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# Sightlines

The monthly newsletter for USITT members

May 2016  
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CONFERENCE  
& STAGE EXPO  
ST. LOUIS  
MARCH 8-11

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### USITT Member Spotlight: Scenic Designer William Bloodgood

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The third Gateway cohort brought new faces, ideas, and energy to USITT 2016 and the Diversity Initiative... [more »](#)



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## News & Notices

# Member Spotlight: William Bloodgood

**William Bloodgood, scenic designer, former resident scenic designer at Oregon Shakespeare Festival, now professor of scene design in the Department of Theatre & Dance at the University of Texas at Austin, and a freelance designer.**

## USITT: You've had a great career in scene design. What was your introduction to theatre?

**William:** I had a really good high school theatre program in suburban Philadelphia and I was taken to the theatre a lot by my parents. I saw *The Sound of Music* with Mary Martin in 1960 (the original Broadway production). I was born in New York and moved to the Philadelphia area at age 4. I attended the Episcopal Academy for 11 years and got interested in acting there. Then I went to Franklin & Marshall College, and that's where I really bloomed as a theatre artist.



William Bloodgood on his *To Kill A Mockingbird* porch

## How did you choose scene design?

My college was a small school with only 2,000 students, and the theatre department had 35 majors and four talented and smart professors. I wanted to be an actor because it's what I had done in high school, but in my senior year I was given a set to design – for *The Birthday Party* by Pinter. And it turned out really well and was the hit of the season.

I told one of my teachers, Hugh Evans, that I didn't quite know what to do with this sudden interest in scene design. He said, 'You're a good actor, but you'll never be a great actor. Go study scene design.' It was the best advice I ever had in my life.

I went to grad school at Penn State, where I had a brilliant teacher/designer named Anne



*Mockingbird* set at Syracuse Stage

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Gibson. I got my MFA in Theatre Arts and immediately got a job as an assistant designer at the Oregon Shakespeare Festival. And I stayed there 32 years and designed about 150 shows.

**It seems like USITT people often mention their mentors' names.**

I mention my teachers' names because now I'm teaching at UT-Austin. I've been teaching there seven years and I'm grateful for the opportunity to give something back. I actually went into teaching while I was still at OSF. I have been teaching 12 summers in a Master of Theatre Studies design program for high school teachers at Southern Oregon University. It's a two-week program over three summers – and it's a really good program because it's conceived for those teachers who are the ones who inspire so many of us to go into the theatre. So often this is where careers start, in high school.

I have found that teaching is a somewhat messy process and it's hard to know if you're making progress, but every once in a while you can sit back and say, 'Wow, they really did learn something!'



William's scene design for *Harvey* at the Guthrie Theater

**Can you describe your style as a designer?**

No, I really can't say that I have a style. People tell me they recognize a style in my work, but working for so many years at OSF, I was required to design a variety of plays that demanded a facility with all styles of scenery. Especially with Shakespeare, you might stage the same play several times and redesign it each time, but with 10 or 12 years having passed between productions. Each time, you're working with a different group of collaborators, and if 12 years of history have passed, you inevitably have a different take on the show. So the design is going to change regardless.

**You designed the set for a recent Syracuse Stage production of *To Kill a Mockingbird*. Is it hard to design remotely from Texas?**

When you're a resident designer in a company or a frequent guest designer for a company, you develop personal working relationships with the technicians and artisans, and that's really the key to satisfying design work. When you're working with a scenic artist or carpenter for over 20 years, you develop a rapport and an understanding that's difficult to create overnight; it takes time and trust – and now we communicate a lot by email. I have done 10 shows with Syracuse Stage, so I know them and they know me, and that rapport makes the process more satisfying. I've also worked with (director) Tim Bond on many productions, so that makes it easier.

**Why did you join USITT?**

Because it's the thing to do! You have to be part of USITT if you want to keep up with the technology and the people in the business. And the

Conference is a great place to catch up. I couldn't attend this year, but I will try to come next year.

### What advice would you give aspiring designers?

I tell my students that they can use what they learn of the process of theatre as the foundation for many related activities, so don't be afraid to use their design training for something beyond the stage. As fascinated as you may be by traditional theatre, you may need to go into TV, film, theme parks, even restaurant design – any place where there's an interaction between a human being and a space and the story implied by the human being in that space.

I hope that students are excited by that – that what they learn in theatre can be so easily adapted to other kinds of storytelling. There are theatre students now who are designing characters and scenes and costumes for video games.

### You happened to be in tech for *Mockingbird* when Harper Lee died. Can you talk about that show?

Well, that was a coincidence that suddenly gave us a different context in staging this production, but the design process took place months before. Designing the show is a challenge. The story is told with a series of small scenes in a script that doesn't make staging a simple task. The task is to convey the reality of each scene without drowning the scenes in Realism – keep it simple, keep it moving. In staging it, you don't want to put the movie on stage because you can't. You do what theatre does best, putting a minimum onstage and letting people imagine the rest.



His set for *You Can't Take It With You* at Denver Center



His set for *The Belle's Strategem* at OSF

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## News & Notices

# Gateway Class of 2016 Met, Networked, & Bonded in SLC

USITT's Gateway Program celebrated its third year at USITT 2016 in Salt Lake City, bringing 12 student/early career mentees from underrepresented groups in theatre production to experience the Annual Conference & Stage Expo and pairing them with 12 mentors from similar fields and backgrounds.

The mentees and mentors had their own receptions and meetings to bond as a group, and also attended Conference sessions, explored Stage Expo, and participated in roundtable discussions on diversity and inclusion.

"For those of us belonging to underrepresented communities, it can be easy to feel like we're all alone and isolated," Gateway mentee Randy Wong-Westbrooke told his school, Ithaca College. "To be able to talk to a professional who's gone through the ropes, at least a little bit, is really inspiring and empowering."

The Gateway Program provides mentorships, USITT Conference registration, and a one-year membership to USITT to emerging artists underrepresented in theatre production based on race/ethnicity, gender and sexual orientation, and disability, among other factors.

This year's Gateway mentees and their respective mentors were:

- Frankie Charles, Technical Direction, DePaul University – Andi Lyons, Lighting Design & TD, The University at Albany-SUNY
- Randy Wong-Westbrook, Scene Design, Ithaca College – Britton Mauk, Scene Designer, Pittsburgh, PA.



Gateway Class of 2016



Gateway Participants, L to R, Anthony Boyd, Samuel-Moses Jones, Kendra Arado, Alex Cooper, & Tre Haskins.

- Luis Garcia, Lighting Design, Stetson University – Jim Streeter, Production Manager, Princeton University
- Anthony Boyd, Costume Design, Western Illinois University – Topher Morris, TD, Salem State University
- Shelby Choo, Technical Direction, Cornish College of the Arts – Mary Black, Technical Direction, Millikin University
- Zack Fiudo, Sound Design, Variety Children’s Theatre – Michael Maag, Electrics, Oregon Shakespeare Festival
- Alex Cooper, Stage Management, University of Louisville – Samuel-Moses Jones, SM, Jersey City, NJ
- Sharon Suh, Stage Management, Calvin College – Narda Alcorn, SM, DePaul University/Theatre School
- Akeem Celestine, Costume Design, SUNY Oneonta – Rafael Jaen, Costume Designer, UMass-Boston
- Stephanie Thompson, Sound Design, Houston – Sun Hee Kil, Sound Design, SUNY New Paltz
- Joseph “Tre” Haskins, Stage Management, Madison, WI – David Stewart, PM, Guthrie Theater

The peer mentors were former Gateway mentees Martin Alcocer and Stage Manager Kendra Arado.

