



Sightlines

The monthly newsletter for USITT members

April 2016

[Print this page ›](#)



NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design: Compendium
- Costume Commission: 2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

[VIEW ISSUE AS A PDF ›](#)

[CONTACT THE EDITOR ›](#)

[Search the Archives](#)

[GO](#)

[SIGHTLINES ARCHIVE ›](#)

[Lead story ›](#)



USITT Member Spotlight: LD, Historian, & Author Kathy A. Perkins

Q&A with Kathy Perkins, lighting designer, theatre historian, professor, cultivator of African women playwrights... [more »](#)



April 29 is Arbor Day and #RigSafe Day!

For the second year, USITT is promoting safe stages on Arbor Day by inviting friends to share the hashtag #RigSafe on social media... [more »](#)



USITT Has Three New Fellows

Rachel Keebler, David Will, and Stephanie Young were inducted as USITT's newest fellows at USITT 2016 in Salt Lake City... [more »](#)



USITT 2016 Rocked the Salt Palace

With 4,500 attendees, 274 exhibitors, and 250-plus inspiring sessions, USITT 2016 made some great moments and memories. [more »](#)



2016 Distinguished Achievers Drop Some Knowledge

We share inspiring quotes from the USITT 2016 *Distinguished Achievers in Conversation* panel in Salt Lake ... [more »](#)



Guy Bergquist Receives 2016 Wally Russell Mentor Award

The former Arena Stage producer gave a moving acceptance speech about why he loved working and mentoring... [more »](#)



2016 Tech Olympics Tested Student Tech Skills

And for the second year in a row, Emerson College cleaned up in the annual competition for student teams across the country... [more »](#)



USITT's President: Making Choices

As USITT's goals grow, it must make more choices on how to use resources to serve all members. President Mark Shanda says your involvement can help... [more »](#)



Spotlight On Giving: Glerum Gifts

Generous gifts from the Glerum Family and USITT's Fellows will help teachers travel to the first Jay O. Glerum Rigging Masterclasses in June... [more »](#)



Executive Director: The Rabbit of Seville

David Grindle on what a cartoon rabbit who taught him about opera and USITT might have in common... [more »](#)



Behind the Scenes Raffle Raises \$15,000 at USITT 2016

A wrap-up of the BTS Raffle, including winners and their prizes...

[more »](#)



The Last Word: USITT 2016 Coverage

Stage Directions magazine featured USITT 2016, with profiles of our Distinguished Achievers and much... [more »](#)

ANNOUNCEMENTS

- NATEAC Announces Keynote Speaker
- Minnesota Statewide Theater Conference Planned

NEWS FROM: AROUND THE INSTITUTE

- Names in the News

NEWS RELEASES FROM: OUR INDUSTRY MEMBERS

- **Meyer Sound:** System Powers 300,000-Strong Papal Event in Mexico
- **PRG, Vectorworks:** Partnership Helps Light Up Industry
- **ETC:** Hangzhou Grand Theatre prepares for the G20 Summit
- **GLP:** Lights Up Hollywood for *Star Wars* Premiere
- **Chauvet:** LD Creates Endless Looks for Maddie & Tae Tour
- **Vectorworks:** Design Summit to Feature Leading Software Opportunities
- **Teqniqal Systems:** Sponsors Shanghai Student for USITT 2016
- **Point Source Audio:** Headsets Become Standard at Berklee

NEWS FROM: REGIONAL SECTIONS

- **Ohio Valley:** Cirque to Present Fall Technology Conference

[Lead story ›](#)

Volume LVI, Number 4



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Sightlines

The monthly newsletter for USITT members

April 2016

[Print this page ›](#)



FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design: Compendium
- Costume Commission: 2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

[GO](#)

[Tweet](#)



[Share](#)

[Next story ›](#)

News & Notices

Member Spotlight: Kathy A. Perkins

Kathy A. Perkins, lighting designer, theatre historian, Professor of Dramatic Art at University of North Carolina at Chapel Hill, author, editor, African diaspora scholar, and co-director of *Telling Our Stories of Home*, an arts festival celebrating changing African-Diaspora Communities March 28-April 8 at UNC-Chapel Hill.



Prof. Kathy A. Perkins

USITT: How did you get involved in theatre?

Kathy: I grew up in Mobile, AL, on the Gulf, and I guess I've always been involved in theatre in one way or another, mainly through church or my community. My sister and I played piano and I used to sing, and during the Civil Rights Movement we had community theatre projects, and I did theatre in junior high and high school. So by the time I went to college at Howard University, I thought I wanted to be an actress.

How did you end up in lighting design?

One day I was in the theatre with my best friend and we were sitting backstage. He was saying, "What are you going to do as a black woman in 1973 with a major in acting? Where are you going to go?"

I said, "What do you think? I want to go to New York!" He said, "There is so much competition in acting, but so few black women in lighting or sound. If you go into lighting or sound, you will never have to wait tables in your life. You should at least try it."

There were a lot of opportunities at a local road house, so I did try it and I found I really liked lighting. And I had the opportunity to do lighting for Roberta Flack, Earth, Wind and Fire, Chaka Khan, Patti LaBelle, people like that.

At that time, IATSE was still segregated, and in fact the IA local in D.C. was the last to integrate. The IA president there, Ralph Dines, was a mentor – we called



At her mentor Shirley Prendergast's 2014 USITT Distinguished Achievement Award session. L to R, Jim Streeter, Perkins, Prendergast, and Vickie Scott

SIGHTLINES ARCHIVE »

him “Daddy Dines.” He taught me so much, and he was the one who told me to go to grad school for lighting design.

You had a pretty famous mentor. How did that happen?

Craig Wolf ([USITT 2011 Distinguished Achievement in Education](#)) was my professor in grad school at the University of Michigan. He assisted tremendously with theory, which I lacked at Howard, but I was very strong in practical skills.

The whole time I was at Howard, I had heard about Shirley Prendergast ([USITT 2014 Distinguished Achievement in Lighting Design](#)).

Because Howard is an HBCU with a very strong tech department, we heard a lot about black people working in New York. And it's kind of weird how I got to work with Shirley. Michigan would bring in guest designers who were mainly white, and since they would all comment on the quality of my work, I would ask them to hire me as their assistant. And they all said, “You need to meet Shirley.” I finally asked one designer, “Why not you?” He said, “Here I am, an older white man. How would it look for you to be following me around all the time as a young black woman?” Because when you assist a designer, you are with them all day long. It wouldn't look appropriate, so he insisted, “You have to meet Shirley.” And when I went to New York, I did meet her. She was amazing.



I ended up assisting her on a Broadway show, and she said, ‘Any time you need anything, call me.’ Well, I didn't call her the first time I decided to take the exam (for USAA Local 829). When I didn't pass, I called her. One problem was, I didn't hang spare lights. Shirley explained that when you hang a Broadway show, you hang twice as many lights in case the director wants to make changes, then you won't have to start from scratch.”

Shirley was primarily interested in lighting plays and dance, so if someone called her with a concert, she'd give it to me. She was offered to light renowned singer Lena Horne and she told the producer, ‘Call Kathy Perkins.’ That's the type of person she is. And she would encourage other women to join the union. There are so few black women in the union, they're probably all there because of Shirley.

Shirley says she doesn't have a design style. Do you?

I don't think I have a style, and that's because I work with so many different kinds of artists, not just in the U.S., but in Africa. When I was teaching in Illinois, I

brought in lighting designers from other countries such as Trinidad and Taiwan, and I was influenced by their styles.

I do enjoy using cycs (cycloramas) for color to establish mood. When I travel, I photograph skies, and I use them as examples when I'm communicating with directors about the feel of a piece ... I can show what I have in mind, daytime, nighttime, cloudy, sunrise, sunset, etc. I also love texture, which is why I enjoy using a great deal of gobos if appropriate. While I am not a heavy hang designer, I don't consider myself a minimalist either. If I can do a show with 100 instruments rather than 300, I will do it. That's why I like cycs, because I can manipulate the cyc to change the whole look of the stage picture.

