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# Sightlines

The monthly newsletter for USITT members

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CONFERENCE  
& STAGE EXPO

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## Member Spotlight: Victoria 'Toy' Deiorio

**Victoria 'Toy' Deiorio, sound designer and composer, head of sound design at DePaul University in Chicago, owner of VictoriaSound Design, co-chair of the Executive Board of the Theatrical Sound Designers and Composers Association (TSDCA).**

**USITT: How did you discover theatre?**

**Toy:** I started as a ballet dancer at age 5 and joined a regional ballet company in Central New York, at age 10. At age 14 I was on scholarship with the Joffrey Ballet in New York City. Expressing music through dance led me towards acting, so I decided to leave New York and go to college. I went to Syracuse University and majored in musical theatre, and studied classical acting at the Royal Academy of Dramatic Art and the London Academy of Music and Dramatic Art. After college I went to Chicago and acted for a while, then I became a massage therapist for sports medicine, including working with NBA greats like Michael Jordan and Magic Johnson.

Then I joined a rock & roll band and formed my own band ToyBand (playing acoustic guitar and singing), and Rivendell Theatre Ensemble (a company I helped found) asked me to design *Holy Days*, a play by Sally Nemeth that's set in the Dust Bowl days. It had all acoustic music ... and when I started writing songs for theatre, I realized I was a good mimic. I found it easy to write music that evoked other musicians' styles, and that worked really great for theatre. Becoming a composer and sound designer was the exact mirror of my life as a ballet dancer. I went from being an expression of the music to now seeing something visually onstage and knowing instinctively what kind of music or sound would support it, with its pacing, its emotion, and so on.

**How did you choose sound design as a career?**

It chose me. I actually tried to stop



Toy Deiorio

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about five years in, but at the time I had just won my first Joseph Jefferson Award, two After Dark awards, and was a finalist for a NEA-TCG Career Development Grant. And I thought, 'OK, I can't stop.' I had assisted one designer and within a year I was in the Regional Theatre market. Assisting was good because I came to know what was expected of me, and then I knew I wanted to continue. Six years and a career later, I became the head of sound design at DePaul and built the department it is today eight years later.

At Syracuse Stage in tech for *Baskerville*

With sound design, I understood that music fueled the emotional journey of the audience ... and when I put all my lives together in one place, I had found the career that's most rewarding for me.

#### Did you encounter any difficulty as a woman in a mostly male discipline?

If I did have difficulty, I didn't realize it... I was young and looked young, and there were times when I walked into a union house and wasn't looked at as the authority, and I had to combat that. But I must say that men in the field have been amazingly supportive. One thing that bothers me is that I watched many male colleagues come from behind me and surpass me. USA829 recently did a study showing the wage disparity between men and women designers. Women had a feeling we were being paid less than men and we wondered if it was real, and that study confirmed it. But my male colleagues were equally shocked and supportive.

#### You've written about how technology is changing the industry...

Technology has given us ease in creating artistry, and that part is amazing. Where I'm seeing it change is in the collaborative process where others think they know what we do and that they can do it. It is easy to create a QLab file and put music into a show. But what you may miss if you don't have a sound designer is the thought that we give to the phenomenality of the sound: our understanding of how human beings feel when they hear it, the vibration and how it's perceived, how it goes into the body and develops into emotion, and the understanding of how to use music and sound to create a faster or slower pace to allow the audience to take a breath or to support the dialogue. There's so much to the artistic side of sound

A scene from *Baskerville*

design that I don't think people appreciate.

### **How did you get involved in USITT?**

The USITT Sound Commission asked me to be on a panel in Milwaukee (2013), and when I went I realized I really should be a member. And then I hosted a panel in Cincinnati (2015). The growth of the sound community at USITT is so lovely to see, and I value all their opinions so much. They have such a wide range of knowledge and expertise. And especially on the student level, the Conference offers a way to network and meet people across the nation at a time when we as sound designers are starting to band together, especially after the Tony Award was taken away from us. Networking is so important to the sound design community to help shape where the field is going.

### **Can you describe your design process?**

Every show is different, it depends on the needs of the production, whether I'm writing the music, whether I'm part of the rehearsal process, and whether there's singing and dancing to it. I start with the script to determine, from a sound design point of view, what the themes are that the writer wants to convey, and how sound can affect that goal. Then when I meet with the director and creative team, that's the super-fun collaborative part, with all these artists in the room trying out ideas and thinking of ways to interpret the script.

It helps me to hear the actors at their first rehearsal, how they say the lines. I also research the time period and the style. I'm a designer who likes manipulating the emotions of an audience in a supportive way. For example, if we're revisiting an intellectual or emotional theme, I like to use reminder cues ... but also to add something to convey that we're moving forward and are in a different place from where we started. And then I either find music or compose music to achieve those goals.

### **What's your next project?**

I'm working on a book called *The Art of Theatrical Sound Design: Shaping Emotions Through Sound and Music*. It's a textbook, in a way. Bloomsbury Publishing in London will be publishing it.

When I built my department (at DePaul) I wanted a textbook that doesn't exist, so I'm writing it. It's divided into three parts: The first is about how people perceive sound, how it works in your body, how it impacts spatial awareness ... The second part is comprised of exercises to help students build cues with intent, using sound to slow time, speed up time, etc. And the third part is how to be an artistic collaborator – how to break down a script and communicate in the collaborative process of going from the script through tech through opening night.

### **What advice do you give students who want to do what you do?**

You have to really want to do it. It is a calling, in a sense. It's long hours and hard work, and the possibilities of having society's norm of evenings, weekends, and holidays off are less. Everything revolves around this art form, so you have to really want to do it. And secondly, don't worry about your career more than determining the type of art you want to create and how and where you want to express yourself, because every moment will build a life that's rewarding. It's about knowing your intentions and how you want to move forward, and not about comparing yourself or judging yourself as you go.

## 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](mailto:janet@usitt.org).

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## News & Notices

# Nominate a 'Rising Star' by Aug. 15

USITT is seeking nominations for the 2017 Rising Star Award sponsored by LDI/Live Design. The award honors early career professional designers in lighting, sound, scenic, or projection for outstanding work in one or more of these fields.

The deadline is August 15, with portfolios to be submitted by September 15.

[Nominate here.](#)

Nominees must be in the first four years of professional, non-academic work following completion of their highest degree.

The designer selected as the 2017 Rising Star will receive the award at USITT's 2017 Annual Conference & Stage Expo next March in St. Louis, MO.

