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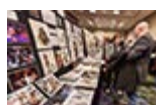
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Member Spotlight: Ryan Cole

Ryan Cole, Project Manager for JR Clancy, Inc., Technical Director, recent graduate of Florida State University with MFA in Technical Production.

USITT: Describe your first experience of theatre.

Ryan: I first took a Tech Drama class in the fall of my sophomore year at Brooke Point High School to fill my elective credit towards graduation.

While in the class we had an opportunity to earn some extra credit if we volunteered to be on running crew for the production that semester, so I chose to sign up. We did Arthur Miller's *Playing for Time* and I really enjoyed the experience and the people I got to work with on the production. In the classroom, I also enjoyed the fact that I was allowed to use power tools to build the scenery.



Ryan Cole

Tell us a little about your background -- where did you grow up?

I grew up in Stafford, VA. I have two brothers (one is my fraternal twin). My twin brother just finished his service in the US Army and my little brother is currently in grad school at East Carolina University. I actually wanted to be a veterinarian for most of my childhood until my first dog died and I came to the realization that I would have to be the one to do that to animals at the end of their lives. I couldn't bear that thought, so I dropped the idea and began exploring other options.

What drew you to technical theatre?

Technical theatre was not my first interest in life, but was really a gift of circumstances. I took that tech drama class to fill the elective credit and because I had not made the school soccer team that last spring and did not want to participate in the conditioning that fall. Once I took the class, so many things pulled me into the world of technical theatre. I loved being able to use power tools at school and get my hands dirty. It really became my favorite class of the day. I also enjoyed the stories that theatre can tell. I always had a strong interest in the events of World War II, specifically the Holocaust, so when I learned we were doing *Playing for Time* I got even more excited that I was going to be part of that storytelling experience.

In the end, I think the biggest thing that drew me in was my teacher, Lisa Cover-Tucci. Lisa allowed me to explore all facets of theatrical production over the next three years of my high school career. I was an actor, scenic designer, assistant director, technical director, light board operator, running crew, etc., all because she wanted me to learn as much as possible. Without her influence and guidance I would not have ever gotten into this field. To this day, there aren't many professional decisions I make in life without talking to her about it at some point.



What led you to pursue Scenic Construction in college?

Scenic construction wasn't actually my first interest when I joined the theatre program at East Carolina University. I came in believing that I either wanted to do scenic design because of the opportunity Lisa Cover-Tucci had given me during my senior year of high school to do the design for our production of Neil Simon's *Rumors*, or to be a stage manager. That first fall of undergrad I took Reid Parker's Technical Theatre I class and was assigned to be on running crew for our production of *Of Thee I Sing*, so I could observe the stage managers running that show. One of the ASM's for the show was a student named Ted Griffith who was filling his production requirement for the Stage Management class. Through multiple conversations and experiences on that show, Ted convinced me I should switch to Scenic Construction that spring and to come work in the shop. I took him up on that offer and did not leave the shop after that. Reid Parker was and still is the Technical Director at East Carolina University and is one of the most influential people in my life and professional career. Like Lisa, Reid gave me as many opportunities as I wanted while working in the shop to learn and grow as a student, artist, and professional. Even though my degree said Scenic Construction, the education he was giving me truly set the foundation for a path to Technical Direction.

How did you decide to go to grad school?

I knew that I wanted to go to grad school during my senior year of undergrad, as Reid explained to me the importance of a graduate degree for technical directors. However, he did tell me that I should go work for at least a year to learn about the theatre industry from a professional perspective. I listened and went to work as the Scenic Construction Intern at CENTERSTAGE Theatre in Baltimore, MD, under the leadership of Tom Rupp. I learned an incredible amount while working at CENTERSTAGE but found myself observing the aches and pains of the other carpenters working in the shop and knowing that they were only ten years my senior. I did not want to be hurting in that way at that age, so I knew I needed to get to grad school and become a technical director. I had gone to visit Florida State University that previous summer to interview with Robert Coleman for a position in his program. He offered me a spot, so I applied that fall and was enrolled to begin in the fall of 2013.

How did you get involved in USITT?

I went to my first USITT Conference in the spring of 2014 in Fort Worth, TX, while a student at FSU. Prior to grad school I had only attended SETC because it was

convenient to ECU and was great for finding summer work, but I had always wanted to attend USITT to explore the seminars and Stage Expo.

How did you get a job with JR Clancy?

