MFA May 2016

"Very talented with execution and application of diverse styles of make-up. Prosthetic make-up and wig construction is amazing!"

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## Scenic Awards

### **USITT W. Oren Parker Undergraduate Scene Design Award: Paul Dufresne, Pepperdine University, BA May 2016**

“Great sense of space – and how to fill it to tell the story. I love the simplicity of the work, but the precision of the details. Clearly we don’t need Broadway budgets to tell a story and to create an evocative space ... Very exciting work!”



Scene Design by Paul Dufresne

### **USITT Scene Design Award sponsored by Rose Brand: Mingshuo Zhou, University of California-San Diego, MFA March 2016**

“The model work here is very professional, and the sketches have a wonderful, moody quality to them. Mingshuo is exceptionally talented, and his work is simply stunning.”



Scene design by Mingshuo Zhou

## Technology Awards

### **KM Fabrics, Inc. Technical Production Award Kate Newman, Yale School of Drama, MFA May 2016**

“Her portfolio shows great success overcoming a variety of technical and management challenges. Being comfortable in the variety of settings shown (trade show, theatre production, academic theatre) is impressive.”

### **Bernhard R. Works, Frederick A. Buerki Scenic Technology Award Dane Styczynski, University of Wisconsin-Madison, MFA 2015**

“The quality of his projects and presentation is very high... The work shows an ability to find and execute creative solutions for a varied assortment of production requirements.”

## Lighting and Sound Design

**Robert E. Cohen Sound**

**Achievement Award:  
Almeda Beynon, Carnegie Mellon  
University, MFA May 2016**

“Almeda seems to be pushing the field of sound design into multiple disciplines far beyond the theatre. That kind of work is both exciting in its own right and interesting as it begins to inform work done for the stage.”

**USITT Lighting Design Award  
sponsored by Barbizon Lighting  
Company:**

**Andie Szekely, Southern Utah  
University, BFA May 2016**

“This work is very nice – thorough, complete and intriguing ... This is a designer who clearly enjoys the pre-production process and incorporated the concept into the paperwork and ultimately the product.”



Lighting by Andie Szekely

## Stage Management

**USITT Stage Management Award sponsored by Clear-Com  
Communications Systems**

**Julie Maury, University of Texas at Austin, BFA December 2015**

“Excellent resume. Excellent paperwork in general. A particularly excellent prompt book. I feel I could call the show cold.”

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## Eileen Curley Named New *TD&T* Editor

**Michael Mehler** *VP Communications and Chair, USITT Publications Committee*

Eileen Curley, Ph.D., is the new Editor-In-Chief of *Theatre Design & Technology*.

Curley, an Associate Professor of English at Marist College in Poughkeepsie, NY, holds a BA in Theatre from Grinnell College, and an MA and Ph.D. in theatre history, theory, and literature from Indiana University.

She brings to *TD&T* a wide range of theatrical writing and editing experiences. She has published in *Theatre Journal*, *Theatre Topics*, *Popular Entertainment Studies*, *The Journal of American Drama and Theatre*, and *Theatre Symposium*. She has served as a reader and editor for the *Canadian Review of American Studies*, *Texas Theatre Journal*, *The Journal of American Drama and Theatre*, and *Theatre History Studies*. She was on the publications committee for the American Theatre and Drama Society.

At Marist College, she has designed scenery, among other production responsibilities, while teaching literature and drama. This past semester, she taught in Florence, Italy, as part of Marist's Freshman Florence Experience program.

Outside of academia, she has worked with the Brown County Playhouse, the Hudson River Valley Institute, and the Smithsonian National Museum of American History.

The Search Committee, which included USITT's Publications Committee and three *TD&T* associate editors, was impressed with her proven ability to work with a range of writers, her capacity to engage associate editors into the process, and her ideas for taking *TD&T* into its next 50 years.

During her interview it became apparent that Curley possessed the gravitas to augment the work of USITT's most seasoned writers and the warmth to nurture novice ones. She recognizes the strengths of *TD&T* and sees the opportunities



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for future growth, both in terms of scope and quality.

Former *TD&T* Editor David Rodger and Art Director Debra Hazlett built a tremendous foundation on which Curley will build *TD&T*'s status as the journal of record on the history of and innovations in entertainment design, production, and management.

To contact Curley or submit to *TD&T*, email [TDTeditor@usitt.org](mailto:TDTeditor@usitt.org).

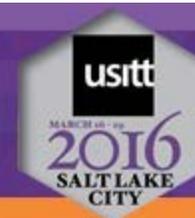
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## News &amp; Notices

## David 'Dstew' Stewart: How USITT Got Me to the Guthrie

**Janet Gramza** *Communications Associate*

David S. Stewart was perfectly happy as Academic Production Manager at Texas Performing Arts and UT-Austin when a friend suggested he apply for the production director job at the famed Guthrie Theater.

He laughed. "I was like, 'No way, they'll want someone with regional theatre chops, not an academic.'"

Then the Guthrie's Human Resource Director called and asked him to apply. A UT colleague said, "When the Yankees of theatre call, you pick up the phone."

So he applied, still doubting they wanted him. "I felt they needed to prove they encouraged a diverse pool of candidates," said Stewart, who identifies as bi-racial and black.

When he got the email inviting him to fly to Minneapolis for interviews, "I almost threw up on the spot," he said.

Within days, Guthrie Artistic Director Joseph Haj called to say he was their No. 1 choice. Within weeks last fall, Stewart relocated to take a job beyond his dreams, while his wife and two teens are staying in Austin to finish the school year and sell their house.

Stewart, or "Dstew" as he's known, said he's still marveling at how he has risen from an academic production manager to this position at one of the nation's top theatres.

One thing he knows: "It's a direct result of USITT and our Diversity Initiative," he said. "I mean *direct!*"

Stewart, USITT Management Commissioner and newly elected to



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DStew with Kasey Allee-Foreman & Madilynn Garcia at Oregon Shakespeare Festival in 2015

the USITT Board of Directors, grew up in Denver and found theatre after years of martial arts training took a toll on his knees by high school.

Because of that, he was able to substitute another class for gym. He heard stagecraft was an easy "A." His teacher, John van Epps, became his first mentor. "Whether it was running sound or lights, he pushed me to do better," he said. "And the theatre bug bit me."