Past Rising Stars include lighting designer Justin Townsend (2006), who received two 2016 Tony Award nominations for Best Lighting of a Musical for *American Psycho* and Best Lighting of a Play for *The Humans*, and won a 2015 Obie Award for Sustained Excellence in Lighting Design. Other Rising Star winners are sound designer Janie Bullard (2014), who assisted on Broadway's *Hand to God*, and projection designer Daniel Brodie (2011), whose Broadway credits include *Motown The Musical*.

"Rising Star singles out a designer who is demonstrating excellence early in their career," said USITT Executive Director David Grindle. "We feel this award is a predictor of future success, as it spotlights young professionals whose work is gaining notice in the area in which they practice."

LDI/Live Design supplies the \$1,000 prize, and USITT offers free registration to USITT 2017 and a year's free membership.

"We really want to encourage professors and mentors to nominate young designers who are a few years out of school, and who have gotten a good start to their professional careers," states David Johnson, managing director for LDI/Live



USITT 2016 Rising Star, Lighting Designer Stephen Moss, onstage with Ellen Lampert-Greaux of award sponsor Live Design

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Design.

“The list of past winners is very impressive, and we are very proud of them all, as they have all met with success in their various disciplines. For us, the Rising Star Award is a great way to encourage the next generation of designers to excel.”

View the list of past winners and nomination info at [www.usitt.org/risingstar](http://www.usitt.org/risingstar).

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### In Memoriam: Tom Watson

Tom Watson -- inducted as a USITT Fellow in 1977, editor of *TD&T* from 1972 to 1977, and recipient of the USITT Honorary Lifetime Member Award -- died on May 20, 2016.

Born May 2, 1924, in Cleveland, Ohio, Thomas Stoneman Watson spent most of his childhood in the village of Aurora, OH, then finished high school in Shaker Heights, OH. On graduating high school in 1943, Tom enlisted in the U.S. Army and served in an Army Engineer pipeline company in France after the D-Day invasion.

Returning to Cleveland after the war, Tom attended Western Reserve University, earning his B.A. with a major in Theatre Arts. He returned to Western Reserve twice, first completing his M.A., and in 1963 completing his Ph.D. Although Tom tried his hand at acting and appeared on stage at various times throughout his career, his interests and skills centered on technical theatre, particularly lighting and set design. His career included summers as Technical Director/Designer for the American Dance Festival at Connecticut College, where he worked with such modern dance greats as Martha Graham, Paul Taylor, and Alvin Ailey. He taught on the faculties of Western Reserve University, SUNY at Buffalo, and the University of Delaware, where he chaired the Theatre Department for six years.

In 1950, Tom married Lois Warnshuis. They raised two daughters and enjoyed 51 years together until her death in 2001. Upon retirement, Tom and Lois moved to a house on Block Island, Rhode Island, which he had a major hand in building and renovating. He kept busy and active fishing, gardening, working in community theatre, singing with the Block Island Ecumenical Choir, and serving as an EMT. Several years after Lois's death, Tom moved to Orono, Maine where he met Frances T. Hunter who became his devoted partner and who made his last years at the Dirigo Pines Retirement Community some of the happiest of his life.





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Tom is survived by his partner, Frances; his sister, Kathryn Dauber of Wilton, CT; daughters Lise Foss and husband, Roger Cleghorn of Medford, MA; and Susan Cavanaugh and husband, Wesley Cavanaugh of Cincinnati, OH; and granddaughter Sophie Caitlin Foss and partner Julianna Fiss of Brooklyn, NY.

Condolences to the family may be expressed [here](#).

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# LiNK 2016 Slated for Nov. 11-13 in Atlanta

The third annual opportunity to LiNK theatre grad schools and potential students is scheduled for Nov. 11-13 at the Crowne Plaza Atlanta hotel.

USITT and SETC are organizing the event and Routledge/Focal Press is returning as Platinum Sponsor.

USITT and SETC are organizing the event and Routledge/Focal Press is returning as Platinum Sponsor.



LiNK brings theatre grad school programs and potential students together for two days of interviews, auditions, portfolio reviews, and networking. Some institutions are already counting on recruiting students at the event, said USITT Executive Director David Grindle and SETC Executive Director Betsey Horth.

"This event is vital to our mission to support continuing education for our members," Grindle said. "We are providing the most affordable, accessible, and convenient opportunity to connect aspiring grad students and theatre schools seeking candidates for their advanced degree programs."

"Participation at LiNK and feedback from recruiters and applicants has been remarkably positive," Horth said. "There's also a great networking opportunity with our Friday night LiNK Soirée, once again sponsored by Focal Press."

LiNK 2017 interviews/auditions will be offered in the areas of acting, directing, stage management, arts management, scene design, costume design, lighting design, sound design, technical direction, stage technology, lighting technology, and costume technology.

The early registration fee for students remains \$40, less than the cost of one grad school application. Online applications for students open Aug. 15. Early registration for institutions is only \$149 and opens Aug. 1 at [www.usitt.org/link](http://www.usitt.org/link).

USITT and SETC are expecting at least 50 advanced degree programs to be represented this year. Participating schools have included Carnegie Mellon



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University, CALArts, The Ohio State University, University of Alabama, University of Georgia, the Stella Adler Studio of Acting, and many more.

LiNK's Fall date is timed to give students grad school connections and information early in the school year. The Atlanta location allows participants to get off a plane and be at the event in minutes.

Visit [www.usitt.org/link](http://www.usitt.org/link) for more information.

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## Nelson Joins USITT National Staff

Mallory Kay Nelson is excited to join USITT's staff at the National Office as Membership & Education Assistant.

Mallory has a master's degree in costume design from Carnegie Mellon University and is a board member of the Society for Disability Studies. Scholar, designer, and disability advocate, she wears many hats.



Mallory recently resided in Los Angeles where she designed for film, television, and theatre. She also worked as a vocational specialist and ethnographer. With a strong focus on empowering the disabled entertainment community, Nelson has worked with the Media Access Task Force toward full inclusion. She guest lectures at universities on the subject of disability, entertainment, and what's next.

She was resident costume designer for many of Denver-based PHAMALY Theatre Company's award winning shows. Nelson has worked with the broadest range of disabled performers and is happy to bring this experience to USITT.

Mallory said her new position at USITT will allow her to connect, educate, and expand the wonderful work Institute is doing in setting the standard for American entertainment. Contact Mallory at [mallory@usitt.org](mailto:mallory@usitt.org).