What led you to become a theatre historian?

On my first day of grad school in 1976, I was looking for the design orientation and I stopped to ask a white male student for directions. He said, "Actors are over there." I said, "I'm looking for design." "Why?" "I'm a design major."

He said he didn't know black people did anything but perform. He said, "How come I've never read about black people behind the scenes?" I was furious. Later, I went to the library and looked in every theatre book I could find and this person was right! There was nothing about black people backstage. I said, 'I need to do something about this.'

I didn't act on this need until my first teaching position at Smith College in 1979. I was awarded a Ford Foundation Grant in 1981 to officially conduct research in New York City on blacks behind the scenes.

I started with the oldest black technicians, some from the Turn of the Century. One of the oldest was a man who was there when they opened the Apollo Theatre. He was there when they were laying cable down 125th St. And they were so excited – 'Why do you want to talk to us, we're not actors!' No one had ever asked about their careers."

Then in the '80s in New York, I worked with a lot of South African exiles. And when Apartheid ended, a lot of my friends returned to South Africa ... And all the plays they were working on were written by men. I thought, 'Women in Africa must have something to say.' So I went to Africa. I started with South Africa and branched out to the whole continent (resulting in two anthologies of plays by African women.)

How did you get involved in USITT?

When I started teaching at the University of Illinois Urbana-Champaign in 1989, everyone was, "You have to attend USITT!" Illinois was the first place where I headed a graduate program, so it was good to see what other people were doing with their programs. USITT was also a great place to network and meet people. I



Kathy's lighting design for *Seven Guitars*, Actors Theatre of Louisville, 2015

became very active on the Education and Lighting commissions, and served on the board at one time. I am currently organizing a theatre festival of African and African diaspora artists here at UNC, so could not attend the conference in Salt Lake City. But I am definitely going to St. Louis next year!

You have written extensively on the canon of African and African Diaspora theatre. What are your thoughts on the recent debate on diversity in theatre?

It's a national problem. There are many kids of color who don't feel welcomed in many theatre programs, particularly in the technical fields. Too often I will hear departments say, 'We can't find black students.'

While at Illinois, I partnered with HBCUs including Howard University, Florida A&M, and North Carolina A&T, so we were able to bring a range of students into the various technical areas and even acting. It seemed like a no-brainer if one was serious about diversifying a program.



Kathy's lighting design for *The Gospel According to James*, Indiana Repertory Theatre, 2011)

Also, you have to catch these young people in high school. We don't have a lot of black kids in tech, and those that are in high school want to go into video and film because they feel there's not enough money nor opportunities in theatre. I tell them, "If you have lighting experience, you can work anywhere, and not limit yourself only to theatre." I have former students who work on cruise ships, who are engaged in architectural lighting, TV, museum lighting, as well as industrials. If you have a basic theatrical lighting background, you can pretty much go in any direction.

I must say that I am proud of the initiative USITT is taking in encouraging diversity, particularly with the Gateway Program and the Tayneshia Jefferson scholarships. This is indeed progress!

What project are you most excited about currently?

That would be the recent conference/theatre festival, *Telling Our Stories of Home: Exploring and Celebrating Changing African and African-Diaspora Communities*. This two-week festival of African and African Diaspora women artists focuses on the theme of 'Home' – what is home, where is home, being uprooted from home through domestic violence, war, natural disaster, incarceration, or gentrification. We have a playwright from Haiti, a dancer from Brazil, a playwright from Rwanda to discuss genocide, a poet from South Africa... "And we are using theatre to foster communication."

We see the festival takes place at UNC through April 8. Thanks for sharing!

[Front page](#)

[Next story](#)



Sightlines

The monthly newsletter for USITT members

April 2016
Print this page ›



FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design: Compendium
- Costume Commission: 2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

Next story ›

News & Notices

Help USITT Celebrate Arbor Day April 29 as #RigSafe Day

USITT and friends will be tweeting, posting, and sharing #RigSafe messages, photos, and reminders all day on April 29 – Arbor Day! Please help us celebrate Arbor Day the theatre tech way, by promoting stage rigging safety practices.

USITT wants Arbor Day to become a day to remember to schedule stage rigging inspections, just like Daylight Saving Time reminds people to check their smoke alarms. It's also a good day to donate to rigging safety programs.

The Institute will be promoting two of its programs – the Rigging Safety Initiative providing free rigging inspections and safety training for high school stages, and the Jay O. Glerum Rigging Master Classes launching in Denver June 13-14.

The RSI is the only program in the nation of its kind, and thanks to generous sponsors and donors, USITT has helped over 100 schools around the country with free rigging inspections and safety training since 2011.

The Glerum Masterclasses honor the late Jay O. Glerum, master rigger, educator, and rigging safety advocate. The Glerum classes for entry level and advanced riggers will be held in a different location each year. The first classes will be held June 13-14 at the Denver Center Theatre and Metropolitan State University in Denver.

For more information on either of these programs, including applications, visit www.usitt.org/rigsafe.

And please plan to help spread the word on social media using the hashtag #RigSafe on April 29!

‹ Previous story

Next story ›





Sightlines

The monthly newsletter for USITT members

April 2016

[Print this page ›](#)



FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design: Compendium
- Costume Commission: 2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)



[Share](#)

[Next story ›](#)

News & Notices

Three New Fellows Inducted in Salt Lake City

Scenic artist **Rachel Keebler**, arts manager **David W. Will**, and stage manager **Stephanie Young** were inducted as USITT's newest Fellows of the Institute on Wednesday, March 16 at USITT 2016 in Salt Lake City.

They became the first members to be named Fellows since 2012.

The trio was welcomed to the ranks of Fellows by three of their peers at the opening of USITT 2016.

Keebler, co-founder, owner, and director of Cobalt Studios scene-painting shop and school in White Lake, NY, a USITT Sustaining Member since 1996, was introduced by USITT Fellow and Board Member Bob Scales.

Keebler has exhibited and taught scene-painting workshops at USITT's Conference & Stage Expo for decades. In 2013, she received the USITT Distinguished Achievement in Education Award for Cobalt's role in training expert scene painters.

"I'm honored to be asked to be part of this amazing Fellows club," Keebler said. "But we've all come to USITT to be counted as part of the production club ... Keep loving it, keep doing it, keep learning about it and then pay it forward, because it will pay you back with a wonderful life."

Will, manager of facility resources for Penn State University's College of Arts and Architecture, has been an active member of USITT since 1988. He was introduced by USITT Fellow Leon Brauner. Will has served as USITT Management Commissioner, on the Conference Steering Committee, and most recently as Vice-President for Conferences from 2009 through 2014. Brauner noted that Will also cooks for his local community kitchen and volunteers for the Special Olympics.



USITT's new and fellow Fellows, L to R, Stephanie Young, Elynmarie Kazle, David Will, Leon Brauner, Rachel Keebler, and Bob Scales.) Photo/Gabrielle Chiddy.

SIGHTLINES ARCHIVE »

He called Will “the magical manager” whose leadership helped enable USITT’s growth. Will said, “There was nothing magical about what I did. It was all about the people around me, and all of you are sitting right out there.”

Young retired last year as head of the Stage Management Program at the California Institute of the Arts after 30 years in that role, 17 while also serving as assistant dean for CalArts’ School of Theater. She has been active in USITT since 1980, serving either on the Board of Directors or as an Officer for 20 years, 1992 to 2012. She is now on the Grants & Fellowships Committee.

She was introduced by her friend, USITT Fellow Elynmarie Kazle, who she helped to develop USITT’s Stage Management Mentor Project in 1991. Young thanked Fellow Joe Tawil, the late Will Bellman, and the late Sarah Nash Gates for getting her involved in the governance of USITT.

Randy Earle, chair of USITT’s Fellows, presented the three honorees with the signature red ribbons Fellows wear to denote their role as experts and mentors in their fields. Among their duties at the Conference was an open mentoring session for students and young professionals, and ‘Overheard at the Nexus’ interviews with 2016 Wally Russell Lifetime Achievement Winner (and USITT Fellow) Gordon Pearlman, and former OISTAT President (and USITT Fellow) Richard Durst.