Two of the students received travel expenses and hotel housing provided by the Tayneshia Jefferson scholarship fund in memory of the late USITT Board Member and mentor. Four others received support from their schools for travel and housing at USITT 2016.

The mentees and mentors alike said they were grateful and humbled to experience the Gateway Program. Scene Designer and Mentor Britton Mauk called it “a life changing experience that I will cherish for years and years. Stage manager and mentor Samuel-Moses Jones said, “I know that Tayneshia Jefferson is smiling down on us all.”

Nominations for the Gateway Class of 2017 mentees will open this fall. For more information or to support the Gateway Program, please visit [www.usitt.org/gateway](http://www.usitt.org/gateway).

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News & Notices

## YD&T Awards Boost Excitement for Young Talent

**Janet Gramza** *Communications Associate*

At USITT 2016, costumer Judy Adamson presented an award she created, the Barbara Matera Award in Costume-Making, to Sharon Limpert, a grad student at Carnegie Mellon University.

Adamson got applause when she introduced Limpert as “an artist who realizes the vision of the designer” and added, “As I like to say, ‘The actor doesn’t wear the sketch.’”

Limpert got more applause – and laughs -- when she pulled her notes from her bodice and said, “This is what happens when you don’t give ladies pockets in their dress.”

The 2016 Young Designers & Technicians Awards honored great work by young artists, with inspiring introductions from award sponsors and a speech on risk-taking by Q2Q Comics’ creator Steve Younkins.

Here are some outtakes:

“The winner of the very first YD&T Award in 1995 (KM Fabrics winner Erik Walstad, with Cirque du Soleil) is here at this Conference. People stay with USITT.”

- USITT Executive Director David Grindle, emceeding the awards.

“Four years ago, I would never have imagined I’d be standing here receiving an award for scenic technology. I even told an interviewer at my first school that I had no interest in stage automation. He let me in anyway and I caught the theatre bug.”



- Dane Styczynski, MFA from University of Wisconsin-Madison, 2016 “Golden Hammer” Frederick A. Buerki Scenic Technology Award, sponsored by Bernhard R. Works.

“Sometimes I think of theatre as the conscience of the culture.”

- Bernhard R. Works, introducing Dane Styczynski.



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“The visual world of design is completed by the aural world ... And we at USITT are thrilled to honor the art of sound design even though others can't seem to understand how or why.”

■ David Grindle

“I'd like to thank Robert Cohen for sponsoring an award that allows sound designers to be recognized by people who actually understand what sound designers do, hashtag Tony Can You Hear Me.”

■ Almeda Beynon, MFA at CMU, 2016 Robert E. Cohen Sound Achievement Award.



“Costumers work with fabric to violate the laws of physics.”

■ David Grindle

“I owe my accomplishments to my grandmother, who taught me how to sew all those years ago, igniting a passion that has fueled my work.”

■ Sharon Limpert, MFA student at CMU, 2016 Barbara Matera Award in Costume-Making.



“I'm so honored to receive the Zelma Weisfeld Award. I want to thank my CMU faculty, especially my recommenders. Most of all I'd like to thank Susan Tsu, who nominated me and who has given me so many opportunities to thrive in this program ... And I thank my parents. Without them, I don't think I would have been brave enough to pursue this career. They set examples for me every day.”

■ Sophie Schneider, MFA student at CMU, 2016 Zelma H. Weisfeld Costume Design & Technology Award.



“Both of Sophie's parents are in theatrical design, so she was, as she says, ‘Born in a trunk’ ... With her training and experience, she is spectacularly prepared to join the ranks of USITT's professional designers and technicians.”

■ USITT Fellow Sylvia Hilliard Pannell, introducing Sophie Schneider.

“When I originally submitted my work for this award, I said to myself, ‘Julie, either way you'll come out a winner. Either you'll win the award, or you won't have to give a speech ... Thank you, Dstew (David Stewart), for asking me questions I didn't know the answers to, and for frustrating me and challenging me. And thank you to all my friends and family who asked me what TV channel this would be aired on like it was the Oscars.”



■ Julie Maury, BFA from University of Texas at Austin, 2016 USITT Stage Management Award sponsored by Clear-Com.

“Seven years ago when I started my career in Taiwan, I never imagined it would bring me to this point. To win an award in America means so much to me. I want to thank my parents, my family, my professors, and Kryolan for giving me the opportunity to be here today.”



- Yu-Ang (Johan) Teng, MFA student at University of North Carolina School of the Arts, USITT Makeup Design Award sponsored by Kryolan Professional Makeup.

“Lighting design has been described as ‘the dark art.’ Lighting designers can illuminate or betray the work of every other artist.”

- David Grindle

“I believe I was nominated for this award exactly when I needed it ... When I read (Prof.) Brian Swanson’s nomination letter, cue my uncontrollable tears in the freaking bowling alley.”



- Andie Szekely, BFA at Southern Utah University, 2016 USITT Lighting Design Award sponsored by Barbizon.

“First of all, I thank God for leading me to a career in lighting design and surrounding me with wonderful people to work with.”



- Stephen Moss, resident lighting designer at Studio Tenn Theatre Company, Nashville, 2016 Rising Star Award sponsored by Live Design Online.

“Thank you to all those colleagues who have taught me to be a better person. I look forward to passing those lessons along throughout my career.”



- Kate Newman, MFA from Yale School of Drama, 2016 KM Fabrics Technical Production Award.

“I want to thank USITT and Rose Brand for this amazing award. I want to thank my professors for always pushing me forward, and my family for the support and encouragement that make me never give up.”



- Minghuo Zhao, MFA student at University of California-San Diego, 2016 USITT Scene Design Award sponsored by Rose Brand.

“I want to express how incredibly appreciative I am to USITT and the Fellows, and for Stage Dec sponsoring this award. It is awards like these that allow young designers to be recognized for their work ... It’s truly an honor to be up here being recognized with these amazing artists.”



- Paul Dufresne, BA student at Pepperdine University, 2016 W. Oren Parker

Undergraduate Scene Design Award sponsored by Stage Dec.


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## News & Notices

# eSET Awards 10 Certificates at USITT 2016

**Carolyn Satter** *eSET Council*

The Essential Skills for the Entertainment Technician (eSET) program completed its 2016 launch at the 56th Annual USITT Conference & Stage Expo in Salt Lake City.

Applicants who had previously passed the basic rigging or lighting and electrics online exams were given the opportunity to take the practical test. Of those testing, 10 successfully passed and were awarded certificates on the Innovation Stage at Stage Expo on March 20.




Certificates were presented to:

- Rigging – Jennifer Jones and Mathew Grenier.
- Lighting and Electrics: Mathew Grenier, Evan Kicman, Ann Cyr, Kevin Orlof, Taylor Ness, Casey Price, Jake Otto, and Samuel Mollner.

eSET is a testing program for entry level employees and is not to be confused with the Entertainment Technician Certification Program. An eSET certificate confirms for employers that an individual has satisfactorily demonstrated the basic skills for an entry level technician. eSET can be a gateway on the path toward ETCP certification.

The next practical eSET exams will be offered in Rigging on Saturday, May 21 at the Cirque du Soleil Training Center in Las Vegas. Participants must pass the online subject exam by May 16 to be eligible for the practicals.

