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### News & Notices

## Member Spotlight: Josafath Reynoso, Gateway Mentor

### Q&A with Josafath Reynoso, Gateway Mentor

#### What factors made this Conference special to you?

It's the first time I've been to a conference where I'm not a student anymore. Last year I was not able to be here because I was in tech for another show so this marked my first professional conference in a sense. It's very special because I got invited to address the winners of the YD&T awards which I won two years ago. And of course, the big deal for me is the Gateway Program. Being invited to the program and being assigned a mentee and now being able to take him around and show him the exhibits and going to the conference with him has been cool.



#### Do you think the conference has a different feel now that you are attending as a professional?

There's a difference in the sense of responsibility. Now when I meet people that I met first as a student, I feel that they have the confidence to ask me to get involved and to be part of the organization in more than one way. Before it was more "It's cool that you're here. We love to have you here and we love your work." Now it's more "Ok, now it's time for you to pay it back." It's been great. I've been asked to do some projects for next year that are looking interesting.

#### How was your experience as a Gateway Program mentor?

It's been both exciting and a little bit intimidating because I'm working with people who have been in the Gateway Program for a while. It's been humbling because I see their commitment and sometimes it's hard to match their level of energy.

They know everybody and they know what the mentees need and I feel a little bit like I'm being mentored and being a mentor at the same time. Beyond that, spending time with my mentee has been cool. It's great to have someone who is just starting in the industry who is part of an underrepresented group and seeing their struggle and their need for pointers. It's inspiring. I can see myself in him when I was in that situation, and I remember what I was needing back then, and that's what I try to give to him.

### **Why do you think the Gateway Program is important?**

Because diversity is important. We need each other. I found myself talking to the YD&T winners about the importance of diversity in theatre. We concluded that theatre is one of the few disciplines where it doesn't matter where you come from, what your race is, or what your sexual identity is. All that matters is what you bring to the table. The inclusivity that theatre allows is unlike any other art form. I think that's what the Gateway Program is about. Emphasizing that need for different voices and opinion that bring new and diverse work beyond whatever labels and credentials you're going to apply to them.

### **What do you want your mentee to take away from his experience in the Gateway Program?**

I want him to see that he is not alone, that he has a network of people around him who can support his dreams. I hope he gets to connect with people and explore what other people are doing in a way that influences his own work.

### **Has anything surprised you about the Gateway Program?**

I was pleasantly surprised at how mature, readily available, and professional my mentee behaves for a person his age.

### **How has diversity played a role in your career?**

The lack of diversity isolates you and therefore makes it harder to have access to opportunities, to be known, and to network. At the same time, theatre is very inclusive and very diverse. People who work in theatre for the most part are very progressive and committed to giving equal opportunities to everybody. I think a lot of the differences—social, racial, and sexual identity—are self-imposed labels and limits. If you use your uniqueness as a springboard and are willing to embrace who you are, you can bring all parts of you into your work. It helps you flourish, and enriches the work of everyone else. You become receptive to letting your own work grow.

## **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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## News & Notices

# Jay O. Glerum Rigging Masterclasses

USITT's Rigging Masterclasses will take place in June & August in two tracks of learning: advanced & entry level. The masterclasses honor the memory of one of our industry's greatest advocates for safety and training, Jay O. Glerum.

The Rigging Masterclasses offer a hands-on learning experience for each attendee so that theory is translated to practice under the supervision of internationally recognized trainers.



These classes are offered through the support of donors and corporate sponsors. Through their generous giving these courses are offered at reasonable rates. Proceeds support the education offered by USITT including the [Rigging Safety Initiative](#).

Certificates will be issued in partnership with Educational Theatre Association so that attendees [may apply for recognition of continuing education credit](#).

The entry level track, taking place in Atlanta, GA **June 13-14** is geared towards students and educators and includes both counterweight and automated rigging safety and operations. [Early registration ends May 9.](#)

Both advanced and entry level tracks will be offered **August 14-15** at Hartford Stage in Hartford, CT. The advanced class will be taught for ETCP renewal credit and includes training on the latest innovations in rigging as well as advanced safety techniques such as life rescue and other topics. This course qualifies for 14 ETCP renewal credits. [Early registration ends June 1.](#)

[Register here.](#)

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## News & Notices PQ Junior

A traveling version of the PQ2015 National Exhibit, *Vortex of Our Dreams*, (a/k/a PQ "Junior") made its debut at Opera America in New York on Feb. 25 where it will remain on display until Sept. 2017. The exhibit will then move to LeMoyne College where it will be displayed through Dec. 2017.



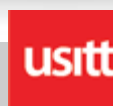
The exhibit features highlights from the last Prague Quadrennial, which took place in 2015. The installation includes photos, videos, and interactive video and audio content from the exhibit. The work presented was a celebration of collaboration and featured all aspects of performance design.