It all began as I was online checking out the different seminars being offered for USITT 2014 in Fort Worth to see what I wanted to attend. I stumbled across *Stage Rigging 101* led by Bridget Cox and Patrick Finn. I knew I had a decent understanding of rigging from my experiences thus far, but wanted to read the description to see what was considered Rigging 101 for this Conference. For some reason, I also explored the bios for Bridget and Patrick, and discovered that Bridget was the Director of Project Management at JR Clancy and had attended East Carolina University like me. I could not pass up the opportunity to connect to a fellow Pirate and person of leadership with the industry's leading theatrical rigging manufacturer, so I emailed her and asked if she would be willing to meet with me at the Conference. I attended their session and met with her afterwards to say hello and ask if they had ever done a year-long internship in Project Management at JR Clancy. One of the opportunities that FSU offers for the third year of our graduate studies is to perform an internship in our field of study, and I thought that an internship with JR Clancy would be an excellent opportunity for this. She, fortunately, loved the idea and pitched it to the President, Mike Murphy, at the Conference. Over the next year and a half, Bridget and I stayed in communication and worked to develop this internship. I came to Syracuse, NY, in August of 2015 with my fiancé, Jennifer Lemcke, to perform the internship without the promise of a job offer at the end of the internship. Fortunately, fortune worked in my favor and as a result of my hard work and an increase in projects awarded to JR Clancy, I was offered a position as a Project Manager at JR Clancy. I went down to Tallahassee at the end of April 2016 to graduate with my MFA and began working as a full-time project manager on May 1st of this year.

Name three future goals?

Move into a Leadership position at JR Clancy. Help develop/invent a new technology in the rigging industry. And influence the lives and education of rising students in our industry the way people like Lisa Cover-Tucci, Reid Parker, Robert Coleman, and so many others did for me.

What would you tell a high school student interested in a technical theatre career?

Explore everything about the theatre industry including things outside of technical theatre. This is an industry of incredibly smart, artistic, creative, and generous people. Keep your mind open for new opportunities. I didn't know Project Management was a career to pursue until Jim Lile, an FSU professor, told me about it when I was discussing my goals for the future.

What is the most important thing to know about rigging?

As my father always taught me, "If you aren't going to do it right, then don't do it at all." Safety is SO important in our industry. I love programs like TIM® (Train. Inspect. Maintain) at JR Clancy that promote safety in our field. Your safety is ALWAYS more important than any production or performance.

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 Lynne Dundas at lynne@usitt.org.

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Gateway Gears up for USITT 2017

USITT's Gateway Program will open nominations Sept. 1 for students and early career professionals from underrepresented groups in theatre production to receive professional mentoring and to participate in USITT 2017 in St. Louis, MO.



Twelve selected participants will pair up with professional mentors for the 2017 USITT Annual Conference & Stage Expo. Gateway is open to student/early career members underrepresented in live entertainment design, technology, and management because of race/ethnicity, disability, and/or sexual or gender orientation.

Besides meeting a mentor from a similar background and field, Gateway mentees take part in special receptions and sessions on diversity and inclusion in the production industry. The program is part of USITT's effort to expand diversity in the industry.

2016 Gateway mentee Randy Wong-Westbrook of Ithaca College told the student newspaper that his ethnic group, Asian-Americans, are underrepresented in his field of scene design.



"I think what a disadvantage it is that there are few people like myself,"

Wong-Westbrook said. "That can be isolating sometimes, and one thing the mentorship offered me, being accepted into the Gateway Program, was kind of like ... when we talk about representation in movies and TV, you want to see yourself on the screen. I'm not a performer, but even still, in my industry I still want to see an older version of myself already active and already successful in the business."

Look for more information on Gateway and how to apply or volunteer to be a mentor at www.usitt.org/gateway.

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News & Notices

LiNK '16 Early Bird Discount Available Until Sept. 30

The third annual opportunity to LiNK theatre graduate schools and potential students will be Nov. 11 to 13 at the Crowne Plaza Hotel in Atlanta.

Registration opens Aug. 1 for institutions with a discounted early registration fee of \$149 available through Sept. 30. After that, the fee will be \$249 through the Oct. 28 deadline.

For more information and to register, visit www.usitt.org/link.

LiNK brings theatre graduate school programs and potential students together for two days of interviews, auditions, portfolio reviews, and networking. USITT and SETC are organizing the event with Routledge/Focal Press returning as Platinum Sponsor.

For grad school candidates, registration opens Aug. 15 with an early bird fee of \$40 (less than the cost of one grad school application) through Sept. 30. The pre-event registration will be \$60 until the Oct. 28 deadline with an onsite registration fee of \$75.

LiNK 2017 interviews and 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.

USITT and SETC expect at least 50 advanced degree programs to be represented this year. Schools participating in past LiNK events have included Carnegie Mellon University, CALArts, The Ohio State University, University of



Alabama, University of Georgia, and the Stella Adler Studio of Acting.

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A Book Conceived at USITT

Cary Gillett and Jay Sheehan are production managers who live and work on opposite coasts, Gillett in the Washington, D.C. area and Sheehan in San Diego. When they met at USITT 2012 in Long Beach, CA, they were strangers in a common field. Today, they're co-authors whose book, *The Production Managers Toolkit*, is just out from Routledge/Focal Press.

"As [USITT] does for many, it connected the two of us based on common interests," they wrote in the book's introduction. "We realized we have similar jobs at similar institutions and that we both had recently started teaching production management. We swapped syllabi, discussed teaching techniques, and then asked the age-old question, 'What book do you use?'"