« Previous story

Next story »

Volume LVI, Number 4



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Sightlines

The monthly newsletter for USITT members

April 2016

[Print this page ›](#)



FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design: Compendium
- Costume Commission: 2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)



[Share](#)

[Next story ›](#)

News & Notices

Moments & Memories of USITT 2016

USITT 2016 in Salt Lake City drew 4,500 attendees and 274 exhibitors to the Salt Palace Convention Center March 16-19. It was so successful that 180 exhibitors had re-booked by USITT 2017 in St. Louis by the time the event ended.

It also offered some special presentations, presenters, events, and instances that made it unique. Here's a sampling:



Three new fellows were inducted during the Conference opening on Wednesday, March 16. Rachel Keebler -- pictured as Fellows Chair Randy Earle presented her ribbon -- along with Dave Will and Stephanie Young were welcomed to the ranks of USITT Fellows.



Immediate Past USITT President Lea Asbell-Swanger received the 2016 Joel E. Rubin Founders Award. "I thank you from the bottom of my heart," she told the crowd. "And I challenge everyone one of you here to be mindful this week of the lives you touch and the lives that touch you, because you never know in advance how impactful a single encounter will be."

SIGHTLINES ARCHIVE »



Keynote presenter Tupac Martir literally danced around the stage as he demonstrated some of his work, including video of his designs for the late Alexander McQueen's fashion shows and his work with Mogees, a new software and vibration sensor that turns everyday objects into musical instruments. "Look behind you!" he exclaimed. "There's someone playing your chair!"



Steve Younkins, the sound designer who created Q2Q Comics, spoke at the Young Designers & Technicians Awards and held a Saturday book-signing for his first collection. "I was here last year signing prints and they kept calling it a book-signing, but there was no book," he said. "And now there's a book!"



The New Products Showcase on Opening Night created lots of excitement for brand new gear about to debut on the Stage Expo floor the next day.



Flying Ace Productions sent their trampoline team to entertain the crowd eagerly awaiting the opening of Stage Expo on Thursday, March 17.



Exhibitors had lines at their booths as they fielded questions from attendees seeking information ... and swag.



There were many hands-on educational sessions to choose from...



and panel discussions that ranged from the *Women in Theatre Roundtable* to *The Arts Are for Everyone*, which explored how access and inclusion can enhance the arts for all.



Stage Expo drew crowds with lots of exciting new products and 53 new exhibitors.



Many people said they found common ground in networking sessions and made friends they hope to keep for many USITT Conferences to come!

USITT will be adding more photos to its USITT 2016 album on Facebook! Check in at www.facebook.com/usitt.

[Previous story](#)

[Next story](#)



Sightlines

The monthly newsletter for USITT members

April 2016

[Print this page ›](#)



FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design: Compendium
- Costume Commission: 2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)



[Share](#)

[Next story ›](#)

News & Notices

USITT 2016 Distinguished Award Winners Share Wisdom

Janet Gramza *Communications Associate*



USITT's *Distinguished Achievers in Conversation* panel offered a singular opportunity for Conference attendees to see and hear from the seasoned, smart, witty, and acclaimed backstage professionals who received USITT's top honors.

The "Class of 2016" did not disappoint. With help from USITT co-moderators Kevin Rigdon and Michael Mehler, an amazing group of artists talked about breaking into the business, taking risks, and taking (or not taking) advice.

They included sound man **John Leonard**, winner of the USITT 2016 Distinguished Achievement Award in Sound Design; set designer **Anna Louizos**, winner of the 2016 Distinguished Achievement Award in Scene Design; and stage safety maven **Monona Rossol**, winner of the 2016 Distinguished Achievement Award in Education.

Broadway lighting designer **Jennifer Tipton**, who accepted the 2016 Distinguished Achievement in Lighting Design & Technology on behalf of the late **Sonny Sonnenfeld**, also joined the panel, as did USITT Fellow **Gordon Pearlman**, inventor of the computerized light board and winner of the 2016 Wally Russell Lifetime Achievement Award, and retired Arena Stage production manager **Guy Bergquist**, winner of the 2016 Wally Russell Mentor Award.



Here are some of the pearls they dropped:



"I believe in hiring good people and getting out of the way ... most of the time." - **Guy Bergquist**

"Sonny (Sonnenfeld) was an icon. He was my heart. And he was extremely honored to receive this award ... And the day he realized he would not be coming here to receive this award was a very sad day." - **Jennifer Tipton**

"Tony Walton is the king of mentors, as far as I'm concerned." - **Anna Louizos**



"I did not get along with my parents ... but they taught me at a young age the only thing you need to know to be a success, which is that the curtain goes up at 8." - **Monona Rossol**



"All you have to do is announce that someone is going to talk about health and safety and OSHA regulations and you'll clear out the whole hall." - **Monona Rossol**

"I went to work early in my professional life for lighting designer Tom Skelton, and he was a wonderful teacher because he put me in a place where he knew I wouldn't fail, but I didn't know I wouldn't fail."

- **Jennifer Tipton**



"The people who put me where I am were directors ... They asked for things and I didn't think you could say 'No,' so I'd try and do it."- **John Leonard**

"One person who got me into this was a student who wanted to do a show with 37 slide projectors (in the 1970s) We ran into trouble trying to program them, and the student said, 'You could write a program' ... So I wrote a program with cues and inserts and all the things we're used to today."

- **Gordon Pearlman**



"You need to keep a sharp mind and stay involved in what's going on in the world today. Technology is a wonderful thing, but it's only as good as the people using it." - **Jennifer Tipton**

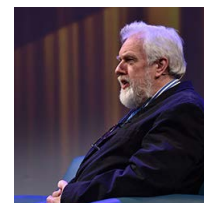
"Trying to be creative with all the cuts to arts programming and to still honor what's onstage ... that's where the creativity comes from in arts administration." – **Guy Bergquist**

"I recently turned 80, which, sadly, means I only have 20 years left in this business ... I can't croak right now because there's no one else doing what I do." - **Monona Rossol**

"Those who know me know that taking advice is not one of my strong points." - **Gordon Pearlman**

"I turned down Head of Sound for the National Theatre three times ... I'm glad I did because it's management, and I'm not

good at management. I'm good at making noises."- **John Leonard**



"Since I was born, I have steadfastly resisted every bit of advice I've been given ... And once you're in the safety field ... everyone's advice is, 'Shut up and go away.'" - **Monona Rossol**

"Don't underestimate yourself – that is a good piece of advice. Say that you can do something and figure it out, because you probably can!" - **Anna Louizos**

"One (risky) decision I made was to quit my full-time job and go freelance. I said to my wife, 'We're going to be poor. And I was right.'" - **John Leonard**

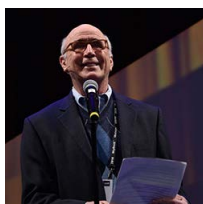
"I was art director for *Sex and the City* for six seasons, and I was also doing a little Off-Broadway play. And I was very happy to be on a successful TV show, but then my little show, *Avenue Q*, was going to Broadway ... I had been hoping to have a Broadway show my entire life. So I quit *Sex and the City* ... And it was not a hard decision." - **Anna Louizos**



"I do risk assessment, so every report is about risk-taking. Should we take risks? Artistic risks, yes. Technical risks, yes. Safety risks – not so much." - **Monona Rossol**



"Learn every damn thing you can. Be open and curious. Always ask questions, always learn more than what your special interest is." - **Jennifer Tipton**



"Find your passion and stick with it. If you have that passion in your gut, you'll keep going and you'll succeed and you'll have fun." - **Guy Bergquist**

[Previous story](#)

[Next story](#)

Volume LVI, Number 4



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FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design: Compendium
- Costume Commission: 2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)



[Share](#)

[Next story ›](#)

News & Notices

Guy Bergquist Receives 2016 Wally Russell Mentor Award

Arena Stage's Guy Bergquist received USITT's 2016 Wally Russell Professional Mentor Award Friday March 18 at USITT 2016 in Salt Lake City.