He went to Loretto Heights College for theatre tech, but the college closed abruptly his junior year. Luckily, a professor had contacts at Webster University in Missouri. Stewart and two pals "climbed into a car and drove across Kansas" to check it out.

Prof. Peter Sargent, now Webster's Dean of Fine Arts and head of its Stage Management program, got him a financial package to finish school there. But he had to pick a specialty. The Repertory Theatre of St. Louis is on Webster's campus, "so I got a chance to see what real designers were doing," he said. "I said, 'I'll starve if I become a designer.' I realized I was much better with people than technology. So when they said, 'What's your major?' I said, 'Stage Management.' And that was it."

As an SM, he had to challenge his introvert identity. He became what he calls, "an ambivert – an introvert who can present as an extrovert." Between his "knack for wanting to take care of people" and his martial arts training, he commands a room better than many actors.

On graduating in 1990, he got the ASM job at St. Louis Rep, his equity card and a new mentor, Stage Manager Tom Martin, who provided his "graduate education in stage management."

In the next few years, he also did summer stock at Little Theatre on the Square in Sullivan, IL, married his wife, Jenn, started a family, worked as SM at the Studio Arena Theatre in Buffalo, left theatre for three years for corporate project management, and went back in 2003 as Production Manager and head of stage management at the University of Wisconsin-Madison.

There he met visiting director Steve Rothman, who told him, "You should get involved in USITT." Soon after, Stewart brought a show to Illinois State University for ACTFA, where David Grindle, now USITT Executive Director, was teaching a stage management class. They immediately connected, and Grindle told him, "You should get involved in USITT."

"So I said, 'OK, universe, I guess I should get involved in USITT.'"

In 2008 he volunteered for USITT's Stage Management Mentor Program, then led by Jack Feivou, now USITT's VP-Conferences and a close friend. At that Conference, he bonded with another USITT friend, Tayneshia Jefferson, who said, "David, you need to come with me." She was chairing USITT's People of Color Network. "There were seven people in the room," he said. "I said, 'I can get behind this.'"

Jefferson's missions were to increase diversity in theatre production and mentor more students of color. In 2010, their friend David Grindle was hired as USITT's first executive director, and asked Stewart to be VC-Programming for the management commission. USITT adopted diversity as a future goal. In early 2013, Jefferson won election to the USITT board on a platform of diversity.

A month after taking office, Tayneshia died suddenly of a brain aneurysm. She left a void at her university, Carnegie Mellon, and in USITT's SMMP and growing People of Color Network. As memorial donations poured in to USITT, Grindle asked Stewart and board member Kasey Allee-Foreman to build a sustainable program in Tayneshia's memory.

They created Gateway, USITT's mentoring program for students from underrepresented groups in theatre production. They began in 2014 with three mentees, who were paired with professional mentors from similar backgrounds and fields. That expanded to 12 mentees and mentors in 2015 in Cincinnati, and this year there were 56 applicants for the 12 spots for USITT 2016.

Meanwhile, Stewart met another strong black female friend, Sharifa Johka, at USITT 2014. Johka, director of the FAIR diversity program at Oregon Shakespeare Festival, insisted that he present at the 2014 Theatre Communications Group (TCG) Conference in San Diego on the lack of diversity in the field of production.

At TCG, many realized that production was an absolute afterthought on the issue of diversity and inclusivity, catapulting USITT's role as the leader in diversity efforts for production. In 2015, Stewart and Allee-Foreman participated in OSF's first FAIR Conference, sparking a partnership between USITT and OSF's FAIR program (Fellowships, Apprenticeships, Internships and Residencies). USITT also sent Stewart and fellow Gateway mentor Jim Streeter to the 2015 TCG Conference in Cleveland for a session on hiring for diversity in production.

This is where the threads of Stewart's story come together. In the audience at TCG 2015 was Patricia Mitchell, executive assistant to Guthrie artistic director Joseph Haj. After hearing Stewart speak, she went back and recommended him to her boss for the Production Director job.

"So without USITT, without Tayneshia, and without Gateway, which puts me in touch with Sharifa, who insists I go to TCG, who invites me back to speak again, I would NOT BE HERE!" he said of his Guthrie job. "I find that mind-blowing."

So would his friend Tayneshia. Dstew got the job Oct. 1. On Oct. 2, he posted on the 'Remembering Tayneshia Jefferson' Facebook page:

"Hey, Tay. I've been called up to the big leagues! I am now the Director of Production for the Guthrie! It is all because of you. I love you."

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## News &amp; Notices

## USITT VPs Land Top Jobs at Fox, Prague Quadrennial

Two USITT vice presidents—Jack Feivou and Markéta Fantová—have moved up the career ladder in their day jobs.

Feivou, USITT VP Conferences, recently took the helm as President and Chief Executive Officer of Fox Associates overseeing operation of the Fabulous Fox Theatre and other Fox business interests.



“We feel very fortunate to have found Jack Feivou to lead our company into the next phase of our growth and development,” said Fox Associates Partner Mary Strauss. “His experience in brand management and creating spectacular guest experiences will be an invaluable asset to the Fox Theatre as will his vision for growing our entertainment and affiliated businesses.”

Feivou joins Fox from the Walt Disney Company where he was General Manager of Entertainment Operations at Epcot, Downtown Disney, and the Water Parks at Walt Disney World Resort in Orlando, FL. He led a cast of more than 800 in the day-to-day operation of various stage shows, atmosphere entertainment, photography operations, and character. Prior to his role at Epcot, Feivou led the entertainment operations team at Disney's Hollywood Studios.

From 2001 to 2003, he was Director of Artistic Operations and Chief Operating Officer of the Boston Ballet. Working closely with the artistic and executive directors, he ran the daily operations of the Boston Ballet, which is one of the top five ballet companies in the United States.

He has worked as producer, production manager, technical director, and stage manager for Walt Disney Creative Entertainment, Best Entertainment, Event Quest, Warner/Avalon, TheatreWorks, Meadows Music Theater, and Trinity College. Career highlights include producing a first-of-its-kind media event where performers danced 36 stories above Times Square on the side of the W Hotel; being on the production team of the 2000 Super Bowl half time show; and the Emmy Award-winning team of the 2005 Walt Disney World Christmas Day Parade. He speaks and mentors about stage and production management nationally. Feivou holds a BFA in technical theatre/stage management from

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Adelphi University.

