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The monthly newsletter for USITT members

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News & Notices

Member Spotlight: Jeromy Hopgood

Jeromy Hopgood, Scene, Projection, Lighting, and Sound Designer; Associate Professor of Entertainment Design & Technology at Eastern Michigan University; resident designer for the Michigan Shakespeare Company; author of *QLab 3 Show Control and Dance Production: Design & Technology* (Focal Press/Routledge), and blogger at *Entertainment Design & Technology*.



Jeromy Hopgood

USITT: What is your earliest theatre memory?

Jeromy: My earliest theatre memories all revolve around acting. I have always been a bit of a ham, and spent time as a kid performing in shows and playing music. As I got older, I turned my attention toward writing and visual art. By the time I made it to undergrad, I had pretty much left the idea of theatre behind and was focusing on a BFA in creative writing with most of my extra-curricular activities involving music (as a percussionist in band). It wasn't until three or four years in that I discovered the possibility of design and technical theatre and changed my major over to theatre.

What led you to technical theatre?

As a kid, I was always drawing or painting. My parents both worked in house painting and roofing, so I spent a lot of my time around power tools and learned how to design and build things. My summer work was always helping out my dad on jobs. As a result, once I started thinking about what to do career-wise, I shied away from anything related to power tools or construction. Ironically, it wasn't until working on a few projects as an



Dance lighting. Eastern Michigan University Dance. 2011.

undergraduate that I realized technical theatre was an option that combined many of the skills I had into an artistic outlet I never realized was possible.

You are a scenic, lighting, projection, and sound designer – do you have a favorite discipline?

If I had to choose, scenery and projections are definitely my favorite areas. Scenery appeals to my traditional artistic side, working with watercolors to create painter's elevations and creating scale models. Projections have always interested me, from the point when I was doing the work with slides on a carousel. I feel so lucky to be working in this time and place, with the technology existing to let projection and media truly aid in the storytelling process. I spend a lot of my research time working with projection software and experimenting with different applications for live performance. What a great job to get to play with new gadgets for a living!



The Good Woman of Setzuan. Appalachian State University. 2007.

You wrote books on QLab Show Control and Dance Production – how did that happen?

Both my books came about from my own personal interests and conversations with students and other teachers about a hole in the market. I had been teaching QLab in my classes since version 1. By chance, when I contacted Chris Ashworth at Figure 53 about my idea, they were in the early stages of beta testing QLab 3. They added me as a beta tester, which gave me access to the software while it was being developed. This was invaluable to the project and meant that the book was on the market within just a few months of the software being released.

For my *Dance Production* book, I was surprised to discover that even though most dance programs require their dancers to take a dance production course, there was no book on the market that actually focused on design and technology for dance. From my perspective, someone needed to put together a book that talked about the ways in which theatre people and dance people collaborate to produce dance productions.



How did you get involved in USITT?

I first learned about USITT as an undergraduate student, but I never really had access to the funds to attend a conference until I started teaching. That's why I'm so invested in finding ways to help my students get to USITT these days. My first conference was Toronto back in 2005. I was lucky to have a number of colleagues who got me involved with the Education Commission and Scenic Design Commission early on.

As an educator, what advice do you give students interested in technical

theatre?

I primarily work with undergraduate students, so for most of my students the biggest question is what to do after graduation - freelance work, graduate school, work for a production company? I feel like it is important for those of us who regularly work in the industry to pass on pragmatic tips and let students see your passion for the field. As a young designer, I felt like no one ever explained to me the nuts and bolts of working in this industry - how contracts work, paying your taxes, networking, etc. These are the kinds of things I try to weave into my lectures when possible, but so much of it is passed on through mentoring.

Can you tell us about the role of mentoring in your career?

Mentoring has always been one of my favorite aspects of working in theatre. I have benefited from some wonderful mentors along the way and seen firsthand how a little helping hand from a mentor can truly change your life. In undergraduate, I was lucky enough to have a mentor who saw potential in me and didn't let me give up. This was at a time in my life where things could have easily gone south for me, but she showed me a different possibility for my future that I hadn't envisioned. She encouraged me to apply to graduate school at the University of Arkansas, which truly opened so many doors for me and set me on the path to be where I am today.



Doctor Faustus. Eastern Michigan University. 2013.

During graduate school, I worked as an Assistant Scenic Designer at the Williamstown Theatre Festival and got to experience the impact of working with professional mentors. Williamstown is one of those great summer theatre training programs that brings together professionals at the top of their game with young designers just starting their careers. I had the opportunity to work with folks like David Gallo, Allen Moyer, Ralph Funicello, and Neil Patel, and really experience the professional side of design in a way that you just can't replicate in the classroom.

These days, I try to employ my students on freelance gigs outside the university as assistants or in production positions so they can see how the process really works. I think this kind of experience is so valuable to their education!

Suggest a USITT Member for the Spotlight!

If you know of USITT members whose work should be in the Spotlight, please feel free to suggest them. Contact Janet Gramza at janet@usitt.org.

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News & Notices

Institute Award Nominations Open Until July 15

It's time again for USITT members to honor their peers as the Institute's awards season opens June 1.

The deadline to nominate deserving members for the 2017 Distinguished Achievers and for any of USITT's five Special Achievement Awards is July 15.

Distinguished Achievement Awards

Recipients of Distinguished Achievement awards have established an exemplary body of work or contribution to a specific field of design or technology throughout their career. The nominees do not have to be USITT members.

These awards usually fall under one or more of the disciplines represented by the Commissions: Sound Design & Technology, Lighting Design & Technology, Scene Design & Technology, Costume Design & Technology, Education, Safety & Health, Architecture, and Management.

To propose a nominee, contact the appropriate commission. The Commissions will honor recipients at the Annual Conference & Stage Expo.

[Review the 2016 winners here.](#)



USITT 2016 Distinguished Achievement Winners in Conversation panel.

Special Achievement Awards

USITT offers five Special Achievement Awards. Nominations are open June 1 to July 15.

- The USITT Award, the Institute's highest honor, recognizes a lifetime of outstanding contribution to the performing arts or entertainment community.
- The Joel E. Rubin Founder's Award recognizes remarkable and continued service to the Institute.

- The Honorary Lifetime Member Award bestows free lifetime membership to select individuals who have devoted much of their lives to USITT.
- The Thomas DeGaetani Award – the one special award given every year -- honors an important contributor to the arts in the vicinity of the that year's Annual Conference & Stage Expo. Nominees for the 2017 DeGaetani Award should belong to the St. Louis area arts community.
- Special Citations may also be given to an individual or organization for outstanding achievement in any of the performing arts

[Nominate here](#) for 2017 USITT Special Achievement Awards. The Awards and Resolutions Committee selects the award candidates which must be approved by the Board of Directors.