During the Conference, attendees had fun with the eSET Quiz Bowl sponsored by Rose Brand with Jeff Flowers as the emcee. A panel of three contestants each day posed questions to answers on a *Jeopardy!*-style display board. The topics were





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based on Rigging, Costume, Electrics, and Venue Basics. The material used in the quiz was based on the lexicon used for current eSET exams – and available on the [eSET app](#).

On Saturday, the daily winners for each category tested their knowledge in the finals. The overall winners were Justin Burns, James Madison University, for Electrics; Chante Hamann, Boise State University, for Costuming; and Jordan Lippert, Florida State University, for Rigging.

Registration for online eSET testing is available at [www.usitt.org/eset](http://www.usitt.org/eset). Applicants must pass the Basic Terms and Safety exam before taking subject exams in rigging, lighting & electrics, and costuming. More disciplines will be added in the future.

Any questions, contact Christine Troscher at [christine@usitt.org](mailto:christine@usitt.org).




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## News & Notices

### Jay Glerum Rigging Masterclasses, Electrician Class Set for June

The first Jay O. Glerum Masterclasses are set for June 13 to 14 in Denver, with two-day workshops in advanced rigging and entry level rigging. An Electrician Masterclass is being offered at the same time.

The **Entry Level Rigging** track is geared toward educators and students and covers counterweight and automated rigging safety operations. It will be led by Ed Leahy of Chicago Flyhouse, Bridget Cox of JR Clancy, and Shane Kelly of DePaul University. The cost is \$150 for two days of classes at Metropolitan State University of Denver. **Grants** are available to cover travel expenses for secondary school teachers. [Register at www.usitt.org/glerumentrylevel](http://www.usitt.org/glerumentrylevel).

The **Advanced Rigging Track**, *Building Blocks of Stage Hoist Automation*, is for professionals and qualifies for 12 ETCP renewal credits. It will be led by Eric Rouse of Denver Center Theatre Company, Peter Svitavsky of JR Clancy, Joe Champelli of Entertainment Project Services, Paul Kelm of iWeiss, and Gareth Conner of Creative Conners. The cost is \$350 for the two days. [Register at www.usitt.org/glerumadvanced](http://www.usitt.org/glerumadvanced).


The **Electrician Masterclass** is designed to give the early/mid-career participant a better understanding of electricity and the hazards and consequences of working with it in the entertainment industry. It will be taught by Mitch Hefter of Philips Lighting and Ken Vannice, of Kenneth Vannice, LLC, both ETCP-recognized trainers, and qualifies for 12 ETCP renewal credits.

The cost for the electrics workshops is \$350 for the two days if registered by May 14. After that date, the cost increases to \$400. [Register at www.usitt.org/elexmc](http://www.usitt.org/elexmc).

Hotel housing for participants is available at the Holiday Inn Express Downtown Denver at a rate of \$170 per night. [Book housing here](#).

The Jay O. Glerum Masterclasses honor the memory of master rigger and rigging safety advocate Jay Glerum, who died in 2014. They will be held in a different location each year.

The USITT Electrical Workshops have been offered regularly since 2001 at



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USITT Conferences and other events. These programs serve USITT's mission of providing year-round, life-long educational opportunities to members of its backstage community.

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### USITT: Kevin Rigdon Named VP-International Activities

USITT President Mark Shanda recommended Board Member Kevin Rigdon to the position of VP-International Activities and the board appointed Rigdon to the role recently vacated by Markéta Fantová, who has moved to Prague, Czech Republic, to serve as Artistic Director for the Prague Quadrennial of Performance Design & Space.

Kevin will serve out Markéta's term as VP-International Activities. The board is expected to fill Kevin's seat at its May 20 meeting.



### NATEAC: Win Free Pass to NYC Conference

USITT has two free passes to the North American Theatre Engineering and Architecture Conference (NATEAC) on July 17-18 in New York City. This event brings together leaders in Architectural, Engineering, Manufacturing, and Consulting fields to discuss issues in designing and building performance venues in North America.

To enter to win a free pass to NATEAC, email USITT with the subject line "Free pass to NATEAC" and send your full name, organization/school, email address, phone number, membership level, and include 20 words or less on how you



benefit from your USITT membership!

## ETC, Rosco: Continue Support of Behind the Scenes

**Contributing Members** ETC and Rosco Laboratories presented checks to Behind the Scenes at USITT 2016 as a result of product sales.

ETC CEO Fred Foster presented a check for \$19,260 from sales of iRFR and aRFR apps bringing the total donation from these app sales to just over a quarter million dollars.



Rosco CEO Mark Engel presented the eighth annual check, for \$3,200, from sales of Roscolux 359 Medium Violet. The product has raised a total of \$21,548.

## ETC: June 1 Deadline for LDI Student Sponsorship

Applications for **Contributing Member** ETC's LDI Student Sponsorship are due by June 1. The sponsorship gives undergraduate seniors and graduate students an all-expenses-paid trip to the LDI tradeshow to be held Oct. 21 to 23 in Las Vegas. Apply [here](#).

## Oklahoma State University: McKnights Donate \$25 Million for Center

**Supporting Member** Oklahoma State University received a \$25 million gift from alumni Ross and Billie McKnight to establish an endowment to support programming for the planned performing arts center.

The new McKnight Center for the Performing Arts is expected to open in 2019.

## IATSE: Offers Condolences on Howard's Death

**Contributing Member** IATSE released a statement of condolence on the March 23 death of Kenneth Howard, a Tony- and Emmy-Award winning actor and president of the performers union SAG-AFTRA: "We are deeply saddened at the news of SAG-AFTRA President Ken Howard's passing ... Ken Howard was a strong leader, and this is an incredible loss to his family, SAG-AFTRA members and the industry as a whole."

## ESTA: Three Additional Standards in Review

ESTA has added three additional documents to five already in public review. Comments are due no later than May 23.

The additional documents are:

- *BSR E1.28 – 2011 (R201x), Guidance on planning followspot positions in places of public assembly (a reaffirmation)*
- *BSR E1.42 - 201x, Entertainment Technology—Design, Installation, and Use of Orchestra Pit Lifts (a new project)*
- *BSR E1.56 – 201x, Entertainment Technology—Rigging Support Points (a new project)*

For more information, contact [standards@esta.org](mailto:standards@esta.org).

## OSHA: Stand-Down for Fall Protection May 2-6

USITT safety partner OSHA holds its third annual National Safety Stand-Down from May 2-6, a week to remind and educate workers about fall protection. OSHA is asking employers across the nation to pause during the workday to engage workers in discussions, demonstrations, and training on how to recognize hazards and prevent falls.

Please visit OSHA's [Stand-Down webpage](#) to learn how to participate as an employer or find an event in your area. OSHA Training Institute Education Centers around the country will offer free fall protection training courses; click [here](#) for info.

Anyone with questions on how to participate may contact USITT Safety & Health Commissioner David Glowacki, [dglowack@kent.edu](mailto:dglowack@kent.edu) or (330) 308-6403.

## Theatralia: Call for Papers on Czech Scenography for Shakespeare

The journal *Theatralia* published by Masaryk University in Brno, Czech Republic, has put out a call for papers to be presented at an international symposium on Czech and Slovak Scenography for Shakespeare.

The symposia will include a series of conferences starting in November at the University of Hull, UK, and ending at The Ohio State University in 2017. The deadline to submit a proposal for a paper is May 31, 2016. Papers must be submitted by Dec. 31, 2017. More details [here](#).