“This is an opportunity of a lifetime, and I look forward to working with such a nationally recognized venue as the Fabulous Fox Theatre and building on the respected entertainment brand that the owners and staff have cultivated over the past three plus decades. I am anxious to join the Fox family and the St. Louis community,” Feivou said.

Fantová, USITT VP International Activities, has been named the new Artistic Director of the Prague Quadrennial of Performance Design and Space (PQ). As a result of this outstanding opportunity, she has resigned her vice presidency in the Institute as of March.



For its 14th edition, Fantová and her team will create a concept for PQ '19 by managing activities of the international artistic teams and participating in the organization for the short-term.

A native of Prague, she received her BFA in scenography from the Academy of Performing Arts – DAMU and her MFA in scene design from Wayne State University in Detroit. Since 2014 she has taught scenography at Rowan University in Glassboro, NJ. Her costume and set designs were included in many exhibitions around Europe and the U.S. including as PQ '07 and the World Stage Design Exhibition in Seoul, South Korea in 2009. Fantová also chairs the OISTAT Performance Design Commission.

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### 'The Radioactive Ride' LRLR June Adventure

This year's Long Reach Long Riders ride, dubbed The Radioactive Ride, is all about New Mexico (plus a little Arizona, Utah, and Texas).



Loren Schreiber, Ride Marshal, said, "Much of the ride is in a high desert environment. Average high temperatures for June range from the mid-60s to the mid-90s depending on where you are in New Mexico. Elevation will range from over 8,000 feet near Angel Fire to 2,800 feet around Carlsbad."

The 2016 Long Reach Long Rider ride begins June 4 in Las Cruces, NM, and finishes back in Las Cruces on June 12. Registration is now open. For more information on the route, joining the ride, or making a donation, visit [lrlr.org](http://lrlr.org).

### Wingspace to Accept Mentorship Applications Beginning Feb. 1

Wingspace Theatrical Design will begin accepting applications for its Professional Mentorship Program on Feb. 1. This is a unique, year-long experience for young theatre artists seeking guidance at the start of their careers.



Donyale Werle, USITT conference presenter and Wingspace member, said there are five openings. The Wingspace Mentorship offers access to the more than 30 member designers and their wide-ranging work, which includes theater, dance, opera, concerts and installations, both in the U.S. and abroad.

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Successful applicants will be recent college graduates living in New York City who are self-motivated and have a passion for the arts. For more information about the program, go to [wingspace.com/mentorship](http://wingspace.com/mentorship).



Donyale Werle at USITT 2013

## Thespian Festival 2016 Accepting Exhibitor Registration

The Educational Theatre Association recently opened registration for its college and business partners to be a part of **Thespian Festival 2016** June 20 to 25 on the campus of the University of Nebraska-Lincoln.

With the Festival's new, two-track Main Stage schedule, organizers can accommodate even more students, providing more opportunities each day for a college or business to speak directly to more than 3,500 attendees.

Exhibit space requests will be filled on a first come, first served basis, so register early. Registration closes May 2. An online version of the College and Business Partners Registration Packet will be available in February.

EdTA is also still accepting advertising agreements for **Junior Thespian Festival 2016** Feb. 12 through 14 in Denison, TX. More than 600 middle school market are anticipated at this year's event.

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The Last Word:

## Entire ETC Staff Enjoys *The Force Awakens*

Continuing its tradition of celebrating sci-fi motion picture premieres, Fred Foster, CEO of ETC, closed down the company's global headquarters and spirited all 800 Wisconsin employees off to see the opening of *Star Wars: The Force Awakens*.

Nineteen school buses shuttled the staff from Middleton and Mazomanie to fill 10 rented auditoriums at a local theater. An exhilarating buzz permeated the rumbling buses as employees, many adorned in Star Wars costumes, chattered about their hopes and expectations.

Attendees found free soda and popcorn awaiting them as well as a full-sized, remote-controlled R2-D2 replica, which was featured in the announcement video. The droid appeared courtesy of Mike Masino, brother of John Masino, ETC product graphics designer, who has been building it for a couple of years, including having some parts painted at ETC.

"We're a company of geeks!" exclaimed Foster. "And we're thrilled to celebrate one of the most anticipated motion-picture releases in history."



ETC London crew



Fred Foster and friends

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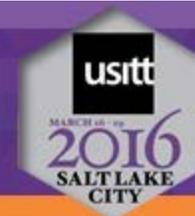
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### USITT Names in the News

Costume designer **Rafael Jaen** garnered praise for his designs for the Lyric Stage production of *Buyer and Cellar* in the South Shore Critic blog. Jaen is a member of the USITT Board of Directors and a presenter for USITT 2016. He teaches costume design at the University of Massachusetts-Boston. [Read the review here.](#)



**Michael Hooker**, USITT Vice-Commissioner for Sound Education on USITT's Sound Design & Technology Commission, wrote a four-part series of articles on "Miking the Pit" for *Stage Directions Magazine*. Hooker is professor of sound design at the University of California-Irvine. The last installment of his series, "String Theory," on miking for string instruments, ran in December. [Check it out, and read the previous chapters, here.](#)



USITT Early Career member **Cat Wilson** was named a "Young Designer to Watch" by *Live Design Magazine*. Wilson won the Young Designers & Technicians USITT Lighting Design Award sponsored by Barbizon Lighting Company in 2012.



"My greatest achievement is watching my students discover technical theatre," she told *Live Design Online*. [Read the interview and watch the video here.](#)

### USITT Members Attend *Cirque du Soleil* University

Members of USITT attended the *Cirque du Soleil* University Workshop held at the Resident Shows Division January 15-17. Key professors from universities were invited for an opportunity to

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CIRQUE DU SOLEIL.



understand the technology being used on current Cirque productions, advancements being made in technology and they will be used in future creations. Round table discussions with Production Management focused on:

- The role university faculty play in the development of skilled technicians
- The skills that Cirque is looking for in potential candidates
- How best to prepare students to work at the level of *Cirque du Soleil*

**USITT Contributing Member** Cirque hosted the attendees to three unique behind-the-scenes tours and performances of *The Beatles LOVE*, *Zarkana* and *O*.