Anyone with questions, may contact Jenny Kenyon, Awards and Resolutions Committee Chair, at jenkenyon@aol.com.

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News & Notices

Announcing USITT's 2016 Slate of Candidates

Jimmie Byrd *USITT Secretary*

After two meetings at USITT 2016, the Nominations Committee recommended a slate of candidates for this year's elections.

The following members were named as candidates for office:

- **President-Elect** -- Dan Culhane and Kimb Williamson
- **Secretary** -- Paul Brunner and Jimmie Byrd
- **VP-Conferences** -- Jack Feivou
- **VP-Commissions** -- Carolyn Satter
- **Directors** -- Shan Ayers, Tom Bunch, Pinky Estell, Mickey (Brent) Henry, Bryan Huneycutt, Rafael Jaen, Elynmarie Kazle, Shane Kelly, Karen Maness, Michael McNamara, Patrick Rizzotti, and Todd Studebaker.

The Committee, according to the Institute's Bylaws, selects two candidates for each office from the pool of members up for consideration. In the case of people running unopposed, the committee had no other names submitted for those offices.

The Committee strives to present a slate to the members that represents the diversity of the Institute's membership. It looks for representation from the breadth and depth of the membership among those who have shown strong service to USITT and its goals.

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News & Notices

"Do it!" -- How RSI Made One School Stage Safer

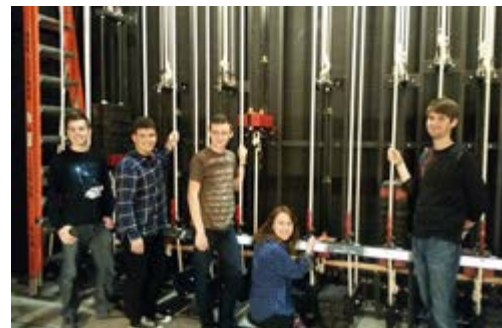
Thanks to support from [sponsors](#) and participating inspection providers, USITT's Rigging Safety Initiative has been making schools safer one stage at a time for five years.

More than 100 schools have been accepted into the program, which provides free rigging inspections and safety training for secondary school stages.

How does it work? USITT asked one school to share its experience. **Fort Atkinson High School in Fort Atkinson, WI**, recently had its free inspection and training. John Collins, managing director for the school's theatre, answered our questions.

USITT: What is your role and how did you find out about the Rigging Safety Initiative?

Collins: I am responsible for the care, scheduling, and maintenance of our school's 598-seat proscenium theatre. Truthfully, I found out about the RSI program through Facebook! One of my friends thought I might be interested and shared it on my wall. I checked it out, and it sounded like a great program. My administration is very supportive of grant opportunities, and therefore, I was able to easily get their approval and submit my application.



Students from Fort Atkinson High School in Fort Atkinson, WI

Please describe the application process?

I applied first in the fall of 2014. Unfortunately, we were not selected that round, so I decided to strengthen my application. I took a little more time to write out the situation for our space and included pictures, too. I was selected right after I sent in the second application.

We are very lucky to be close to the Wisconsin office of (USITT participating partner) **Clearwing Productions**, and they had been our supplier for

expendables and equipment. The sales guys there put me in touch with the rigging folks, and they were excited to come and do the inspection. They were able to squeeze us into their schedule in a way that worked great.

How did the inspection work?

Two technicians from Clearwing came to my school and spent the entire day in my theatre. They were extremely knowledgeable and took their time to really look at every single detail of our system. Our school was built in 1997, and as far as my records show, this was the first time since the original install that any sort of inspection had been done. The technicians were able to show me a few of areas of concern. Thankfully, we didn't have any immediate safety issues.

There were a couple items which were a little higher priority. The list of things they found was as follows:

1. Replace the lift lines that are kinked or otherwise damaged
2. Add idlers or swag bars to prevent the lift lines from becoming caught on the loft blocks
3. Service the motors
4. Replace the leaking loft blocks
5. Replace the head blocks
6. Re-tension the operating lines so the tension blocks sit correctly
7. Properly install hardware for the speaker rigging.

The best part for me was that they included pictures of each of these items. I totally get the importance of these repairs/fixes, and it's a priority for me. However, it's always valuable for me to have data to show my administration team when I am explaining why I am asking for a \$20,000 repair to be put in my budget in five years. Having those pictures along with the in-depth descriptions for each of these points is super helpful. It allows me to visually show them the issues without going up to our grid on a lift.

How about the safety training?

Our trainer was Jill Maurer, who is a systems design engineer, CTS, ETCP-certified theatre rigger with Clearwing. She was fun and interactive and had tons of experience which made her very knowledgeable. She travelled right to our school and held around three hours of training for some students, staff, and administrators. Jill allowed the students to ask questions, get involved with the training, and learn hands-on. A few of our students are looking to pursue careers in technical theatre, and she took time to talk to them afterward about cool experiences, advice, and tricks of the trade. Jill made sure to cover every aspect of our rigging system. (We have counterweight, winches for electrics, and a couple dead-hung battens.) She also took a few minutes to cover other systems which were not found in our space, just in case any of our students were to experience them in the future.

Did the inspection cost the school anything?

The inspection did not cost us anything. We just got our report this week and have a couple meetings planned with district maintenance and administration to

discuss a) follow-up based on recommendations made in the report and b) care and maintenance moving forward.

What would you tell another school about the RSI?

Do it!! Especially for us, working with an awesome team from Clearwing, it was absolutely worth it. Not only did we receive a complete 10-page report, but it opened conversations inside our district and outside in a positive way. Jill gave us her contact information and invited us to email her or call her if we had any questions or concerns. Having a resource like that is so valuable for us. It also gave us all peace of mind, knowing that our system was operating safely and smoothly. Most importantly, it allowed for an educational opportunity for the students.

The RSI is made possible through donations from our sponsors and members like you. Make a gift to the RSI at www.usitt.org/rigsafe.

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News & Notices

Broadway Black's Reign Speaks to People of Color Network

Janet Gramza *Communications Associate*

April Reign is a champion of diversity and inclusion in theatre and managing editor of the website *Broadway Black*. But when she invented the hashtag #OscarsSoWhite in 2015, she was just a movie buff lounging on her couch watching the Academy Award nominations.

When she realized there were no directors or actors of color on the list, Reign grabbed her phone and tweeted, “#OscarsSoWhite they asked to touch my hair.”

Her sarcastic barb went viral as people protested the lack of diversity in the 2015 Oscar noms. The Academy tried to characterize it as a fluke, but this year, when it released another all-white slate of 2016 nominees, #OscarsSoWhite became a movement.

The outcry led the Academy to take steps toward positive change, largely thanks to the outcry Reign set in motion.

At USITT 2016 in Salt Lake City, Reign told USITT's People of Color Network that anyone can do what she did.