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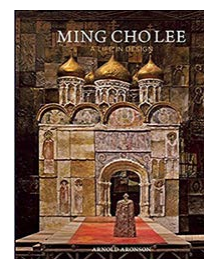
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#### News & Notices

## Just in time for Graduation: *Ming Cho Lee: A Life in Design* and 3-book sets from the *Designs of* series

From costumes to lighting & sound to scene design, these image-filled books will challenge and inspire technical theatre graduates of all ages.

USITT's online bookstore has the 2016 Golden Pen Award-winning book, *Ming Cho Lee: A Life in Design* available for \$46 for USITT members. This beautiful book by Arnold Aronson chronicles the "dean of American set designers" from his early training as a watercolorist in China through his 40 years at Yale School of Drama – with over 500 images of Lee's work. [Buy it here.](#)



Also on sale with FREE shipping and handling are books from the *Designs of* series in 3-book sets. Enhance a technical theatre student's library with a set of *The Costume Designs of* Willa Kim, Carrie Robbins, and Ann Roth; *The Scenic Designs of* Tony Walton, Ming Cho Lee, and Douglas W. Schmidt, or *The Lighting & Sound Designs of* Tharon Musser, Abe Jacob, and Jules Fisher. Buy them [here.](#)



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The Last Word

## When the Fire Fades: A Reflection on USITT 2016

**Calan Welder** *USITT Student Member*

In traveling to the immersive USITT Annual Conference & Stage Expo in Salt Lake City in March, I was reminded that what we do as artists isn't just confined to our universities and playhouses. We live and work in a world of endless possibilities with thousands of creative minds. Getting those minds together in a room to "stir the pot" made for a week of discovery in both professional relationships and technologies.



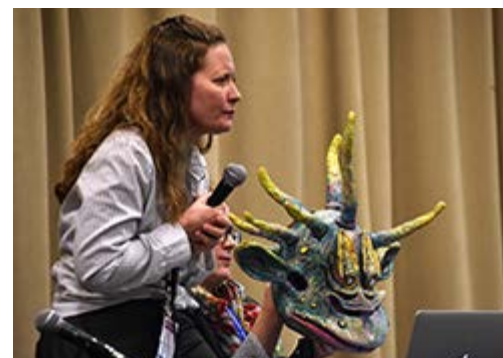
Mary McClung's session on expandable foam opened my eyes to the intricacies and time investment of making "fleshy" masks through the use of chemical foams. This sparked my interest in involved craft mediums beyond the standard papier mache.

When I met her again on the Stage Expo floor, she countered my "Tell me about your company" with "Tell me about your work," which felt every bit as much like an act of friendliness as it did an interview question. Our relationship was that of teacher and pupil, and it was comforting to speak with a professional on this level rather than as a subordinate, which would stifle and intimidate a young artist.

The Stage Expo floor was full of opportunity, and the more I networked, the more I came to realize the wisdom in seeking out those who may practice an unrelated discipline. But the truth is, there is no unrelated field. I met circus people, special effects technicians, and pyrotechnicians all standing shoulder to shoulder with theatre designers and actors.

I had no idea the vast scale of opportunities out there. It was reassuring to interview with people like Cirque and Disney, and it reinforced my belief in the advice, "apply everywhere." You never know who's going to pick you up.

The Keynote Address and flagship exposition by Tupac Martir was an



inspiring presentation that reaffirmed

my appreciation for visual art while reminding me that a theatre designer doesn't have to design for the theatre any more than physicists have to confine themselves to a laboratory. Chemists, biologists, and engineers alike can find their place in theatre, like some theatre people find their place in fashion or extreme sports. It's an incredible web of talent, and there's no bad place to be caught in it.

In honoring distinguished artists, USITT makes no distinction between its international member base and artists here in the United States. Though he moved to the U.S. some time ago, it warmed my heart to see a student from China honored for his scenic design – a reminder that we're all in the arts together.

We may be USITT, but we recognize artists from all origins and walks of life. That kind of community is what I think makes this organization work from the inside out.

I hope to return to the Conference & Stage Expo next year to see all the fantastic people I've met and the new technologies that help make our art shine. The community is unlike any other, and every member should consider making the pilgrimage at least once in their lifetime.

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## News From Around the Institute

USITT 2016 got a warm welcome from the Salt Lake City area media, with advance coverage leading up to the show.

From *Salt Lake* magazine: "Costumes, lights, fog, flight – sound like a sci-fi movie set to you? Not quite, it's the United States Institute for Theatre Technology's 2016 Conference & Stage Expo." [Read it here.](#)

**Susan Tsu**, professor of costume design at Carnegie Mellon University, will receive the [TDF/Irene Sharaff Lifetime Achievement Award in Costume Design](#) on May 20. Tsu, an award winning costume designer, served as artistic director for the USITT-USA Exhibit to the 2011 Prague Quadrennial of Performance Design and Space. She has also been a USITT presenter and mentor to many USITT designers. Congratulations, Susan!



Costume Designer **Joe Kucharski**, Vice-Commissioner-Communications for USITT's Costume Design & Technology Commission and editor of the Tyranny of Style blog, snagged an interview with Audrey Fisher, costume designer for the Amazon Original series *The Man in the High Castle*.

Fisher spoke about weaving together three different alternative worlds – inhabited by victorious Nazis, Japanese agents, and oppressed Americans in a United States that lost World War II. [Read the interview here.](#)

Costume Designer **Alina Bokovikova** received great reviews for her costumes for the North Coast Repertory Theatre production of *Way Downriver*, a reimagining of Faulkner's *Old Man* by Edward Morgan.



"The grit and earthiness of the setting feel almost tactile, thanks in large part to Alina Bokovikova's weathered, distressed costumes," James Hebert wrote in *The San Diego Tribute*. [Read the review here.](#)

USITT 2016 Keynote Artist **Tupac Martir** was featured in a conversation with *Wallpaper Magazine* Editor Tony Chambers at the famed Victoria & Albert Museum of arts and design in London on Feb. 5.

He told several engaging stories, including one about his minimalist lighting design for a London Fashion Week show at the Royal Opera House.

"A magazine kept on asking for our kit list, and I kept refusing on sending it. And (my assistant) Chloe was going, 'Send it!' And I'm saying, 'I can't!' She said, 'Why?' 'Because if I tell them how many lights I have, they're not going to come. I only have eight lamps.' She said, 'Oh, that's not very good,' and I'm like, 'No, no, let them come and when they look up they'll say, 'Oh, there's only eight lamps.' But when they see what those eight lamps can do, that's when it becomes amazing."

Oops, we couldn't find that track.



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USITT Executive Director **David Grindle** was recently featured in CNY Conversations, a series of interviews on leadership by Stan Linhorst for Syracuse.com.

Here's one quote: "Leadership is about serving others. If it's only about you, it's a very insular and private world. There are so many really fabulous people in the world. Why not make it about them?" [Read more here.](#)

Members: Have News to Share?

Please submit your article, 200 words or less, to [janet@usitt.org](mailto:janet@usitt.org).

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## News Releases from Our Industry Members

- **ETC:** Launches Online Training Portal
- **Meyer Sound:** LEOPARD Leads Pack at Savannah Music Fest
- **PRG:** Helps Illuminate Light City Baltimore
- **Vincent Lighting:** Brightens Case Western Performing Arts Center
- **CHAUVET:** CHAUVET Professional Sponsors Student Lighting Showcase
- **Vectorworks, Inc.:** Supports Non-Profit Philadelphia Design Center

### ETC: Launches Online Training Portal

**Contributing Member** ETC recently launched LearningStage, an online platform that organizes video training material into low-cost, guided courses.