Pictured are Zak Stevenson, University of North Carolina School of the Arts; Dan Lisowski, University of Madison-Wisconsin; Paul Brunner, Indiana University; Kim Scott, Company Manager, *Cirque du Soleil*; and Shane Kelly, DePaul University.



## Production Management Book, USITT Session in the Works

Excited for *The Production Managers Toolkit* to be published this summer? Get a live preview at USITT 2016 by attending a session with the authors, Jay Sheehan and Cary Gillett, production managers who met at USITT 2012 and left with the idea for the upcoming book.

Gillett is a stage manager and production manager in the D.C. area who teaches at the University of Maryland School of Theatre, Dance, and Performance Studies. Sheehan oversees the production management and stage management programs at the School of Theatre, Television, and Film at San Diego State University.

Their book, the latest addition to the Focal Press *Toolkit* series, comes out Aug. 1.

Their March 17 USITT session, *Transitioning into Production Management*, is all about switching to production management from other jobs. [Click here for more info!](#)



Cary Gillett



Jay Sheehan

## Bye, bye *Jubilee*, Congrats Louis B.

The longest-running Las Vegas showgirls revue, *Jubilee*, will stage its last show on Feb. 11.

"The production, complete with topless showgirls in elaborate costumes and stunning sets such as those replicating the ill-fated Titanic, opened in July 1981 in Las Vegas," the *Los Angeles Times* reported.

USITT Fellow Louis Bradfield was head electrician on the show at Bally's in the Ziegfeld Theatre when it opened, installing and later updating the lighting and automation systems. Congrats to Louis on his role in entertainment history. [Read more about him here.](#)



**Members: Have news to share?**

Articles, videos, blog posts or speaking events to announce?

Tell us at [janet@usitt.org](mailto:janet@usitt.org).

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- **Columbus McKinnon:** Calendar Contest, Webinars Celebrate #RigSafe Year-round
- **GLP:** X4 Bars Join Australian X Factor
- **Philips Strand Lighting:** Creates Immersive Environment at NJ High School
- **Meyer Sound:** LYON Roars onto Broadway, LEOPARD Purrs Jazz
- **Alcons Audio:** Kulturhaus Dornbirn Opts for Pro-ribbon Solution
- **Point Source Audio:** Chicago West End Production to Feature New Mics

### Chauvet Professional: Pumps Up NY Rangers, Orange Bowl Events

**Sustaining member** Chauvet Professional provided equipment to make festivities before the New York Rangers season opening game and the Capital One Orange Bowl halftime show that much more special for fans.

Throng of Rangers faithful gathered at Madison Square Garden's Foyer Court for a pregame celebration which they followed on a video wall composed of 32 MVP Ta8 Curve LED panels from CHAUVET Professional.

A collection of 10, Strike 4, warm white LED fixtures from CHAUVET Professional, provided by The Design Oasis, lighted the Orange Bowl halftime performance by Rock and Roll Hall of Famer and multi-Grammy winner John Fogerty. They were used for their compact size, power and versatility.

### Columbus McKinnon: Calendar Contest, Webinars Celebrate #RigSafe Year-round

As part of **Sustaining member** Columbus McKinnon Corp.'s continued commitment to safety, it kicked off its third annual Safety Calendar Contest where children and

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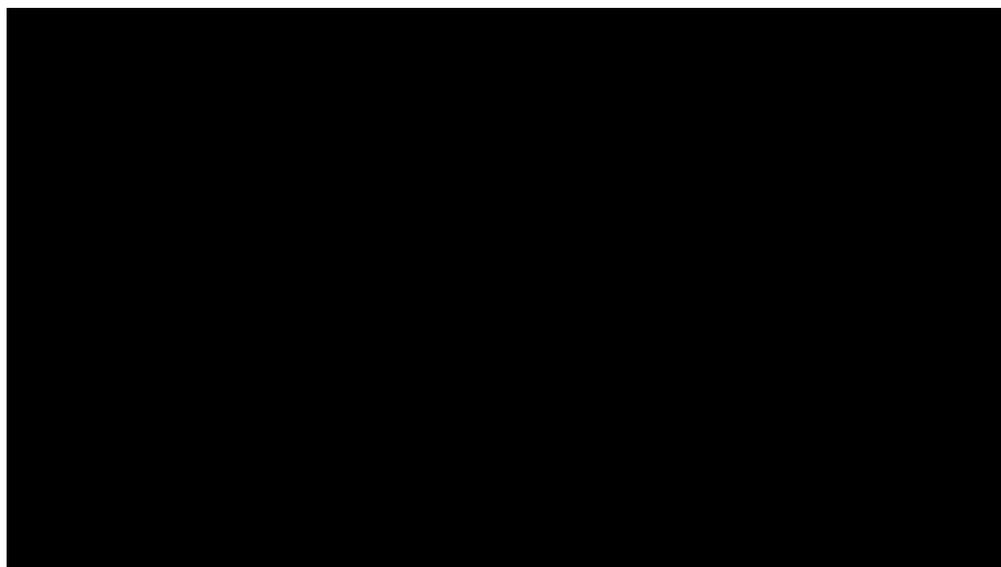
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grandchildren of its associates around the world submitted 90 drawings on the theme of "Safety at Work, Home or Play." Thirteen winners and nine runners-up are featured in the 2016 calendar. Judging was based on originality, artistic merit, and expression of the safety theme.



Columbus McKinnon also offers free online Safety Webinars at [www.cmworks.com/training](http://www.cmworks.com/training).

Here's a great video featuring its 10 most FAQs:



## GLP: X4 Bars Join Australian X Factor

Australian TV lighting designer Ian Anderson wasted no time in commandeering **Sustaining member German Light Products, Inc.**'s new LED-based impression X4 Bars as soon as they arrived in the country, pressing them into service on the latest series of X Factor.

He said the X4 Bars provided easy and straightforward integration.



## Philips Strand Lighting: Creates Immersive Environment at NJ High School

**Contributing member** Philips Strand Lighting provided PLFRESNEL1 and

PLPROFILE4 LED luminaires along with a NEO lighting control console, Vision.net Touchscreens, an A21 Dimming System, and CD80SV Retrofit Dimmer Modules as part of a systems renovation project at the Passaic County Technical Institute (PCTI) in Wayne, NJ. The school's School of Performing Arts strives to involve students in artistic development with the desire to immerse the audience into each performance.



