



Sightlines

The monthly newsletter for USITT members

NEWS & NOTICES:

- Member Spotlight: Jeff Bazemore
- The Art of the Hollywood Backdrop
- "Wild, Wild OCTA" Theatre Conference
- Board Officers Slate for 2017
- USITT Names New Fellows
- Tupac Martir Launches Lux Festival
- Gateway
- Announcements
- Last Word: Three Generations of Techs

INTERNATIONAL:

- OISTAT Newsletter

NEWS FROM:

- Industry Members
- USITT's President
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Sound Commission

CONFERENCE & STAGE EXPO:

- Career Boosting Opportunities

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

[VIEW ISSUE AS A PDF ›](#)
[CONTACT THE EDITOR ›](#)
[Search the Archives](#)

GO

[Lead story ›](#)


Member Spotlight: Props Master Jeff Bazemore

Q&A with Jeff Bazemore, USITT Early Career Member and Props Master at the Philadelphia Theatre Company... [more »](#)



Member Author: Karen Maness and the Hidden Lives of Scenic Artists

The stories of Hollywood scenic artists have been kept under wraps for years, until Karen Maness dove into the colorful world of Hollywood's best kept secret... [more »](#)



Cowboy Boots, Costumes, and Lights, Oh My!

USITT Board Member Elynmarie Kazel represented USITT at the "Wild, Wild OCTA Conference" and its USITT sponsored Tech Rodeo... [more »](#)



2017 Board Officers Elections

Meet the candidates eligible for Officer positions at USITT, and place your ballots... [more »](#)



USITT Names New Fellows

We are pleased to announce that Judy Adamson and Rich Dunham will be inducted as Fellows at the Annual Conference & Stage Expo in St. Louis... [more »](#)



Lighting Master Tupac Martir Shines with Lux Festival

USITT members both student and professional are invited to create video projection mapping on a canvas of a building in Cartagena, Colombia. USITT will fund the top winners travel and housing in Cartagena... [more »](#)



Gateway Program Provides Lasting Connections

The deadline for the Gateway Program is fast approaching, remember to submit all nominations and applications by Nov. 25... [more »](#)



USITT's President: Measurable Outcomes

The impact USITT has on its members cannot be captured in a spreadsheet. Mark Shanda goes behind the numbers to point out where we profit most... [more »](#)



Spotlight on Giving

Professor, costume designer, and USITT Fellow Sandy Bonds on giving back and paying it forward to create opportunities for others... [more »](#)

USITT's Executive Director: Why Not Think Outside the Box?

SIGHTLINES ARCHIVE »



David Grindle on the creativity of set design with a bit of cardboard and a lot of tape... [more »](#)



Boost Your Career at USITT 2017

The Conference & Stage Expo offers networking and career building opportunities for student and early career members and attendees... [more »](#)



Last Word: A Generational Network

Ben and Elizabeth Shurr share their lineage with USITT President Mark Shanda and how networking can lead to more than just business opportunities... [more »](#)

[Lead story ›](#)

Volume LVI, Number 11



© United States Institute for Theatre Technology, Inc.

usitt Sightlines

The monthly newsletter for USITT members

FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight: Jeff Bazemore
- The Art of the Hollywood Backdrop
- "Wild, Wild OCTA" Theatre Conference
- Board Officers Slate for 2017
- USITT Names New Fellows
- Tupac Martir Launches Lux Festival
- Gateway
- Announcements
- Last Word: Three Generations of Techs

INTERNATIONAL:

- OISTAT Newsletter

NEWS FROM:

- Industry Members
- USITT's President
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Sound Commission

CONFERENCE & STAGE EXPO:

- Career Boosting Opportunities

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)

[0](#)

[Share](#)

[Next story ›](#)

News & Notices

Member Spotlight: Jeff Bazemore

Jeff Bazemore, USITT Early Career Member and Props Master at the Philadelphia Theatre Company.

USITT: How did you get involved in theatre?

Jeff: I got started in high school, and I was an actor. I was a die-hard, active actor. It's what I wanted to do; I bonded best with those people. It was very much an environment that I really latched onto and enjoyed and really wanted to pursue. I went to Berea College in Kentucky for my undergrad, and I switched my focus from acting to technical. I've stuck with that since then.



Is that what led to your props career, your involvement in technical theatre?

Very much so. That is the door that opened and shaped me and made me who I am today.

What first attracted you to prop making?

I pursued acting in my undergrad, but Berea College is a work study college. All of the students have to have an on campus job. I wanted to get into a theatre job because I went to study theatre and I wanted to spend all of my time there. Shan Ayers, the scenic design professor and my advisor at the time, introduced me to props because I always enjoyed the technical and design elements of what was seen on stage. I wanted to get more involved with it. I was a carpenter I learned how to weld. I did some wood working, and then he introduced me to props.

How did you end up at the Philadelphia Theatre Company? What led to that?

Funny story; Roy Backes, the Director of Production at PTC and a USITT Member, knows Jeff Allen, the production manager at PCPA where I interned. They know each other from the Production Managers Forum. Jeff gave me a great recommendation which led to me being hired. My family is in Delaware, so it's really close to my family and it's an area that I know.

Can you tell me about your USITT experience?

My mentor, Shan is a big advocate for USITT. My freshman year was 2009, and

SIGHTLINES ARCHIVE »

he really preached about going to the Annual USITT Conference & Stage Expo. He was just overjoyed with getting students to this conference and the impact it would have on them. I was truly one of those people who went to my first USITT conference and was just blown away by everything I had not known and had never seen before. It was like an amusement park for technical theatre people! That opened the door for me to really want to stay with USITT, make connections, and get involved. Everything from then on, every internship or even job connection that I've gotten, has come through USITT.

What's the best piece of advice you've received so far as you entered the professional world?