LearningStage is in the new Online Training section of the ETC website. Introductory courses for the Eos and Cobalt families, and a level two course for Eos are also available.

### Meyer Sound: LEOPARD Leads Pack at Savannah Music Fest

This year marked the debut of **Contributing Member** Meyer Sound's LEOPARD linear sound reinforcement system at Georgia's Savannah Music Festival, providing sound at the Lucas Theatre for the Arts.

### PRG: Helps Illuminate Light City Baltimore

**Contributing Member** PRG provided lighting production support for Light City Baltimore. known as the first-of-its-kind, large-scale international festival of lights in the United States. Attendees experienced art, live music, and innovation through varying creative scenes and artist installations.



## Vincent Lighting: Brightens Case Western Performing Arts Center

**Contributing Member** Vincent Lighting Systems recently supplied the restored Silver Hall at Temple Tifereth Israel (now Case Western Reserve University's Milton and Tamar Maltz Performing Arts Center) with an all-LED performance and architectural lighting system, and lit the inaugural concert, *Violins of Hope: Strings of the Holocaust*, by the Cleveland Orchestra.

## CHAUVET: CHAUVET Professional Sponsors Student Lighting Showcase

**Sustaining Member** CHAUVET Professional sponsored its third annual Student Lighting Showcase on Saturday April 16 at the Montalban Theatre in Hollywood, CA.

Started in 2014, the CHAUVET Professional Student Lighting Showcase has had teams of two to three students from college theater programs in the LA area work under the guidance of educators to create lighting designs for different pieces of music, with critiques provided by professional designers.



## Vectorworks, Inc.: Supports Non-Profit Philadelphia Design Center

**Sustaining Member** Vectorworks, Inc. was among the sponsors that helped launch the new [Philadelphia Design Center](#) on March 31. as well as a equipped with Vectorworks Designer with Renderworks software, a design solution that allows users to draft, model and present in a single, intuitive interface.

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## Transitions

### Walt Disney: Kucharski Lands Imagineer Job

Costume designer Joe Kucharski, Vice-Commissioner of Communications for USITT's Costume Commission, has accepted a position as senior costume designer for Walt Disney Imagineering in Glendale, CA.

He is best known for his Tyranny of Style website and social media posts on costume design, fashion, and the language of clothing.



Joe Kucharski

### GLP: Hajdukovic Returns as Sales Manager

Dejan Hajdukovic, who was part of **Sustaining Member** GLP's sales team from 2008-12, returned as sales manager based at the company's headquarters in Karlsbad, Germany.



Dejan Hajdukovic

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## New Products

- **Meyer Sound:** Unveils Three Sound Solution Products
- **Mega Systems:** Introduces Drama LED, Axis Cyclops
- **ETC:** EchoAccess, DMX Scene Controller Expand Product Family
- **Rose Brand:** Stretcher Frame System in New Catalogs
- **GLP:** Debuts Hybrid Fixture at Prolight+Sound
- **RC4 Wireless:** Releases Major Firmware Update
- **Eartec:** Introduces New Headset Links

### Meyer Sound: Unveils Three Sound Solution Products

**Contributing Member** Meyer Sound debuted the three latest additions to its line of sound reinforcement solutions at Prolight+Sound in Frankfurt, Germany -- the MJF-208 compact stage monitor, the MDM-5000 high-power distribution module, and the LYON-WXT extended vertical option.

### Mega Systems: Introduces Drama LED, Axis Cyclops

**Contributing Member** Mega Systems recently introduced two new products. The Drama LED W50 is a compact, powerful ellipsoidal with a smooth, flat spotlight. The Axis Cyclops is a new moving head from Mega-Lite.

### ETC: EchoAccess, DMX Scene Controller Expand Product Family

**Contributing Member** ETC added EchoAccess and the DMX Scene Controller to complement its Unison Echo family of products. With them, designers can configure and customize self-contained systems, presets, and zones while maintaining system-wide control.

### Rose Brand: Stretcher Frame System in New Catalogs

The new Stretcher Frame System is featured in **Contributing Member** Rose Brand's 2016 catalogs. It fixes the extreme hourglassing and puckering often encountered with scrims, bobbinettes, vinyl, projection screens, and muslin



backdrops.

## GLP: Debuts Hybrid Fixture at Prolight+Sound

**Sustaining Member** GLP launched the new GT-1 hybrid fixture at Prolight+Sound in Frankfurt, Germany recently. It works as a spot, beam and wash fixture with the highest level of performance.

## RC4 Wireless: Releases Major Firmware Update

**Sustaining Member** RC4 released new firmware for all RC4 Wireless Series 3 Harmonized Design devices, including RC4Magic Series 3, LumenDim for CRMX, and W-DIM for W-DMX. Existing customers and users can update their devices using the RC4 Wireless CodeLoader cable.

## Eartec: Introduces New Headset Links

**Supporting Member** Eartec recently introduced UltraLite, a full duplex wireless headset that allows up to four people to communicate simultaneously without a base station. It features a miniature transceiver built inside the ear cup. A rechargeable lithium polymer battery provides six hours of use.

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## News From **Mark Shanda**, *USITT President* **On to Act Three!**

**Mark Shanda** *USITT President*

At the Institute's Board of Directors meeting in Salt Lake City, plans for a series of what we are calling "**Third Act Conversations**" were announced to meet our ongoing challenge to advance the Institute to be the industry leader that we know we can become.



Our **First Act** was the founding of the Institute, the establishment of our extremely successful Annual Conference & Stage Expo, the journey to financial stability that makes so much more possible, and the establishment of the Institute as an international player.

As I shared the idea about these critical conversations at breakfast with the Past Presidents group Thursday, I was reminded how instrumental so many of that group have been in establishing a firm First Act foundation. Our heritage of excellence and commitment became even more manifest on Friday during the Fellows meeting. We all truly stand on the shoulders of giants!

The Institute's **Second Act** was our 50th Anniversary celebration, the beginning of fundraising efforts, the restructuring of the Board to focus on governance more than operations, and the hiring of an Executive Director. Despite concerns at the time about losing our "volunteer spirit by hiring a professional staff," the opposite has occurred. The staff supports a much expanded volunteer force in year-round programming, Conference planning, publishing, and major efforts like the Gateway Program.

We now look forward to a **Third Act** that has been foreshadowed by the current Strategic Plan established in June 2014, a plan that continues to be our guidepost. The board will now be actively engaged in Third Act conversations to direct planning, priorities, and operations in four key areas: **Advancement**, which includes fundraising, member services, and grant writing; **Operations**, which includes National Office expectations and access, staffing structures, and Sections; **Programming**, which includes education and training, and leveraging regional resources and subject matter experts; and **Impact**, which examines how we can lead in research, standards, partnerships, publications, and diversity

and inclusion to create change in the entertainment industry.

We'll use a variety of approaches on this journey including face-to-face meetings as a Board; small, limited length task groups charged with in-depth reporting back to the Board; breakout sessions at Board meetings to take advantage of what one member cites as our collective board Rolodex; and effective use of external consultants when necessary.

