



# Sightlines

The monthly newsletter for USITT members

March 2017  
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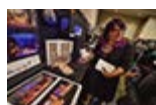
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News & Notices

## Member Spotlight: Josafath Reynoso

### Q&A with scenic designer Josafath Reynoso

#### How were you introduced to scenic design?

When I was 11 or 12 it was during one of the worst economic crisis in the last 30 years. I almost had to drop out of school. I started at a vocational school where I learned basic carpentry and after that I got a scholarship to one of the biggest schools in Mexico. That is the first time I heard about theatre and got involved with the production crew building things.



I became Technical Director and by 2002 started designing for small companies. I hadn't had any design experience. After that is when I started college for scenography.

#### Where do you draw inspiration from?

I do a lot of visual research but for me the set is always about the feelings in the play more than it is about the historical context. I'm always concerned less with the architecture and more about extracting the emotional content of the play. When I get it to its conversational expression, then I figure out how to translate that into visual terms. Most of my inspirations come from art pieces, artwork installations, paintings, documentaries, movies, music, and cartoons – anything that relates even loosely to the emotions of the play. I do a lot of period research because I need to know those things, but it's more about depicting the emotion in the play.

#### What challenges do you face as a designer?

The communication with directors can be complicated. Sometimes the director has a very clear idea of what they want in a set, sometimes it's totally loose and you can do whatever you want. I'd rather work with a director that has an approximate idea of what he wants or at least an idea of again the emotional response that he's expecting from the audience. That is something I can really work with. When it's a director that really dictates "well I want two chairs and a

table and a couple of doors” then it becomes more about solving his problems than about really finding your own voice through the set. And the opposite case when a director says “show me whatever” there’s no boundaries and therefore a lot of chance for disconnection. You and the director are talking about two totally different things.

### How do you translate your visions into physical art?

I sketch a lot to inform myself, to tell what I’m really thinking about before I talk to the director. Most of the time I’ll show a piece of research like a cartoon or a piece of a movie or a couple of images. I want the director to get an emotional response and say “yes, this is what I think and feel about the play or this is what I think the audience should feel about the play” and from then on start deconstructing that image and finding what I think the director is drawn to.

After that it’s all about sketching. I work a lot in digital and I do a lot of digital models. I like building models but it’s about finding the right tools to communicate, the scale model or going straight to the drafting. It really depends on the complexity of the set.

### How has USITT had an impact on your career and personal life?

As a foreigner, I battle with the fact that people don’t know me or my work, and I find myself with people who have been doing theatre since high school and have been networking since high school. I battle with this paradox of needing some design experience but nobody wants to give you a chance.

After grad school it was hard for me to build connections. Through conferences like USITT and competitions that’s how I’ve managed to get my name out, and get acquainted with people from different universities – Southeast Missouri State University where I was teaching for a year and now University of Richmond.

It’s been a process after graduation of course. The way I got to meet these people is through competing, getting my name out there, making connections with professionals and other students throughout the country.

## 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](mailto:lynne@usitt.org).**

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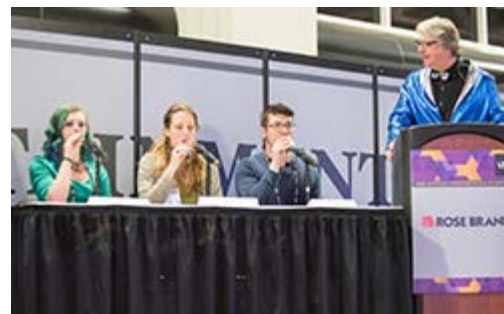
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## News & Notices

# eSET Resources – Conference Sessions

**Edward Leahy**

Are you thinking of taking one or more of the eSET (Essential Skills for Entertainment Technicians) tests? Do you feel like you need to build your skills before you attempt the tests? Are you just wondering what eSET is all about?



Attending sessions at the Annual Conference is a great way to learn more about specific subject areas or to find out more about the eSET program. To help you plan your Conference, here are some suggestions:

For those interested in learning more about eSET or building knowledge for the Basic Terms and Safety Test, look for specific sessions which can aid you in your preparation. Professional Development Workshops can also be helpful! The following sessions and eSET Quiz Shows can better prepare you for your upcoming exam.