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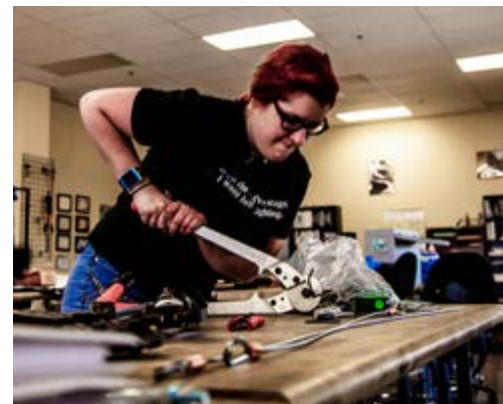
## Elite '16 Provided "Experience of a Lifetime"



USITT's sixth annual Elite Training weekend in Las Vegas brought 40 student and early career members to learn from top industry trainers in sound, rigging, automation, projection, and stage management. Elite 16 took place at the Cirque du Soleil Training Center May 19-21.

Eight students in each discipline spent three days immersed in hands-on training with professionals and equipment provided by USITT partners Cirque du Soleil, Meyer Sound, CM Entertainment Technology, Theatrical Concepts Inc., Silver State Wire Rope & Rigging, Tait Stage Technologies, and Nicopress.

The students also saw the Cirque shows *The Beatles LOVE*, *KÁ*, and *O*, and got behind-the-scenes tours of the venues courtesy of Cirque.



"I'm still trying to process all the

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amazing information that I've received during the Elite Training," wrote Veronica Nijensohn, who trained in stage management. "It was an experience that I will never forget."

"I would like to thank you for the wonderful training you provided me and my fellow USITT members," wrote Zack Bowen, a sound trainee who previously attended Elite Training in projection.

"I had a lot of fun learning about Dmitri on the sound track, and hearing about the projection training this year and comparing it to the projection training I received last year," he added. "Of course, getting comp tickets to the Cirque shows and seeing some of them backstage before hand is a once in a lifetime experience that you have provided me a second time, and I cannot thank you enough."



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## Board Names New Mentee, Seeks Applicants for 2017-2018

**Sherry L. Wagner-Henry** *Board Mentor Program Coordinator*

Tyler Hixson of St. Louis is the new USITT Board Mentee for 2016-17. An early career member who earned his BFA in theatre administration from Millikin University in Illinois, he just finished a research project on board governance. Tyler works in digital marketing at a startup in St. Louis.



Tyler Hixson

Previous mentees Deb Sherrer and Mary Jean Sedlock participated in their last Board of Directors meeting on May 20, where President Mark Shanda formally thanked them for their service and urged them to stay involved in USITT.

**Applications** for the next Board Mentorship position open on July 1 and will close on September 15.

Launched in 2014 to encourage emerging theatre professionals to be involved with the inner workings of a nonprofit board, the USITT Board Leadership/Mentorship Program involves members in the Institute's governance practices and strategy discussions.

The mentorship program, one of just a handful of its type in the country, provides access and practice for students and early career arts professionals. They gain valuable insights into volunteer leadership while serving on a nonprofit board of theatre professionals working in or studying design, technology and management.

The next mentee's term will run from the USITT 2017 in St. Louis, MO, in March through USITT 2018 in Fort Lauderdale, FL. Each mentee's term will overlap at the first conference with the previous mentee's and with the incoming mentee at the second conference. The mentee will also be paired with a board member/mentor for the year, and participate in at least two electronic and face-to-face meetings of the Board.

Mentees will serve as active members with one Board committee or special project, and will be a non-voting representative on the Board. In addition to the two conferences and e-board meetings, mentees are expected to attend and participate in the annual summer board retreat, often held at the site of the upcoming conference. Those chosen will have travel, hotel, and Conference fees

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covered by USITT and will receive a one-year Student or Early Career Membership. The total estimated program award per participant is \$3,500.

The online application form can be found [here](#).

For further details or questions, contact Sherry Wagner-Henry at [sherry.wagner-henry@wisc.edu](mailto:sherry.wagner-henry@wisc.edu) or Mallory Kay Nelson at [mallory@usitt.org](mailto:mallory@usitt.org).

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## USITT Seeks Architecture Awards Submissions

USITT is accepting submissions through Sept. 1 for its 2017 Architecture Awards to honor outstanding performance spaces completed in the past 10 years.

The awards program is sponsored by the USITT Architecture Commission to reward excellence in design of contemporary theatre projects by professional architects and consultants. New or renovated buildings housing performance spaces are eligible to enter if completed since Jan. 1, 2007. Submit a project [here](#).

A panel of professional adjudicators will choose from submissions based on creativity, contextual resonance, functional operation, use of new technology, and community contribution. Merit Awards or the top award, Honor Awards, will be presented at USITT 2017 in St. Louis, MO, in March.

Three performances spaces received 2016 Honor Awards: The Theatre School at DePaul University in Chicago, the Everyman Theatre in Liverpool, UK, and the Salle de Spectacles de Mont-Laurier in Quebec, Canada.

Merit Awards for 2016 went to the Performing Arts Center at the State University of New York at Potsdam and Stavanger Concert Hall in Norway.

USITT considers theatre architecture to be an important aspect of performing arts design and technology. The Institute established the professional architecture awards in 1964 to recognize theatre architecture as a unique discipline and interest architects in designing for performing arts spaces.

For more info on the awards and how to submit, visit [www.usitt.org/awards/profarch](http://www.usitt.org/awards/profarch).



2016 Honor Winner, The Theatre School at DePaul University, Chicago

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- **USITT:** Vincent to Finish Rigdon's Term
- **Routledge/Focal Press:** *Dance Chronicle* Calls for Papers
- **TCG:** Selects Portland for Next Conference
- **TSDCA:** Board Holds First Annual Meeting
- **LRLR:** Completes 13th annual Charity Ride

### USITT: Special Award Noms Due July 15

The deadline for USITT members to nominate for 2017 Distinguished Achievement Awards and USITT Special Achievement Awards is July 15.

Distinguished Achievement Awards go to individuals whose careers have contributed to a specific field of performing arts design or technology. Special Achievement awards include the Joel E. Rubin Founder's Award, the USITT Award, and Special Citations, as well as the Thomas DeGaetani Award for an outstanding contributor to the arts in the area of the USITT Annual Conference & Stage Expo, which will be in St. Louis in 2017.

Learn more about & nominate for DAA and SAA awards at [www.usitt.org/instituteawards](http://www.usitt.org/instituteawards).