A lot of people just tell me to be me. They tell me that I have a personality that gets along with anyone and it's a pleasure working with people. So, for me it's being positive, upbeat, energetic, likeable; it just makes people want to work with you. Having those characteristics really carries your name across the globe, and people will seek out and want to work with you and give you opportunities just by being yourself.

Do you have a prop that truly holds a special place in your heart?

We did Suzan-Lori Parks' *The Death of the Last Black Man* at Berea College and one of my big introductions to molding and casting was making a bunch of watermelons that lived on stage in all shapes and all sizes. As an early props person, my go-to was to buy actual watermelons. Not really understanding the creativity of what it means to recreate something, that's not practical. I got to do plaster casts with molding and casting. It was my introduction to say, "OK, this is what I want to pursue" because I thoroughly enjoyed every single process of it. It was one of the most fun projects I've worked on.

How have your internships shaped how you perform in your career now?

The internship I did dealt with a lot of students who also were interested in technical theatre, so it was understanding what level of expertise they were at and how you could cater to them to get a project done. It was very much being able to deal with your surroundings and knowing how to communicate with everyone directors, designers, your shop, your labor, your students, just anyone.

Any advice for future technical theatre graduates?

This is more of a generality of technical theatre, but I still consider myself very new, like nowhere near the experience of any other props master that I've met. It's just amazing where your name will take you and how roads and paths will cross in this industry. I've been very fortunate to do that, and USITT has very much been a gateway for me.

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.

◀ [Front page](#)

[Next story](#) ▶

FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight: Jeff Bazemore
- The Art of the Hollywood Backdrop
- "Wild, Wild OCTA" Theatre Conference
- Board Officers Slate for 2017
- USITT Names New Fellows
- Tupac Martir Launches Lux Festival
- Gateway
- Announcements
- Last Word: Three Generations of Techs

INTERNATIONAL:

- OISTAT Newsletter

NEWS FROM:

- Industry Members
- USITT's President
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Sound Commission

CONFERENCE & STAGE EXPO:

- Career Boosting Opportunities

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)

[0](#)

[Share](#)

[Next story ›](#)

News & Notices

Karen Maness and the Hidden Lives of Scenic Artists

The lives of Hollywood backdrop scenic painters and designers have been overlooked for hundreds of years. Their meticulous detail and artistic credentials swept under the rug, until now. USITT Board Member Karen Maness' book *The Art of the Hollywood Backdrop* explores the lives of scenic painters who never received recognition for their work.

Karen's fiery passion for divulging these historic details took flight after an idea for a scenic artist session in Long Beach in 2011 during her time as commissioner.

"This book came into my life about 4 and a half years ago and it very much has to do with USITT," Karen said. "Without USITT I don't think the opportunity would have happened for the project."

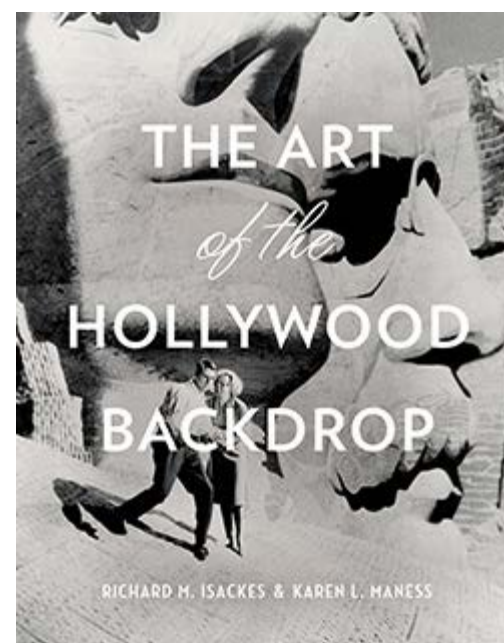
Karen was able to connect with the president of the Art Director's Guild, Tom Walsh, as well as other scenic artists and things began to take off.

"After the session they approached me and said 'we have been looking for someone to write this book, and it's you!' and I was rather shocked," Karen said.

Because of Karen and her co-author Richard M. Isackes, the lives of many scenic artists have been brought to light.

"(I want to) get them recognized and help them have their rightful place in history and I feel very responsible to them all," Karen said. "I hope they've been served well in this book."

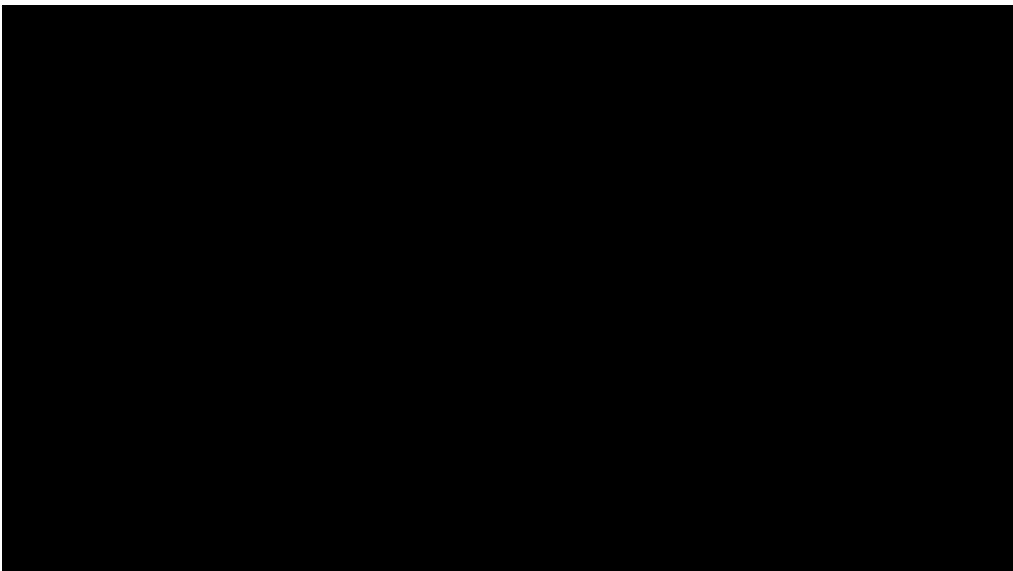
Karen's dedication to USITT and its members comes through in her reasoning for penning the picturesque book.