- **eSET Quiz Show # 1 – Thursday @ 12 pm, Innovation Stage**
- **eSET Quiz Show # 2 – Thursday @ 4 pm, Innovation Stage**
- **eSET Quiz Show # 3 – Friday @ 11:30 am, Innovation Stage**
- **eSET Quiz Show Finals – Saturday @ 10:15 am, Innovation Stage**
- **What Will eSET Mean to You – Saturday @ 12:45 pm, Innovation Stage**

For those interested in Rigging, this session may help shore up your knowledge:

- **Roles in Performer Flying Systems: Managers, Technicians and Performers – Thursday @ 2:45 pm, Rm 230**

Those intending to take the Lighting and Electrics test may find this session illuminating:

- **Electrifying Costumes and Props: Safe DC Circuit Design – Friday @ 2:45, Rm 131**

For those looking to build skills for the Costuming or Wardrobe Technician tests, this session may be a good fit:

- **Destination Hardware: Solving Costume Problems at the Hardware Store – Wednesday @ 11:30 am, Rm 124**

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

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News & Notices

## Book Signings

Member author book signings will take place Thursday, March 9 from 4-5:30 conveniently located right outside of the bookstore. Each author will be at their own table where you will be able to speak with them, get a signed copy of their book, and then enjoy!



Thursday, March 9, 4 - 5:30 pm:

- **Mark Holden**  
*Acoustics of Multi-Use Performing Arts Centers*
- **James Moody**  
*Concert Lighting, 4th Edition*
- **Rick Boychuk**  
*Nobody Looks Up, The History of the Counterweight Rigging System, 1500-1925*
- **Alexandra Bonds**  
*Portfolio: A Lifetime of Costumery with Alexandra Bonds*
- **Emily Roth, Jonathan Allender-Zivic, Katy McGlaughlin**  
*Stage Management Basics - A Primer for Performing Arts Stage Managers*
- **Eric Appleton & Tracey Lyons**  
*Teaching Introduction to Theatrical Design*
- **Melissa Merz**  
*The Art and Practice of Costume Design*
- **Karen Maness**  
*The Art of the Hollywood Backdrop*
- **Cary Gillett & Jay Sheehan**  
*The Production Manager's Toolkit*
- **Delbert L. Hall**

*The Theatre Rigger's Handbook*

Friday, March 10, 11:00 am:

■ **Arnold Wengrow**  
*The Designs of Santo Loquasto*

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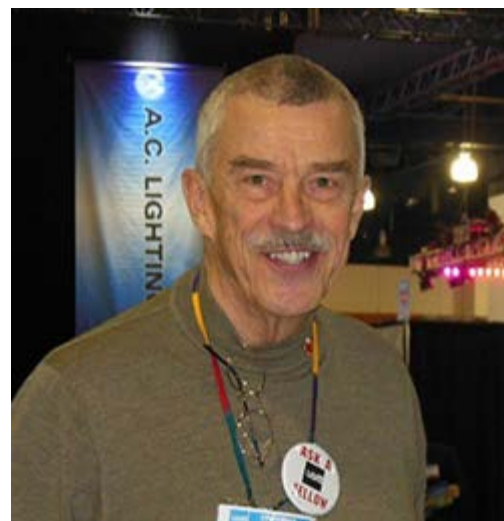
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# The Fellows Update

**Tim Kelly**

*The Fellows Update has returned as a quarterly Sightlines feature that will focus on a Fellow, what he or she is doing today, and how to make contact. USITT Fellows provide an invaluable resource of experience and institutional memory that can be of service to any member. The article that follows is by Tim Kelly, who was inducted as a Fellow in 1995.*

Where am I now? Having spent many winters in the cold of Colorado, Patty and I moved to Tucson where we plan to spend September through May basking under the Sonoran sun. After retirement from the Denver Center for the Performing Arts in 2008 it took a little while to figure out we were tired of snow and wanted a new adventure. I worked many rewarding years with the DCPA and was given incredible opportunities to grow with the Center and take on a great number of challenges. What follows is an outline of some of the projects I worked on during my forty years with the DCPA.