### USITT: Vincent to Finish Rigdon's Term

Kevin Rigdon's recent election to the position of USITT Vice-President for International Activities left his Board seat. President Mark Shanda asked Board Member Paul Vincent, whose elected term ends July 1, to continue serving out Rigdon's term, which continues through June 30, 2018. The Board approved this at its May meeting.

### Routledge/Focal Press: *Dance Chronicle* Calls for Papers

*Dance Chronicle*, published by **Sustaining Member** Routledge/Focal Press, seeks research submissions

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for a special issue themed “Kinetic, Mobile, and Modern: Dance and the Visual Arts.” The issue will be edited by Joellen A. Meglin and Lynn Matluck Brooks.

“We want to explore the ways in which dance and the visual arts have intersected, converged, dialogued, and propelled one another forward, whether through felicitous collaboration or the unique visuo-spatial talent of an individual.



Find details and submission guidelines [here](#).

## TCG: Selects Portland for Next Conference

Theatre Communications Group will hold the 27th annual TCG National Conference in Portland, OR June 8 to 10, 2017.

Portland-area host theatres include Artists Repertory Theatre, Bag & Baggage Productions, Miracle Theatre Group, Oregon Children’s Theatre, Oregon Shakespeare Festival, Portland Center Stage, Profile Theatre Company, Portland Playhouse, and Third Rail Repertory Theatre.

## TSDCA: Board Holds First Annual Meeting

The Theatrical Sound Designers & Composers Association is a new professional membership organization formed after the Tony Awards eliminated sound design as an award category in June 2014.

Victoria “Toy” Deiorio, a Chicago-based sound designer, and co-chair, Lindsay Jones, are USITT members. TSDCA’s 20-member executive board held its first annual meeting June 4 to 6, in New York City. Visit [www.tsdca.org](http://www.tsdca.org) for more information.

## LRLR: Completes 13th annual Charity Ride

The Long Reach Long Riders 2016 charity ride, dubbed The Radioactive Ride by ride marshal Loren Schreiber, raised over \$45,000 for Behind the Scenes and Broadway Cares/Equity Fights AIDS, bringing the total raised since the LRLR rides began to over \$550,000.

The ride, which began and ended in Las Cruces, New Mexico, featured an ever-changing terrain as they traveled through arid desert, vast treeless plains, alpine meadows, and mountain forests. Please visit [www.lrlr.org](http://www.lrlr.org) for more information.

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## USITT Supplies Free Rigging Inspections to 11 School Stages

"We would like a full safety check and training for proper use of the system," wrote the school's drama club advisor.

Another school's theatre was built in 1968, and its date of last inspection was "none/unknown."

"We are a children's theatre only and want to be certain our theatre is safe for kids," one school wrote.

That's exactly what USITT supplies to student stages through its Rigging Safety Initiative (RSI). The Institute just approved free stage rigging inspections and safety training to 11 more schools for this spring:

- **Applause Theatrical School and Theatre Company, Houston, TX.**
- **Burlington County Institute of Technology, Medford, NJ.**
- **Chazy Central Rural School, Chazy, NY.**
- **East Ridge High School, Woodbury, MN.**
- **Elyria High School, Elyria, OH.**
- **Fredonia Central School District, Fredonia, NY.**
- **Greendale High School, Greendale, WI.**
- **Liverpool High School, Liverpool, NY.**
- **Soule Road Middle School, Liverpool, NY.**
- **Walnut Hill School for the Arts, Natick, MA.**
- **Wayland Union High School, Wayland, TX.**

RSI invites applications from schools twice a year and tries to accept at least 10 schools each round. It is open to any secondary school in the nation.

USITT launched the RSI five years ago and has since accepted over 120 schools into the program. The schools get a free rigging inspection and safety training performed by USITT's partner rigging companies, which charge the Institute a reduced rate.



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The RSI operates with sponsorship from JR Clancy, ETC, H&H Specialties, and Shepard Exposition Services as well as donations from individual supporters. The goal is to instill best stage safety practices at the high school level and prevent school rigging systems from going uninspected for years for lack of funding.

The next round of RSI applications are due November 16. Visit [www.usitt.org/rsi](http://www.usitt.org/rsi) for more info.

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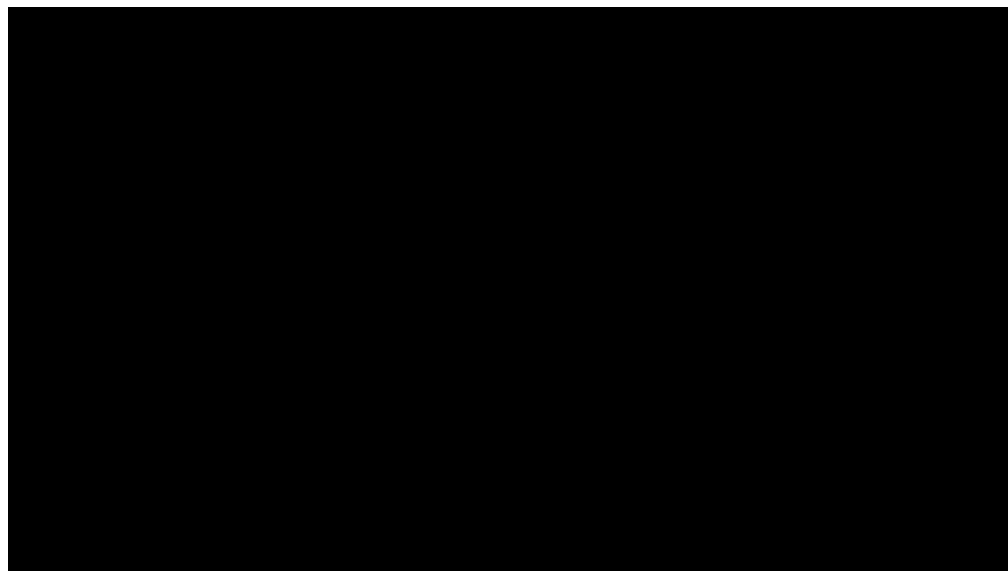
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## USITT Board Mentee Tyler Hixson

Meet USITT's Board Mentee for the 2016-2017 fiscal year, Tyler Hixson of St. Louis, MO. Tyler graduated from Millikin University last year with his BFA in theatre administration. At USITT 2016, he shared his excitement at being selected for USITT's Board Mentor program, a year-long opportunity to participate on and learn from USITT's Board of Directors. Applications for next year's mentorship are now open. Apply [here](#).