“I’m so delighted to share the book with our members, since it was born at the conference it’s really meaningful for me,” Karen said. “I would love to see the book bring about a renaissance in painting again, or film.”

Karen will be at the 2017 Annual Conference & Stage Expo along with her [book](#) which will be for sale beginning Nov. 1, 2016.

“It’s been an honor and I’m just really excited to share it with my USITT family,” Karen said. “You guys have been part of my life for a long time and this institute has afforded me the opportunity to really grow on so many levels as a scholar, as a leader in a leadership position, and my work on the Board of Directors. To be part of these conversations as we shape the organization moving forward is exciting, but it’s also a real honor to be able to serve our members. It’s been great.”



[Previous story](#)

[Next story](#)

Volume LVI, Number 11



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Sightlines

The monthly newsletter for USITT members

FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight: Jeff Bazemore
- The Art of the Hollywood Backdrop
- "Wild, Wild OCTA" Theatre Conference
- Board Officers Slate for 2017
- USITT Names New Fellows
- Tupac Martir Launches Lux Festival
- Gateway
- Announcements
- Last Word: Three Generations of Techs

INTERNATIONAL:

- OISTAT Newsletter

NEWS FROM:

- Industry Members
- USITT's President
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Sound Commission

CONFERENCE & STAGE EXPO:

- Career Boosting Opportunities

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)

[0](#)

[Share](#)

[Next story ›](#)

News & Notices

Ohio Community Theatre Association Conference

At this year's OCTA conference, USITT Board Member Elynmarie Kazle was there to represent USITT and the Ohio Valley Regional Section over Labor day weekend. Over 500 attendees came to the conference from over 100 theatres across the state. The USITT Ohio Valley Section receives a grant from the Margaret Clark Morgan Foundation to support technical theatre and performance theatre workshops.



"The education portion is really well developed, so the workshops were very high level," Elynmarie said.

Besides dozens of workshops, a highlight of the weekend were performances excerpted from shows. Each crew had about 40 to 45 minutes to do the whole performance including set up and take down. Awards were given for performance and technical efforts.

Attendees also participated in the USITT-sponsored Tech Rodeo.

"It's a nice downtime to just go and have fun with a bunch of people who do theatre. If you're a professional, it's a feel good thing, you learn and you can also share what you know," Elynmarie said. "If you're somebody who wants to continue to practice your craft but maybe you're no longer teaching or no longer traveling around, it's a great opportunity for you to give back, network, and do some of the projects that make you really feel good."

[‹ Previous story](#)

[Next story ›](#)



FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight: Jeff Bazemore
- The Art of the Hollywood Backdrop
- "Wild, Wild OCTA" Theatre Conference
- Board Officers Slate for 2017
- USITT Names New Fellows
- Tupac Martir Launches Lux Festival
- Gateway
- Announcements
- Last Word: Three Generations of Techs

INTERNATIONAL:

- OISTAT Newsletter

NEWS FROM:

- Industry Members
- USITT's President
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Sound Commission

CONFERENCE & STAGE EXPO:

- Career Boosting Opportunities

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

Tweet

0

Share

Next story ›

News & Notices

2017 USITT Board of Directors Election

The USITT Nominations Committee is pleased to present the following candidates for election to serve on the board of directors. Each of the members nominated for a Board position is running for a three-year term.

Ballots will be sent electronically on Nov. 1 (members without email addresses will receive a paper ballot by mail). Watch for the slate of directors candidates to be profiled in the next issue of *Sightlines*.

USITT members current as of noon, Eastern Time on Nov. 1, 2016 are eligible to vote in the 2017 election.

USITT's officers and directors shape the future of our organization – it is critical that all members participate in the election process, by doing so you invest in the future of the Institute.

President-Elect »

Dan Culhane

"USITT is expanding in many diverse and exciting areas. I will, as president, work to serve our membership by being a strong steward of our assets."



Kimb Williamson

"USITT's place in the industry will continue to advance with the inclusion of bold and brave ideas as envisioned and initiated by YOU, the members."



Secretary »

Paul Brunner

"As a candidate for secretary, I bring new perspectives to solve problems and foster a proactive and respectful atmosphere for all."



Jimmie Byrd

"I am honored to work with members of the Institute willing to take on this challenging task (Bylaws and Policies and Procedures). I look forward to continuing in my leadership role if the membership is so inclined."



VP-Conferences »

Jack Feivou

"I have worked in not-for-profit, commercial, and educational entertainment. I am uniquely positioned to understand the industry trends and needs of our members both professional and academic. I will continue to bring to the board, my experience and opinions to help shape the organization for future growth."



VP-Commissions »

Carolyn Satter

"I want to continue to serve USITT as a vice president, helping pave the way for the organization's goal to be the Entertainment Industry's 'go to'."



[« Previous story](#)

[Next story »](#)

Volume LVI, Number 11



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usitt Sightlines

The monthly newsletter for USITT members

FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight: Jeff Bazemore
- The Art of the Hollywood Backdrop
- "Wild, Wild OCTA" Theatre Conference
- Board Officers Slate for 2017
- USITT Names New Fellows
- Tupac Martir Launches Lux Festival
- Gateway
- Announcements
- Last Word: Three Generations of Techs

INTERNATIONAL:

- OISTAT Newsletter

NEWS FROM:

- Industry Members
- USITT's President
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Sound Commission

CONFERENCE & STAGE EXPO:

- Career Boosting Opportunities

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)

[Share](#)

[Next story ›](#)

News & Notices

Fellows Induction at USITT 2017

Two new USITT Fellows will be inducted at the 57th USITT Annual Conference & Stage Expo. The induction will be held Wednesday as part of the morning Keynote events which begin at 9:30 a.m.