Bergquist retired from the Washington, D.C. theatre company in 2011 after 25 years. He is the second person to receive the award created in memory of Russell, a beloved figure in lighting and theatre technology who helped many people get their start in the industry.

Wally Russell Foundation Board Members Paul Vincent and Tom

Folsom presented Bergquist with the award, which he accepted with an emotional speech that touched on his love for collaboration that honors the work onstage.

"Ever since I was notified of this award, I wondered, 'Why me?'" he said. "And after I think 374 versions of this speech, it came to me: Respect. Respect for the art of storytelling, for the artists and craftspeople, respect for our institutions and audiences, and most important, respect for our process, for our collaboration, and for each other."

In his 25 years at Arena Stage, Bergquist served as Production Coordinator, Associate Producer, Producer, and Interim Managing Director – the latter while also leading the theater's \$137 million construction and renovation project for the Mead Center for American Theater, which opened in 2010.

He worked with all three of Arena's Artistic Directors - Molly Smith, Douglas Wager, and Founding Artistic Director Zelda Fichandler.

Bergquist began his career in 1970 at the O'Neill Theatre Center, where for over ten years he worked as both Production Manager for the National Playwrights



Photo by Glen Ellman

Conference and Stage Manager for the National Theatre of the Deaf.

He also served in the U.S. Army, Special Services, and worked as Production Stage Manager for the Hartford Ballet, co-owner of Melodrama Theater in Austin, Texas, and Producing Director of the Theatre and Interpretation Center at Northwestern University.

But it was at Arena that he had the most impact as a mentor, teaching, encouraging, and challenging “dozens, if not hundreds, of young theatre professionals,” three former mentees wrote in their nomination.

“His mentees are now scattered throughout the country, further spreading the ‘gospel of Guy’ to yet another generation,” read a letter signed by Jill Anderson, General Manager of the Eugene O’Neill Theater Center in Waterford, CT; Jane Casamajor, Production Manager at the Fort Mason Center in San Francisco, and Angie Moy, Production Director at Kollaboration D.C.

Bergquist received many nominations from current and former Arena staff who praised his nurturing leadership style and his availability to everyone “from the Artistic Director to the janitors” if they needed his ear.

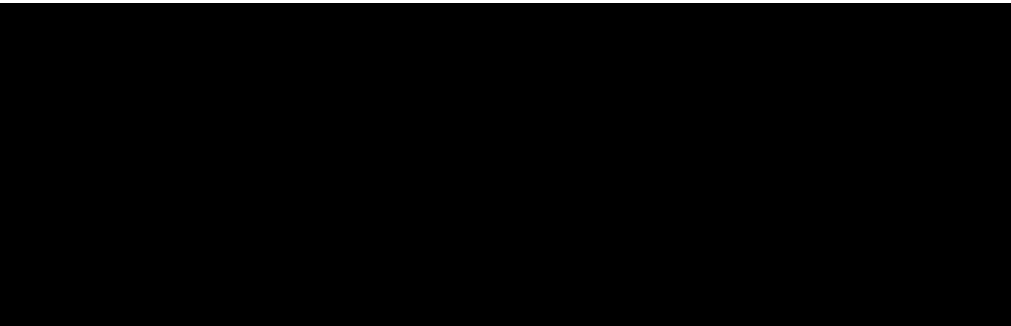
Bergquist was moved to tears when he thanked “my colleagues who conspired to nominate me,” many of whom were in the audience. Then he joked, “A big part of mentoring is teaching people to write good nominating letters.”

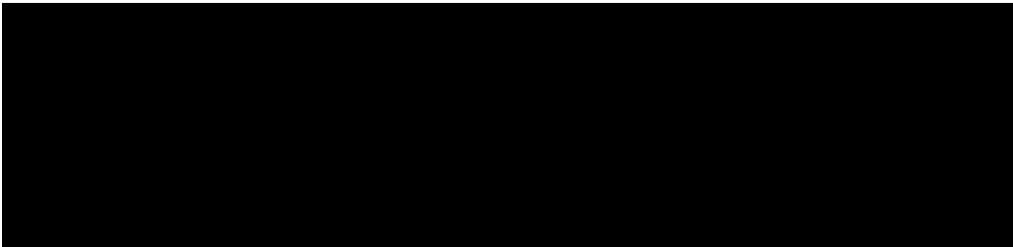
He described his approach to his work as simply pursuing his passion, doing what he loved every day, and leading by example. “I love going to work,” he said. “I go early, I stay late. I like to walk and talk, to visit every office, every shop, every rehearsal, every person, every single day. I especially like being backstage with actors and crew prior to curtain.”

“I want to be there when people have problems,” he added. “In this business, there is nothing more important or satisfying than problem-solving. The three words I hate more than any others are, ‘Not my job.’”

Bergquist was then invited to join the panel that followed, USITT’s 2016 Distinguished Achievers in Conversation. The discussion featured Scene Designer Anna Louizos, Sound Designer John Leonard, theatre safety pioneer Monona Rossol, Wally Russell 2016 Lifetime Achievement Award winner Gordon Pearlman, and Lighting Designer Jennifer Tipton, who accepted the USITT 2016 Distinguished Achievement Award for her partner, the late Sonny Sonnenfeld, who passed away on Feb. 10.

Watch the Wally Foundation video of his acceptance speech.





[« Previous story](#)

[Next story »](#)

Volume LVI, Number 4



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Sightlines

The monthly newsletter for USITT members

April 2016

[Print this page ›](#)



FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design: Compendium
- Costume Commission: 2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)



[Share](#)

[Next story ›](#)

News & Notices

Announcements

- [NATEAC Announces Keynote Speaker](#)
- [Minnesota Statewide Theater Conference Planned](#)

NATEAC Announces Keynote Speaker

Reynold Levy will give the keynote for the 2016 North American Theatre Engineering and Architecture Conference July 17.

Levy, author, philanthropist and an arts management icon, is probably best known to the live performance industry as the president of Lincoln Center for the Performing Arts from 2001 to 2014. Most recently, he was appointed president of the Robin Hood Foundation, the largest philanthropy devoted to reducing poverty in New York City.

The 2016 NATEAC takes place July 17 to 18 in New York City.

Minnesota Statewide Theater Conference Planned

The Minnesota Theater Alliance, of which USITT's Northern Boundary Regional Section is a member, will hold its first [Statewide Theater Conference](#) July 9 to 11 at St. John's University in Collegeville, MN.

Topics will cover a wide range of types of theatres and areas of expertise. Overnight accommodations on campus will be available.

Registration and early bird discounts will be announced soon.

[‹ Previous story](#)

[Next story ›](#)



Sightlines

The monthly newsletter for USITT members

April 2016

[Print this page ›](#)



FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design: Compendium
- Costume Commission: 2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)



[Share](#)

[Next story ›](#)

News & Notices

USITT Tech Olympics 2016

Tracy Nunnally *Tech Olympics Chair*



Photos by Glen Ellman

On March 18, 2016, 122 elite technicians from schools across the country assembled in the ballroom of the Salt Palace Convention Center to match skills against their peers to win individual prizes and compete as teams for the coveted USITT Tech Olympics Trophy. The best of the best from each team raced the stopwatch in a variety of events designed to test their ability and teamwork using everyday skills that theatre technicians must demonstrate on a regular basis.

Professors and professionals volunteered as adjudicators and advisors for several events while a small army of stage managers from USITT's Stage Management Mentor Program served as leaders, organizers, timers, and score keepers. **Kaitlyn Bindus** of **Otterbein University** held the reins of the event this year, and successfully led her team of stage managers to an incredibly successful Tech Olympics event. Cirque du Soleil SM John Gruber joined the event this year as the official emcee. Whether stalking the room in a flashing silver hoodie or leading a dance with his cat-ear speaker rig, John brought the event to life!