“I don't have anything special going on,” she said. “But now the Oscars are making changes because some chick in her pajamas ... decided to raise her voice.”

Reign was the featured speaker at the PoCN session chaired by USITT Management Commissioner David “Dstew” Stewart March 16 in Salt Lake City.

Reign said she and USITT share the goals of making theatre more inclusive to marginalized groups. She thanked USITT Executive Director David Grindle and the USITT board for responding to her request to participate in the Conference.



USITT's David Stewart with April Reign

"I got a press release about USITT's diversity efforts that said, 'Would you like to promote this on *Broadway Black*?' she said. "And I said, 'Not only would I like to promote it, I'd like to attend it!' And USITT and David Grindle were very generous in allowing me to be here."

Reign was a lawyer and writer tweeting about her passion for equality and inclusivity when her friend, Andrew Shade, started *Broadway Black* a few years ago. Shade was trying to fill a void in reporting on the achievements of African-Americans on and off the Broadway stage, "like Norman Lewis being the first black *Phantom of the Opera*, and Taye Diggs being the one and only black Hedwig," she said.

Shade was single-handedly curating the site until Reign told him, "Well, I write." Last year, they were able to cover the Tony Awards, including the red carpet. *Broadway Black* has since been named one of the top 15 sites on #BlackTwitter.

Reign has become a voice for the marginalized community. She told the PoCN gathering, "This is the People of Color Network, and I'm down with that, but I talk about everyone. It's not just a race thing. We need to talk about indigenous communities and disabled people and a lot of different communities."

She said she believes that exclusion from the story "starts on the page," in terms of choosing content that only reflects white culture. "But," she said, "I don't know why those who make the decisions on what gets produced don't just consider what the people on the stage or screen look like, but also whose stories get told. If it's only the 50-year-old white man whose story gets told, there is so much beauty and context and experience you'll miss by only telling one story."

In response to questions, Reign and Stewart advised students to go to decision makers and urge them to reach out to marginalized communities in their casting and hiring. Stewart said the man who hired him as production manager at the Guthrie Theater, Artistic Director Joseph Haj, has made a rule that none of the theatre's design teams can be "homogenous. There has to be a plurality of voices," he said.

When asked about how to enlist allies in achieving such goals, Reign said she doesn't like the word "allies," because, to her, it means support but not action.

"I use the word 'accomplices,'" she said. "I don't need the white privileged person standing by my side; I need you standing in front of me and maybe taking the blow, so I can come through unscathed."

"Find your allies and your accomplices," she told one student. "Your allies are your fellow angry black students seeking inclusion. Your accomplices are the people in power who can actually get things done."

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News & Notices

Seeking Brockett Golden Pen Nominees

Nominations are now open for USITT's top publications award, the 2017 Oscar G. Brockett Golden Pen Award. Nominations are open through Aug. 15 at www.usitt.org/goldenpen.

The award recognizes an outstanding book-length publication in the field of design and production for the performing arts. The award comes with a cash prize, complimentary Conference registration, and two nights' hotel stay at USITT 2017 in St. Louis, MO. The winner will be honored with a special session and book-signing at the Conference.

Established in 1986, the award was renamed last year for scenic designer, author, and scholar Oscar G. Brockett. The cash award was added thanks to a partnership with the Oscar G. Brockett Center for Theatre History and Criticism at the University of Texas at Austin.

A scene design book Brockett co-authored *Making the Scene: A History of Stage Design and Technology in Europe and the United States*, won the 2010 Golden Pen just a few months before his death.

Nominated books must have been published within the past three years and exhibit outstanding scholarly research, presentation of the work and methodology of exceptional design and technology practitioners, or descriptions of the methods, skills, and technology involved in creating works of theatre.

This year's Golden Pen winner was Arnold Aronson, author *Ming Cho Lee: A Life in Design*. Previous winners include Christen Essin (2015) for *Stage Designers in Early Twentieth-Century America*, Eric Fielding and Peter McKinnon (2014) for *World Scenography 1975-1990*, and Richard Pilbrow (2013) for *A Theatre Project*.



2015 Golden Pen Winner Christin Essin

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USITT, Friends Celebrate #RigSafe Day

USITT and many of its members celebrated Arbor Day as an international day of backstage safety, taking to social media with the hashtag #RigSafe to share rigging safety information.

USITT shared photos and memes about its Rigging Safety Initiative, the only program offering free inspections to secondary school stages across America, and the Jay O. Glerum Rigging Masterclasses taking place in Denver June 13-14.

ETC, CM Entertainment, and IA Stage all posted rigging safety tips throughout the day. **Rose Brand, Wenger/JR Clancy, and iWeiss** shared photos and reminders. **Schuler Shook** posted photos of careless rigging that could have resulted in accidents.

There were some helpful blog posts including Wenger's Your Performance Partners [blog](#), [IA Stage](#), and [Studio T+L](#). Many other organizational and individual members shared and tweeted about #RigSafe Day.

Besides those mentioned, USITT thanks the following organizations for participating in #RigSafe Day: **TomCat, ProTapes, American Theatre magazine, Wenger Musson Theatrical, Point Source Audio, Clearwing, Stage Directions Magazine, ESTA, Prepared, Stage Jobs Pro, OffStage Jobs, the Stage Management Association, Technologies for Worship magazine, and Sight & Sound Theatres.**

USITT hopes to continue #RigSafe Day as an annual Arbor Day activity. Arbor Day falls on April 28 next year!

Meanwhile, find more information on USITT's rigging safety programs at www.usitt.org/rigsafe.

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News & Notices

Carnegie Mellon University Establishes Tayneshia Jefferson Stage Management Award

Tina Shackleford *CMU School of Drama & USITT Management Commissioner*

Carnegie Mellon School of Drama has established the Tayneshia Jefferson Award for Excellence in Stage Management, which was given for the first time in April 2016. The award is named for the late USITT Board Member, mentor, and stage manager Tayneshia Jefferson.

The award was funded by many people who loved Tayneshia and whose lives were touched by hers, both at CMU and across the country. The recipient of the first award was Abigail Sorese, third-year MFA student in Stage and Production Management. Abigail is a worthy recipient of this award: at CMU she modeled superior work in both class and productions, and her positivity and humor made her a leader in the School of Drama. In addition, Abby has been active in USITT through the SMMP and her work in the Conference Office during USITT 2016 in addition to her presence on panels and in the Event Hall. We know Tayneshia would approve!



Tina Shackleford, left, and Tayneshia's mother, Nan Arceneaux, right, presented the first Tayneshia Jefferson Award to Abigail Sorese in April.