Meet our new inductees!

Rich Dunham is the epitome of the USITT member who deserves recognition for professional accomplishments and active, ongoing contributions to the work of the Institute.

His leadership of the Grants & Fellowships Committee has resulted in expansion of opportunities to serve our members. Rich's work as Chair of the triennial Art Auction has resulted in additional revenue to support Grants & Fellowships.



He is a superb leader able to organize important projects, and his work produces consistent results. He is recognized as a gifted lighting designer, professor, and head of design at the University of Georgia and author of a significant text and reference book, *Stage Lighting: Fundamentals and Applications*.

He has had a number of articles in *TD&T*, is an active contributor to USITT publications in a variety of ways, and is a recognized national judge for student awards. His professional accomplishments include on-going lighting design for a variety of regional theatre and opera companies.

Judy Adamson represents the very best in costume technology in the United States today, and has a stellar reputation. Even with her long list of credits amassed during a lifetime of remarkable professional work on Broadway, for major motion pictures, at the Utah Shakespearean Festival, and PlayMakers Repertory Company (among others), she continues to work professionally as a draper and shares her extensive knowledge in the classroom.



She has been the costume director in the Department of Dramatic Art and head of the costume production program at the University of North Carolina at Chapel Hill since 1993. She holds the rank of professor of the practice, acknowledging her extraordinary professional experience. Before joining

SIGHTLINES ARCHIVE »

the faculty at UNC-Chapel Hill, she worked at Barbara Matera Ltd., beginning in 1980, gaining experience at one of the foremost costume houses in New York.

Judy is a tremendous asset to USITT, from the sessions she presents, to her costume project work, to her creation of the Barbara Matera Award for Costume Making. The visibility of costume technicians and their importance in the performing arts industry has been raised over the last 15 to 20 years due in large part to this brilliant, three-dimensional artist.

[« Previous story](#)

[Next story »](#)

Volume LVI, Number 11



© United States Institute for Theatre Technology, Inc.

usitt Sightlines

The monthly newsletter for USITT members

FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight: Jeff Bazemore
- The Art of the Hollywood Backdrop
- "Wild, Wild OCTA" Theatre Conference
- Board Officers Slate for 2017
- USITT Names New Fellows
- Tupac Martir Launches Lux Festival
- Gateway
- Announcements
- Last Word: Three Generations of Techs

INTERNATIONAL:

- OISTAT Newsletter

NEWS FROM:

- Industry Members
- USITT's President
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Sound Commission

CONFERENCE & STAGE EXPO:

- Career Boosting Opportunities

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)[Share](#)[Next story ›](#)

News & Notices

Lux Festival

Creative mastermind, Tupac Martir, is partnering with USITT to bring an international video and projection mapping opportunity to USITT members, both student and professional.

The Lux Festival will take place from Jan. 4 to 8 in beautiful Cartagena, Colombia. Participants will submit a three to five-minute video that will become a three-dimensional piece of living art when projected onto the unique buildings of Cartagena. From these entries a number of pieces will be selected to be installed as part of the Festival of Light. USITT will cover housing and transportation costs to Cartagena for the top winners in each category.



"USITT is excited to partner with Tupac Martir and the Lux Festival," says USITT Executive Director David Grindle. "We are happy to offer our members the chance to show their work on the international stage and to get to work with someone like Tupac."

The deadline for submissions is Nov. 21, 2016.

[Click here for more information and submission requirements.](#)

[‹ Previous story](#)[Next story ›](#)



Sightlines

The monthly newsletter for USITT members

FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight: Jeff Bazemore
- The Art of the Hollywood Backdrop
- "Wild, Wild OCTA" Theatre Conference
- Board Officers Slate for 2017
- USITT Names New Fellows
- Tupac Martir Launches Lux Festival
- Gateway
- Announcements
- Last Word: Three Generations of Techs

INTERNATIONAL:

- OISTAT Newsletter

NEWS FROM:

- Industry Members
- USITT's President
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Sound Commission

CONFERENCE & STAGE EXPO:

- Career Boosting Opportunities

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)

[0](#)

[Share](#)

[Next story ›](#)

News & Notices Gateway

The Gateway program pairs underrepresented populations within the technical theatre industry with professionals who have a similar career path and lifestyle. This opens the door for networking, advice, and connections between students and professionals of similar backgrounds.

In 2016, USITT welcomed 12 mentees and mentors, plus two peer mentors, to the Conference in Salt Lake City.



2016 mentor, [Jim Streeter](#), found his experience with mentee, [Luis Garcia](#), to be priceless.

"I think it's really important to see people who look like you in the profession you aspire to," Streeter said. "Getting underrepresented young professionals to be able to interact with working professionals and being able to introduce them to people in our business is invaluable."

The experience is not only beneficial to mentors, but also provides a world of opportunity for its mentees. Streeter's mentee Luis Garcia hopes to return in the future on the other side of the gateway realm.

"If I got an opportunity to come back as a Gateway peer mentor, I would love it, Garcia said. "I love the feeling of knowing that a person's life is changed for the better because of you planting that seed in their life."

The deadline to submit nominations and applications for the Gateway Program is Nov. 25!

To submit nominations and applications for the Gateway Program, click [here](#).