The overall goals for the Institute's Act Three are to:

- Achieve board buy-in for our near and distant future;
- Establish priorities balancing infinite needs against our finite resources;
- Empower the National Office and Staff to provide even better service; and
- Solidify the Institute's position as a national leader for positive change.

We will keep you informed as plans for our future unfold for we are committed to seeking member input throughout this journey. Our Third Act will be glorious since we are confident that our membership is ready to meet whatever challenges we encounter.

**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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News From **OISTAT**

## Seville to Host OISTAT Architecture Event

OISTAT España will host the annual meeting on Architecture and Space Oct. 20 to 23 in Seville, Spain. It will be held in the Auditorium Riberas del Guadalquivir.



While mornings will be filled with lectures and meetings, afternoons will feature visits to theatres. They include Teatro Central and Teatro

Maestranza on Oct. 21; Teatro Lope de Vega and the famous Maestranza bullfighting ring on Oct. 22; and the archaeological site of Itálica on Oct. 23.

The meetings will feature presentations on architecture including the Theatres Cartographies Project and the Theatres of Latin America. Other attractions include a performance in a found space followed by a discussion of unconventional performance spaces. The closing dinner will offer a chance to see true flamenco.

Seville houses one of the largest historic centers of Spain and the Port of Seville. Oct. 24 offers an optional tour to Merida to visit the Roman Theatre and the Museum of Roman Art.

For more information, click [here](#). For questions, email [info@oistat.es](mailto:info@oistat.es).

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## Spotlight on Giving Ribbons for Rigging

USITT's Rigging Safety Initiative is the only program providing free stage rigging inspections and safety training to secondary schools in the U.S. The program aided dozens of schools with rigging inspections and safety training thanks to sponsorship from JR Clancy, ETC, H&H Specialties, and Shepard Exposition Services.

The RSI also benefits from donations by individuals and sales of Ribbons for Rigging, humorous phrases to personalize Conference badges for \$1 per ribbon. At USITT 2016 in Salt Lake, Ribbons for Rigging raised \$323 for the RSI.

To donate to the program, visit [www.usitt.org/rsi](http://www.usitt.org/rsi).

To suggest future Ribbons for Rigging, email [Monica@usitt.org](mailto:Monica@usitt.org).

## Donors from March 15 to April 14, 2016:

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## News From **David Grindle**, *USITT Executive Director* **Taking a Stand for Our Members** **David Grindle** *Executive Director*

In April, President Shanda and I released a statement that the Institute would not be organizing events in North Carolina and Mississippi due to their passage of legislation that was deemed contrary to our statement on Diversity, Equity, and Inclusion passed by the Board of Directors. We have received much praise for this statement, which has been viewed on our website, via social media, and in the press. I've been asked a variety of questions by our membership. No one questioned the statement or its reasoning. However, I was intrigued by two specific questions: "Why now?" and "What laws or actions merit a statement from our organization?"



These two questions weren't asked to be critical. They were asked to be informative, and as your Executive Director, I think they are great questions that deserve an answer.

Why now? What made the passage of these laws the tipping point?

The laws as passed impede the equitable treatment for all that is called for in our [Diversity Statement](#). They do so when they remove legal recourse for people who have experienced discrimination. While some people may see value in these laws, the absence of legal redress in the face of discrimination puts all of our members at risk and results in a situation that we cannot ignore.

Discrimination is a daily fact of life. We judge people by their looks, body type, and mannerisms, and all of us are guilty of this. There are reasons we do it; sometimes it's because our animal instinct says "I'm unsafe" and sometimes our prejudice says "I don't like them." When those triggers occur in our heads, we might cross the street or not get into an elevator. Whether or not those actions are right or wrong is not for debate in this venue. However, these laws allow us

to go beyond that in society. These laws enable value judgements on people that may or may not be rooted in fact and that support denial of employment or services regardless of the capabilities of that person or the purpose of the business. That is discrimination, and until these laws were passed, there was legal recourse for people in these states to address these situations.

Why didn't we issue a statement a year ago when Indiana passed a law that was seen in a similar vein? The law in Indiana did not prevent municipalities from passing protections against discrimination that were stronger than state law. These laws in North Carolina and Mississippi do exactly that. As a result, city and town governments that disagree with the state legislature cannot create protections for people. This contrasts with what happened in Indianapolis, where protections were in place prior to the law's passage, and the new state law did not strip those protections.

The laws as passed have opened season on denying services to people from every direction with no legal recourse for anyone at the state level -- and we can't risk that with the people we serve. That is where the line is drawn on whether or not USITT issues a statement about matters in various states. Much media attention has been focused on the "privilege to pee" aspect of these laws (to steal a moment from *Urinetown*), and while that flies in the face of our Diversity Statement, it is also a reasonably unenforceable clause unless we all have to travel with our birth certificates in North Carolina, which I don't see happening. But these laws go much further than any attempted legislation to date.

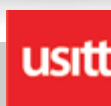
We as an organization represent diversity as defined in a myriad of ways. This includes political diversity. Many times I have said that we should not pigeonhole arts people to the left leaning side of politics. We have a very wide range of individuals in our Institute, both conservative and liberal, and likely every stripe in between. That diversity is evident in the statement we released as we call upon our members to make their views known to their elected officials. We the Institute stand behind their exercising that freedom, even if their personal opinions don't align with those held by other members.

The situation is as complex and diverse as our organization. But what is clear is the statement on Diversity that our Board of Directors passed in 2014. That is the directive that I must work from as the Executive Director and that the board has repeatedly endorsed. When actions or rules go against that statement, we must speak. And that is why we did.

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## News From Regional Sections

- **Northern Boundary:** Announces New Directors
- **Ohio Valley:** Students Experience National Conference
- **Midwest:** Plans Workshop May 21

### Northern Boundary: Announces New Directors

The Northern Boundary Regional Section recently announced its 2016-19 Board of Directors elected at its Section meeting March 17.

Members thanked Ricky Greenwell, Mark Harvey, Kit Mayer, and Todd Reemtsma, outgoing board members, for their service to Northern Boundary.

The new 2016-2019 NBS directors are Corey Shelsta, Chair; Peter Lerohl, Senior Vice-Chair Programming; Brian Bjorklund, Vice-Chair Publications; Tiffany Fier, Secretary; Jean Montgomery, Treasurer; Alicia Wold, Member at Large-Metro; Scott Boyle, Member at Large-Northeast; Jordan Green, Member at Large-Northwest; Matthew Gilbertson, Member at Large-Southeast; Caitlin Quinn, Member at Large-Southwest; and Lisa Lantz, Member at Large-South.

Look for more information on the new board in the May newsletter.

### Ohio Valley: Students Experience National Conference

The Ohio Valley Regional Section helped several students attend USITT 2016 in Salt Lake City.

Jose Nunez and Joshua Quinlan were awarded scholarships, while runners-up Jennifer Giangola and Ryan Wantland, were awarded internships sponsored by Future Light.

Nunez said, "I was continually struck at the sense of camaraderie that you could see and feel throughout. You could sense that everyone ... shared



Attending the Ohio Valley Section Meeting in Salt Lake City are, from left, Ryan Wantland, Joshua Quinlan, Jose Nunez,



the bond of having passion for their craft.”

and Jennifer Giangola. They received scholarships and internships.

Wantland said, “I am reminded why a membership is an investment in my career. There are so many components of each Conference that contain value, but perhaps my favorite is the endless schedule of informative and educational sessions that are offered. ”

## Midwest: Plans Workshop May 21

The Midwest Regional Section will hold a workshop Saturday, May 21 at Grand Stage/Chicago Spotlight, 3418 N. Knox Ave., Chicago.