Tayneshia Jefferson graduated from the University of Texas in Theatre and the MFA program in Stage Management at the University of Delaware. Although her career took her to many organizations in many cities, Tayneshia's heart was in her work with USITT. She was a force of nature in the Institute's Stage Management Mentor Project, its People of Color Network, and indeed any place people gathered for support and networking. She was elected to the Board of Directors in 2012 and was an early part of the Institute's diversity efforts, which have since blossomed into the Gateway Mentorship Program and the scholarships which bear her name.

We at CMU were blessed to have Tayneshia join our faculty in 2012. Although

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we mourn her sudden passing in July 2013, Tayneshia will never be forgotten, for her drive, for her encouragement, and for her hearty laugh, which we will always hear cascading down our hallways. The creation of this award through the contributions of friends and family in Pittsburgh and across the country ensures her spirit will always be alive at Carnegie Mellon. Thanks to all who helped make this award a reality.

For more information about how to contribute to the Tayneshia Jefferson Award, please contact Tina Shackleford at tshackleford@cmu.edu.

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News & Notices

USITT Grants Aid Projects, Travel

Rich Dunham *Chair, Grants and Fellowships Committee*

Two project grants were awarded at USITT 2016 in Salt Lake City—one to William Kenyon and one to Delbert Unruh. Heather Milam received the International Travel Grant.

The Grants & Fellowships Committee was able to provide project grants of \$5,000 each despite a poor prevailing financial environment and a drop in funds available.

Kenyon won for his project of *Stage Lighting Working Group*. He is the lighting designer at Penn State University where he and his predecessor, Chuck Firman, have managed an ever growing collection of archaic lighting equipment and accessories. This project will bring senior lighting designers to the Penn State campus to explore and help catalogue this amazing collection of lighting history.

Unruh's award will be used to help acquire or obtain copyrights for photographs and renderings, as well as prepare them for printing, for his and his wife Lone's upcoming book: *Forgotten Designers: Broadway Musical Theatre Design 1900-1930*.

The 2016 International Travel Grant was awarded to Milam, professor of costume practice at Indiana University to study at the Moscow Arts Theatre School this summer.

Each year, the Grants & Fellowships Committee funds several projects or fellowships that aid member research. Applications for fellowships will be available in September with a submission deadline in November. An announcement about the application period will appear in future *Sightlines*. Additional information is available on the [Grants & Fellowships web page](#).

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News & Notices

Buffalo State Team Wins Renovation Challenge

Of the three teams that presented their projects for the 2016 ASTC-USITT Renovation Challenge, KelseyLiz Habla and Charles Canfield from the State University of New York at Buffalo came out with top honors.



They received their prize March 18 at the 2016 Annual Conference & Stage Expo in Salt Lake City.

Habla and Canfield, undergraduate architecture students, earned the \$750 Honor Award for their adaptive-reuse project for the historic Cyclorama Building in Buffalo. The plan was to transform the building, which currently houses an accounting firm, into a new indoor home for Shakespeare in Delaware Park. Steven Friedlander was theatre consultant mentor and Jon Shimon was faculty advisor.

The Merit Award was given to Nick Saiki, Adam Crowell, Andrew Diamond, and Jeremy Dominik of the University of Cincinnati - College Conservatory of Music for their comprehensive renovation proposal for the Patricia Corbett Theatre. Their theatre consultant mentor was Paul G. Sanow, and their faculty advisor was Stirling S. Shelton.

Mitchell Cramond, third year MFA candidate at the Yale School of Drama, proposed an adaptive-reuse project renovating the Yonkers/Genwood power plant into a multi-venue educational and performing arts facility. His team members included Michael Hsu and Spencer Hardy. Their theatre consultant mentor was Gene Leittermann, and their faculty advisor was Matt Welander.

The Renovation Challenge engages undergraduate and graduate students in real world theatre renovation



ASTC Fellow Mike McMackin, right, presents the ASTC-USITT Renovation Challenge Honor Award to KelseyLiz Habla and Charles Canfield from the University at Buffalo, recognizing their proposed renovation of the Cyclorama Building.

problem solving. Students work under the guidance of a faculty advisor and a mentor from the ASTC. Each team selects an existing venue, develops a scope of work for improvements, and presents their ideas to a live audience and jury of ASTC members at a USITT Conference Session.

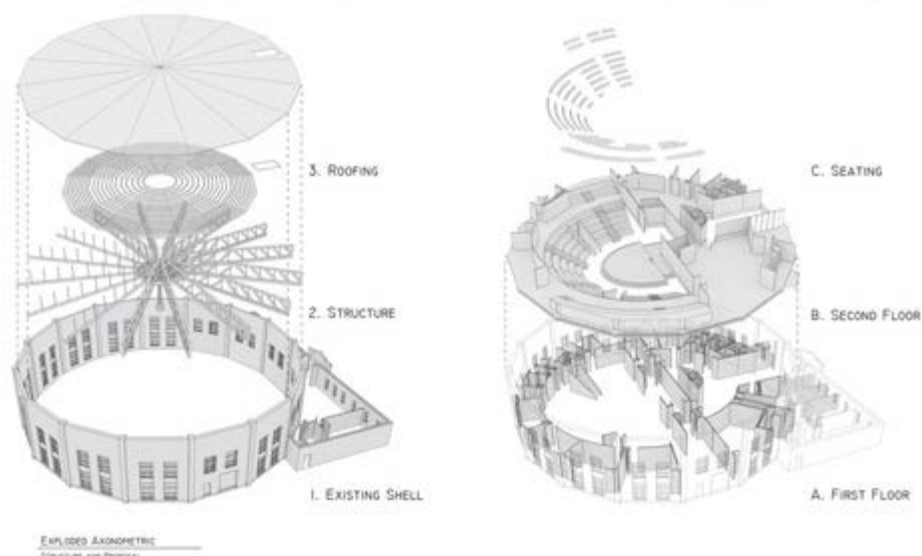
Mike McMackin, FASTC, chaired the Renovation Challenge. Jurors were K. Paul Luntsford, Heather McAvoy, and Robert Smulling, ASTC.

The deadline to apply for the Challenge to be presented at USITT 2017 in Saint Louis, MO, is Oct. 31. Applications are available on the ASTC Website at theatreconsultants.org. For information contact Michael McMackin at mmcmackin@auerbachconsultants.com.

BUFFALO CYCLORAMA RENOVATION
USITT STUDENT THEATRE RENOVATION CHALLENGE

CHARLES CARFIELD & KELSEY LIE HABLA
UNIVERSITY AT BUFFALO / SCHOOL OF ARCHITECTURE AND PLANNING

B/a+p



The winning entry to the ASTC-USITT Renovation Challenge is the University at Buffalo team's renovation of the Cyclorama Building.