[Previous story](#)

[Next story ›](#)

usitt Sightlines

The monthly newsletter for USITT members

FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight: Jeff Bazemore
- The Art of the Hollywood Backdrop
- "Wild, Wild OCTA" Theatre Conference
- Board Officers Slate for 2017
- USITT Names New Fellows
- Tupac Martir Launches Lux Festival
- Gateway
- Announcements
- Last Word: Three Generations of Techs

INTERNATIONAL:

- OISTAT Newsletter

NEWS FROM:

- Industry Members
- USITT's President
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Sound Commission

CONFERENCE & STAGE EXPO:

- Career Boosting Opportunities

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)

[0](#)

[Share](#)

[Next story ›](#)

News & Notices

Announcements

Texas Scenic Company

Texas Scenic Company (TSC) is proud to welcome Bronx-based stage equipment contractor Pook Diemont & Ohl, Inc (PDO) and variable acoustic banner manufacturer acouStaCorp LLC to its family of brands effective Nov. 1. Together the new firm will have established offices in San Antonio, Dallas, Houston, Washington DC, Atlanta, Boston, and New York City; forecasting expansion to Los Angeles. Transition teams have begun to integrate both companies' SOPs while onboarding employees, vendors, and industry partners.



LiNK

LiNK registration will be available onsite at the Crowne Plaza Hotel in Atlanta Nov. 11. LiNK provides prospective grad students in many different disciplines the opportunity to meet with top graduate programs and share their portfolio, resume, and have one on one interviews. More info [here](#).

Mentoring

Gateway: The Gateway Program at the Conference & Stage Expo provides an opportunity for students from underrepresented populations within our industry to be paired with professional mentors from a similar background and career. These mentors will guide and maximize each mentee's experience at the Conference & Stage Expo. **Nov. 25 is the deadline to nominate and submit applications.** More info [here](#).

Early Career Mentoring: The Early Career Mentoring program is for Early Career Members who plan to attend the USITT Conference & Stage Expo in St. Louis in March 2017. The Fellows of USITT have created this unique opportunity to establish a long-term relationship between the Mentor and Early Career Member. **The deadline for applications is Jan. 30, 2017.** More info [here](#).

Awards

Wally Russell: The Wally Russell Mentoring Award seeks to honor someone who provides guidance, passion, and inspiration to young professionals. **The deadline for submissions is Nov. 30.** More info [here](#).

Young Designer & Technician: The Awards for Young Designers & Technicians in the Performing Arts, also known as the YD&T Awards, bring recognition and support to young designers and technicians who are just starting their careers. The awards will be presented at USITT 2017. **The deadline to nominate is Nov. 15.** More info [here](#).

USITT 2017 Conference

Poster Sessions: This is a great way to network, connect, and share information to expand on solutions to problems, discoveries, and more. **The deadline to submit is Nov. 15.** More info [here](#).

Cover the Walls: Cover the Walls is a non-juried open invitational design exhibit. The purpose of the exhibit is to provide an opportunity for USITT members to share their design work with fellow theatre artists. **The deadline to register is Feb. 1, 2017.** More info [here](#).

[« Previous story](#)

[Next story »](#)

Volume LVI, Number 11



© United States Institute for Theatre Technology, Inc.

usitt Sightlines

The monthly newsletter for USITT members

FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight: Jeff Bazemore
- The Art of the Hollywood Backdrop
- "Wild, Wild OCTA" Theatre Conference
- Board Officers Slate for 2017
- USITT Names New Fellows
- Tupac Martir Launches Lux Festival
- Gateway
- Announcements
- Last Word: Three Generations of Techs

INTERNATIONAL:

- OISTAT Newsletter

NEWS FROM:

- Industry Members
- USITT's President
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Sound Commission

CONFERENCE & STAGE EXPO:

- Career Boosting Opportunities

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)

[0](#)

[Share](#)

[Front page ›](#)

News & Notices

Last Word: Three Generations of Tech

From generation to generation, connections ripple through the technical theatre world. The trickle-down of knowledge from academics, professors, professionals, and students has long been a lineage of tips, tricks, and design ideas. That is the case at least for USITT President Mark Shanda, husband and wife teaching duo Ben and Elizabeth Shurr, and their students Hunter and Ty.



from L to R Hunter, Elizabeth Shurr, Mark Shanda, Ben Shurr, Ty

"We both went to Ohio State University and had Mark Shanda as our professor," Ben said. "Our students are tech students, so it's actually three generations of technicians."

In 2014, Ben and his students were asked to speak at the Annual Conference & Stage Expo in Fort Worth.

"Everything came full circle there as my students were meeting our professors and they loved it," Ben said. "I tell them all the time you never know who you're going to meet."

Nurturing connections is not only inevitable in technical theatre, but can also serve as its lifeline.

"Networking is important for collaboration and having someone to go to if you don't know the answer," Elizabeth said. "Mark and my other professors really taught me how to hone my craft into teaching kids. It keeps theatre alive."

Education throughout these three generations of techs can be beneficial to both students as well as their teachers.

"I'm constantly learning and USITT is a place for me to go and learn from my peers and mentors," Ben said. "I know several students who have gone on to pursue technical theatre as a career and the people they meet are impressed that they've been a part of USITT and have met people like Mark."

November 2016

[Print this page ›](#)



Sightlines

The monthly newsletter for USITT members

FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight: Jeff Bazemore
- The Art of the Hollywood Backdrop
- "Wild, Wild OCTA" Theatre Conference
- Board Officers Slate for 2017
- USITT Names New Fellows
- Tupac Martir Launches Lux Festival
- Gateway
- Announcements
- Last Word: Three Generations of Techs

INTERNATIONAL:

- OISTAT Newsletter

NEWS FROM:

- Industry Members
- USITT's President
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Sound Commission

CONFERENCE & STAGE EXPO:

- Career Boosting Opportunities

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)

[0](#)

[Share](#)

[Next story ›](#)

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Being a USITT member means you are also a member of OISTAT. View the newsletter and subscribe for monthly updates [here](#).