Here's a wrap-of the events and winners:

Costume Change

Teams of two direct and assist an actor through a quick change of costumes, while maintaining decorum and organization. **Amber Cook**, **Allison Crutchfield**, and **Jennifer Sansfacon** served as adjudicators. The best times in this event were:

- First Place – **Stephen Marks** and **Laura West** of **James Madison University**
- Second Place – **Jaylene Jones** and **Carl Knowles** of **Central Washington University**
- Third Place – **Nicole Gillette** and **Hayley Moretti** of **Western Connecticut State University**



Knot Tying

Participants must correctly demonstrate their ability to tie three knots; a clove hitch with two half hitches, a trucker's hitch, and a bowline around a lighting instrument. **Mick Alderson**, **Stu Cox**, and **Cheryl Warnock** adjudicated this event and coached the participants on better knot tying techniques. The best times were:

- First Place – **Aaron Bridgeman** of **Western Connecticut State University**
- Second Place – **Shaughn Bryantt** of **SUNY Fredonia**
- Third Place – **Eddie Massari** of **SUNY Fredonia**

Lighting

This year's solo event asked participant to hang and focus lighting instruments to a set of given shapes, then properly strike the instruments. **Ellen White** of ETC Lighting was joined by **Jonathan Allender-Zivic**, **Anne McMills**, and **Patrick Stewart** to adjudicate this crowd favorite. The best times were:

- First Place – **Taylor Ness** from **Emerson College**
- Second Place – **Christopher Wong** of the **University of Maryland**
- Third Place – **Tim Swensen** of the **University of Utah**.



Props

Participants must strike existing props from a given on-stage table to a marked prop table, then take a different set of props from the prop table and set them up properly onstage. The event was adjudicated by **Brandt Belknap**, **Samantha Hodson**, and **Emily Todt**. The winners were:

- First Place – **Al Osuna-Beasley** of the **University of North Carolina School of the Arts**
- Second Place – **Ginny Treu** of **High Point University**
- Third Place (tie) – **Carl Knowles** of **Central Washington University** and **Jimmy Stubbs** of the **University of Maryland**.

Sound

Two-person teams had to successfully set up a sound system to supply signal to a set of standard speakers from two separate sources - one playback source and one microphone. **Jennifer Jackson** and **Tom Haughey** created a tough challenge for the participants as they adjudicated the event. These best teams were:

- First Place – **Shaughn Bryantt** and **Evan Kicman** of **SUNY Fredonia**
- Second Place – **Emily Cuerdon** and **Nathan Lockhart** of **Emerson College**
- Third Place – **David DeCarolis** and **Gavin Yehle** of the **University of Utah**.

Stage Management

A team of two had to accurately tape out a ground plan in a pre-marked area using various spike tapes. Four amazing adjudicators were able to run two teams in tandem this year. They were **Amy Bender**, **Laura-Lee Everett**, **Michele Kay**, and **Brian Newman**. The winners were:

- First Place – **Matt Lang** and **Eddie Massari** of **SUNY Fredonia**
- Second Place – **Lina Benich** and **Taylor Starr** of **Emerson College**
- Third Place – **Brian Lehrer** and **Taylor Ness** of **Emerson College**.

Mystery Event - Cable Coil Relay

The **Mystery Event** for 2016 was the **Cable Coil Relay**. A team of four had to coil various types of cable, identify the cable, and store them properly. **Ken Fraza**, **Chris Haug**, and **Ron Clark** coached the participants through the event and adjudicated their performance. The best times were:

- First Place – **Lina Benich**, **Brian Lehrer**, **Nathan Lockart**, and **Taylor Ness** of **Emerson College**
- Second Place – **Martin Alcocer**, **Macarena Subiabre**, **Tim Swensen** and **Gavin Yehle** of the **University of Utah**
- Third Place – **Benjamin Jacobson**, **Brittany Lawrence**, **Matt McCarty**, and **Wayne Ogle** of **Central Washington University**.

Best Technician

The award for **Best Technician** goes to the single participant who places consistently higher than all others in the competition. These three Emerson students did very well and are to be congratulated on their wide range of accomplishments:

- First Place – **Taylor Ness** from **Emerson College**
- Second Place – **Nathan Lockhart** from **Emerson College**
- Third Place – **Brian Lehrer** from **Emerson College**.

Best Performing Team

The award for **Best Performing Team** goes to the team whose members finish with consistently high placement across all events. The trophy was earned by the reigning champions, the **Emerson College Greene Beans**. This amazing group of talented students has taken the trophy home two years in a row!

- First Place – **Emerson College “Greene Beans”**
- Second Place – **SUNY Fredonia “FUSITT”**
- Third Place – **Central Washington University “Technicats”**

The prizes this year were some of the best in the history of the event, and we extend our sincere thanks to our generous donors: **StageJunk.com**, **CantoUSA/RLED**, **A.C.T. Lighting**, **Gantom Lighting & Controls**, **Callboard & Co.**, **Gig Gear**, **Lectrosonics**, **Sapsis Rigging**, **Rosco**, **Frends Beauty**, **4Wall**, **Alcons Audio**, **Syracuse Scenery & Stage Lighting**, **Reynolds Advanced Materials**, **Wenger and JR Clancy**, **Wireless Mic Belts**, **ZFX**, **AC Lighting**, **Vertigo**, **Altman**, **German Lighting Products**, **Buckle Boutique**, **ENTTEC**, **ETC**, **iWeiss**, and **Tools for Stagecraft**.

Once again, we close the books on another successful Tech Olympics event. In 2017, we are looking forward to an even more exciting competition. In addition to increased challenges in all areas, look for exciting new events in the props and costume areas and another challenging mystery event! We will see you in St. Louis!

[◀ Previous story](#)

[Next story ▶](#)

Volume LVI, Number 4



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FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design: Compendium
- Costume Commission: 2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

Like

0

Tweet

0

Share

[Front page ›](#)

The Last Word

Stage Directions Magazine's March issue highlighted our 2016 Distinguished Achievement Award Winners. Read them here.



[Sonny Sonnenfeld by Jacob Coakley »](#)



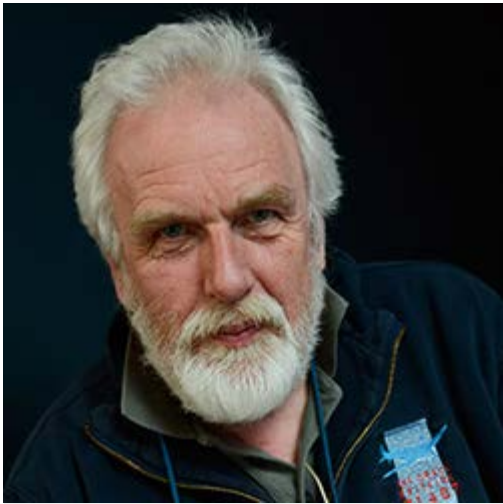
[Anna Louizos by Kevin Mitchell »](#)



[Joy Emery by Jacob Coakley »](#)

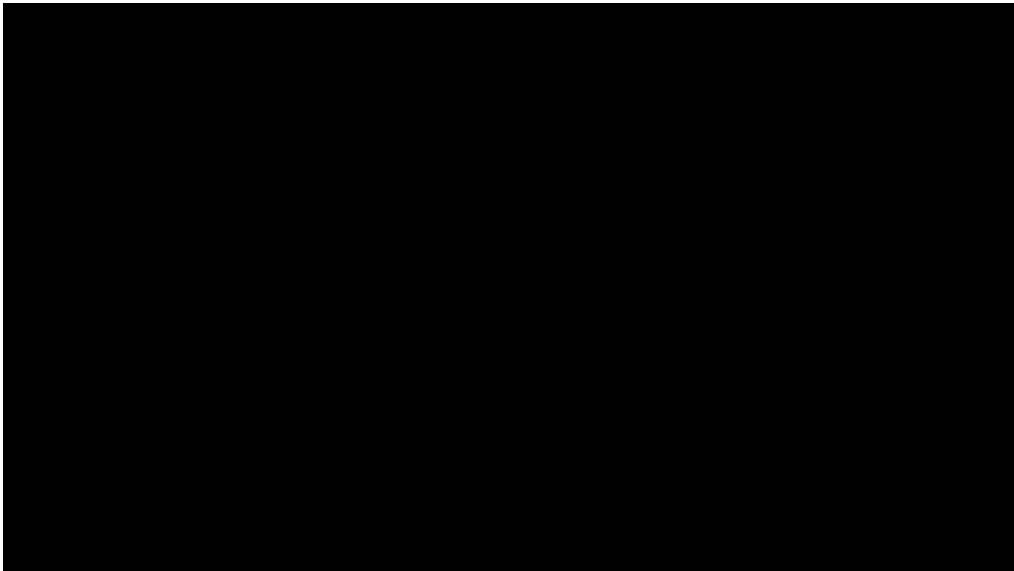


[Monona Rossol by Kevin Mitchell »](#)



John Leonard by Kevin Mitchell »

Stage Directions also featured video of the Conference including USITT 2016 highlights, and more than 20 **product videos**.