They continued their griping about the lack of texts for teaching production management a year later at USITT 2013 in Milwaukee. "We must have been pretty vocal ... because one colleague told us to stop complaining and write the book ourselves," they wrote. So they sketched out a table of contents, brought it to the Stage Expo floor, and pitched it to Focal Press.

The book is part of the Focal Press Toolkit Series which includes *The Assistant Lighting Designers Toolkit* by Anne E. McMills, *The Stagehand's Toolkit* by Kristi Ross-Clausen, and *The Stage Manager's Toolkit* by Laurie Kinckman – all USITT members.

The new PM book fills a void about the field, whose practitioners usually come to it from stage management or technical direction without "starting out wanting to do this." The authors define production management as, among other things, "the ability to make sure a project happens on time, on budget, safely, and in the end everyone is still speaking to each other."

Their research included interviews with PMs "from all walks of life and all aspects of the performing arts." Key advisors were USITT Board Member David Stewart, production manager at the Guthrie Theater, and USITT VP-Commissions Carolyn Satter, PM and facilities manager at the San Diego Theatres.

"My favorite part of the process was the interviews," said Gillett, PM at the University of Maryland's School of Theatre, Dance and Performance Studies.

"We interviewed 53 people for this book. With each interview, I felt more connected to the amazing network of production managers in this country, and I felt like I became a better production manager because of their insight and

wisdom.”

To collaborate across the country, they wrote the book in two parts – *Hard and Soft Skills* and *Connecting It to the Work* – and divvied up the chapters in each. Gillett started with the fifth chapter, *Meetings*, because “I knew exactly what I wanted to say and it took me about two hours to write.” Then she tackled *Communication*, and realized she needed to do research. “Each chapter took me longer to write ... there were so many things that I did not know enough about initially, so I had to do research,” she said.

Sheehan, PM at the School of Theatre, Television and Film at San Diego State University, had the opposite experience, struggling at first to find the flow. “My first attempts were tangential and a little rough,” he said. “It was my husband that finally got me headed in the right direction, and the writing got better as we moved forward.”

“My favorite chapters to write were the *Rock and Roll* chapter and the *Relationships* chapter,” he said. “There are no books on rock and roll production management, so all my friends were eager and willing to be interviewed, and that’s a great feeling to have.”

Asked what’s in the book he didn’t learn in school, Sheehan said no one taught him about “life/school/work balance” – the last chapter. “I also learned that I really began my relationship-building process while I was in college,” he said. “Some of my closest working vendors and clients today are from relationships begun 25 years ago.”

Gillett said nothing she learned in school made it into the book. “That’s kind of the reason we wrote it. No one taught us how to do this job. We hope this book can provide tools, tips, and inspiration for future production managers.”

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USITT Members Productive at International Thespian Festival

Elynmarie Kazle *USITT Fellow*

USITT was well represented at the International Thespian Festival in Lincoln, NE, June 20 to 26 sponsored by the Educational Theatre Association (EdTA).

President Mark Shanda and his daughter, Ann Shanda, as well as Elynmarie Kazle and her son, Will Banno Rothman, showcased the Institute for 3,850 delegates who attended from across the country and worldwide at the University of Nebraska, Lincoln. This included teachers from among EdTA's four new chapters in China.

USITT's display in the Lied Rotunda was very busy with an estimated 100 to 150 students stopping by the table each day to pick up literature about membership, the costume symposium, eSET, upcoming conferences, and everything USITT.

Member educators stopped by to ask questions, get literature for their students, learn more about getting involved with the Institute, and thank the USITT representatives for being at the Festival.

Shanda and Kazle taught workshops designed for teachers. Kazle's was about building a high school stage management program, and Shanda discussed low-cost design and technology activities for the classroom. Kazle was also asked to serve as an adjudicator for the stage management Individual Events.

Shanda and Kazle attended a workshop on diversity and the EdTA Town Hall Meeting (similar to USITT's Annual Membership Meeting but smaller) that included a strategic planning



component.

This is the second year USITT has exhibited at this international festival. Last year, Kazle met with Julie Theobald, executive director of EdTA, and USITT Executive Director David Grindle had ongoing conversations with both Diane Carr of EdTA and Theobald about ways the Institute could collaborate and enrich the Festival's technical offerings. There is interest in USITT participating in judging the Tech Challenge, similar to Tech Olympics, as well as do more technical adjudication and provide more expertise with workshops.

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- **OISTAT:** Oct. 21-23 Meeting in Seville, Spain; Early Bird Ends Aug 31
- **AACTFest:** Deadline for Proposals Sept 1

USITT: Rising Star Nominations Due Aug. 15; Architecture Due Sept. 1

Nominations for USITT's Rising Star Award sponsored by LDI/LiveDesign are open through Aug. 15. Nominate an early career professional in sound, lighting, scenic, or projection design for this prestigious award at www.usitt.org/risingstar.

USITT's Professional Architecture Awards are open for applications through Sept. 1. Performance spaces completed since January 2007 are eligible for these awards to be presented at USITT 2017. Info is available at www.usitt.org/awards/profarch.