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## News From Around the Institute

### Names in the News

- USITT Board Member **David S. “Dstew” Stewart** received the 2016 Distinguished Alumni Achievement Award from the College of Fine Arts at Webster University in St. Louis, MO. Stewart is production manager at the Guthrie Theater in Minneapolis and a leader in USITT's Diversity & Inclusion Initiative.



David Stewart and Webster Dean of Fine Arts Peter Sargent

“At the Guthrie, we have what is called the Endless Bridge, a massive cantilever that juts out of the north side of the building. I feel like that bridge,” Stewart said. “When I go down into the bowels of the G, I see massive vertical beams. They are the foundation for the bridge, the support. That support, those beams, are Webster University.”

- Sound Designer **Abe Jacob** received a Lifetime Achievement Award at the Live Design Awards on June 13 in New York. It was presented by actress Chita Rivera, another Broadway legend. Live Design honored Jacob even more by creating the Abe Jacob Award for Excellence in Sound Design as a permanent annual award. Read the story [here](#).



Abe Jacob

Jacob won USITT's 1999 Distinguished Achievement in Sound Design & Technology Award and received the USITT Award in 2008.

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His work is featured in one of USITT's *Designs Of* series of books on great theatrical designers available for purchase [here](#).

- Costumer **Candyce McClernan** was featured in Contributing Member Rosco's *Rosco Spectrum* blog for her creative costume work on a Playmakers Repertory Company production of *Peter and the Starcatcher*. "The costume crew needed to create a dress for the character Teacher so that he appeared as an illuminated mermaid. The project posed a number of fabric-style challenges for costume technician and draper [Candy McClernan](#) – who discovered that Rosco's CrystalGel was her solution to several of the challenges this costume posed." See the photos and descriptions [here](#).
- Supporting Member **Queensborough Community College** is one of eight community colleges of 189 nationally to achieve accreditation for its theatre program from the National Association of Schools of Theatre. The college credited Costume Design Professor Allison Crutchfield's work, which was featured at USITT 2016. Read the story [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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## Our Industry Members

- **Meyer Sound:** Italy's Arcadia Cinema Upgrades with LEOPARD
- **ETC:** Adds Color to Estonia Center
- **Chauvet:** Adds Color, Flair London Student Union Celebration
- **GLP:** Products Light Cruise Ship Launch
- **Alcons Audio:** Systems Star in *Hamilton*

### Meyer Sound: Italy's Arcadia Cinema Upgrades with LEOPARD

The recently upgraded Sala Energia auditorium at the Arcadia Melzo multiplex in suburban Milan, Italy is the first cinema anywhere to power all of its screen channels with **Contributing Member** Meyer Sound's LEOPARD line array loudspeakers.

### ETC: Adds Color to Estonia Center

The multifunctional Paide Kultuurikeskus, located in the middle of Estonia and a national landmark, recently installed a series of **Contributing Member** ETC's ColorSource PAR luminaires.

### Chauvet: Adds Color, Flair London Student Union Celebration

The University of West London's Student Union has been boosting school spirit with a lively "Love Your Union" campaign that features colorful, outdoor gobo displays rendered by a collection of **Sustaining Member** Chauvet Professional fixtures.

### GLP: Products Light Cruise Ship Launch

Björn Hermann, who designed the lighting for the grand launch ceremony for AIDAprima, the flagship for AIDA Cruises, used 50 of **Sustaining Member** GLP's new GT-1 hybrid light and 342 Impression X4 Bar 20 battens.

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## Alcons Audio: Systems Star in *Hamilton*

*Hamilton* Sound Designer Nevin Steinberg used **Sustaining Member** Alcons Audio products including 12 VR8 and eight SR9.

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## Transitions

- **USITT:** Honesty Named Assistant Professor
- **Rose Brand:** Casey to Offer Technical Expertise in Orlando
- **Meyer Sound:** Willcox, Rivera, Manza Expand Sales Team
- **Vectorworks:** Acquires PanzerCAD, New Engineer
- **Sapsis Rigging:** Names Marketing Director, Sales Manager

### USITT: Honesty Named Assistant Professor

Tammy Honesty, USITT Board Member and Conference Programming Coordinator, has accepted a position as an Assistant Professor of Scenic Design at [Kent State University School of Theatre & Dance](#).

Tammy earned her MFA in Scene Design at West Virginia University and her BA in Theatre at Wilmington College of Ohio. She is a proud member of USA Local 829 and continues to freelance at regional theatres and universities. Her professional career has included being a scenic artist for a variety of scenic studios, designing theatre for young audiences, and teaching.



Tammy Honesty

### Rose Brand: Casey to Offer Technical Expertise in Orlando

Bob Casey, entertainment industry veteran, has joined Contributing Member Rose Brand in its new Florida location to provide technical theatre expertise to the Swag Decor and Rose Brand customer base. Swag Decor was recently acquired by Rose Brand.

### Meyer Sound: Willcox, Rivera, Manzo Expand Sales Team

**Contributing Member** Meyer Sound recently hired Andy Willcox, Daniel Rivera, and Antonio Manzo to strengthen its worldwide sales team.

Willcox is sales manager-residential systems; Rivera is sales specialist-house of

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worship market, and Manzo is heading the sales team in Mexico.

## Vectorworks: Acquires PanzerCAD, New Engineer

---

PanzerCAD's Founder and Developer Matt Panzer will join Vectorworks' engineering team as an architectural product planner. **Sustaining Member**, [Vectorworks, Inc.](#), recently acquired [PanzerCAD](#)'s plug-in tools.

## Sapsis Rigging: Names Marketing Director, Sales Manager

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Johanna Morriss is the new marketing director for **Sustaining Member** Sapsis Rigging.

Scott Price is SRI's new sales manager.

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## New Products

- **ETC:** Adds to Unison Echo Line
- **RC4:** Now Offers LumenDimPix, -IO
- **Chauvet:** Eve E-100Z First Fixture In DJ Event Series
- **Mega Systems:** Introduces Dicolor Phantom Panel

### ETC: Adds to Unison Echo Line

**Contributing Member** ETC expanded its Unison Echo line with two new products – Echo Expansion Bridge and Echo-Echoflex Interface.

The Echo Expansion Bridge can include up to 64 Echo devices, such as Inspire stations, Occupancy/Vacancy sensors, light sensors and output products and connect with EchoAccess for wireless control.

Echo-Echoflex Interface enables communication between Echo and Echoflex wireless devices without additional wiring.

### RC4: Now Offers LumenDimPix, -IO

The new LumenDimPix by **Sustaining Member** RC4 adds LumenRadio CRMX to the Magic DMXpix's capabilities.