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- **USITT:** Bellman Archives of *TD&T* Now Searchable!
- **USITT:** Jaen Receives Lifetime Achievement Honors
- **USITT:** *TD&T* Seeks Submissions
- **USITT:** *TD&T* Looking for Book Review Editor
- **NATEAC:** Dinner to Benefit BTS
- **ESTA:** Four Standards Approved, Published

USITT: Bellman Archives of *TD&T* Now Searchable!

The Willard Bellman Archives of *Theatrical Design & Technology* journal have been under renovation for the past few months due to some technology issues. We are happy to announce that the archive is back up, running, and now complete. The digital archive contains all 50 years of *TD&T* and is fully searchable.

Within each digital issue, users can search using keywords in that issue or across all 50 years.

The archive is currently available to the public. On July 1, it becomes a member only benefit and members will need to log in to www.usitt.org to access it.

Thanks go to David Rodger of Broadway Press and Angela Brady of Hickman Brady for their work to get this enhanced archive up and useable for the membership. Access the Bellman Archives [here](#).

USITT: Jaen Receives Lifetime Achievement Honors

USITT Board Member Rafael Jaen received the 2016 Lifetime Achievement in the Arts Award from his alma mater, Salem State University, as part of its annual *Creativity Awards* May 10. Jaen is a costume designer, professor, and author with 30 years of experience in film, TV, and theatre. Among his many accolades are the Elliot Norton Award and the IRNE Award. He is the national design, technology, and management chair for the



Kennedy Center American College Theater Festival (KCACTF) and the USITT-KCACTF communications liaison.

USITT: *TD&T* Looking for Book Review Editor

TD&T is accepting applications for book review editor through June 15. Responsibilities include commissioning reviews of books related to theatrical design and technology, vetting and editing all submissions, developing and maintaining relationships with publishing companies, and obtaining texts for review. *TD&T* publishes four issues annually, with a book review column in each issue.

The book review editor holds a three-year term ending June 2019 and serves as a member of the *TD&T* editorial board.

Send a cover letter detailing qualifications and interest, a current CV, and a list of references to *TD&T* Editor Eileen Curley at: TDEditor@usitt.org

USITT: *TD&T* Seeks Submissions

Theatre Design & Technology is looking for articles that seek to advance understanding of contemporary and historical theatrical design and technology for upcoming issues. The deadline for the summer issue is June 15 and for the fall issue, Oct. 1. Article proposals or completed articles can be sent to *TD&T* Editor Eileen Curley at TDEditor@usitt.org.

Inquiries from potential book reviewers as well as from authors seeking to have their work reviewed are also welcome. Check complete [author guidelines](#) for details.

NATEAC: Dinner to Benefit BTS

The North American Theatre Engineering and Architecture Conference's dinner will be held as a charity event to benefit Behind the Scenes.

NATEAC takes place at the Roosevelt Hotel in New York City on July 17 and 18. Details for the conference and dinner can be found [here](#).

ESTA: Four Standards Approved, Published

Four ESTA standards were approved last month by the American National Standards Institute's Board of Standards Review—two brand-new, safety-related documents and two control protocol reaffirmations.

The standards are:

- *ANSI E1.46 – 2016, Standard for the Prevention of Falls from Theatrical Stages and Raised Performance Platforms*
- ANSI E1.43 - 2016, Entertainment Technology—Performer Flying Systems
-

- ANSI E1.30-1 - 2010 (R2016), EPI 23, Device Identification Subdevice
- ANSI E1.3 - 2001 (R2016), Entertainment Technology—Lighting Control Systems - 0 to 10 V Analog Control Specification

These and all of ESTA's published standards are available for free download to everyone, courtesy of [ProSight Specialty Insurance](#), at tsp.esta.org/freestandards, or they may be purchased from [ANSI](#) or [IHS](#).

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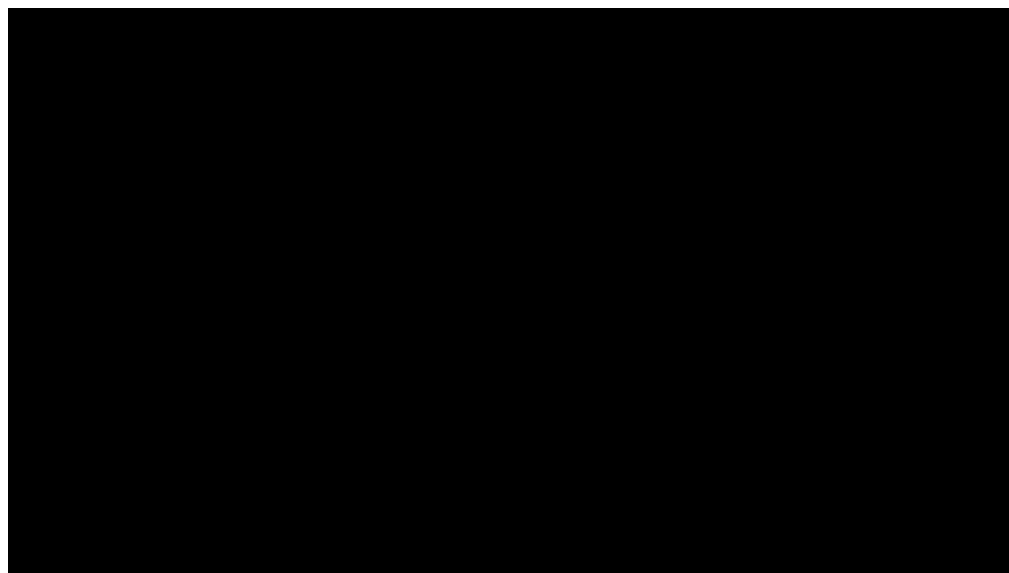
The Last Word

Sound Designer Lucy Peckham

At USITT 2016, we invited members of varied disciplines and stages of career to share their Conference and member experiences on video.

Lucy Peckham, a sound designer from Anchorage, AK, experienced her first USITT Conference & Stage Expo this year in Salt Lake. Lucy, resident sound designer for several Alaska music festivals, has worked with Arlo Guthrie, David Grisman, and the Wailin' Jennys, among many others.

Look for more member videos in Sightlines, on our website, show site, and on social media throughout the year.



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News From Around the Institute

Names in the News

- Lighting Designer **Jesse Portillo** was among the artists interviewed for *American Theatre* magazine's inspiring story of how the Salt Lake Acting Company staged *Climbing With Tigers*, a play co-written by a young boy with the rare brittle bone disease Osteogenesis Imperfecta.



"There is nothing like an audience of 7-year-olds to tell you if what you're doing is working or not," Portillo said of a preview for school kids. Read the story [here](#).