## Meyer Sound: LYON Roars onto Broadway, LEOPARD Purrs Jazz

Two of the hottest musicals this Broadway season – *School of Rock* and *On Your Feet* – are supported by reinforcement systems built around **Contributing member** Meyer Sound LYON linear line array loudspeakers. Both shows mark the Broadway debut of LYON.



Jazz at Lincoln Center (JALC) now features Meyer Sound systems in every performance space at the prestigious Lincoln Center complex, including a LEOPARD linear sound reinforcement system in the Rose Theater, a Constellation acoustic system in the Appel Room, and an ULTRA Series loudspeaker system in Dizzy's Club Coca-Cola.



## Alcons Audio: Kulturhaus Dornbirn Opts for Pro-ribbon Solution

The Kulturhaus ("culture house") Dornbirn, Austria, completed a two-year upgrade with the installation of a sound system from **Sustaining member** Alcons Audio in the main hall.

The sound system consists of four Alcons QR24s, four Alcons LR7 micro line-arrays, and an Alcons VR12. The systems are driven by one Sentinel S10 and two Sentinel S3 amplified loudspeaker controllers. The signal is distributed via a Xilica Neutrino A1616ND



and Xilica Rio R1616N Audio Matrix with Dante connection to the Yamaha CL5 / CL3 consoles.

## Point Source Audio: *Chicago* West End Production to Feature New Mics

---

West End sound designer Rick Clarke chose **Supporting member** Point Source Audio's SERIES8 microphones as his new standard after they outperformed the mics that were being used in *Chicago* during the musical production's Germany tour this fall.

When the production moved from Stuttgart to Berlin, Clarke saw an opportunity to improve the mic situation. A quick demo of the SERIES8 earworn, lavalier, and headset style microphones was enough to convince him. *Chicago* opens in London on Feb. 22.

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## Transitions

### Bazemore is new Props Master at Philadelphia Theatre Company

USITT Student Member Jeffery Bazemore graduated from Ohio University in December with his MFA in Production Technology with an emphasis in Properties. He has already landed a position as Props Master for the Philadelphia Theatre Company.



Bazemore works with the company's design team to help bring its productions to life. His responsibilities include establishing effective communication between members of the design team and the director, stage managers, and production manager.

"I produce a lot of paperwork to help give visual references to properties items with the shows," he said. "Here at PTC a major part of the job is sourcing props for the many different productions, so having and maintaining a great relationship with the other Props Masters at theatres around the area is a help."

### Schroeter Joins PRG as CFO

**Contributing member** Production Resource Group has appointed Ryan Schroeter chief financial officer as it continues to extend its senior leadership team. Scott Hansen, previously both CFO and chief of asset strategy, will focus on the asset side of PRG's business.



Schroeter will oversee all of the company's financial affairs and work closely with Hansen and the other members of the senior leadership team to direct strategic growth and assist capital market transactions.

Prior to joining PRG, Schroeter was vice president of corporate finance at Intrepid Aviation. Before that he was assistant treasurer at JetBlue.

Schroeter, who went to Rutgers University, is from New Jersey and will be based out of PRG's New Windsor, NY office.

### Crane, Young Join ETC

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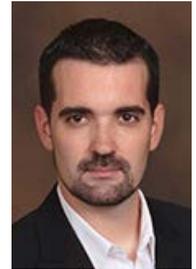
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Rob Crane has been named **Contributing member** ETC's southwest regional field project coordinator. Based out of Dallas, Texas, Crane will provide sales and support for Texas, Arizona, New Mexico, Oklahoma, Arkansas, and northern Louisiana.



Previously he was technical director of the Dallas City Performance Hall. Hailing from Dallas, he has also worked as a technician for the Morton H. Meyerson Symphony Center and as an electrician for the McCarter Theatre Center in Princeton, NJ.

Dave Young will be ETC's new western architectural regional manager. Based out of the ETC West office in Hollywood, Young will serve a sales territory that includes Los Angeles, Las Vegas, the western U.S., and western Canada.



Young holds a BA in theatrical design from Alma College and an MFA in lighting design from the University of Oklahoma. Most recently he served as senior lighting designer at Stantec in Los Angeles. In addition to architectural lighting design, he has experience in theatrical and live event lighting, special effects fabrication, and production.

An active member of the lighting community, Young has presented two webinars for the IES website and was a presenter at the IES Annual Conference, LIGHTFAIR International, and several other lighting industry conferences.

## Parker Named Lighting Director at IMS

Scott C. Parker has a new position as director of lighting for IMS Technology Services. His duties include designing lighting for events, serving as head Vectorworks trainer, and training lighting technicians.



Parker is a member of USITT's Lighting Design & Technology Commission. He also produces workshops via his firm, Stage Seminars LLC. He is an ETCP Certified Rigger and Electrician.

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- **GLP:** X4 Family Welcomes the Mighty Atom
- **LynTec:** Adds New IPC Panel to Product Line
- **Rose Brand:** Offers Track Rolling Services

### ETC: Offers Three New Power Control Products

**Contributing member** ETC has released three new power control products.

The Sensor IQ Intelligent Breaker System is a low-cost, low-heat, and low-noise load center with switching and low-voltage dimming. The Echo Relay Panel Mains Feed and Feedthrough panels round out the company's product offerings for top-of-the-line power control.



### GLP: X4 Family Welcomes the Mighty Atom

GLP's new impression X4 Atom will provide a fundamental tool for all lighting disciplines and is IP65 rated. The Atom measures less than 7 inches long and weighs under 3 pounds.

### LynTec: Adds New IPC Panel to Product Line

**LynTec** now offers the Integrated Power Center (IPC) panel, a circuit breaker panel and isolation transformer integrated into one enclosure. It adds award-winning control to Schneider Electric's space- and labor-saving Integrated Equipment product line.

### Rose Brand: Offers Track Rolling Services

**Rose Brand Inc.** now offers custom track bending services creating custom curves in-house. Custom curves can be created in pipe

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and square tubing as well as other materials.