« Previous story

Front page »





Sightlines

The monthly newsletter for USITT members

April 2016

[Print this page ›](#)



FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design: Compendium
- Costume Commission: 2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)



[Share](#)

[Next story ›](#)

News From Around the Institute

Names in the News

Scene Designer **William Bloodgood** was featured in reviews of *To a Kill a Mockingbird* at Syracuse Stage.

Costume Designer **Angelina Herin** was mentioned in [an article](#) about Cleveland Play House production of Mary Zimmerman's *Metamorphoses*.

The *Pepperdine University Graphic* featured Pepperdine senior **Paul Dufresne** receiving the 2016 W. Oren Parker Undergraduate Scene Design Award.

2016 USITT Lighting Design Award sponsored by Barbizon winner **Andie Szekely** appeared in *Broadway World*.

Joe Kucharski of USITT's Costume Commission had a major score when his [interview](#) with *Hamilton* costumer Paul Tazewell appeared the morning of Feb. 15, the same day the *Hamilton* cast appeared live on the Grammy Awards.

Some of our member rigging experts were quoted in a February story, *Upgrading or Replacing Rigging in Theatres*. Individual members **Patrick Finn** of JR Clancy and **Bill Sapsis** of Sapsis Rigging were quoted. Member companies included Contributing members **ETC** and **JR Clancy**, Sustaining members **Sapsis** and **Thern Stage Equipment**, and Supporting Member **Teqniqal Systems**. [Read the story here.](#)

Props Master **Eric Hart** penned an article for *Stage Directions* magazine on *Creating Relationships to Create Props*.

USITT Awards & Resolutions Committee Chair **Kevin Rigdon** [received kudos on his set design](#) for *Who's Afraid of Virginia Woolf?*

Gabriella Santoro won a full scholarship to USITT 2016 for her work in Arcadia University productions at the [Kennedy Center American College Theater Region II Festival](#). Santoro received the award for her make-up work in *Bite Me*.

SIGHTLINES ARCHIVE »

USITT President **Mark Shanda** and member **Mary Tarantino** of The Ohio State University recently visited ETC with ETC alumnus and Ohio State Buckeyes fan *Dan Boggess*. ETC CEO and USITT Fellow **Fred Foster** and company greeted them with a **University of Wisconsin-Madison Badgers** parade!



Members: Have News to Share?

Please submit your article, 200 words or less, to janet@usitt.org.

[« Previous story](#)

[Next story »](#)

Volume LVI, Number 4



© United States Institute for Theatre Technology, Inc.



Sightlines

The monthly newsletter for USITT members

April 2016

[Print this page ›](#)



FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design: Compendium
- Costume Commission: 2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

Like

0

Tweet

0

Share

[Next story ›](#)

News Releases from

Our Industry Members

- **Meyer Sound:** System Powers 300,000-Strong Papal Event in Mexico
- **PRG, Vectorworks:** Partnership Helps Light Up Industry
- **ETC:** Hangzhou Grand Theatre prepares for the G20 Summit
- **GLP:** Lights Up Hollywood for *Star Wars* Premiere
- **Chauvet:** LD Creates Endless Looks for Maddie & Tae Tour
- **Vectorworks:** Design Summit to Feature Leading Software Opportunities
- **Teqniqal Systems:** Sponsors Shanghai Student for USITT 2016
- **Point Source Audio:** Headsets Become Standard at Berklee

Meyer Sound: System Powers 300,000-Strong Papal Event in Mexico

Contributing Member Meyer Sound provided a massive sound system of more than 600 loudspeakers for a crowd of over 300,000 that converged near the Mexico City suburb of Ecatepec for an open-air Mass with Pope Francis.

PRG, Vectorworks: Partnership Helps Light Up Industry

Contributing Member PRG and **Sustaining Member** Vectorworks have teamed up to develop and implement new tools and object libraries for PRG in Vectorworks Spotlight software.

PRG will work with Vectorworks' research and development team to develop new tools and object libraries for Spotlight, the standard for CAD software in entertainment design, as well as drive efficient workflows that are crucial to the industry.

ETC: Hangzhou Grand Theatre prepares for the G20 Summit

When Hangzhou, the capital city of China's Zhejiang Province, hosts the 2016 G20 Summit Sept. 4 to 5, it will have an updated **Contributing Member** ETC lighting system. ETC's Chinese dealer, Hangzhou YiDaShi Lighting Equipment

Co. Ltd. supplied the theater with ETC's latest innovations, including Source Four LED Series 2 Lustr luminaires, Eos Ti and Gio lighting-control consoles, and a Sensor power-control system.

GLP: Lights Up Hollywood for *Star Wars* Premiere

Sustaining Member GLP's new X4 Atom, X4 Bar 20, and X4 Bar 10 passed their biggest test when they were pressed into service by LA-based NYX Design at one of Hollywood's most glittering events: the world premiere of *Star Wars: The Force Awakens*.

The main section of Hollywood Blvd. was closed off to the public to allow a 1,200-foot-long tent to run through the middle and serve as the heart of the premiere.

There were two key spaces the designers wanted to illuminate with the X4 Bars – the most important was the kinetic light saber sculpture. Located in the foyer section of the tent was an array of automated sabers, lights, and lasers that were choreographed into a performance piece.

Chauvet: LD Creates Endless Looks for Maddie & Tae Tour

To light country music act Maddie & Tae's "Life of Our Years" tour, Larry Foote used **Sustaining Member** Chauvet's Nexus 4x4 COB LED panel to create a wide variety patterns.

The Nexus 4x4 allows users to control each cell individually. With his rig consisting of Nexus panels exclusively, Foote built the show by lighting individual cells on each fixture in different configurations.

Vectorworks: Design Summit to Feature Leading Software Opportunities

Sustaining Member Vectorworks will kick off its annual, three-day Design Summit April 25 at the Fairmount Chicago, Millennium Park, with optional, pre-conference training on the full line of Vectorworks products.

More than 32 continuing education credit opportunities, including AIA LUs and LA CES PDHs, are available with presentations covering everything from collaborative BIM workflows, energy modeling, and graphical scripting to exhibit design, rendering tricks and site analysis.

Teqniqal Systems: Sponsors Shanghai Student for USITT 2016

Supporting Member Teqniqal Systems sponsored Chang Yeu, a student from Shanghai Theatre Academy, to attend the Salt Lake City 2016 USITT Conference & Stage Expo. The third year stage management student was selected in an effort to share the knowledge and experience of USITT's members.

Teqnical Systems' hope is to get more students from both the U.S .and China to consider foreign programs so they can experience different the production methods.

Point Source Audio: Headsets Become Standard at Berklee

The world's premier music learning lab, Berklee College of Music in Boston, has standardized with **Supporting Member** Point Source Audio's Series8 cardioid headsets as their musical production microphone.

The Series8 CR-8D headset microphone has a highly directional pick-up pattern and is ideal for live performances where actors are performing near speakers, other microphones, or instruments and feedback is at risk.