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[Previous story](#)

[Next story ›](#)



[FRONT PAGE »](#)

NEWS & NOTICES:

- Member Spotlight: Jeff Bazemore
- The Art of the Hollywood Backdrop
- "Wild, Wild OCTA" Theatre Conference
- Board Officers Slate for 2017
- USITT Names New Fellows
- Tupac Martir Launches Lux Festival
- Gateway
- Announcements
- Last Word: Three Generations of Techs

INTERNATIONAL:

- OISTAT Newsletter

NEWS FROM:

- Industry Members
- USITT's President
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Sound Commission

CONFERENCE & STAGE EXPO:

- Career Boosting Opportunities

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

[VIEW ISSUE AS A PDF »](#)

[CONTACT THE EDITOR »](#)

[Search the Archives](#)

GO

[Tweet](#)

[0](#)

[Share](#)

[Next story »](#)

News Releases from Our Industry Members

Click here for the latest news from industry members in the current issue of USITT [Conference News](#).

The thumbnail shows a banner for the "USITT CONFERENCE" with the dates "ST. LOUIS MARCH 8-11, 2017" and "57th ANNUAL CONFERENCE & STAGE EXPO". Below the banner is a photo of a man in a green shirt working at a technical booth. To the right of the photo is a text block titled "USITT Hands-On at Stage Expo" with a paragraph of text and a "More »" link. Below this is another photo of the St. Louis Gateway Arch with a text block titled "Adventures in St. Louis" and a "More »" link. This is followed by a calendar icon for October 27 with a text block titled "Dates & Deadlines" and a "More »" link. Next is a photo of a person at a computer with a text block titled "Nov. 15 Deadline for Sound Ideas" and a "More »" link. Finally, there is a photo of a MagicQ console with a text block titled "Industry Member News" and a "More »" link. At the bottom of the thumbnail is a "REGISTER NOW: USITT CONFERENCE & STAGE EXPO" link. The footer of the thumbnail contains contact information for USITT and social media links.

USITT Conference Bulletin
Thursday, October 27, 2016

USITT Hands-On at Stage Expo
As technical theatre students and professionals, everything you do is hands-on. To get a true immersive experience at the Stage Expo, you'll want to get your hands on some of the newest technology in technical theatre for yourself.
Inclusivity comes into play as well. USITT strives to make every aspect of the Conference important for each attendee whether you're a student, exhibitor, professional, workshop leader, or in sales. There is something...
[More »](#)

Adventures in St. Louis
As the USITT Annual Conference & Stage Expo quickly approaches, there's lots to do, plan, and get excited for! Although the Conference is central to the festivities, it's a good opportunity to feed your wanderlust and...
[More »](#)

Dates & Deadlines
There are many dates and deadlines to be aware of leading up to USITT 2017 Annual Conference & Stage Expo. Don't miss out on these great opportunities...
[More »](#)

Nov. 15 Deadline for Sound Ideas
The tick-tock of the clock means time is running out to submit ideas on new and innovative work in sound to the USITT Sound Commission. The deadline is Nov. 15. All submissions dealing with creative or technical...
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Industry Member News
ChamSys announces the MagicQ MQ500 Stadium Console designed to operate at the highest level of show control. MagicQ MQ500 Stadium enables shows to be designed from concept to reality including lighting, media...
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[« Previous story](#)

[Next story »](#)

usitt Sightlines

The monthly newsletter for USITT members

FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight: Jeff Bazemore
- The Art of the Hollywood Backdrop
- "Wild, Wild OCTA" Theatre Conference
- Board Officers Slate for 2017
- USITT Names New Fellows
- Tupac Martir Launches Lux Festival
- Gateway
- Announcements
- Last Word: Three Generations of Techs

INTERNATIONAL:

- OISTAT Newsletter

NEWS FROM:

- Industry Members
- USITT's President
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Sound Commission

CONFERENCE & STAGE EXPO:

- Career Boosting Opportunities

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)

[Next story ›](#)

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

The Impact Behind the Numbers

Mark Shanda *USITT President*

In a world that seems to constantly strive for measurable outcomes, ongoing assessments, and metrics that justify investment and decision making, the question of how we measure impact has become critical.

Those of you in the Institute who work in higher education are being bombarded with requests for data to demonstrate student success and direct links to expected learning outcomes (ELOs) within your curricula. You are being asked, in part, to justify the value of the study of the entertainment industry and live performance as a collegiate experience.

Those of you in the Institute who work in the commercial sector must constantly keep your eye on the bottom line, and justify your return on investment (ROI) on nearly every dollar your business spends. Investment returns are not only measured in financial terms but in time spans that appear to becoming ever shorter as more immediate reward is so strongly desired.

For the leadership of the Institute, how we measure impact focuses on how the various programs and member opportunities we offer align with our mission to “connect performing arts design and technology communities to ensure a vibrant dialogue among practitioners, educators, and students.” While the drive for measuring impact appears to push us all toward some numeric value assessment of all that we do, I would like to suggest an alternative way of thinking about how what we do affects others.

While certainly not as easy to capture in a spreadsheet, pie chart, or statistical table, I believe that impact should be measured on a one-to-one, interpersonal basis. We should ask ourselves, “How did our recent production affect an individual audience member? What difference did our sales and service call mean to the arts community with which we worked? What change in practice resulted in the teaching of that last student? What did we each do today that made a difference in the life of another?”

My concern when we try to boil everything down to a numerical value is that we



SIGHTLINES ARCHIVE »

can easily overlook the human beings involved in the endeavor. The Institute makes choices to invest dollars in research, staff time for educational programs, and expanded avenues to provide volunteer engagement to impact people. The very heart of our organization is to change, challenge, and educate artists and technicians of every age to be their best, to bring an enhanced skill set to their next project, and to find fulfillment in lifelong learning and engagement in production.

As can be seen in the Institute's soon-to-be-delivered annual report, we spent money, invested staff resources, and scheduled events that can be fairly easily counted. But behind all of those numbers is our most important impact: With each endeavor, we made a change in someone's life.

I am proud to be at the head of the table for this remarkable organization and I anticipate that an even greater impact on people lies just ahead with new investments yet to be known.