RC4 now makes a CRMX transmitter/receiver to go with its LumenDim products: the new RC4 LumenDimIO.

### Chauvet: Eve E-100Z First Fixture In DJ Event Series

**Sustaining Member** Chauvet is addressing lighting needs for DJs with its new Eve Series of fixtures for larger event venues while still compact and includes gel frames and holders for glass and steel gobos.

### Mega Systems: Introduces Dicolor Phantom Panel

The new Dicolor Phantom Panel from **Contributing Member** Mega Systems is a line of vivid LED displays designed for outdoor production. It is offered in three different pitches to accommodate clarity needs, including 4.8mm, 5.9mm and

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6.9mm.

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

## Summertime... and the Living is...

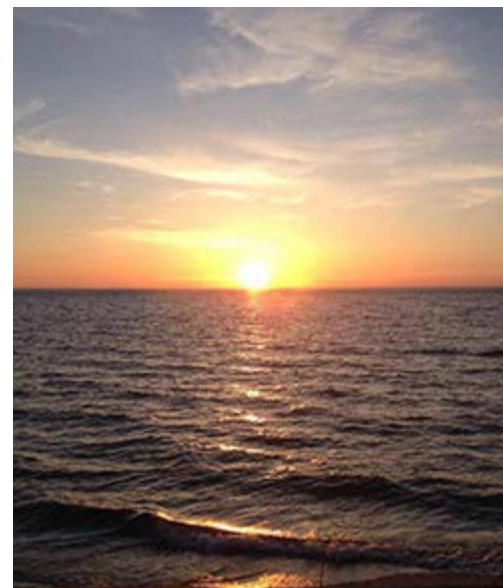
**Mark Shanda** *USITT President*

I have been thinking a great deal about time lately. For many, summer is a time for vacations, to address facility maintenance, thorough cleaning, and planning for an approaching season or school year. For others, summer is a time for job changes, new apartments, or returning to summer stock; 7 shows in 8 weeks! Outdoor productions with nighttime lighting rehearsals and curtain-time conditions that can range from full sun to total darkness.

Time is after all, a human construct, based on astronomical cycles and organizational principles that assist us all in addressing basic biological needs like sleeping and eating, as well as determining work life details like compensation, pay periods, and project work cycles. Two aspects of time that I seem to be dwelling on a lot lately are as follows:

1. Why do 10 more minutes on the elliptical machine seem to go so much more slowly than the brief 10 extra minutes of sleep between the alarm and the snooze alarm? Why do the weeks before vacation seem to progress at a snail's pace, while the 10 days away from work go by in the blink of an eye? Why, when I see pictures of the newborn children of former students, do I think that it was only yesterday that my now 27 and 21 year old daughters were that small?
2. A second aspect of time is that each of us is granted the exact same amount of time each and every day...just 24 hours. No one gets more, and only those that die in a given day-long cycle are given less.

All involved in entertainment gain a hypersensitivity to time. We build projects around a fixed point called Opening. We know the significant difference between a 10-count fade and a 1-count bump in a lighting or sound transition. We know that the longest time in a darkened theatre is the scene change that exceeds 15



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to 30 seconds. But do we make the most of every 24 hours that we are given?

This summer I challenge all members of the Institute to gain a new appreciation of time and commit to do three things.

1. When given a choice, place family first when determining how you will spend your day. You won't regret it. Children do grow up fast and you too will look back someday wondering where the time has gone.
2. Take at least one 24-hour period and just do nothing but that which you most enjoy, be it reading, hiking, sleeping, surfing the internet, or maybe even disconnecting from the electronic world of communication. All of us need an occasional recharge and should not feel guilty for taking some focused time for ourselves.
3. Celebrate each day you have been given to work toward a goal that you have set for yourself. You are certainly worth the investment.

Time is an ally in our happiness. Make every second count!

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

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



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## Spotlight on Giving In Kind

*Giving to any organization is often referred to as Time, Talent, and Treasure. In this space each month we highlight those people who give treasure to USITT to help us further our mission. Beginning this month we recognize another way of giving treasure, In-Kind Giving. USITT's activities are often supported by individuals and corporations that donate goods, materials, and space, at cost or free that are, in giving parlance, IN KIND gifts.*

*We want to make sure that people recognize the full generosity of corporations and individuals as they help us meet the goals and mission of the Institute. To do so, we have added this category so we can bring attention to all of our donors each month.*

**- USITT Exec. Director David Grindle**

### In-Kind Gifts

**The following companies provided staff, equipment, and support for Elite Training 2016 in Las Vegas:**

- Cirque du Soleil
- Meyer Sound
- CM Entertainment Technology
- Theatrical Concepts, Inc.
- Silver State Wire Rope & Rigging
- Tait Stage Technologies
- Nicopress

**The following provided staff and/or facilities for the 2016 Jay O. Glerum Rigging Masterclasses in Denver:**

- 



Ed Leahy of The Chicago Flyhouse Inc. teaches at the Jay Glerum Rigging Masterclasses

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- Denver Center for the Performing Arts Theatre
- Metropolitan State University
- Wenger Corp./JR Clancy
- The (JR Clancy) Green Machine Employees
- iWeiss Theatrical Solutions
- The Chicago Flyhouse, Inc.
- Creative Conners, Inc.
- Electronic Theatre Controls
- Joe Champelli
- Tim Kelly
- DePaul University
- Texas Scenic Co.
- Entertainment Project Services
- The Colorado Alliance of Technical Theatre Educators

## Donors from May 16 to June 15, 2016:

### **Kook Fund**

- Sandy Bonds
- Dennis Dorn
- Kathleen Giebler
- Andi Lyons
- Sylvia Hillyard Pannell
- Loren Schreiber
- Charles Williams

### **New Century Fund**

- Andi Lyons
- Barbara A. Murray *In Memory of Jan Musson*
- Bobbi Owen *In Memory of Barbara Matera*
- Charles Williams

### **New Century Fund - Diversity**

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

## **New Century Fund - Rigging Safety**

- William Browning

## **Samuel Scripps International Fund**

- Sandy Bonds
- William Byrnes
- Kevin Rigdon
- Loren Schreiber

## **USITT Fund**

- Rafael Jaen
- Andi Lyons
- Barbara Murray *In Memory of Jan Musson*
- Mark Shanda

## **General Operations**

- William Browning
- Daniel Culhane
- Dennis Dorn
- Disney Parks Creative Entertainment
- Emily Gill
- David Grindle
- Mickey Henry
- Michael Katz
- Scott Kincaid
- Carl Lefko
- Leslie Littell
- Andi Lyons
- Martha Marking
- Leslie Marqua
- Barbara Murray *In Memory of Jan Musson*
- Estate of Sarah Nash Gates
- Sylvia Pannell
- Carolyn Satter
- MJ Sedlock
- Loren Schreiber
- Sherry Wagner-Henry
- Kimb Williamson

## **Fellows Fund**

- Sandy Bonds

Make a gift to USITT at [www.usitt.org/giving](http://www.usitt.org/giving).