“Maintaining Your Lighting System and Fixtures” will be held 9 to 10:15 a.m. and cover things to do to prolong the life of equipment.

Jenny Knott, Rosco paint product manager and USA 829 scenic artist, will lead a session on flame retardancy including how to increase emergency exit times and the limits of flame retardants. She will also discuss how to put together a flame book for a production and demonstrate how to conduct an NFPA 705 field test.

Register with Hope Kass at 312-332-5611 or [HKass@grandstage.com](mailto:HKass@grandstage.com).

Midwest also is planning a Theatre Tour of Door County, WI, July 8-10. The tour would visit three summer theatres and possibly attend performances at Peninsula Players Theatre, Northern Sky Theater, and Door Shakespeare. If interested, please email Steve Jacobs in early May at [stevejacobs.mrsusitt@gmail.com](mailto:stevejacobs.mrsusitt@gmail.com).

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News From: International Activities

## Invasion of the Swollen Creatures: The Blow It Up! PDW

**Rob Eastman-Mullins** *Scene Design & Technology Commission*

“What are these strange, plastic bubble creatures looming over us here in room 255B?” those attending USITT 2016 in Salt Lake City may have wondered. The creatures were part of *Blow It Up!* a fascinating, informative, and decidedly fun Professional Development Workshop.

Finnish scenographer, Sampo Pyhälä, a guest of the International Activities Committee and the Scene Design & Technology Commission, showed 16 participants how to make their own inflatables from materials found in a favorite box store. Pyhälä first introduced his inflatable creatures to Americans in *You Used What?! Less Conventional Materials & Styles in Scenic Design* via Skype at USITT 2015 in Cincinnati.

The work of Pyhälä and artists and companies from around the globe started things off for *Blow It Up!* Examples ranged from very large pieces of scenery, to a stage floor converted into a “bouncy castle,” to smaller costume and handheld prop pieces. Armed with a bit of science, a bit of math, and a lot of willing trial and error, the participants eagerly created their own inventions.

The workshop was a true cross-section of the membership where technical directors cut patterns with props artisans while scenic designers plotted with costume technicians to realize their creations. Everyone used their strengths and stretched into unfamiliar skills when the flat patterning skills of costuming veterans met with the looping ideas of designers.



Photos by Richard Finkelstein



**SIGHTLINES ARCHIVE »**

An inclination toward creatures was almost immediately apparent as a butterfly, a cube horse, an octopus, and a silo-shaped, horned thing with hands on its face began to emerge in the large, empty room. Soon the cube horse was loping around the room with two puppeteers inside, the butterfly was abandoned for a giant, live-in pyramid, and people kept climbing in and out of the octopus' (really a sextopus) body to help attach tentacles. Laughter and wonder dominated the atmosphere until late in the evening when the session coasted to a close.

Perhaps the most surprising thing was how simply and quickly truly stunning pieces could be made—and on the cheap, too.

Pyhälä's presence and involvement with the Conference is the direct result of the relationships developed through USITT's engagement with OISTAT, in which USITT members share reciprocal membership.

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### Commissions

## June 15 Deadline for Costume Symposium

**Kevin McClusky** *Costume Design & Technology Commission*

Registration ends June 15 for this summer's Costume Symposium, *The Tricky Bits of Tailoring* with Graham Cottenden. It will be held July 27 to 30 at the Penn State School of Theatre in State College, Pennsylvania.



Laura Robinson, senior lecturer and tailor at the school, will host the event.

Register at [www.usitt.org/costume16](http://www.usitt.org/costume16) for the four-day symposium.

Cottenden was a senior lecturer in costume for over 20 years. After retiring from the Arts University Bournemouth in the United Kingdom, he was head of wardrobe and artist in residence at the Hong Kong Academy of Performing Arts for a year. A master tailor, he specializes in period costume with a particular interest in male period tailoring and costume history.

An accomplished theatrical tailor, Robinson teaches undergraduate and graduate students from a well of expertise gathered throughout a 20-year freelance career at major regional theatres across the United States. She is assisting Cottenden this summer.

Over four days, 40 participants will work on the problem bits of tailoring: welt and jetted pocket; canvases and pad stitching the lapel; making up and inserting sleeves; and the upper collar. All materials are provided except for a basic sewing kit each participant must bring. Event lunches as well as a closing cocktail reception are also provided.

Questions on registration should be directed to Christine Troscher at [Christine@usitt.org](mailto:Christine@usitt.org). Contact Robinson at [lkr13@psu.edu](mailto:lkr13@psu.edu) for information about the symposium.

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Commissions

## New Lighting Compendium Out in Bookstore

**Bruce Auerback** Co-Editor, with Anne E. McMills

The second volume of *Practical Projects for Teaching Lighting Design: A Compendium* is now available at the USITT online bookstore.



Volume two adds new, updated methods to the collection compiled in the first volume, which was published in 1990 and revised in 1999.

The Lighting Design & Technology

Commission started looking for new projects from lighting educators and designers in 2010. Soon after, the work to select, organize, edit, and polish projects submitted began. The result? Thirty-seven new projects for the second volume.

The new collection includes projects for teaching research, observation, and communication skills; visualization; drafting and technical techniques; color; cueing; and light lab. Its appendices contain information ways to create teaching tools for lighting design.

The one constant in lighting pedagogy is that it is always subject to change. The original concept for this compendium now spans an entire generation of lighting technicians and artists. Its genesis dates back to a period when auto-transformer dimmers were still in use. Students who were instructed from the first editions have gone on to become successful faculty and designers, and many have used the compendium in their own classrooms along the way.

The future for designers, technicians, and educators lies in the ongoing commitment to innovation in teaching lighting design and theatre arts. Ideas for future editions can be sent to the Lighting Design & Technology Commission.

The newly released Scene Design Compendium Volume II is also available at [www.usitt.org/store](http://www.usitt.org/store).

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## Conference & Stage Expo

# USITT 2016 Lives On

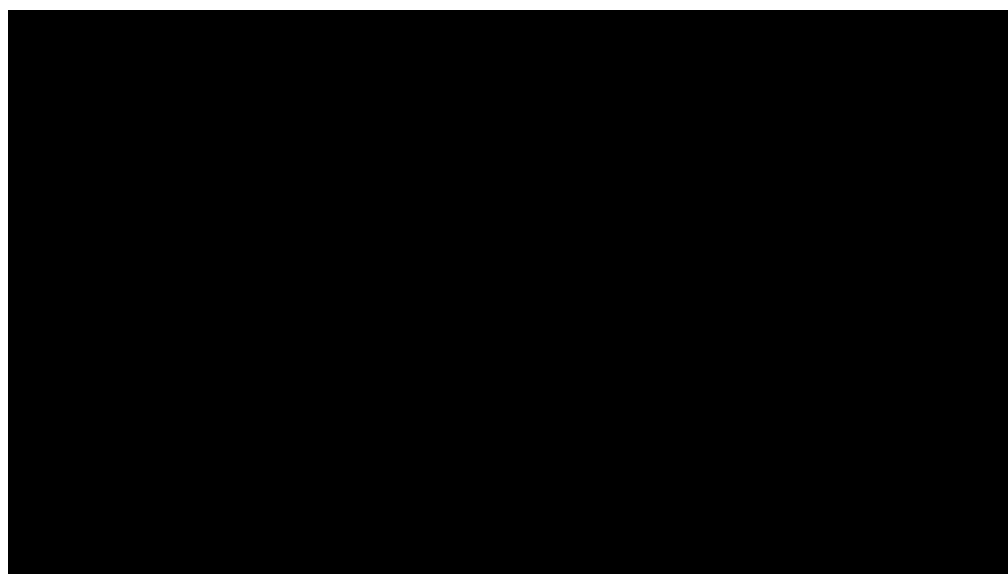
USITT 2016 in Salt Lake City was, as one attendee put it, "an embarrassment of riches" that could not fit into one person's schedule. Fortunately, some of those riches were recorded!