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

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



[« Previous story](#)

[Next story »](#)

Volume LVI, Number 11



© United States Institute for Theatre Technology, Inc.

usitt Sightlines

The monthly newsletter for USITT members

FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight: Jeff Bazemore
- The Art of the Hollywood Backdrop
- "Wild, Wild OCTA" Theatre Conference
- Board Officers Slate for 2017
- USITT Names New Fellows
- Tupac Martir Launches Lux Festival
- Gateway
- Announcements
- Last Word: Three Generations of Techs

INTERNATIONAL:

- OISTAT Newsletter

NEWS FROM:

- Industry Members
- USITT's President
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Sound Commission

CONFERENCE & STAGE EXPO:

- Career Boosting Opportunities

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)

[0](#)

[Share](#)

[Next story ›](#)

Spotlight on Giving

"Being a member of USITT has influenced and supported my career immeasurably as a designer and a scholar. Opportunities sponsored by the Institute have encompassed the United States and the world. Through these activities, I have met, befriended, and worked closely with many of the outstanding professionals in our field. I donate monthly to give back to the institute so that others might enjoy the same benefits I have received. I contribute to the funds that have meant the most to me, the USITT Samuel Scripps International Fund, the Edward F. Kook Fund, which provides grants and fellowships, and the USITT Fellows Fund."



- USITT Fellow Sandy Bonds

November Sightlines Donations: September 16, 2016 thru October 15, 2016

Kook Fund - Research Grants & Fellowships

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

New Century Fund

- June Gaeke
- Tammy Honesty
-

Andi Lyons

- Charles Williams

New Century Fund - Diversity

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

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- Verda Beth Martell

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Fellows Fund

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

[Previous story](#)

[Next story](#)

Volume LVI, Number 11



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usitt Sightlines

The monthly newsletter for USITT members

FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight: Jeff Bazemore
- The Art of the Hollywood Backdrop
- "Wild, Wild OCTA" Theatre Conference
- Board Officers Slate for 2017
- USITT Names New Fellows
- Tupac Martir Launches Lux Festival
- Gateway
- Announcements
- Last Word: Three Generations of Techs

INTERNATIONAL:

- OISTAT Newsletter

NEWS FROM:

- Industry Members
- USITT's President
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Sound Commission

CONFERENCE & STAGE EXPO:

- Career Boosting Opportunities

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)
 0

[Share](#)
[Next story ›](#)

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

Creativity = Why Not?

David Grindle *Executive Director*

Sometimes a box set is just that.

Almost every person in theatre has worked on a box set: a few walls, some doors, and usually one or more windows. Box sets can be called one of the staples of scenic design. But recently Barbara de Limberg designed a box set for Seattle Opera that was literally that. Her set for Act I of Humperdink's *Hansel and Gretel* has them living in a gigantic cardboard box.



The detail on this was incredible. Everything had been made to scale. The corrugations in the cardboard were there. The old tape marks and a few tape pieces were on the outside. The way the rooms had been made of cardboard had a sag to it, like an old cardboard box.

It's simple in one way, and simply brilliant. It is a box set. Something so common became fascinating because she changed the scale. The fabrication of her design was also part of the mystery of it because she took the time to make sure the shop built every detail of an old box. Joel Adam's lighting design made it all come to life. So why did this set make me want to fly across the country and go to two and half hours of German opera?

They asked "Why not?"

They took an idea that is both simple and ludicrous in the eyes of some and said, "Why not do it?" It fits the production. Director (and costume designer) Laurent Pelly has a very different take on this fairy tale. But the team came together and said, "Why not?" The location of the witch's house is a gigantic candy store. Why not? But the box set, that is the striking image that made me see the risks taken and rewarded.

So much these days, ideas get shut down because of budget or even lack of belief. In our contemporary quarterly capitalism, risk is more dangerous than ever because profit is supposed to show an immediate return. But this production reminded me that creativity and inspiration are our commodities. We must be faithful guardians of the purse, yes, but that can't have us lose sight of the

SIGHTLINES ARCHIVE »

possibilities that creativity can bring. We are a creative art form after all.

Yes, budgets must be adhered to. But all too often creative ideas are shut down with “we can’t afford it.” I challenge us all to ask instead, “What are we trying to accomplish artistically and how can we afford it?” To be even riskier, “How can we afford not to?”

Our world is full of creative designers and people who can bring that creativity to reality. I hope you find something that inspires you as much as this production inspired me. I want to create and explore in my own way because I saw the results of their work. That’s the beauty of a life in the arts. We build upon the risk, beauty, and inspiration of others, each in our own way. What has inspired you to ask “Why not?” lately?

[« Previous story](#)

[Next story »](#)

Volume LVI, Number 11



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November 2016

[Print this page ›](#)



Sightlines

The monthly newsletter for USITT members

FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight: Jeff Bazemore
- The Art of the Hollywood Backdrop
- "Wild, Wild OCTA" Theatre Conference
- Board Officers Slate for 2017
- USITT Names New Fellows
- Tupac Martir Launches Lux Festival
- Gateway
- Announcements
- Last Word: Three Generations of Techs

INTERNATIONAL:

- OISTAT Newsletter

NEWS FROM:

- Industry Members
- USITT's President
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Sound Commission

CONFERENCE & STAGE EXPO:

- Career Boosting Opportunities

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

[VIEW ISSUE AS A PDF »](#)

[CONTACT THE EDITOR »](#)

[Search the Archives](#)

GO

[Tweet](#)

[Next story ›](#)

News From: Regional Sections

From Oct. 14 to 16 the Ohio Valley Section (OVS) of USITT and Capital University sponsored Cirque du Soleil's Entertainment Technology Conference. Two of our National Office staff members attended and shared their impressions. Check out the recap in our latest issue of [College2Career](#).