- USITT's Gateway program received wonderful coverage from participating colleges and universities.
 - Ithaca College's theatre arts news page featured senior production arts major and 2016 Gateway mentee **Randy Wong-Westbrook**, and the story was picked up by *Broadway World*. Read it [here](#).
 - Calvin College senior stage manager and Gateway mentee **Sharon Suh** was profiled in the college's online publication, *The Verge*. Read it [here](#).
 - State University of New York Oneonta senior theatre major and costume designer **Akeem Celestine** was interviewed for a story on his college's online *Student Spotlight* and the student newspaper. Read it [here](#).
- USITT Board Member **Rafael Jaen** and the University of Massachusetts Boston, were nominated for the Kennedy Center American College Theatre Festival for their production of *Polaroid Stories*. Read the story [here](#).
- USITT 2016 Rising Star **Stephen Moss** was featured in *Live Design Online* magazine's *5 Questions*. Read the article and see photos of his work [here](#).
- USITT member sound designer **John Peeples** recently designed a production of *LIDLESS* for Horse Head Theatre Co. Read the story [here](#).
- **USITT's** recent statement on anti-LGBTQ laws in North Carolina and

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Mississippi was included in an *American Theatre* Magazine story about theatres responding to discriminatory laws. Read the story [here](#).

Members: Have News to Share?

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

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News Releases from Our Industry Members

- **Meyer Sound:** Enhances Carey European Tour
- **PRG XL Video:** Lights Cathedral Blue for World Autism Awareness
- **J.R. Clancy:** To Manufacture, Sell Arbor Equipment
- **Stagecraft Institute of Las Vegas:** Starts 10th Year
- **GLP:** Fourleaf Takes Over Distribution in Japan
- **Chauvet:** Nexus Aq Creates Eye Candy At Coachella
- **Theatre Projects Consultants:** Aids Ford Theatre Makeover
- **4 Wall Entertainment Lighting:** Purchases Shadowstone
- **H&H Specialties:** Sends Six Students to USITT '16
- **ETC:** Becomes ESTA Visionary Investor

Meyer Sound: Enhances Carey European Tour

Contributing Member Meyer Sound's LEO linear, large-scale sound reinforcement system helped R&B diva Mariah Carey pack A-level arenas across Europe recently. The powerful and transparent system clearly delivered Carey's five-octave range and soaring, melismatic vocal style to every seat without the use of delays.



PRG XL Video: Lights Cathedral Blue for World Autism Awareness

To mark World Autism Awareness Day April 2, **Contributing Member** PRG XL Video partnered with The Jigsaw Trust to light Guildford Cathedral in the United Kingdom blue for the "Light It Up Blue" campaign.

From the March 31 to April 4, the night-time floodlights which accentuate the building were changed from orange to blue – the signature color of the Autism

Awareness campaign.

J.R. Clancy: To Manufacture, Sell Arbor Equipment

Contributing Member J.R. Clancy recently signed a license agreement to manufacture and sell Grid Well Inc.'s patented Front-Loading Arbor, its patent pending safety device the Arbor Trap, and the SuperArbor.

By licensing the Front-Loading Arbor and Trap, Clancy takes the lead in the first major retooling of counterweight rigging in more than 100 years.



Clancy's Mike Murphy & GWI's Rick Boychuk

Stagecraft Institute of Las Vegas: Starts 10th Year

The 10th annual summer session of **Sustaining Member** Stagecraft Institute of Las Vegas launches June 5. There are now 787 SILV alumni from 49 states and 47 countries. SILV 2016 broadens its base with a Seal of Qualification in SFX this season. To keep up with the future, subscribe to the SILV newsletter at stagecraftinstitute.com.

GLP: Fourleaf Takes Over Distribution in Japan

Sustaining Member GLP has appointed Fourleaf Inc. to handle its market leading LED and discharge lighting fixtures in Japan.

With concert touring forming GLP's key market, Fourleaf has already aggressively targeted the local rental market with the entire impression X4 series of products, and the X4 Bar 20 starting to take off.

Chauvet: Nexus Aq Creates Eye Candy At Coachella

Norwegian band Lemaitre's performance at this year's Coachella Valley Music and Arts Festival in Indio, CA, included a mesmerizing lightshow that used **Sustaining Member** Chauvet's Professional Nexus Aq 5x5 LED panel to create sizzling, pixel mapped eye candy.

Theatre Projects Consultants: Aids Ford Theatre Makeover

Sustaining Member Theatre Projects Consultants is winding up a project that is breathing new life into the 100-year-old John Anson Ford Theatre, a 1,200-seat amphitheater carved into the Hollywood Hills.

Due to reopen this summer following a \$63 million renovation, the theatre's extensive changes include a remodeled backstage area, new sound wall, and enhanced lighting positions with equipment from ETC.

4 Wall Entertainment Lighting: Purchases Shadowstone

Supporting Member 4Wall Entertainment Lighting has reached an agreement to acquire Shadowstone Inc.

Shadowstone's rental division, which has experienced rapid growth in recent years, supplied lighting and electrical equipment to major motion pictures and TV productions nationwide including *Law & Order SVU*, *The Blacklist*, *Gotham*, *Boardwalk Empire*, *The Amazing Spider Man 2*, *Black Mass*, and *Tower Heist*.

H&H Specialties: Sends Six Students to USITT '16

Every year, six lucky USITT student members have their very early registration fees reimbursed by **Contributing Member H&H Specialties**. At the deadline, USITT draws six random names to receive the scholarships as part of H&H's commitment to supporting emerging artists and technicians in the industry.



At USITT 2016 in Salt Lake City are, from left, H&H President Reid Neslage with students Nina Bice of Cornish College of the Arts in Seattle, Nils Emerson of the University of Missouri-Kansas City, CeCe Hill of West Virginia University, Bryce Moon of Cal State Fullerton, and H&H's Kathy Branconier. Not pictured are students Ellen Folk of Clemson University in South Carolina and Shannon Wilson of Columbus State University in Georgia.

ETC: Becomes ESTA Visionary Investor

Contributing Member ETC has stepped up its support and participation in ESTA's Technical Standards Program by becoming a Visionary Level Investor in Innovation with a pledge of \$10,000 for each of the next five years.

Terry presented a check for the first installment of the pledge at USITT 2016 in Salt Lake City.

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Transitions

- **Vectorworks:** Names Sarkar New CEO
- **Rose Brand:** Alemany Joins as Product Director
- **GLP:** Smith to Head New UK Operation

Vectorworks: Names Sarkar New CEO

Sustaining Member Vectorworks, Inc. recently appointed Biplab Sarkar CEO. Prior to his new appointment, Sarkar served as Vectorworks' chief technology officer for eight years and as geometry manager before that. He also worked for ICEM Systems, Intergraph, and Parametric Technology Corporation. Sarkar earned a Ph.D. in CAD and an M.S. in mechanical engineering at The Ohio State University, and a B.Tech. in mechanical engineering from the Indian Institute of Technology, Khargpur, India.