USITT will be sharing Conference content you may have missed over the next few months, both on social media and in *Sightlines*.

Here are some selections:

## Opening Day & Keynote:

- Jacob Coakley of Stage Directions Magazine covered the 2016 Conference opening on his Theatre Face blog, with photos, descriptions and quotes. [Read it here.](#)
- The video of Keynote Artist Tupac Martir's exhilarating presentation is up on YouTube. View it here:



## Innovation Stage: Ladder Safety

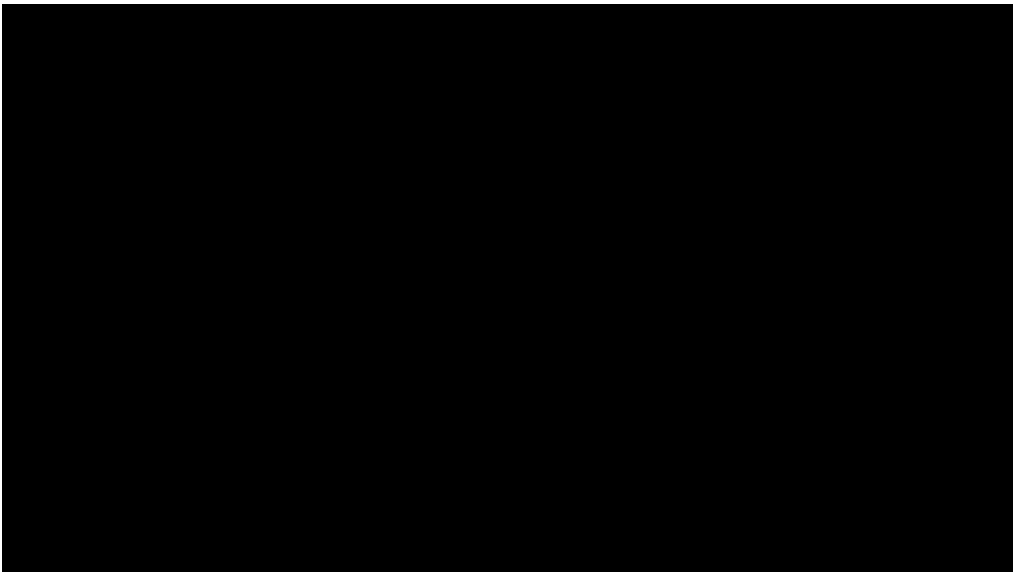
A highlight of the Innovation Stage at Stage Expo was an informative and eye-opening presentation on ladder safety by Dave Francis, national safety director for **Little Giant Ladders**. Did you know that every day over 500 people go to

hospitals due to ladder-related accidents? Of those, 36 per day will be disabled for life, and one will die. "That's unacceptable to us in the industry," Dave said. See his presentation here:

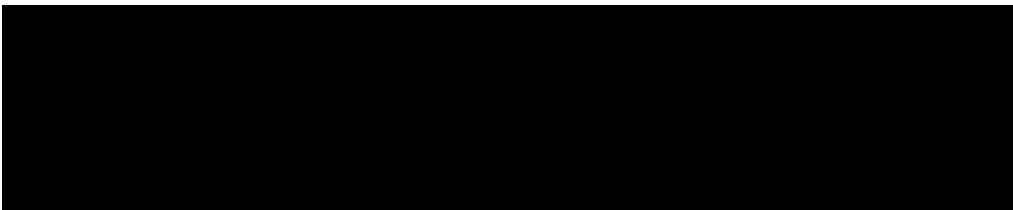


Engaging Exhibitors

- One of the exciting products unveiled at USITT 2016 was **Gig Gloves**. Owner Danny Shatzkes sold out of gloves at the show. Watch the video to see why:



- USITT 2016 was the world premiere of the new EMBRACE earmount mics from **Point Source Audio**. Watch Point Source's James Lamb customize an ear mount in seconds here:





■ **ESL Power Systems** put together a short and sweet overview of Stage Expo 2016. See it here:



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- Lea Asbell-Swanger, *Immediate Past President*

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- Elynmarie Kazle
- Robert Scales
- Kim Scott
- Paul Vincent

### 2014-2017

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

### 2015-2018

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- Jenny Kenyon
- Verda Beth Martell
- Linda Pisano
- Kevin Rigdon
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- 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
- Diablo Sound
- Doug Fleenor Design, Inc.
- EK Lights
- Elation Lighting
- Emerson College
- Entertainment Lighting Services
- ENTTEC Americas, LLC
- Florida State University
- Focal Press
- GALA Systems, Inc.
- GLP German Lighting Products, Inc.
- Gerriets International Inc.
- Grand Stage Company, Inc.
- Heatshrink.com
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- Herbert L. Camburn Associates
- IALD-International Association of Lighting Designers
- InLight Gobos
- Irwin Seating Company
- 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.
- Lite-Trol Service Company, Inc.
- Little Giant Ladder Systems
- Live! Technologies
- Lycian Stage Lighting
- The MAGNUM Companies Ltd.
- Mainstage Theatrical Supply
- Mehron, Inc.
- Michigan Technological University
- University of Minnesota – Twin Cities
- University of Missouri-Kansas City
- Mongol Global Tour Company, Inc.
- Morpheus Lights
- Niscon Inc.
- University of North Carolina School of the Arts
- Northern Sound & Light, Inc.
- Nova Lume
- Ontario Staging Limited
- OSRAM SYLVANIA
- Pathway Connectivity
- Penn State University
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- Period Corsets
- Peter Albrecht Company
- Pointwright Entertainment Rigging Specialists
- Rational Acoustics, LLC
- RC4 Wireless/Soundsculpture Inc.
- Rockford University
- Saginaw Valley State University
- Sapsis Rigging Entertainment Services, Inc.
- Sculptural Arts Coating, Inc.
- Serapid, Inc.
- Show Sage
- Siong Ann Engineering Pte Ltd
- Smooth-On, Inc.
- Stage Decoration & Supplies, Inc.
- Stage Equipment and Lighting, Inc.
- Stage Rigging Services, Inc.
- Stagecraft Industries, Inc.
- Stagecraft Institute of Las Vegas
- StageLight, Inc.
- Stagemaker
- Studio Gear
- SUNY Oswego Theatre Department
- Techni-Lux, Inc.
- Theatre Consultants Collaborative, LLC
- Theatre Projects Consultants, Inc.
- Thern Stage Equipment
- Tiffin Scenic Studios, Inc.
- TMB
- Turning Star Inc.
- Ultratec Special Effects Inc.
- Union Connector Co., Inc.
- United Scenic Artists Local 829
- USHIO America, Inc.
- Vectorworks
- University of Virginia
- Wayne State University Dept of Theatre
- XS Lighting, LLC



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