Photo Credit: Kathryn Poe

[‹ Previous story](#)

[Next story ›](#)



FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight: Jeff Bazemore
- The Art of the Hollywood Backdrop
- "Wild, Wild OCTA" Theatre Conference
- Board Officers Slate for 2017
- USITT Names New Fellows
- Tupac Martir Launches Lux Festival
- Gateway
- Announcements
- Last Word: Three Generations of Techs

INTERNATIONAL:

- OISTAT Newsletter

NEWS FROM:

- Industry Members
- USITT's President
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Sound Commission

CONFERENCE & STAGE EXPO:

- Career Boosting Opportunities

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

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0

Share

Next story »

Commissions
Sound Commission

The deadline to submit papers to present at the Current Research in Sound session at USITT 2017 is Nov. 15. Faculty, professionals, and graduate students doing research on creative or technical innovations in sound are encouraged to submit their work for peer review.

Abstracts (60 to 120 words) and précis (500 to 750 words) are due no later than Nov. 15. Applicants will be notified of acceptance by Dec. 15. Full paper must be submitted by Feb. 1. Papers invited for presentation at the conference will be announced by Feb. 15.

Contact [Nicholas Drashner](#) for more information.

Submit your proposal [here](#).

« Previous story

Next story »

FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight: Jeff Bazemore
- The Art of the Hollywood Backdrop
- "Wild, Wild OCTA" Theatre Conference
- Board Officers Slate for 2017
- USITT Names New Fellows
- Tupac Martir Launches Lux Festival
- Gateway
- Announcements
- Last Word: Three Generations of Techs

INTERNATIONAL:

- OISTAT Newsletter

NEWS FROM:

- Industry Members
- USITT's President
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Sound Commission

CONFERENCE & STAGE EXPO:

- Career Boosting Opportunities

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

[Tweet](#)

[0](#)

[Share](#)

[Next story ›](#)

Conference & Stage Expo

Career Boosting Opportunities

The Annual Conference & Stage Expo offers networking and career building opportunities for student and early career members and attendees. Here's just a sampling of what's available to you at USITT 2017.



Recruitment Tool

In 2017, USITT has created a new tool on our conference registration page to help connect attendees who are seeking employment, internship, and educational opportunities with production companies, manufacturers, and academic institutions.

To make your profile visible to exhibiting companies, simply add your LinkedIn public profile url during registration and indicate the types of opportunities you would like to be matched with.

Exhibitors will be able to learn about you from your LinkedIn profile and potentially reach out to you to set up an appointment in St. Louis.

Make sure your LinkedIn profile is up-to-date and register at usittshow.com.

Portfolio Reviews

Have your portfolio reviewed by professionals as part of the 2017 Conference.

Portfolio reviews are available for people at every level from student to seasoned professional, including an opportunity for tenure review through USITT's Education Commission. Only those registered for the Full Conference may apply.

Areas of interest are costume design, education, lighting design, management, scene design, properties design, scenic art, scenography, sound design, and technical production.

More information [here](#).

Resume Doctors

SIGHTLINES ARCHIVE »

The Resume Doctors booth is back by popular demand. Bring a copy of your resume for review by professionals. Take this opportunity to learn what catches the eye and what doesn't before you head out on your job search.

This opportunity is open for job seekers of all ages.

And, in case you missed it, the current issue of *College2Career* includes a new column from Ima Hirin offering career advice to help you reach high and go far. Read it [here](#).

Register now for USITT 2017

[Read the latest issue of USITT Conference News.](#)

[« Previous story](#)

[Next story »](#)

Volume LVI, Number 11



© United States Institute for Theatre Technology, Inc.



Sightlines

The monthly newsletter for USITT members

FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight: Jeff Bazemore
- The Art of the Hollywood Backdrop
- "Wild, Wild OCTA" Theatre Conference
- Board Officers Slate for 2017
- USITT Names New Fellows
- Tupac Martir Launches Lux Festival
- Gateway
- Announcements
- Last Word: Three Generations of Techs

INTERNATIONAL:

- OISTAT Newsletter

NEWS FROM:

- Industry Members
- USITT's President
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Sound Commission

CONFERENCE & STAGE EXPO:

- Career Boosting Opportunities

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

For the Record:

Leadership

USITT Leadership

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

2015-2018

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

2016-2019

- Paul Brunner
-

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

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- Tyler Hixson

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Sightlines

The monthly newsletter for USITT members

FRONT PAGE »

NEWS & NOTICES:

- Member Spotlight: Jeff Bazemore
- The Art of the Hollywood Backdrop
- "Wild, Wild OCTA" Theatre Conference
- Board Officers Slate for 2017
- USITT Names New Fellows
- Tupac Martir Launches Lux Festival
- Gateway
- Announcements
- Last Word: Three Generations of Techs

INTERNATIONAL:

- OISTAT Newsletter

NEWS FROM:

- Industry Members
- USITT's President
- Spotlight on Giving
- USITT's Executive Director
- Regional Sections

COMMISSIONS:

- Sound Commission

CONFERENCE & STAGE EXPO:

- Career Boosting Opportunities

FOR THE RECORD:

- Leadership
- Contributing Members
- Sustaining Members

VIEW ISSUE AS A PDF »

CONTACT THE EDITOR »

Search the Archives

GO

For the Record:

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▪ [Contributing Members »](#)

▪ [Sustaining Members »](#)

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- Creative Conners, Inc.
- Creative Stage Lighting Co., Inc.
- d&b audiotechnik
- Disney Parks Creative Entertainment
- Electronic Theatre Controls (ETC)
- Feld Entertainment
- Foy Invenrprises, Inc.
- Future Light
- Gantom Lighting & Controls
- H & H Specialties Inc.
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- Harlequin Floors
- InterAmerica Stage, Inc.
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-

SIGHTLINES ARCHIVE »

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- Baby Lock
- Backdrops Beautiful
- Batts Audio, Video and Lighting
- Ben Nye Makeup
- Bernina of America
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- California Institute of the Arts
- Center Theatre Group
- Chauvet
- Chicago Flyhouse Inc.
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-

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- University of Virginia
- XS Lighting, LLC

As of 7/11/2016

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