USITT: Two Members Win NATEAC Passes

Gabriele Högg of DTHG and Kelsey Habla of the State University of New York at Buffalo won the online contest for two free passes to the North American Theatre Engineering and Architecture Conference.

USITT members were invited to submit 20 words on how they benefit from USITT membership for a chance to attend the conference July 17 to 18 in New York City.

ABTT: 2016 Theatre Awards

Several USITT organization members won awards at partner the Association of

British Theatre Technicians' 2016 Theatre Awards on June 22. **Contributing member** ETC won Stand of the Year, **Sustaining member** Clear-Com won Sound Product of the Year, and **Sustaining member** GLP won Lighting Product of the Year. Steve Huttley, head of theatre technology at Guildhall School of Music and Drama, won ABTT 2016 Technician of the Year. Read the full story [here](#).

ETCP: Offers Computer-Based PDTC Testing

The Entertainment Technician Certification Program's computer-based Portable Power Distribution Technician examination now is offered at more than 190 testing centers in North America.

More information or an application is available [here](#).

ETCP will offer paper and pencil examinations in Orlando, Dallas and Phoenix in August. Contact Meredith Moseley-Bennett, etcp@esta.org, for more information.

OPERA America: Director-Designer Showcase Deadline Aug. 31

Opera designers and directors have until Aug. 31 for file an Intent to Apply for the Robert L.B. Tobin Director-Designer Showcase via OPERA America.

[Guidelines](#) and [application questions](#) are available for the opera production proposal required for the application, which is due Oct. 4. Grant recipients will be announced in November. Contact Laura Lee Everett, LEverett@operaamerica.org for more information..

TCG: Announces Inaugural Audience (R)Evolution Cohort Grant Recipients

USITT partner Theatre Communications Group recently announced the inaugural recipients of the Audience (R)Evolution Cohort Grants. Supported by Doris Duke Charitable Foundation, the grants, totally more than \$1.18 million, will support nine projects representing 32 organizations as they design and implement audience-engagement and community-development strategies.

Read more [here](#).

OISTAT: Oct. 21-23 Meeting in Seville, Spain; Early Bird Ends Aug 31

OISTAT is organizing a meeting with an emphasis on Architecture and Theater Education in Seville, Spain October 21-23. Details and information are available [here](#).

AACTFest: Deadline for Proposals Sept 1

The AACT Workshops Committee is offering you the opportunity to share your

expertise with others at the national festival of AACTFest 2017 in Rochester, Minnesota June 26-July 1.

You may submit proposals online [here](#).

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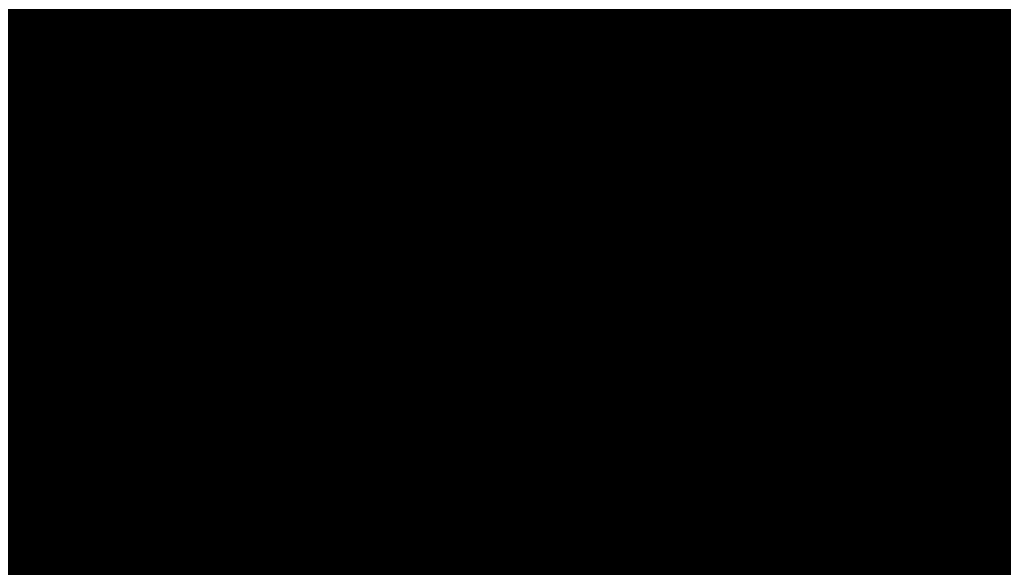
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The Last Word

Production Managers, Squared

Cary Gillett and Jay Sheehan, production managers who co-wrote *The Production Manager's Toolkit*, launched the project at USITT 2014 in Fort Worth.

Here, they tell how it happened. Look for them at the Member Author Book-Signing at USITT 2017 in St. Louis!