Biplab Sarkar

Rose Brand: Alemany Joins as Product Director

Joshua Alemany, a long time veteran of theatre production and the entertainment industry, has joined **Contributing Member** Rose Brand as director of products.

Alemany started as a technical director and production manager in New York City and regional theatres. Since 1994, he has led product teams at Rosco Laboratories and was the driving force behind such products as Foamcoat, Tough Prime, Flamex, and Vivid FX.



Joshua Alemany

GLP: Smith to Head New UK Operation

Sustaining Member GLP is further expanding its global outreach by setting up a dedicated United Kingdom base outside Exeter and headed by Noel "Roly" Smith.

A stage and theatre production specialist, Smith has been intrigued by the evolution of lighting as it went through the various stages of automation in the

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late '80s and gradually moved into the rental side of lighting before becoming a touring production professional.

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New Products

- **Chauvet Professional:** Introduces Maverick MK2 Spot
- **GLP:** Scenex Launches New RGBW Pixel Tape

Chauvet Professional: Introduces Maverick MK2 Spot

The Maverick MK2 Spot will be the first of **Sustaining Member** Chauvet Professional's new Maverick series of powerful moving fixtures to be available.

Powered by a 440-watt LED engine, the Maverick MK2 Spot has an illuminance of 2,518 to 18,079 lux at five meters. With a seven-position plus white color wheel, it produces a range of rich, realistic hues, thanks to its CMY and variable CTO color mixing system.


GLP: Scenex Launches New RGBW Pixel Tape

Scenex Lighting from **Sustaining Member** GLP US Inc. has launched a new range of flexible, pixel control LED tape featuring four color RGBW LEDs, with different color temperature options available for the white LED element.

Available in three different color temperature versions, the Scenex pixel tape can be integrated into existing systems no matter if the base is tungsten, fluorescent or discharge. The temperatures available are 3000K, 4200K and 6500K.

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

A Human Relations Contract for Life

Mark Shanda *USITT President*

Given the current campaign season to which we are being subjected, the topic of leadership style and administrative approach is holding forth in headlines, on news shows, and on the Internet. Among all of the political posturing and bluster, we are challenged to digest all that we are hearing, evaluate what we are taking in, and ultimately will be asked to make the best possible choice among the options on the ballot in November.



While the only Presidential aspirations I have ever had are being fulfilled by my current service to the Institute, experiencing this national conversation forces me to check my own approach to this trusted role. I consider it a true honor to hold the office of President of USITT, and I feel obligated to our members to serve each and every one to the best of my ability.

When I first moved into administration, the resources for which I was responsible took a marked shift. As resident technical director I primarily made decisions about and worked with materials: plywood, muslin, glue, steel, Styrofoam and the like. As a Department Chair and then Dean, managing human resources became my primary obligation. Taped to my desk, beside my computer, I placed a little reminder of how I was committed to work together with the students, staff, and faculty I encountered on a daily basis. This "Human Relations Contract" served then and continues to serve as a guidepost for all my leadership interactions. The contract states the following terms:

1. I will pay attention to the wants, desires and ideas of others as well as their developed wisdom, encouraging growth in them as artist and scholars ahead of my own agenda.
2. I will present reasonable optimism, confident that we have a bright future ahead, built on a strong past.
3. I endorse open communication, extensive dialogue, and shared advanced planning.

4. I commit to fairness in individual treatment and in representing the college to others.
5. I seek truthful exchange, direct response, and timely decision making, even when the truth is difficult to deliver or a decision is necessary but not popular.
6. I am honest in evaluation of artistic efforts and individual's contributions.
7. I will be compassionate when we goof up, drop the ball, make a mistake, take risks and fail, and I promise to learn from our mistakes and not dwell on our faults.
8. I expect mutual respect and personal accountability, holding myself to the highest standards of practice.
9. I celebrate diversity in all dimensions and seek ways to be actively inclusive.
10. I will provide confidentiality when necessary, tempered by an awareness of the three critical "S's" of dynamic leadership – no secrets, no surprises, and no sabotage.

That list served me well in my ten years of administrative roles at The Ohio State University and continues to guide my daily choices on behalf of USITT. Not a campaign platform, rather a commitment to each of you. Thank you for this opportunity.

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

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



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News From **OISTAT**

World Stage Design 2017 Exhibition and Scenofest Submissions Open June 15-Sept. 15, 2016

World Stage Design 2017 is an opportunity to be part of a celebration of international performance design from the world of theatre, opera and dance as well as public performances and installations in non theatre spaces. The WSD2017 Exhibition in

Taiwan in July 2017 is open to all individual designers in Performance, Space, Set, Sound, Costume,

Lighting, Projection and Multimedia Design. Projects from Emerging Designers and Professional Designers are both welcomed.



Would you like to bring your performance to WSD 2017? The Scenofest calls for submissions that emphasize the approach of design as performance and offer an inspirational combination of international and local thoughts.

The upcoming WSD2017 Exhibition and Scenofest will be hosted at the campus of Taipei National University of the Arts (TNUA), Taipei, Taiwan, by OISTAT Taiwanese Centre, Taiwan Association of Theatre Technology (TATT), on July 1st – July 9th, 2017. Don't miss the chance to participate in this exciting festival! More info on WSD2017 is at www.wsd2017.com.

To see more OISTAT news, including reports on its Costume Design and Space Design presentations at USITT 2016 in Salt Lake, click [here](#).

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Spotlight on Giving Thanks, USITT!

"USITT has always been a major force in my career and my passion for theatre. Giving back is just a no-brainer. Thanks USITT!!"

Bill Browning, professor of theatre at University of Delaware, USITT Fellow & member of USITT's Publications Committee.



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

We often speak of collaboration in entertainment design and technology. It is the focus of classes in universities, books, and many bar room discussions. But there is a point in collaboration that I think gets overlooked: dialogue.

In a recent meeting for another organization, a workshop revolved around dialogue versus debate. It put me to thinking how many times I had witnessed debates rather than dialogue in our attempts to be collaborative.

I pondered that because I was intrigued by the definitions used in this workshop. I thought debate was unfairly vilified. It was characterized as being focused on swaying people to one side, trying to destroy the views of the opponent, and seeking only one benefit.

The handouts for this event seemed to try to portray debate and dialogue as being mutually exclusive. While we are all far too familiar with debates that allow zero dialogue, there is room for dialogue in debate.

What I did appreciate about the handouts for this workshop was the characterization of dialogue. It was presented as listening to the views of others to inform your own, as an exchange of information to better inform yourself about viewpoints that may not align with yours, and as an open ended event. True dialogue is all of those things.