During my early years in Denver I held the position of Technical Director for the Bonfils Theatre from 1968 through 1978 on the front lines of theatre production. With responsibilities for oversight of the technical side of 20 fully staged productions each year, I gained hard won experience in set construction, lighting, sound, and production management. These skills were brought to bear as my next assignment for the DCPA was to finish construction, facilitate move in, and establish the operating procedures for Denver's new Boettcher Concert Hall.

As Technical Director then General Manager for Boettcher Hall from 1978 through 1983 I had the opportunity to work with the Hall's designers and acousticians in the start-up of this one of a kind facility. In 1984 my focus changed when I was asked to create the Department of Facilities & Engineering for the DCPA. Drawing on my theatre production and administrative experience I



instituted the unique facilities support procedures essential in operating performance spaces. For the next 24 years with the DCPA my responsibilities took on all aspects of Facilities and Project Management. During that time I was the DCPA Owner's Representative for over \$75,000,000 in remodeling and construction work.

Within the Helen Bonfils Theatre Complex my work over the years included remodeling the Stage, Space, Ricketson and Jones theatres. My respect for the existing architecture of the Bonfils Complex assisted me in influencing the architects with a design program for the Seawell Grand Ballroom. This \$18,000,000, fourteen month project was constructed atop the existing Space Theatre portion of the Bonfils Theatre Complex; all the while we continued operations of stage productions.

Working closely with Historic Denver on the DCPA's 1901 era Tramway Building, listed on the National Register, it was my responsibility to make certain the design team proceeded with careful sensitivity to the historic character of the building. This project included remodeling 30,000 sq. ft. to house the Center's Education Department with specially designed rehearsal rooms, offices, scene shop, support space and a 168 seat proscenium theatre. To accommodate the Center for Voice and Speech, we added a 16,000 sq. ft. new 4th floor to the Tramway Building while conforming to all the exacting requirements of Historic Denver.

The management of these projects demanded close attention to strict architectural standards, historic preservation, construction efficiency and, most importantly, a full understanding of the end user's needs. My work on cultural facilities demanded a degree of familiarity with the arts that was achieved through my early career practical hands-on experience.

While I miss the challenges of working full time, I have come to enjoy the freedom to take on other projects and even spend a little time trying to improve my golf game. I plan on continuing my volunteer work with USITT and look forward to finding other outlets for the enthusiasm I will always maintain for the challenging and fascinating world of theatre and the performing arts.

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## Portfolio Review

**Erin Joy Swank**

Have your portfolio reviewed! There are still open slots at this year's conference in St. Louis in Arts Management, Production Management and Curriculum Review for Educators.

Not sure if you should present your portfolio? The answer is, 'Yes!' If you have been working on yours or are just starting out, this is a great opportunity for feedback for students and early career folks.



- *What should I include in my portfolio?*
- *Should I have drafting?*
- *How should I present myself?*
- *What if I'm weak in one area and strong in another?*
- *What should I say?*

Whether you have a digital portfolio, hardcopy drawings and renderings, or both, bring your work, your laptop, and get reviewed.

Faculty and Pros – Please share your knowledge and experience by reviewing. This is a great way to see what other theatres are producing/teaching, as well as getting involved with USITT.

[Sign up here.](#)

If you have any questions, feel free to contact Ann Cadaret at [anngator@aol.com](mailto:anngator@aol.com).

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## News & Notices OISTAT

Being a USITT member means you are also a member of OISTAT. Begin immersing yourself in international culture by reading OISTAT's newsletter. To view the newsletter and to subscribe for monthly updates, [click here](#).



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News & Notices

# USITT National Office Move

Effective March 30, 2017 the USITT National Office will be relocating to a new address in the Syracuse area. Recent challenges have required us to seek new space for our office and we have found a space that will accommodate us for some time to come. If you are passing through Central New York on I-90 please stop by. Our new office looks right onto the highway.