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News From **Mark Shanda**, *USITT President*

## Supporting Meaningful, Productive Awards

**Mark Shanda** *USITT President*

As part of its corporate identity, the Institute's by-laws specifically call out our obligation to "present awards for excellence and recognize the contributions made by individuals and organizations to promote research, innovation, and creativity in the performing arts."

As can be seen by the illustrious group of individuals we will honor at our upcoming 56th Annual Conference & Stage Expo, the Board of Directors takes the mandate quite seriously. We ask all of those whom we honor to spend time with our members to share thoughts and ideas we hope serve to inspire achievement in others.

We also often will curate the design and technology works of others to share the best and brightest, also for inspiration, shining a proverbial spotlight on that which often goes under appreciated. In our pursuit of providing appropriate recognition of individual artists and their work, we often find ourselves making judgments about our peers. In fact, it is quite difficult to select a panel of adjudicators who would have no connection to those being considered for almost any recognition in our organization.

At the November 20 meeting of the Board of Directors, the following statement was adopted as policy:

*As a part of fulfilling the Institute's mission, USITT frequently curates awards and exhibitions, bestows honors, and selects participants in competitive programming that can involve the evaluation of the work of its members.*

*All organizers must avoid the possibility of favoritism and other perceived inequities that will diminish the credibility of the award or event. Adjudicators and respondents must recuse themselves whenever a conflict or perceived conflict is present, and applicants should provide blind entries whenever possible. The curatorial process must be transparent; including rubrics and written feedback that are available upon request.*

We took this action, not in response to any particular abuse of the past, but to be proactive in the declaration of our desire to be the most ethical organization possible as competitive selections are made. Our selection processes for

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awards, honors, grants, and opportunities are constantly examined through the lens of “member benefit.”

While not every one of our members will be named a Rising Star, have a Commission present a Distinguished Achievement Award to them, or have their work selected for exhibition at the next Prague Quadrennial, every member benefits from being exposed to those selected for these honors and hopefully aspires to join their ranks one day.

One opportunity that every member can seize to aid us in our goals is to actively nominate both students and colleagues for appropriate recognition. In addition, we ask that you make others aware of the grants and fellowship resources of the Institute, submit your own work for consideration in adjudicated exhibitions such as Tech or Design Expo, and take the time to see the work of others on display and meet with those who have won awards. Working together, we can truly help fulfill a vital part of our organizational mission.

**We'd like to hear your comments on this story.**

Please e-mail Mark at [Shanda.1@osu.edu](mailto:Shanda.1@osu.edu).



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## Spotlight on Giving Making an Impact

**Linda Pisano**

*Giving to USITT is such an important way for me to give back to an organization, mission, and membership I believe in.*

*The automatic deduction option has made it so easy to give at any level, and at the end of the year, I can see that it has really made an impact!*



Linda Pisano  
Professor of Costume Design  
Head of Design & Technology  
Indiana University Theatre, Drama & Contemporary Dance

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- Alexandra Bonds
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- Loren Schreiber
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- Mitch Hefter
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News From **David Grindle**, *USITT Executive Director*

## A Lot to Learn In – and About -- Salt Lake

**David Grindle** *Executive Director*

Salt Lake City. (If you are fan of *Book of Mormon*, just let that earworm get good and burrowed in.)

Here we are, six weeks from gathering in Salt Lake City. It's a city that USITT has never been to for its Conference. Frankly, it's a city most Americans haven't visited. And that's a complete and total shame because whatever we think we know about Salt Lake City from a musical or the HBO series *Big Love* is about to be upended by the truth.



Home to the 2002 Olympics media center, the Salt Palace Convention Center will be the focus for our annual education. I can't cheer on the work of our Commissions enough. The educational sessions this year are outstanding. There is something for everyone at every level of learning -- and each of us are at every level. We are novices at some things and advanced at others. We have hands-on and "hands off" learning. It is all here for you to peruse. And remember, just because you identify with one Commission doesn't mean you can't explore learning offered by another. That's at the heart of USITT: cross-disciplinary learning! Give it a try!

When we considered Salt Lake City, I was asked "if they will accept people like us." I'm not wholly sure what that means, but our multi-tools, matching black, and pony tails will be fine. The Salt Palace also hosts the annual Crystal Mountain Pony Con, a *My Little Pony* Cosplay event including 800 "Bronies" – adult fans of the cartoon ponies. That's after Salt Lake hosts Furry Unlocked, for gamers who like to dress as animal characters. So 5,000 designers, technicians, managers, architects, and the like are going to be just fine in Salt Lake City.

The theatres in downtown range from classic to brand new. The Opera will be presenting *Aida* (the Verdi, not the Elton John) while we are in town. Utah Symphony and Opera is one of America's great regional companies. It gives you a chance to hear the Utah Symphony as well, so take the opportunity if you can.

The food scene in Salt Lake City is also fun. From Italian to sushi, small plates to gigantic steaks, you will find it in the downtown area. And yes, Virginia, you can get a drink in Salt Lake. Those aforementioned Olympics changed the old laws. So fear not, there's plenty of places to meet and socialize all within walking distance of the hotels. If you really want convenience, the light rail in the

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convention center core is free of charge.

Our Keynote Presenter Tupac Martir will get things off with a bang on Wednesday. We'll be jumping to Stage Expo on Thursday, and Friday and Saturday follow with one of the greatest slates of education our Commissions have ever created. Come to Salt Lake City. You'll leave better connected to your peers, with a deeper knowledge of your skills, and wiser with the knowledge that Chicago isn't the only great city on a lake.

See you in Salt Lake City!

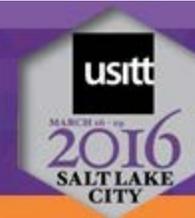
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## News From Regional Sections

- **Northern Boundary: Names Scholarship Winners for USITT 2016**
- **Midwest: Digital Design Competition Winners Announced**

### Northern Boundary: Names Scholarship Winners for USITT 2016

Five college students received scholarships from the **Northern Boundary Regional Section** to help cover the costs of attending USITT 2016 in Salt Lake City in March.