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News From

Around the Institute

Names in the News

- After the Orlando shootings at the Pulse nightclub, PBS News Hour asked in a story, "When there's an active shooter, can lighting save lives?" of lighting and safety experts. They included USITT members **Kristi Ross-Clausen**, stage manager, and **Richard Cadena**, lighting designer.

The story explored whether production staff might be able to use lighting and other tools to distract a shooter or alert an audience to a threat. Read it [here](#).

- USITT member **Jon Lagerquist**, technical director at South Coast Repertory, was featured in a *Stage Directions* story about the mechanics behind the moving set pieces for a South Coast Rep production of *Of Good Stock* in May. The set, resembling a Cape Cod home opens up, rotates, and slides back together to reveal a living room and kitchen. Check out the story and a video of the set [here](#).

USITT Welcomes New Commissioners

The following changes in leadership of USITT Commissions took effect on July 1.

Architecture Commission – New Commissioner is Sonya Julian; thanks to outgoing Commissioner Ray Kent.

Education Commission – New Commissioner is Ashley Bellet; thanks to outgoing Commissioner Sarah Brewer.

Management Commission – New Commissioner is Tina Shackleford; thanks to outgoing Commissioner David Stewart.

Scene Design & Technology Commission – New Commissioner is Casey Kearns; thanks to outgoing Commissioner Michelle Harvey.

Sound Design & Technology Commission – New Commissioner is Christopher Plummer; thanks to outgoing Commissioner Dave Tosti-Lane.

Technical Production Commission – New Commissioner is Chuck Meacham; thanks to outgoing Commissioner Paul Brunner.

David Stewart Featured on MPR

USITT Board Member and Guthrie Production Director David Stewart was recently interviewed on Minnesota Public Radio News. The conversation focused on diversity and inclusion in theatre. When it comes to diversifying theater staff, Stewart said, it's a long game. "To show that diversity does not speak against the bottom line but can enhance the bottom line ... I really want to do that," he said. "To be an example and to blaze new trails."

Read the full article and hear the broadcast [here](#).

Delbert Hall Churns out New Rigging Book

USITT Rigging expert Delbert Hall is coming out with a new book, *The Theatre Riggers' Handbook*, co-authored with technical director and entertainment rigger Q. Brian Sickels.

The book explores equipment and techniques used in theatrical rigging, from hemp rigging systems to mechanical counterweight systems to automated rigging systems.

Delbert is the author of *Rigging Math Made Simple* and co-author, with Brian, of *The Arena Riggers' Handbook* published in 2015. The new book is part of a series on rigging published by Spring Knoll Press. Their third book, *The Aerial Riggers' Handbook*, will be published in 2017.

Members: Have News to Share?

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

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News Releases from

Our Industry Members

- **Meyer Sound:** Marks Milestone at Montreux
- **Vectorworks:** Lowers Pricing
- **Chauvet:** Lights Vacant P.O. for Performances
- **GLP:** Products Provide Flair for Alternative Fashions
- **4Wall:** Works Magic on Harry Potter World

Meyer Sound: Marks Milestone at Montreux

As the Montreux Jazz Festival celebrated its 50th anniversary this summer, **Contributing member** Meyer Sound marked 30 years of collaboration with one of the world's most illustrious and eclectic annual celebrations of popular music.

Vectorworks: Lowers Pricing

Sustaining member Vectorworks now offers to the entertainment design community more cost-effective pricing for its Vision previsualization software. The software works with consoles to enable entertainment designers to rehearse the look of a performance before they arrive at the venue.

Chauvet: Lights Vacant P.O. for Performances

ÉPIX products from **Sustaining member** Chauvet helped turn the vacant Austin, TX Downtown Post Office into a stunning performance venue for the Samsung Galaxy Life Fest recently.

GLP: Products Provide Flair for Alternative Fashions

Alternative Fashion Week's avant garde nature was reflected in the bizarre lighting achieved with **Sustaining member** GLP's X4 Bar 10's and impression X4S's. The Event was held recently in Germany.

4Wall: Works Magic on Harry Potter World

The recent opening of The Wizarding World of Harry Potter at Universal Studios

in Hollywood is the latest in a series of high-profile projects by the Systems division of **Supporting member** 4Wall Lighting.

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New Products

- **Mega Systems:** Adds Dicolor X-Panel 2.84
- **Chauvet:** Rogue R1 FX-B Features Five Heads
- **Elation:** Introduces Platinum Seven Wash Light

Mega Systems: Adds Dicolor X-Panel 2.84

Contributing member MegaSystems recently introduced the X-Panel 2.84, Dicolor's highest resolution LED display offering. It has an ultra high definition 2.84 mm pitch and is equipped with black-face LEDs.

Chauvet: Rogue R1 FX-B Features Five Heads


The Rogue R1 FX-B, **Sustaining Member** Chauvet's latest offering, has five moving heads with individually controlled, pixel mappable 15-watt RGBW LEDs that offer strikingly fast movements and infinitely variable pan and tilt options.