While we will, of course, be having our mail forwarded, please make note of this new address:

USITT  
290 Elwood Davis Road, Suite 100  
Liverpool, NY 13088

All emails and phone numbers remain the same in this move.

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## Member News

### IATSE

Third International Vice President Anthony DePaulo announced that he is stepping down from the General Executive Board effective immediately. The announcement was made at the IATSE's Mid-Winter General Executive Board Meeting. DePaulo will continue to stay involved as the Co-Director of the Stagecraft Department until his retirement in 2018.

## In Memoriam: Bruce W. McMullan

Bruce W. McMullan, Technical Director for the Canadian Opera Company 1981-1999 & a technical advisor for The Four Seasons Centre for the Performing Arts, died on Feb. 8, 2017.

McMullan lived a life in the theatre from his youth taking part in performances put on by his parents who were founders of a local theatre group in Philadelphia, worked summers for Theatre in the Park, graduate of William Penn Charter School 1952, Amherst University 1956 & Yale university Drama School. He taught at the University of New Mexico, was Chair & professor at Dartmouth in Hanover, N.H., & technical directed during summers at Santa Fe Opera. He then relocated to Toronto in 1981 be Technical Director for the COC.

Contributions in his name can be made to the Canadian Opera Company.

For the latest in exhibitor and member news, [click here](#).

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

## USITT's President

**Mark Shanda** *USITT President*

Our National Conference and Stage Expo is just about upon us. There will be many first-timers and quite a few old-timers gathered together in St. Louis to learn, to connect, and to advance the work of the Institute. First-timers might have that strange experience of getting on an elevator with one of their current textbook authors, like I did years ago when I shared an elevator with Will Bellman and Dick Arnold. Old-timers might have that strange experience of getting on an elevator with long time colleagues and simply not remember their names! There will be new products to discover, old friends to catch up with, and much excitement shared. And as always, some questionable fashion choices will appear and an absurd number of black tee shirt variations will be present.

I think of our annual gathering as a sort of dysfunctional family reunion, a chance to celebrate our diversity and relish in the common passion that we share for theatre and the performing arts. The National Conference and Stage Expo is the highlight of our year, so for those of you who will be joining all of us in St. Louis, I encourage you to make the most of your time there. Here are a few suggestions:

- Wear your name badge prominently. While clipping it to your hip may seem fashionable, it makes it really hard to read and I want to be able to know to whom I am speaking. And with what is projected to be more than 3000 folks in attendance, I need all the help I can get to remember you.
- Talk to folks that you don't know. Get good at introducing yourself, even for those brief moments shared on an elevator. The best way to expand your industry network is for you to take the first step in connecting with others.
- When you walk the trade floor, don't just engage with the displayed product samples, engage with the people who are there representing the various companies that have chosen to purchase booth space. Ask those business reps about their own stories like what got them into the business, what they have seen that excites them, or what advice they might have for you. The connections that you make with people will have a far more lasting impact than those connections you make with products.
- Attend sessions that directly align with your interests, and try a few that are outside your comfort zone. Nearly every session at the conference has an open door to whomever walks in so take a chance, sit up front and listen to folks from a different disciplinary focus than your own. You will be amazed

at what you can learn.

- Pace yourself over the course of the conference. Formal conference programming starts early and informal conference opportunities can extend late into the night. Take some personal time to plan what you want to achieve during the week and process what you have learned.

Hope to see you in St. Louis!

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

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



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

## USITT's Executive Director

**David Grindle** *Executive Director*

I recently was reading about the tradition in Britain that, upon the death of a monarch the words are uttered "The King/Queen is dead, Long live the King/Queen!" These words symbolize that while the person has deceased, the role has continued on in the new person. It is a stark reminder that things continue.



That's sort of how I feel about the Annual Conference. It seems so recent that we were saying goodbye in Salt Lake City, but here, in a few days, we will be saying hello in St Louis. A year has passed, but it is hard to believe. We look forward to seeing friends and colleagues that we last saw in Utah. For some of you, this will be your first conference. I remember that feeling from many years ago. In fact, people I met on my first day at my first USITT conference are some of my closest friends today.