The winners are:

- *The SECOA Scholarship*  
**Becky Raines, St. Olaf College**
- *The John Mullen Scholarship from Norcostco/Stage Technology*  
**Emma Downey, St. Olaf College**
- *The USITT NBS Scholarships*  
**Elsa Larsen, Gustavus Adolphus College**  
**Matthew Kornegay, St. Mary's University**
- *The NBS "Doughnut" Scholarship*  
**Chris Schneider, Gustavus Adolphus College**

Once again it was exciting to see so many students apply for scholarships.

The Section appreciates the support of USITT, all Northern Boundary members, SECOA, and Norcostco/Stage Technology for making these scholarships possible.

The scholarship reading committee – Michael Burgoyne, Tiffany Fier, Ricky Greenwell, Jerry Kraft, and Corey Shelsta – spend much time reviewing all the scholarship applications and ranking the applicants.

Thanks to all of the students who applied, and to the faculty/staff who encouraged students to apply.

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## Midwest: Digital Design Competition Winners Announced

The Midwest Regional Section awarded scholarships for USITT 2016 registration to **Daniel Grayvold** and **Kevin Nelson**, the winners of its 2015 student Digital Design Competition.

The competition was adjudicated by David M. Barber.

**Grayvold**, a fourth-year sound design major at Michigan Technological University, won the Realized Sound Design award for his design for *Alternate Realities*. In addition to his work in theatre, he aspires to compose and design sound for film, television, and video games. He also enjoys photography as a creative outlet.

His describes *Alternate Realities* as “an anthology of 20th century abstract theatre pieces. The design for which I won my award focused on Futurism and Absurdism and contained original music composition inspired by such sources as Luigi Russolo, George Michael, and Alfred Hitchcock.”



*Alternate Realities*

**Nelson**, a second-year scenic design M.F.A. candidate at Indiana University in Bloomington, IN, won the Realized Scenic Design award for his conception of *Antigone*. After receiving his bachelor's degree in theatrical design from the University of Wisconsin-Parkside with a concentration in scenic design and technical direction, he worked on the 2014 U.S. domestic tour of *Disney on Ice! 100 Years of Magic*, as well as at American Players Theatre in 2013 and 2014. His work at IU includes two world premiere scripts for the At First Sight play series. His winning design for *Antigone* opened on Dec. 4 in IU's Wells-Metz theatre.



*Antigone*

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## Commissions

## Costume Portfolio Reviews at USITT 2016

*Esther Van Eek Costume Commission*

A portfolio may be the single most important marketing tool a designer or technician has in such a visual industry as the theatre. A portfolio is a record of developing achievements and strengths, so it needs periodic updating. Preparing for a portfolio review is a great opportunity to clarify thinking about work and to ask questions about how to improve its impact.

The Costume Design & Technology Commission hosts several days of portfolio reviews each March at the Annual Conference & Stage Expo; USITT 2016 is no exception. Review slots fill up quickly, so [sign up now](#) for a slot.

Participating students and professionals benefit from the feedback and encouragement they receive from costume design and tech faculty and industry professionals. Reviewers are treated to a look at the work of up-and-coming artists and have the opportunity to mentor them in a collegial environment.

Through the Commission, every person who signs up for a review will present their work to two professionals who will offer advice on format, content, sequencing, and page layout. The reviewers have experience building and using portfolios. They will share the tips and tricks that have won jobs and the *faux pas* that have cost them opportunities. Presenters can learn best practices, improve presentation skills, and gain the confidence a wider audience brings.

Reviews can be geared toward individual questions or concerns. Even mid-career costumers find feedback invaluable when it's time to update the look of their portfolios. Shaped by where someone is in a career, what the goals are, and the unique personality that person brings to the work, a portfolio should showcase artistic identity. Getting quality feedback will help ensure it does so as effectively as possible.

With the number of student members in the Commission multiplying very rapidly, portfolio reviews are one more way the Costume Design & Technology Commission is working to ensure all its members' interests are addressed.

Professionals looking for an opportunity to serve might consider signing up to conduct reviews. It does not take a lot of time, and anyone new to the process will be teamed with a colleague who has done reviews for the Commission at previous Conferences.

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For more information contact Esther Van Eek at [evaneek@uwindsor.ca](mailto:evaneek@uwindsor.ca).

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Commissions

## Survey Highlights Costume Programs

**Judy Adamson** *Costume Design Presenter*

The Survey of Costume Design and Technology Programs, offered by USITT, is intended as a resource for high school graduates looking for a college or university with a costume program, and for college graduates who want to continue their education in costume design or production at an advanced level. The survey is reviewed and updated each year in the Fall in order to have all information current within the past three years.

The Survey can be found at [costumesurvey.info](http://costumesurvey.info). Information on the 183 participating programs can be searched by region or browsed alphabetically. The degrees offered, the names of the faculty and staff with their specialties, and the focus of the programs as well as their strengths are listed. Links are provided to websites and email links for further contact.

There is a link on the home page to add an institution to the Survey (or rejoin the group). Fill out the brief questionnaire "How to Add Your School to the Survey."

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Commissions

## Lighting Commission Gears up for USITT 2016

**Carolyn 'CC' Conn** *Vice Commissioner, Communications*

With USITT 2016 in Salt Lake City fast approaching, the Lighting Commission is raring to go with some interesting and informative sessions.

The Commission has a full slate of lighting offerings for all levels of education or profession. Here are some highlights to help attendees plan their visit:

### *Professional Development Workshop: So You Think You Can Draft? -- VW 3D*

Spend a full day with some of the nation's leading experts in Vectorworks. For a lighting or scenic designer, technical director, or jack of all trades, this will be a must-go session. Presenters are Scott Parker, Gregg Hillmar, Sean Savoie, and Kevin Linzey.

### *Beginner: What Can I Do with My Theatre Lighting Degree & Experience?*

Panelists will present alternative careers in lighting design to include lighting for trade shows, theme parks, and TV; lighting system design; and employment in the manufacturing sector. Presenters are Steven Rosen, Jeff McCrum, Nick Gownsmann, and Vickie Scott.

### *Intermediate: The Future of LEDs*

Rob Gerlach will discuss the recent and current innovations in LED technology, technological limitations, and a forecast of the future of the technology for the entertainment industry.

### *Advanced: Process of Design in Concert Lighting*

An advanced discussion on lighting for concerts will cover the process, style, and tools and trends of concert lighting. Get advice on how to score gigs and develop communication skills to keep clients happy. Presenters are Jim Hutchison, Daunte Kenner, and Richard Schoenfeld.