Elation: Introduces Platinum Seven Wash Light

The new Platinum Seven from **Sustaining member** Elation Professional is a high-power LED wash luminaire that offers an unprecedented choice of colors from a 7-color multi-chip LED, making it an extremely flexible color wash solution. It is the market's first LED wash light that combines a 7-color multi-chip with such a wide zoom while maintaining a flat and even field of light projection.

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

Two Conferences, One Commonality

Mark Shanda *USITT President*

On behalf of the Institute, I had the pleasure of attending two very different conferences this summer. The first was the Educational Theatre Association's International Thespian Festival, held in Lincoln, Nebraska. With over 3500 high school students in attendance, the week of workshops, auditions, interviews and performances was energy filled. There appears to be no more an appreciative audience than an auditorium filled with high school thespians. The support that they offered their colleagues on stage was palpable; cheering entrances, applauding solos, and rising to their feet to recognize a job well done.

High school productions were featured from locations near and far, coming from some who had worked in fully equipped stage houses with robust production budgets, contrasted by those who produce in infamous gymnasium or cafetorium spaces with not much more than enthusiasm and drive. During the week, students and teachers alike learned about the Institute's support of the Rigging Safety Initiative (RSI) which offers competitively awarded grants to enable rigging inspections, as well as the opportunity to integrate our developing Essential Skills for Entertainment Technicians (eSET) resources into the classroom. Our Board of Directors as well as the Fellows of the Institute are committed to expanding our outreach into the secondary school market.

The other conference, roughly 10% of the size of the ITF, was the recent North American Theatre Architecture and Engineering Conference (NATEAC) held in New York City at the Roosevelt hotel. Just over 300 architects, engineers, consultants, and industry suppliers gathered together to share information about current building trends, technology advancements, and the challenges of equitably serving the client and the budget. Networking opportunities were paramount, with a steady schedule of mealtime sharing, including a harbor tour, around the city and near the Statue of Liberty, that opened the conference.

Conversations in the event rooms and hotel hallways sometimes featured teams who are currently partnering on construction projects taking advantage of the chance to have some face-to-face time. Occasionally folks who had made mistakes in past architecture projects owned up to their errors, sometimes only after some severe needling from their colleagues, yet all celebrated the continued pursuit to seek improved creative solutions to architectural challenges. Individuals now representing their fourth or fifth company affiliation shared updates on their whereabouts, but worked hard not to advocate the quality of

their current product line, focusing more on the overall issues facing theatre engineering and architecture projects.

While the beverages of choice as well as the age demographic of these two events stand in contrast, all who attended these gatherings shared a common bond – a significant PASSION for live performance and the arts. All wished to bring their very best to the stage to enhance the story telling experience of the audience as well as improve the working conditions for performers and technicians. PASSION is the drive that gets us engaged early in our career and sustains us through retirement. May each one of you be passionate about your daily work.

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

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



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Sept. 15 Deadline for WSD 2017 Submissions

Alexandra Bonds *WSD Executive Committee*

The deadline to submit designs for World Stage Design 2017 as well as productions for Scenofest is Sept. 15.

WSD 2017 will be held July 1 to 9 in Taipei, Taiwan. An international panel of judges will select at least 100 designs. The Exhibition is open to all performance designers. Read the guidelines and submit designs for WSD [here](#).

While there is no pre-determined theme, a theme may emerge during the curatorial process.


Scenofest, a festival celebrating scenography, will include selected performances between July 1 and 9 at Taiwan National University for the Arts in Taipei. Find more information and submit a performance for Scenofest [here](#).

WSD 2017 is being organized by OISTAT, the Taiwan Association of Theatre Technology, and Taiwan National University for the Arts. Visit the WSD website at www.wsd2017.com.

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Spotlight on Giving

Glerum Travel Grants

Besides helping USITT launch the Jay O. Glerum Rigging Masterclasses held in Denver in June, the family of the late Jay Glerum also donated to a Travel Grant fund to help teachers attending the masterclasses with travel for the two-day event. USITT's Fellows generously agreed to match contributions to the fund, allowing USITT to provide grants of \$1,000 to six attendees this year.

"I am honored to have received the grant that made my attendance possible. Without the grant, I would not have been able to make it to Denver and meet such a diverse and experienced group of individuals at this very educational and informative course."

- Justin Glombicki, Technical Director, Concordia University in Chicago


Donors from June 14 to July 15, 2016:

Kook Fund

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

New Century Fund

- Andi Lyons
- Janet Swenson
- Charles Williams



Glerum Travel Grant recipients DJ Badon, Jerry Hunt, Jo Strom Lane, Justin Glombicki, Richard Crawford, Zuki Kemp. Not pictured: KJ Bartosh

New Century Fund - Diversity

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

New Century Fund - Rigging Safety

- Kim Scott

Samuel Scripps International Fund

- Sandy Bonds
- Tetsuo Matsuzaka
- Kevin Rigdon
- Loren Schreiber

USITT Fund

- Rafael Jaen
- Andi Lyons
- Mark Shanda

General Operations

- William Browning
- Daniel Culhane
- Dennis Dorn
- Estate of Sara Nash Gates
- Emily Gill
- David Grindle
- Mickey Henry
- Michael Katz
- Carl Lefko
- Andi Lyons
- Martha Marking
- Leslie Marqua
- Sylvia Pannell
- Carolyn Satter
- MJ Sedlock
-

- Loren Schreiber
- Kim Scott
- Sherry Wagner-Henry
- Kimb Williamson

Fellows Fund

- Sandy Bonds

Make a gift to USITT at www.usitt.org/giving.