Sadly, some folks won't be at the conference. No matter when we schedule this event, it is tech week somewhere. That means that people are in their natural habitats and not with us. Other folks aren't in the health to make it this year. We have founding members of this Institute still attending the conference. Others weren't founders, but have been at more than 50 of our soon to be 57 conferences! These are dedicated individuals who love USITT and the people who make it a great organization.

I certainly see the conference through different eyes in my position as Executive Director than when I saw it as a member of the Institute. But some things are still the same. I am amazed at the new products. I love meeting new people. I still have people that live close to me that I only see at our conference. I still say "I don't know, ask Monica at registration," because that solves everything. Some parts of our annual gathering are the same regardless of your role in USITT.

I encourage everyone to take the opportunity to meet new people and learn new things. No matter how many years someone has worked in the industry, there is a topic that each of us needs entry level learning. (Unless it involves a sewing machine and then I'm definitely remedial with heavy supervision....)

St. Louis in March may be warm and may have an ice storm. We have no idea. But even that can be a first. In Milwaukee I 2013 we had attendees see snow for the first time in their lives. They were among the hardy few that braved the cold

that year.

Have a great time. Enjoy each day. Play at the City Museum on closing night. The conference will be over before you know it, and then we'll be in Fort Lauderdale, shortly thereafter.

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## Spotlight on Giving

*"I give to support emerging artists, young professionals, and USITT's efforts to model diversity, equity and inclusion within the industry. I have seen the impact USITT has on individuals and the industry, and I give to promote the continued success of the initiatives and programs that are important to me."*

**- Jesse Portillo, Assistant Professor (Clinical), Dept. of Theatre, University of Utah**



December Sightlines Donations: January 16, 2016 thru February 15, 2017

### Kook Fund

- Sandy Bonds
- David Borron
- Dennis Dorn
- Andi Lyons
- Sylvia Pannell
- Loren Schreiber
- Richard Stephens
- James Thurston
- Charles Williams

### New Century Fund

- Kathryn Eader: *In Honor of Ken Billington and Duane Schuler*
- Tammy Honesty
- Andi Lyons
- Steen Mitchell: *In Honor of Jack Watson*
- Charles Williams

### New Century Fund - Diversity



- Kasey Allee-Foreman
- Carey Hanson: *In Memory of Tommie Blackerby*
- Chris Jaehnig
- Rafael Jaen
- Michael Katz
- Jo Strom Lane
- Andi Lyons
- Michael Mehler
- Linda Pisano: *In Memory of Tayneshia Jefferson*
- Jessie Portillo
- David Stewart: *In Memory of Tayneshia Jefferson*
- James Streeter

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

- Kevin Gerstner
- Verda Beth Martell
- Jill Maurer
- Eric Rouse
- Martin Simonsen

### **Samuel Scripps International Fund**

- Sandy Bonds
- Kevin Rigdon
- Loren Schreiber

### **USITT Fund**

- Rafael Jaen
- Andi Lyons
- Mark Shanda

### **General Operations**

- William Browning
- Daniel Culhane
- Disney Parks Creative Entertainment
- Dennis Dorn
- Emily Gill
- David Grindle
- Mickey Henry
- Michael Katz
- Carl Lefko
- Andi Lyons

- Martha Marking
- Leslie Marqua
- Sylvia Pannell
- Carolyn Satter
- Loren Schreiber
- MJ Sedlock
- Sherry Wagner-Henry
- Kimb Williamson

### Fellows Fund

- Sandy Bonds

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

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# Sightlines

The monthly newsletter for USITT members

March 2017  
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## Conference & Stage Expo

# Last Word: Conference Countdown

With only eight more days until the Conference & Stage Expo, here are a few last reminders before you pack your bags for St. Louis.



## Travel on the cheap

USITT and GO BEST Express have partnered together to provide a discounted shuttle service to and from the airport and all of our hotels. Save \$8 when you use GO BEST Express. **This rate is only available if you reserve your spot online before March 2.** After March 2, you will be subject to the standard rate of \$25, so don't wait! Between the reliable and friendly chauffeurs, the clean vans, and awesome rates, there's no better way to go. The only way to access this discount is through USITT's Travel and Housing page, [click here](#).