At the two Lighting Commission meetings, those attending can make suggestions for future Commission endeavors and presentations, ask questions, and get

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involved. Lighting Commission Meeting 1 will be 2:30 p.m. Wednesday, March 16. Lighting Commission Meeting 2 will be 11:30 a.m. Friday, March 18. Both will be in room 155C.

Planners are organizing lighting portfolio reviews and will be seeking professionals to critique as well as students and young professionals to present. Anyone interested in being a professional portfolio reviewer can contact CC Conn at [conncs@sfasu.edu](mailto:conncs@sfasu.edu) for further information.

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Conference &amp; Stage Expo

## USITT 2016 to Close with Sky Bash

USITT is adding its first Off-Site Closing Night to an already adventurous 2016 Conference with a Saturday night party at Sky, Salt Lake's revolutionary, three-floor nightclub.

Sky, a brand new venue that opened last year, was built by Ken Dinsmore as his "gift to downtown." The versatile building is equipped with optimum sound, a 300-foot video screen, glass retractable roof, 14 garage doors and performance lighting "rivaling any other renowned entertainment facility in the world," its website boasts.

Executive Director David Grindle called Sky, "a groovy nightclub that's within a block of the Salt Palace Convention Center and the Hilton Salt Lake City Center." The USITT 2016 Closing Night party will take place there 6 to 9 p.m. on Saturday, March 19.

Besides music, bars, and heavy hors d'oeuvres, USITT will provide some artistic use of Sky's video screen and lighting rig, Grindle said. "We're setting a new tone for closing night with this event."

The venue is offering luggage storage for those leaving for the airport from the party. Closing Night ends at 9 p.m. because the club opens to the public at 9:30 p.m. Those who decide to stay later won't have to pay a cover.

For more info on Sky, visit [www.skyslc.com](http://www.skyslc.com).



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Conference & Stage Expo

## USITT 2016 Design Expo Deadline Approaching

USITT members who plan to attending this year's conference in Salt Lake City are encouraged to participate in the Design Expo, an exhibit of costume, scenery and lighting designs by students, educators and working professionals. The deadline to submit an application is February 15, 2016. No design work is due until March 16, 2016, the first day of the conference.

Applicants must be a current member of USITT to participate. Entry fees are \$35 for an individual or \$25 for a student, plus \$10 for a model shelf. All entries must have been produced since January 2014. [Find complete Design Expo rules and an application here.](#)

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- Cirque du Soleil
- City Theatrical, Inc.
- J.R. Clancy, Inc.
- Creative Conners, Inc.
- Creative Stage Lighting Co., Inc.
- d&b audiotechnik
- Disney Parks Creative Entertainment
- Electronic Theatre Controls (ETC)
- Feld Entertainment
- Foy Invention Enterprises, Inc.
- Friends Beauty Supply
- Gantom Lighting & Controls
- H & H Specialties Inc.
- Hall Associates Flying Effects
- Harlequin Floors
- InterAmerica Stage, Inc.
- International Alliance of Theatrical Stage Employees

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- KM Fabrics, Inc.
- Kryolan Corporation
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- MDG Fog Generators
- Mega Systems
- Musson Theatrical, Inc.
- Norcostco, Inc.
- Philips Group
- PRG
- Production Advantage, Inc.
- Rosco Laboratories, Inc.
- Rose Brand Theatrical Fabrics, Fabrications & Supplies
- SECOA
- StageSpot
- Steeldeck Inc.
- Sustainable Technologies Group
- Syracuse Scenery & Stage Lighting Co., Inc.
- Texas Scenic Company
- TheatreWorld Backdrops
- Vincent Lighting Systems
- Wenger Corporation
- Yale School of Drama/Repertory Theatre
- ZFX , Inc. – Flying Effects

## Sustaining Members

- A.C. Lighting Inc.
- A.C.T. Lighting
- Acme Corp. Production Resource
- The University of Alabama
- Alcons Audio USA
- Atlanta Rigging Systems
- Auerbach Pollock Friedlander
- A V Pro, Inc.
- Baby Lock
- Backdrops Beautiful
- Batts Audio, Video and Lighting
- BellaTEX, Inc.
- Ben Nye Makeup

- Bernina of America
- BMI Supply
- University of California — Irvine
- California Institute of the Arts
- Celebrity Cruises
- Center Theatre Group
- University of Central Arkansas
- Chauvet
- Chicago Flyhouse Inc.
- Chicago Spotlight, Inc.
- University of Cincinnati
- Clear-Com Communication Systems
- Clearwing Productions
- Cobalt Studios
- Columbus McKinnon Corp.
- Dallas Stage Scenery, Inc.
- Dazian Fabrics, LLC
- Designlab Chicago
- Diablo Sound
- Doug Fleenor Design, Inc.
- EK Lights
- Elation Lighting
- Emerson College
- Entertainment Lighting Services
- ENTTEC Americas, LLC
- Fanshawe College
- Florida State University
- Focal Press
- Full Compass Systems, Ltd.
- GALA Systems, Inc.
- GLP German Lighting Products, Inc.
- Gerriets International Inc.
- Grand Stage Company, Inc.
- Herbert L. Camburn Associates
- IALD-International Association of Lighting Designers
- InLight Gobos
- Irwin Seating Company
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- iWeiss Theatrical Solutions
- JLG Industries, Inc.
- Johnson Systems Inc.
- Kenmark, Inc.
- Kirkegaard Associates
- L-ACOUSTICS
- Lectronsonics, Inc.
- LEE Filters
- Lehigh Electric Products Co.
- Leprecon
- Leviton/NSI/Colortran
- Lex Products Corp.
- Limelight Productions, Inc.
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- Little Giant Ladder Systems
- Live! Technologies
- Lycian Stage Lighting
- The MAGNUM Companies Ltd.
- Mainstage Theatrical Supply
- Mehron, Inc.
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- University of Minnesota – Twin Cities
- University of Missouri-Kansas City
- Mongol Global Tour Company, Inc.
- Morpheus Lights
- Niscon Inc.
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- Northern Sound & Light, Inc.
- Nova Lume
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- Pathway Connectivity
- Penn State University
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- Rational Acoustics, LLC
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