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

## Thanking a Leader of the Loft Block Society

**David Grindle** *Executive Director*

Loft Blocks are underappreciated in our world.

They guide and support rigging lines. They give direction and keep things running smoothly high above us. They make it possible for rigging systems to do their work in an orderly fashion which keeps the theatre safe and allows for creativity and artistic growth.

USITT's planned giving program was recently named the Loft Block Society for that very reason. Planned gifts, typically gifts that are received after someone dies, are great ways that people can make a lasting financial impact on an organization they hold dear. The Institute's current Loft Block Society members have informed us of a financial gift for USITT in their estate planning. We are thankful for their generosity and commitment to USITT and hope that you might consider joining the ranks of the [Loft Block Society](#) as you make your own estate plans.

In March I wrote about the death of Sarah Nash Gates, past president of USITT. Sarah had many titles that followed her name. She was a Costume Designer, Fellow of USITT, and Past President. She was a mentor, leader, and educator. Sarah was the first woman elected to lead USITT. She was also a visionary and a friend.

Sarah liked to surprise people. The photo above is legendary in USITT history. For her first conference as president, she rode in on a horse. I came to learn that Sarah loved her horses. That image, riding in on a horse, in American film often means the hero has arrived to save the day. While I don't know that Sarah "saved" USITT, she certainly was a hero. Her leadership and forward thinking became counsel for many leaders to come, including me.

Riding out on a horse at the end of the film meant the town was safe. The hero had gone on to new things and all was well. That was, in some ways, Sarah's departure from this world. We are better for her presence. I tell you all of these things because this woman on a horse, who loved surprises, got the last surprise.



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Sarah left a bequest to USITT as part of the Loft Block Society. We were very honored to receive the news of this planned gift and got to thank Sarah in life, and also expressed our thanks to her family after her death. Sarah, being ever organized, had her estate in order and we all received forms to sign prior to her death. Just recently we received the gift from Sarah's family according to her wishes. Then we got a phone call about a gift from Sarah. We thanked the financial advisor and let them know we had received the check. They said "Oh no, this about the other accounts."

Sarah, in her love for USITT, had let us know about one gift, but somehow we missed the other two she had prepared. Sarah Nash Gates was a loft block. She quietly did her work supporting and guiding USITT, and left behind two more gifts to support the Institute for years to come.

The board is honoring Sarah's wish that the money grow and we will know what to do with it at the right time. She didn't ask that we name anything for her. She didn't dedicate the money to any specific purpose. She gave a gift that in the words of Michael Kaiser showed the greatest faith anyone can have in an organization, unrestricted giving. Thank you, Sarah, for leading us even in death. As I wrote in March, I will always ask your questions as a leader.



"If we do this, how do we do it well?"

"How can we make it better?"

"How can we be the best?"

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## News From Regional Sections

### Northern Boundary Fall Conference

The Northern Boundary Regional Section will hold its annual Fall Conference September 16 and 17 at Hamline University, St. Paul, Minnesota. Details will be published in the Section's August newsletter.

The Conference will include the "Cover the Walls" design exhibit featuring student design, production, and technology projects (three National Conference registrations will be awarded), Shakespearean Production Design Display ([see more](#)), membership meeting, and conference sessions through the day on Saturday.

### USITT-SE Master Classes

USITT's Southeast Regional Section holds its annual Master classes August 25-27 at Auburn University College of Liberal Arts in Auburn, AL. The weekend begins with a Thursday evening reception at the Caroline Marshall Draughon Center for the Arts & Humanities. Weekend events include tours of the Auburn University Football Stadium's Video and Sound System, SEC Media Broadcast Center, and the Auburn Arena.

Classes will include Active Shooting Response with Auburn's Emergency Management Team, *Advanced Computer Plasma Cutting*, and *Computer Gaming as an Educational Tool*. Panel presentations include Working for Disney and EASL Classroom Design and Use. There will be hands-on projection classes, vendor presentations, a Design/Tech Expo, Sand Castle Construction Competition, Student Computer Gaming Competition, and much more.

Watch for updates on Facebook <https://www.facebook.com/usittse> and [www.southeast.usitt.org](http://www.southeast.usitt.org)

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## Submit to Scene Design Poster Sessions

**Brian Ruggaber** *Scene Design & Technology Commission*

The Scene Design & Technology Commission is looking for submissions for its' poster session to be held at USITT 2017 in Saint Louis, MO.

Submissions will be accepted Aug. 1 through Nov. 16. Submit at [www.usittshow.org](http://www.usittshow.org).

This is a great way to become more active and involved in USITT and to broaden a member's participation. For a seasoned professional, it is also an excellent opportunity to share expertise; for academics, it's a juried exhibit to help polish tenure files.

The adjudicators are looking for innovative solutions to scene design problems, the crafting of exciting props, the creation of new paint techniques, pioneering and exciting teaching methods, unusual and interesting ways to use products, and the application of old technologies to solve new problems or new techniques to solve old problems. For all intents and purposes, anything created, discovered, or crafted that a scene designer is proud of is suitable for this session and provides an opportunity to share with peers.

A project abstract and bio are part of the submission. Abstracts should include a concise but detailed description of the project in 200 words or less. One additional visual element may be attached, no larger than 650KB, to help clarify the proposal. Acceptable file formats include: doc, docx, pdf, and jpg formatted with last name in the filename; for example, lastname2017postersession.doc. All files will be renamed to ensure anonymity during the blind jury process.

Questions should be submitted to Chair Brian Ruggaber at [ruggaberdesign@gmail.com](mailto:ruggaberdesign@gmail.com).

USITT members who are selected will receive a presenter ribbon on their conference badges. This also may fulfill a member's need to present at a conference to receive travel funds. Following the session, posters will remain on display for the remainder of the conference, and some outstanding posters may be published in *TD&T*.