Public transportation from the airport to the convention center area is also available on the Metrolink. The cost is \$2.50 each way. [For more information, click here.](#)

## Get the app

Download the USITT 365 mobile app before you get to St. Louis to have the Conference & Stage Expo at your fingertips. Once you're in the app, click on the conference icon for access to all the guides and planning tools for USITT St. Louis, including Buzz for daily updates. The app lets you explore a map of the expo floor, search for exhibitors, provides a planning feature to map out each day according to what you'd like to participate in, and see a session list breakdown by date. A GPS feature within the app will come in handy as you navigate the America's Center hopping from session to session.

## Don't forget to Hashtag

Share your USITT 2017 image that captures your conference experience for a chance to win a \$25 Amazon gift card. Enter to win by tagging #myUSITT2017 and following @usitt. Contest opens March 8 in St. Louis.

[Register now.](#)



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For the Record:

## Leadership

### USITT Leadership

- Mark Shanda, *President*
- Jimmie Byrd, *Secretary*
- Daniel Culhane, *Treasurer*
- Carolyn Satter, *Vice-President for Commissions*
- Michael Mehler, *Vice-President for Communications*
- Jack Feivou, *Vice-President for Conferences*
- Kevin Rigdon, *Vice-President for International Activities*
- Kasey Allee-Foreman, *Vice-President for Education & Training*
- Andi Lyons, *Vice-President for Members, Sections & Chapters*
- Eric Rouse, *Vice-President for Exhibitions*

## Directors

### 2014-2017

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

### 2015-2018

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

### 2016-2019

- Paul Brunner
-

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

## Board Mentee 2016-2017

- Tyler Hixson

## *Sightlines* Editorial Staff & National Office Staff

- **David Grindle**, Executive Director
- **Carol Carrigan**, Director of Finance & Human Resources
- **Lynne Dundas**, Director of Marketing & Public Relations
- **Monica L. Merritt**, Director of Member Services
- **Christine Troscher**, Director of Education & Training
- **Gabrielle Chiddy**, Marketing Strategist
- **Lori Furcinito**, Finance Assistant
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- **Matthew Carroll**, Social Media Specialist

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## Members

USITT gratefully recognizes the individuals and businesses in these special categories of membership:

- [Contributing Members »](#)
- [Sustaining Members »](#)

## Contributing Members

- Altman Lighting, Inc.
- Apollo Design Technology, Inc.
- Automatic Devices Company/ADC Powdercoating
- Barbizon Lighting Company
- University of California
- Cirque du Soleil
- City Theatrical, Inc.
- J.R. Clancy, Inc.
- Creative Conners, Inc.
- Creative Stage Lighting Co., Inc.
- d&b audiotechnik
- Disney Parks Creative Entertainment
- DLR Group | Westlake Reed Leskosky
- Electronic Theatre Controls (ETC)
- Feld Entertainment
- Foy Invenenterprises, Inc.
- Future Light
- Gantom Lighting & Controls
- H & H Specialties Inc.
- Harlequin Floors
- InterAmerica Stage, Inc.
- International Alliance of Theatrical Stage Employees
-

- KM Fabrics, Inc.
- Kryolan Corporation
- MDG Fog Generators
- Mega Systems
- Meyer Sound Laboratories, Inc.
- Musson Theatrical, Inc.
- MyLines, LLC
- Norcostco, Inc.
- Oasis Stage Werks
- Prince George's Community College
- PRG
- Production Advantage, Inc.
- Rosco Laboratories, Inc.
- Rose Brand Theatrical Fabrics, Fabrications & Supplies
- SECOA
- StageRight Corporation
- StageSpot
- Steeldeck Inc.
- Syracuse Scenery & Stage Lighting Co., Inc.
- TAIT
- Texas Scenic Company
- Vertigo
- Vincent Lighting Systems
- Wenger Corporation
- Yale School of Drama/Repertory Theatre
- ZFX , Inc. – Flying Effects