In our efforts to work with one another, we, as artists, must maintain dialogue at all times. One of my favorite moments from a production meeting came during a "debate" over how to make something happen. Several people were offering their point on how it should be done only to have others shoot each reason down. Finally, the wise technical director spoke when the debate paused, "What are you trying to achieve artistically?" That question had yet to be asked. And yet, that question prompted dialogue, not debate.



#Collaborators Carolyn Satter & David Grindle

What are you trying to achieve artistically? Is that not the open door to collaboration? One professional can ask that of another and know that, ultimately, we are working towards a common goal. Too often in discussions we put ideas forward and they seem out of context because others don't see what the end artistic result is to be. Conversely, we also put them forward when we don't necessarily have the skill set to solve the problem but don't trust others can achieve the result we seek.

Dialogue is a scary thing. It implies listening to others' opinions and ideas. Sometimes we incorporate those ideas and values into our own. Other times, through dialogue, we see a different perspective or learn a history that we didn't know or account for. Dialogue requires us to be willing to absorb information from others rather than impose our point of view upon them. It doesn't mean agreeing, but it does mean acknowledging that the other viewpoint has validity.

I have several friends with whom I hold differing opinions (sometimes polarizing differences). However, through dialogue we can learn where our various viewpoints come from and acknowledge that they are understandable although not always agreeable. We can learn from each other and each other's perspective. It doesn't necessarily change our own completely but allows us to acknowledge others are there.

Collaboration creates amazing pieces of art. But, with any collaboration, there are things we wish we had done differently. Few, if any, are the artists who look at something and say, "Yep, wouldn't change a thing." Sometimes the things we want to change come from the ideas of others; sometimes it is because we didn't listen to other perspectives.

Ultimately, that is what makes dialogue and collaboration so great. In dialogue and collaboration we have an open ended goal. Although we may not do that production again, the lessons learned from it will be carried on to the next project and the next team.

It seems in today's world, people want more fiery debate and less focused and concentrated dialogue. In our world, we want more collaboration, and that comes from dialogue. Perhaps our embrace of that, whether new or rekindled, can rekindle a desire for it in other parts of our lives as well.

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News From Regional Sections

- **Northern Boundary:** [Section News](#)
- **Upstate New York:** [Section News](#)

Northern Boundary Section News

USITT's Northern Boundary Section has a new chair, Corey Shelsta, who introduced himself in a column for the *Northern Boundary News* May 2016 issue.

The issue also contained enthusiastic reviews of USITT 2016 from four students who attended with help from Northern Boundary scholarships – Christopher Schneider, Elsa Larsen, Becky Raines, and Emma Downey. Read the newsletter [here](#).

Northern Boundary also offers an upcoming safety training opportunity:

Competent Person Fall Protection in Theaters -- Two-Day Training at Carleton and St. Olaf College Theater Spaces August 25 & 26, 2016

Led by Campus Safety, Health, and Environmental Management Association (CSHEMA)

The training will allow individuals to better recognize, evaluate, and develop controls for the types of hazards that exist in many theater venues and operations. The training is based on the ANSI Z359.2 - 2007 (Minimum Requirements for a Comprehensive Managed Fall Protection Program) Competent Person criteria and Fed-OSHA 1926.503(a) Fall Protection Standard for the Construction Industry.

Participants can expect two full days of training starting at 8:30 a.m. on August 25. Registration includes all course materials and lunch on both days.

More info [here](#).



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Upstate New York Section News

USITT's Upstate New York Regional Section has a new website. Check it out at upstateny.usitt.org.

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Commissions

Symposium To Focus on Tailoring's 'Tricky Bits'

Kevin McClusky *VC-Symposia and Pre-Conference Events, CT&D Commission*

A master in 19th century men's tailoring will provide a masterful masterclass at the Costume Technology & Design Commission's annual symposium July 27 to 30 at Penn State University's School of Theatre in State College, PA. The deadline to register is June 15. Register [here](#).

Graham Cottenden—costumer, tailor, and historian—will travel “across the pond” to share his “tricky bits of tailoring.” A graduate of the Wimbledon School of Art, he was a senior lecturer in costume for over 20 years. His work has appeared on stage as well as both the big and small screen including *Back to the Future*.

The symposium's host, Laura Robinson, is a tailor who studied with Cottenden and will help guide participants through the finery of the craft.


Over the course of four days, participants will make a partial jacket focusing on welt and jetted pockets; canvases; pad stitching the lapel; making, lining, and inserting a sleeve; and preparing and adding the collar.

For more information on and registration for the Costume Symposium, visit www.usitt.org/costume16. Contact Robinson directly at lkr13@psu.edu for general information and Christine Troscher at Christine@usitt.org registration information.

The symposium is limited to 40 participants, so register as soon as possible to save a place at the tricky bits table!

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Commissions

Large School or Small, Creativity has a Welcome Home

David Navalinsky *Education Commission*

For anyone wondering who would teach at or why a student would attend a small school, the answer is simple: They are people who care very much about teaching, education, and theatre.

Recently I was able to visit 15 theatre departments at schools varying from having a small handful of majors to having more than 300. The one thing they all had in common was the community they created. They were all places where students could dance and sing loudly in common areas or sulk in their dusty shop clothes complaining about the noise.

Theatre departments give everyone a home; they give students in other disciplines a chance to work with their hands and create something tangible. A theatre department is a safe place where students and faculty are often on a first name basis and they learn collaboration and grow side-by-side.

Even in the larger departments I visited, class sizes in the production area remained small. A lighting class might include 10 people at each school but the larger department will teach the course once a year and the small may only teach lighting once every four years. This meant that every classroom I entered still had a very personal touch.

I used to look at these smaller colleges hidden away in remote areas and wonder what they had to offer. Just like the larger schools, they offer a safe place for creative types but in a more intimate setting. It's similar to going from a proscenium to a small black box.

In both instances, students who were not theatre majors gravitated to the theatre for that safe space, the hands-on creation, and the collaboration with their peers. Students need a theatre department on campus for this kind of training. Even the business majors claimed the theatre was the only place they really experienced collaboration.

My visits to these departments opened my eyes to the commonalities we share regardless of department size. When we look to evaluate the work of students or our colleagues, let us remember that regardless of whether they produce four shows per semester or four shows per year, have two faculty members or 20, the collaboration and safe environment to create and explore it the uniting value each

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brings. And that is a great gift theatre gives to any institution.

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- Kim Scott
- Paul Vincent

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- Rafael Jaen
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- Michael McNamara
- Vickie Scott

2015-2018

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- Tammy Honesty
- Jenny Kenyon
- Verda Beth Martell
- Linda Pisano
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- 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
-

- Period Corsets
- Peter Albrecht Company
- Pointwright Entertainment Rigging Specialists
- Princess Cruises
- Rational Acoustics, LLC
- RC4 Wireless/Soundsculpture Inc.
- 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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