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

Preparing to Launch

David Grindle *Executive Director*

If you are like me, you are wondering where the summer went. It's August! Summer theatres are winding down, some public schools have already started, Target and Walmart are advertising their DORM COLLECTIONS. The reality is here that we are heading towards fall.

The summer at USITT has been filled with a lot of behind the scenes work. Prepping for things to launch in the fall has consumed our time around the office. It seems so far away, but Conference prep has been going on all summer, not just in the office but with commissioners and conference committee members. Education sessions for conference and other times are all in progress.

Your participation in the various activities of USITT is what keeps it moving. In the book Good to Great for Non Profits, Jim Collins talks about the fly wheel effect. It takes effort to get a fly wheel going, but then the momentum keeps building upon itself making it easier to maintain motion. This is what you, the member, provides to USITT, momentum.

When members participate in educational opportunities as learners or teachers, you keep the momentum going. Your ideas of new classes keep the momentum going. Your membership and growth in membership allows us to keep the momentum going.

I guess I've answered my own question about where did the summer go. It went with the momentum of USITT. Summer included Glerum Rigging Masterclasses, Costume Symposium, and a workshop for Las Vegas school teachers coming up in August. That momentum makes things move and with it, moves time.

I hope your summer has had momentum. And I thank you for the momentum you bring USITT as a member. It helps us make an Impact that keeps us moving forward.

David Grindle



Executive Director

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Regional Sections

- **Midwest:** Workshops Planned for Sept. 10 and 24
- **Ohio Valley:** Ezekiel Awards Deadline Oct. 7, Plan Cirque Workshop

Midwest: Workshops Planned for Sept. 10 and 24

The Midwest Regional Section has scheduled two opportunities this fall for members to expand their knowledge.

“So You Want to Fly. Have You Thought About...?” will be held Sept. 10 at the Rockford High School Fine Arts Auditorium in Rockford, MI.

Tracy Nunnally of *Vertigo* (Formerly Hall Flying Associates) will demonstrate necessary rigs, equipment, and all things to be considered as far as safety, staffing, and budgets. Find more information and the registration form [here](#). ETCP renewal credit available for participation

The Indiana University Department of Theatre, Drama, and Contemporary Dance will open its doors Sept. 24 for a full day of sessions to include “Projection/Video Design Demystified,” “Digitizing Historical Patterns,” “Fundamentals of Show Control for Lighting and Sound,” and “Study Abroad and Course Field Trips.”

An optional, free performance of *Dancing at Lughnasa* is offered in the evening. More information is [here](#).

Ohio Valley: Ezekiel Awards Deadline Oct. 7, Plan Cirque Workshop

The Ohio Valley Regional Section will accept nominations and entry forms for the Peggy Ezekiel Awards presented annually to recognize outstanding achievement in design and technology for any produced work by an Ohio Valley member or for any work produced by a non-member within the Ohio Valley Section. Each member may nominate any number of persons for any number of awards.

The deadline for actual work is 9 a.m. Oct. 15. Email k-devault@onu.edu for more information.

The Ohio Valley Section's Fall 2016 Conference Oct. 14 to 16 at Capital

University in Columbus, OH, will feature workshop presentations by Cirque du Soleil staff. The conference will also have section meetings, social events, and the annual Peggy Ezekiel Design awards exposition and competition. Stay tuned for more details at www.usittohiovalley.org.

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Commissions

Commissions Accepting Poster Proposals

USITT Poster Sessions are a great way to share information and expand scholarly activity, including new solutions to old problems, innovations, research results, discoveries, and developments.

Four USITT Commissions are holding poster sessions. Abstracts will be accepted Aug. 1 through Nov. 15. Posters will be selected in a blind juried process and displayed at USITT 2017 in St. Louis, MO, March 8 to 11.

Commissions seeking submissions are Costume Design & Technology, Education, Lighting Design & Technology, and Scene Design & Technology.

USITT members whose work is selected will receive a presenter ribbon on their Conference badges and discuss their work at a poster session. This may fulfill a member's requirement 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*.