## Sustaining Members

- A.C. Lighting Inc.
- A.C.T. Lighting
- The University of Alabama
- Alcons Audio USA
- Atlanta Rigging Systems
- Auerbach Pollock Friedlander
- A V Pro, Inc.
- Baby Lock
- Backdrops Beautiful
- Batts Audio, Video and Lighting

- BellaTEX, Inc.
- Ben Nye Makeup
- Bernina of America
- BMI Supply
- Broadway Media Distribution
- University of California — Irvine
- California Institute of the Arts
- Celebrity Cruises
- Center Theatre Group
- Chauvet
- Chicago Flyhouse Inc.
- University of Cincinnati
- Clear-Com Communication Systems
- Clearwing Productions
- Cobalt Studios
- Columbus McKinnon Corp.
- Dallas Stage Scenery, Inc.
- Dazian Fabrics, LLC
- Diablo Sound
- Doug Fleenor Design, Inc.
- EK Lights
- Elation Lighting
- Emerson College
- ENTTEC Americas, LLC
- Fanshawe College
- Florida State University
- Froggy's Fog
- Full Compass Systems, Ltd.
- GALA Systems, Inc.
- GLP German Lighting Products, Inc.
- Gerriets International Inc.
- Granbury Theatre Company
- Grand Stage Company, Inc.
- Heatshrink.com
- Herbert L. Camburn Associates
- IALD-International Association of Lighting Designers
- InCord Ltd.
-

- InLight Gobos
- Irwin Seating Company
- iWeiss Theatrical Solutions
- JLG Industries, Inc.
- Johnson Systems Inc.
- Kenmark, Inc.
- Kirkegaard Associates
- L-ACOUSTICS
- Lectronsonics, Inc.
- LEE Filters
- Lehigh Electric Products Co.
- Leviton/NSI/Colortran
- Lex Products Corp.
- Limelight Productions, Inc.
- Lite-Trol Service Company, Inc.
- Little Giant Ladder Systems
- Live! Technologies
- Lycian Stage Lighting
- The MAGNUM Companies Ltd.
- Mainstage Theatrical Supply
- Mehron
- Michigan Technological University
- University of Minnesota – Twin Cities
- University of Missouri-Kansas City
- Mongol Global Tour Company, Inc.
- Morpheus Lights
- Nextstage Design LLC
- Niscon Inc.
- University of North Carolina School of the Arts
- Northern Sound & Light, Inc.
- Nova Lume
- OSRAM SYLVANIA
- Pathway Connectivity
- Penn State University
- Period Corsets
- Pointwright Entertainment Rigging Specialists
- PreSonus Audio
-

- Princess Cruises
- Rational Acoustics, LLC
- RC4 Wireless/Soundsculpture Inc.
- Riedel Communications
- Rockford University
- Routledge
- Saginaw Valley State University
- Sapsis Rigging Entertainment Services, Inc.
- Sculptural Arts Coating, Inc.
- Serapid, Inc.
- Show Sage
- Smooth-On, Inc.
- Stage Equipment and Lighting, Inc.
- Stage Rigging Services, Inc.
- Stagecraft Industries, Inc.
- Stagecraft Institute of Las Vegas
- StageLight, Inc.
- Stagemaker
- Staging Concepts
- Strong Lighting
- Studio Gear
- SUNY Oswego Theatre Department
- Techni-Lux, Inc.
- Theatre Consultants Collaborative, LLC
- Theatre Projects Consultants, Inc.
- Thern Stage Equipment
- Tiffin Scenic Studios, Inc.
- TMB
- Turning Star Inc.
- Ultratec Special Effects Inc.
- Union Connector Co., Inc.
- United Scenic Artists Local 829
- USHIO America, Inc.
- Vectorworks
- University of Virginia
- Wayne State University
- XS Lighting, LLC



As of 11/11/2016

**Commercial Endorsement Policy:** USITT is pleased to announce the release of new products, and report on the activities and successes of commercial members. However, USITT does not recommend or endorse specific companies or products.

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