[Previous story](#)

[Next story](#)

Volume LVI, Number 4



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Sightlines

The monthly newsletter for USITT members

April 2016

[Print this page ›](#)



FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design: Compendium
- Costume Commission: 2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

Tweet



Share

[Next story ›](#)

Transitions

ETC: Keitt-Pride Named Power Controls Product Manager

Ned Keitt-Pride was recently promoted by **Contributing Member** ETC to power controls product manager.

Keitt-Pride earned a BA in theater arts from Virginia Tech and started at ETC in 2008 as a lighting systems estimator. In 2010, he moved into quotations and project management for ETC Rigging systems, and last year he earned a master's degree in organizational leadership from Gonzaga University.

[‹ Previous story](#)

[Next story ›](#)



Sightlines

The monthly newsletter for USITT members

April 2016

[Print this page ›](#)



FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design: Compendium
- Costume Commission: 2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)



[Share](#)

[Next story ›](#)

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

Making Choices to Best Serve Members

Mark Shanda *USITT President*

Every day, each of us is faced with a variety of decisions from a multitude of choices. We decide when to get up, the sequence of our morning routine, what to wear, and what to eat.

The very heart of our design industry is about making choices to tell a story, to fit a performance space, to stay within a budget, and to achieve a significant outcome. We are a decision-making art form!

Within the leadership of USITT, the Board and Officers constantly work on behalf of our members to make choices. Our touchstone for choosing a path is, "How will this benefit our members?"

While we place that question as paramount, we also consider other questions in our attempts to live out the Institute's mission.

How can we raise the quality of the work that our members do?

We strive to offer educational programming that ranges from the early career student to the most seasoned professional. Looking back at the programming at our recent Annual Conference & Stage Expo, there were offerings designed to meet our members right where they are in their personal development.

But it doesn't end in March! Watch for announcements of our commitment to year-round programming available throughout the country.

How can we use our resources to affect the entertainment industry?

With our Gateway Program, we use Institute resources to do a better job engaging minority members. While theatre is fairly open and accepting, the Board recognizes that we must make intentional efforts in our diversity and inclusion efforts. Our hope is that the Institute serves as a model for others in the industry to reach out to marginalized individuals and that, over time, we see a



change in our membership that better reflects society's complex diversity.

With our Grants & Fellowship offerings, we attempt to support research that both helps us celebrate our heritage and enables technological advances. This is an area in which we anticipate some significant changes very soon, establishing a more stable funding base and some specific Institute goals.

While the Board can imagine many advances, we face two limitations affecting the choices we make: time and money. As a volunteer organization, each of our leaders must constantly check their engagement versus their day jobs. Not surprisingly, one way we have offset this challenge is to spread the load. We have many more volunteers actively engaged in the work of the Institute than at any other time in our history, but there is always room for more. So get involved!

We are financially healthy, but we must make strategic choices on how to use available resources. Education, diversity, and research have seemingly infinite needs, but dollars are finite. With your active engagement--increased member giving of both time and money--and through careful decision making by the board, we can achieve even more.

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

Please e-mail Mark at Shanda.1@osu.edu.



« [Previous story](#)

[Next story](#) »

Volume LVI, Number 4



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Sightlines

The monthly newsletter for USITT members

April 2016

[Print this page ›](#)



FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design:
Compendium
- Costume Commission:
2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)

[0](#)

[Share](#)

[Next story ›](#)

News From **OISTAT**

2016 OISTAT Meetings Schedule from USITT International

April 20-15, 2016

EXECUTIVE COMMITTEE AND GOVERNING BOARD

Taipei, Taiwan

May 26-30, 2016

TECHNOLOGY MEETING

Moscow & St. Petersburg, Russia

June 11-13, 2016

RESEARCH MEETING

Stockholm & Drottningholm, Sweden

October 20-23, 2016

ARCHITECTURE AND SPACE MEETING

Seville, Spain

November 8-13, 2016

BEIJING INTERNATIONAL BIENNALLE STUDENT DESIGN EXHIBITION AND WORKSHOP

Qingdao, China

November 20-25 2016

WORLD COSTUME FESTIVAL

Dapitan, Philippines

July 1-8, 2017

WORLD STAGE DESIGN AND SCENOFEST

Taipei, Taiwan

Meetings are open to USITT members.

International meeting exact dates are often fluid until confirmed.

For updates, see www.oistat.org

or Contact Michael Ramsaur, Head of USITT OISTAT Center, at

mram@stanford.edu.



[‹ Previous story](#)

[Next story ›](#)



FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design: Compendium
- Costume Commission: 2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Next story ›](#)

Spotlight on Giving All in the Family

The family of Jay O. Glerum, master rigging and educator, made a special gift to help high school teachers attend the first Jay O. Glerum Rigging Masterclasses June 13-14 in Denver. They donated \$5,000 to cover travel expenses for five teachers to attend the entry level rigging classes.

Then at USITT 2016, USITT's Fellows voted to match that contribution with another \$5,000 from the Fellows Fund, allowing for 10 secondary school teachers to get travel support for the classes.

USITT thanks the Glerum family and the Fellows for their contributions to our missions of education and safety.

Donors from February 15 to March 14, 2016:

Kook Fund

- George Augspurger
- Sandy Bonds
- Dennis Dorn
- Linda Janosko
- Andi Lyons
- Sylvia Pannell
- Loren Schreiber
- Arnold Wengrow *In Honor of David Rodger & Deborah Hazlett*
- Charles Williams

New Century Fund

- Robert Braddy
- Andi Lyons



Sallie Glerum, far right, and her four children.

- Charles Williams

New Century Fund - Diversity

- Kasey Allee-Foreman
- Elle Ghini
- Rafael Jaen
- Michael Katz
- Andi Lyons
- Michael Mehler
- Linda Pisano *In Memory of Tayneshia Jefferson*

Samuel H. Scripps International Fund

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- Richard Durst
- Kevin Rigdon
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- Kate Wulle

USITT Fund

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- Ebrahim Awachi
- Rafael Jaen
- Andi Lyons
- Mark Shanda

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- David Grindle
- Mickey Henry
- Michael Katz
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- Martha Marking
- Leslie Marqua
- Sylvia Pannell
- Carolyn Satter
- Loren Schreiber

- MJ Sedlock
- Sherry Wagner-Henry
- Kimb Williamson

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- Sandy Bonds
- Elynmarie Kazle

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[Previous story](#)

[Next story](#)

Volume LVI, Number 4



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[FRONT PAGE »](#)

NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design: Compendium
- Costume Commission: 2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

[VIEW ISSUE AS A PDF »](#)

[CONTACT THE EDITOR »](#)

Search the Archives

GO

[Next story ›](#)

News From **David Grindle**, *USITT Executive Director*

What's Opera, Doc? Early Influences Bring Us Together

David Grindle *Executive Director*

I write this on February 29, the birthdate of Gioachino Rossini.

Throughout my entire career as a stage manager in opera, I must admit that I was never a fan of producing Rossini operas. But, in honor of Rossini's birthday, a friend sent me links to the Looney Tunes cartoons, *The Rabbit of Seville* and *What's Opera Doc?* These two videos made me smile because they are among

the many influences during my youth that sent me to a career in the arts. That may sound sappy, and I certainly don't mean to say 13 minutes and 8 seconds of cartoon turned this Georgia farm boy to opera for life -- but they were the first time I had heard orchestrations and saw how they could drive drama.

So, why do you do what you do? Are there things you can look back on and say, "Wow! I loved that, and now I do this"? Were you the kid who was always drawing or taking things apart? Are there activities or behaviors from your past that pointed to what you are doing today?

For most people there are. For some, what you do today wasn't even invented when you were younger. But still, there is an artistic element in each of us, and it most likely showed at an early age.

As you read this, many of us will have just come from a week together in Salt Lake City learning and networking. We love that week because we are around people like us. People that drool over office supplies, fabric, clean welds, and beautifully drawn perspectives.