Submissions can be made to:

- **Costume:** Jeffrey Lieder lieder@bard.org
- **Education:** David Navalinsky dnavalinsky@gmail.com
- **Lighting:** Phillip Franck phillip.n.franck@vanderbilt.edu or Alan McEwen alan.mcewen@mail.wvu.edu
- **Scene Design:** Brian Ruggaber ruggaberdesign@gmail.com

[For more information, click here.](#)

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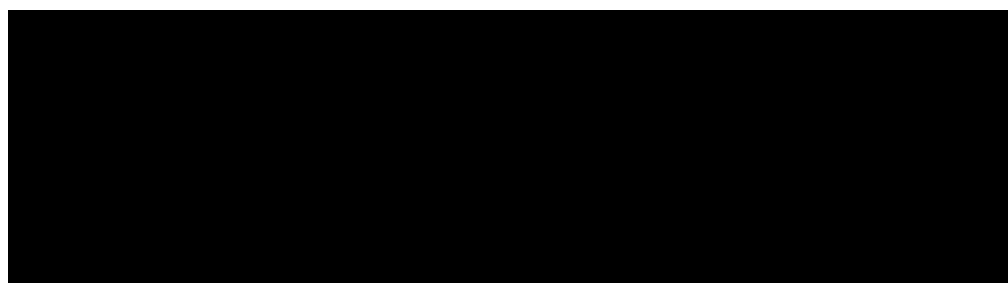
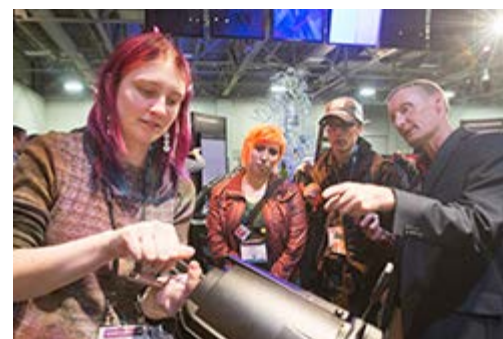
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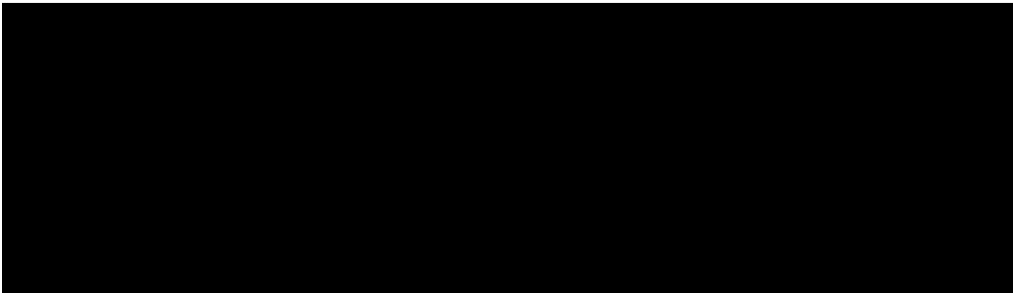
Save the dates of March 8 to 11 when the Institute returns to St. Louis, MO after more than 40 years for the 57th Annual Conference & Stage Expo to find the city bigger and better than ever.



Here's a [video](#) of city sights and five things to know about St. Louis:

1. St. Louis is the birthplace of the ice cream cone, created at the World's Fair in 1904.
2. It is home to the nation's oldest and biggest brewery, Anheuser-Busch – and now a growing craft brew haven.
3. Its trademark local foods are toasted ravioli, gooey-butter cake, and provel cheese, a creamy combo of cheddar, Swiss, and provolone.
4. Its landmark is the 630-foot Gateway Arch, the world's tallest arch, completed on the west bank of the Mississippi River in 1965.
5. It's also home to American rap artist Nelly, whose song "Country Grammar" boasts "I'm from the Lou, and I'm proud!"





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CONFERENCE
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ST. LOUIS
MARCH 8-11

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The monthly newsletter for USITT members

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Conference & Stage Expo

Tech Expo Deadline Oct. 14

USITT Tech Expo displays creative solutions to production problems. Every other year, this exhibit highlights the work of technicians from all areas of production including sound, rigging, costume, crafts, properties, mask making, lighting technology, stagecraft, and special effects. An article describing, in detail, the products and processes used to develop the idea, accompanies each exhibit. The articles are assembled into a catalog which is sold at the Conference, online, and by the USITT Office.



The application deadline is Oct. 14. Apply [here](#).

Tech Expo is the only juried exhibition and publication devoted to theatre technologists.

Find guidelines and more info at www.usittshow.com.tech-expo.

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- Shane Kelly
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- Vickie Scott

2015-2018

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

2016-2019

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

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- Tyler Hixson

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- **Carol Carrigan**, Director of Finance & Human Resources
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- **Gabrielle Chiddy**, Marketing Strategist
- **Lori Furcinito**, Finance Assistant
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- Gantom Lighting & Controls
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- Norcostco, Inc.
- Oasis Stage Werks
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- Rosco Laboratories, Inc.
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- SECOA
- StageRight Corporation
- StageSpot
- Staging Concepts
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- Wenger Corporation
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- ZFX , Inc. – Flying Effects

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- A.C. Lighting Inc.
- A.C.T. Lighting
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- Baby Lock

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- Grand Stage Company, Inc.
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- IALD-International Association of Lighting Designers
- InLight Gobos
- iWeiss Theatrical Solutions
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