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## USITT Vice Commissioner Of Pre-Conference Events Opening

**Jenny Kenyon** *Costume Commissioner*

This is the final year that Kevin McCluskey will serve as VICE-COMMISSIONER OF PRE-CONFERENCE EVENTS for the Costume Design & Technology Commission. In order to smooth the transition for the next Vice Commissioner, the Commission leadership has decided to solicit applications this summer and vote in August. The new VC will then be able to “shadow” Kevin during the planning for the 2017 St. Louis Pre-Conference Events and preparations for the 2017 Costume Symposia before taking the mantle of responsibility in June 2017.

This Vice-Commissioner assists in the planning and execution of Professional Development Workshops prior to and during the annual Conference, in planning and execution of the Costume Symposia (which normally occurs in July), and in planning and execution of any Study Tours that the Costume Design & Technology Commission creates throughout the year. As with all the Costume Commission Leadership positions, this is a volunteer position with no financial recompense. The position is a 3-year term, which may be renewed for a total of six years. Obligations include attendance at the national Conference when possible, attendance at PDWs when possible, and attendance at Costume Symposia when possible. In addition, the VC is responsible for assisting members in completing the information and forms needed for the programming of all PDWs, Costume Symposia, and Study Tours. This leadership position has obligations throughout the year. Steady communication and a keen respect for deadlines is imperative.

If you are interested in being considered for this position, please send a letter of intent to Jenny Kenyon, Costume Design & Technology Commissioner, at [jenkenyon@aol.com](mailto:jenkenyon@aol.com) by August 1, 2016. Please list any leadership roles you have had on the Commission, within USITT in general, or in the costume community. The Commission Leadership will review the letters and voting will follow.

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Conference & Stage Expo

## Share Creativity at Tech Expo

**Tim Francis** *Tech Expo Committee*

Share those production challenges at Tech Expo!

The 16th Biennial Tech Expo will be featured at the 2017 St. Louis Conference & Stage Expo in March.

Developed a unique device, process, tool or technique? Found a creative use for a new (or old) material others might find useful? The Tech Expo Committee invites Ideas from all facets of the entertainment industry: scenery, scenic art, costumes, properties, lighting, sound, stage management, etc. If it's a good idea, share it with peers.

Past exhibits have included polyurethane cold foam mask-making, a four phase moon box, and a traction drive system.

Tech Expo is a juried exhibition, and several of the accepted entries will receive special recognition and publication in TD&T. The application process is simple: put together an article of 500 to 1,000 words describing the entry. Send it, along with two or three drawings or photographs, and the application form in. Winning entrants will be asked to prepare an exhibit to be displayed at Stage Expo. The accompanying articles will be published in the 2017 Tech Expo Catalog.

The application form, submission instructions and an index of previous Tech Expo entries can be found at [www.usittshow.com/tech-expo](http://www.usittshow.com/tech-expo) as of July 1.

The deadline for submission is October 14, so get those creative juices flowing. For more information, contact Tim Francis, Tech Expo Committee chair, at [tfrancis@trinity.edu](mailto:tfrancis@trinity.edu) or 210-999-8586.



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- Jimmie Byrd, *Secretary*
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- Jack Feivou, *Vice-President for Conferences*
- Kevin Rigdon, *Vice-President for International Activities*
- Kasey Allee-Foreman, *Vice-President for Education & Training*
- Andi Lyons, *Vice-President for Members, Sections & Chapters*
- Eric Rouse, *Vice-President for Exhibitions*
- Lea Asbell-Swanger, *Immediate Past President*

## Directors

### 2014-2017

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

### 2015-2018

- Tammy Honesty
- Jenny Kenyon
- Verda Beth Martell
- Linda Pisano
- Loren Schreiber
- Paul Vincent

### 2016-2019

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- Paul Brunnet
- Carey Hanson
- Kim Scott
- Tina Shackelford
- David Stewart
- Jim Streeter

## Board Mentees 2016-2017

- Tyler Hixson

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- **David Grindle**, Executive Director
- **Carol Carrigan**, Director of Finance & Human Resources
- **Lynne Dundas**, Director of Marketing & Public Relations
- **Monica L. Merritt**, Director of Member Services
- **Gabrielle Chiddy**, Marketing Strategist
- **Lori Furcinito**, Finance Assistant
- **Janet Gramza**, Communications Associate
- **Mallory Kay Nelson**, Membership & Education Assistant
- **Jim Lucas**, Member Support & Advertising Coordinator
- **Ron Procopio**, Stage Expo Sales & Operations Manager
- **Christine Troscher**, Education & Training Coordinator

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- Apollo Design Technology, Inc.
- Automatic Devices Company
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- Cirque du Soleil
- City Theatrical, Inc.
- J.R. Clancy, Inc.
- Creative Conners, Inc.
- Creative Stage Lighting Co., Inc.
- d&b audiotechnik
- Disney Parks Creative Entertainment
- Electronic Theatre Controls (ETC)
- Feld Entertainment
- Foy Invenerprises, Inc.
- Future Light
- Gantom Lighting & Controls
- H & H Specialties Inc.
- Hall Associates Flying Effects
- Harlequin Floors
- InterAmerica Stage, Inc.
- International Alliance of Theatrical Stage Employees
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- Kryolan Corporation
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- MDG Fog Generators
- Mega Systems
- Meyer Sound Laboratories, Inc.
- Musson Theatrical, Inc.
- Norcostco, Inc.
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- Philips Group
- PRG
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- Rose Brand Theatrical Fabrics, Fabrications & Supplies
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- Staging Concepts
- Steeldeck Inc.
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- TheatreWorld Backdrops
- Vincent Lighting Systems
- Wenger Corporation
- Yale School of Drama/Repertory Theatre
- ZFX , Inc. – Flying Effects

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- A.C.T. Lighting
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- The University of Alabama
- Alcons Audio USA
- Atlanta Rigging Systems
- Auerbach Pollock Friedlander

- A V Pro, Inc.
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- Backdrops Beautiful
- Batts Audio, Video and Lighting
- BellaTEX, Inc.
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- Center Theatre Group
- University of Central Arkansas
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- Emerson College
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- Florida State University
- Focal Press
- GALA Systems, Inc.
- GLP German Lighting Products, Inc.
- Gerriets International Inc.
- Grand Stage Company, Inc.
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- Heatshrink.com
- Herbert L. Camburn Associates
- IALD-International Association of Lighting Designers
- InLight Gobos
- iWeiss Theatrical Solutions
- JLG Industries, Inc.
- Johnson Systems Inc.
- Kenmark, Inc.
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- L-ACOUSTICS
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- University of North Carolina School of the Arts
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- Ontario Staging Limited
- OSRAM SYLVANIA
- Pathway Connectivity
- Penn State University
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- Vectorworks
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