We need that because, as kids, no one else thought those things were cool. Most of us certainly weren't thought of as cool for appreciating the things we appreciated. But when we come together, even now, we celebrate that common theme: appreciation of the art of engineering and the engineering of art. That is what makes us a great group.



SIGHTLINES ARCHIVE »

USITT's Diversity & Inclusion Initiative is great because it magnifies the diversity inherent in our organization. When we see people who don't look like us, but who share our joys and interests, we find commonality that builds relationships at a time our nation seems to be becoming more divided. That is why our organization matters in today's world.

If you can Google anyone, why do you need an association? Because that commonality, "I'm a USITT member," is the starting point of many great relationships. Without those relationships, we would never get the amazing work we produce.

Take pride in your appreciation of a beautifully stitched hem, perfectly beaded weld, and lifelike rendering. From those things we create a world where we can find things in common with one another. We can build great relationships and friendships -- friendships so strong, you too may one day find yourself backstage reenacting *The Rabbit of Seville* during the overture to Barber just so you'll make it through one more performance.

[« Previous story](#)

[Next story »](#)

Volume LVI, Number 4



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Sightlines

The monthly newsletter for USITT members

April 2016

[Print this page ›](#)



FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design:
Compendium
- Costume Commission:
2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Next story ›](#)

News From Regional Sections

- **Ohio Valley:** Cirque to Present Fall Technology Conference

Ohio Valley: Cirque to Present Fall Technology Conference

The Ohio Valley Regional Section's annual Fall Technology Conference will be presented by Cirque du Soleil October 14 to 16 at Capital University in Columbus, OH.

The Section invites groups and organizations to co-sponsor the event. For more information, contact Jeffrey Gress, Section Chair, at jgress@capital.edu or 740-973-8157.

[‹ Previous story](#)

[Next story ›](#)



Sightlines

The monthly newsletter for USITT members

April 2016

[Print this page ›](#)



FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design: Compendium
- Costume Commission: 2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)



[Share](#)

[Next story ›](#)

Commissions

Second Volume of Scenic Design Compendium Released!

Tammy Honesty Co-Editor, with Gion DeFrancesco

After more than two years in development, the second volume of *Projects for Teaching Scene Design: A Compendium* is on sale! The first 50 copies sold out in the bookstore in Salt Lake City. If you were not one of the lucky few to get your copy, don't despair! We will be printing more soon. They will be available on the USITT website [bookstore](#). A digital edition also is in the works.



The second volume features over 30 new projects for teaching scene design, research, model-making, and collaboration. Submissions were selected based on clear outcomes or learning objectives, uniqueness, or a new twist on an old favorite.

There are a few old favorites from the first volume that have had a slight makeover. It's interesting how those projects from the first volume have grown and morphed over the years to meet the changing needs of students. There also are submissions that build on projects from the first volume to create more complicated assignments.

The editors thank all the contributors, the USITT National Office staff, and the Scene Design & Technology leadership, as well as its members, for their help to bring the second volume to print.

[‹ Previous story](#)

[Next story ›](#)



Sightlines

The monthly newsletter for USITT members

April 2016

[Print this page ›](#)



FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design: Compendium
- Costume Commission: 2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)



[Share](#)

[Next story ›](#)

Commissions

2016 Costume Symposium: Tailoring with Graham Cottenden

This summer's Costume Symposium tackles the *Tricky Bits of Tailoring* with renowned costumer and tailor Graham Cottenden of the Wimbeldon School of Art.

It will be held July 27-30 at the Penn State School of Theatre, hosted by Penn State's Laura Robinson, senior lecturer and tailor at the college.

Deadline to register is May 1. [Register here.](#)

The symposium is open to 40 participants and will include detailed instruction and hands-on work on welt and jetted pockets, canvases and pad stitching lapels, sleeve and collar skills, and more, with background on 19th century men's tailoring and period costume.

Registration by May 1 is \$450 for USITT members, \$500 for non-members. Rates go up \$25 after May 1. For more information, please visit

www.usitt.org/costume16.

For questions about the symposium, contact Laura Robinson at lkr13@psy.edu.

For questions on registration, contact Christine Troscher at christine@usitt.org.



[‹ Previous story](#)

[Next story ›](#)



FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design: Compendium
- Costume Commission: 2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)



[Share](#)

[Next story ›](#)

Conference & Stage Expo

LRLR Raise \$15,000+ for Behind the Scenes in USITT Raffle



The Long Reach Long Riders (LRLR) celebrated their upcoming ride through the Desert Southwest with a raffle and live auction to benefit Behind the Scenes during the USITT 2016 Conference & Stage Expo in Salt Lake City. Sales of raffle tickets, some key donations, and sales of BTS and LRLR-branded swag raised over \$15,000 for the charity.

Minutes before the raffle, Bill Sapsis announced he would donate up to \$1,000 to match the amount raised in last-minute ticket sales. Reid Neslage from H&H Specialties stepped up with another \$1,000 to double the incentive. There was a flurry of activity as the crowd responded and made Bill and Reid pay out the full amount.

The winners and their prizes are:

- Grand Prize, Vectorworks Spotlight with Renderworks, won by Ella Lemos
- BTS Ghostlight from Altman Rentals, won by Heidi Bowers
- ETC Source 4 Mini Portable from BMI Supply, won by Kim Pelle
- 360 Degree Spherical Panorama



USITT 2017 registration winner Casey Covey

SIGHTLINES ARCHIVE »

Camera from InterAmerica Stage, won by Aria Grosvenor

- LDI 2016 Conference Registration (from LDI), won by Michael Ekema-Nordella
- \$250 Gift Certificate from Oasis Stage Werks won by Dave Mickey
- Electrician's Tool Kit from Production Advantage, won by Lori Baruch
- \$250 Gift Certificate from Sapsis Rigging, won by Robert Haycock
- PK Grill & Smoker from Stageworks, won by Chelsea Bannan
- USITT 2017 Full Conference Registration (from USITT), won by Casey Covey

BTS gives special thanks to USITT for making its presence at the show possible; to Moe Conn, Kim Craigie, Mark and Ali Heiser, and Bill Sapsis, for their invaluable help; to the donors of all the fabulous prizes; and to all who bought raffle tickets, auction items, and swag.

All proceeds go to the Behind the Scenes charity which assists entertainment technology industry professionals or their immediate family members who are ill or injured.

[Previous story](#)

[Next story](#)

Volume LVI, Number 4



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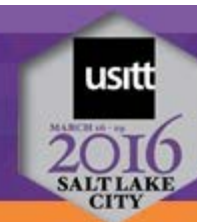


Sightlines

The monthly newsletter for USITT members

April 2016

[Print this page ›](#)



FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design: Compendium
- Costume Commission: 2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

For the Record:

Leadership

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- Kim Scott
- Paul Vincent

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- Rafael Jaen
- Shane Kelly
- Karen Maness
- Michael McNamara
- Vickie Scott

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- Jenny Kenyon
- Verda Beth Martell
- Linda Pisano
- Kevin Rigdon
- Loren Schreiber

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- Debra Sherrer

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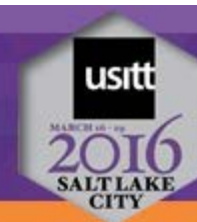




Sightlines

The monthly newsletter for USITT members

April 2016
Print this page ›



FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight
- April 29 #RigSafe Day
- Three New Fellows!
- USITT 2016 Highlights
- DAAs in Conversation
- Wally Mentor Award
- Announcements
- 2016 Tech Olympics
- Last Word: Profiles +

NEWS FROM:

- Around the Institute
- Industry Members
- Transitions
- USITT's President
- OISTAT
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Scene Design: Compendium
- Costume Commission: 2016 Symposium

CONFERENCE & STAGE EXPO:

- 2016 BTS Raffle

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

For the Record:

Members

USITT gratefully recognizes the individuals and businesses in these special categories of membership:

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- [Sustaining Members »](#)

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SIGHTLINES ARCHIVE »

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Volume LVI, Number 4



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