The theme for PQ2015 was Weather. "Weather is an apt choice as a metaphor for performance," said Kevin Rigdon, USITT V.P. International Activities, and Head of Design at University of Houston. "It doesn't discriminate, and crosses all economic, ethnic, and social lines. Weather has the power to affect and/or alter lives, both for the good and otherwise. It has the ability to connect distant lands and varied regions. Weather also connects to the other PQ themes of **Music and Politics**. The beauty and power of weather is the stuff of a designer's dreams."

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News & Notices

## INNOVA Launch Update

In a few days, the INNOVA online learning portal will be live and ready for use. Keep your eyes on your inbox for the official announcement. Created by ESTA and USITT, INNOVA will offer courses at all skill levels, and will grow in course content in the months ahead.



- On-demand courses for all learning levels
- Continuing education credits available
- Taught by leading industry experts on a wide range of topics
- New course material added to the catalog every quarter
- Courses eligible for ETCP renewal credit
- Free sessions available on general industry topics and explanations of ESTA Standards.

Bookmark [www.usitt.org/innova/](http://www.usitt.org/innova/) to stay up to date with new online learning opportunities from INNOVA.

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## News & Notices

# Opportunities

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- [2019 Prague Quadrennial Technical Director & Host](#)
- [Vectorworks](#)

## Design Expo Coordinator

Members are invited to apply for the position of Design Expo/Cover the Walls Coordinator for USITT 2019. The selected individual will work with staff to coordinate submission, judging, and operation of Design Expo (held in even numbered years) as well as submissions and operations for Cover the Walls (held in odd-numbered years). Applicants should be members in good standing with an interest in design. If you are interested in applying, please submit a letter of interest briefly detailing your time in the Institute and your experience with design to Vice-President for Special Exhibits, [Eric Rouse](#). Applications are due May 15.

## 2019 Prague Quadrennial Technical Director & Host

Please see our post under PQ2019, [here](#).

## Vectorworks

[Vectorworks, Inc.](#) announces the third annual Vectorworks Design Scholarship. Current students and recent graduates from across design disciplines are invited to enter. Vectorworks has expanded the duration of its submission period to accommodate varying academic schedules worldwide, while also allowing students the opportunity to submit multiple projects. Submissions are due July 15. For more information, click [here](#).

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- **USITT Awards Update: Mark Your Calendars!**
- **Cirque du Soleil 2017 Symposium**
- **Innovation Grants Call for Proposals**
- **USITT Featured in Society of Women Engineers**
- **Phil Watson Named Director of ChamSys USA**
- **In Memoriam: Herbert L. Camburn**

### Costume Symposium 2017

USITT Costume Symposium 2017 takes on the theme of “The Use of Modern Sewing Technology in Period Costume Production” and will be sponsored by Bernina of America. Registration ends June 20 or when all spots have been filled. [For more information, click here.](#)

### USITT Awards Update: Mark Your Calendars!

Nominations for both Distinguished Achievement Awards and Special Achievement Awards will open June 1. The awards recognize excellence and significant contributions in the performing arts and entertainment industry, in the areas of design and technology, honoring established professionals and performing arts/entertainment-focused organizations throughout the world. Nominations for these special awards are accepted from the membership-at-large.

### Cirque du Soleil 2017 Symposium

USITT Intermountain Desert Regional Section and Cirque du Soleil will hold an entertainment technology conference on the UNLV campus May 20 & 21 with all presenters and equipment supplied by Cirque du Soleil. The symposium will feature technology, demonstrations, panels, and hands-on experiences with Cirque Designers and Technicians. [For more information, click here.](#)



## Innovation Grants Call for Proposals

The Innovation Grants are a commitment from USITT to invest in research that will move our industry forward. The Board has approved three grant cycles with each cycle offering up to \$110,000 of research funding to explore ideas that will adapt current technology for entertainment use or will create new technology for our industry. Applications are due June 15. Winning projects will be announced in August. Please help us share the word of the Innovation Grants Program. Think big and see if you have an idea that will receive funding. [For more details click here.](#)

## USITT Featured in Society of Women Engineers

USITT's Executive Director David Grindle, Board Director Beth Martell, and USITT member Gemma Guy were featured in "Engineering the Magic of Live Entertainment," an article in a recent issue of Society of Women Engineers. The topic of women in engineering is prevalent throughout the piece as well as the notion that the profession is actively seeking more women to fill positions. "We're in massive need of engineers right now, and salaries here are comparable to the big aerospace and industrial firms," Guy said. "We just have to get the word out." USITT recognizes that technology for live entertainment is all about collaboration and that the more diverse backgrounds and perspectives are brought to collaboration, the stronger its potential, and that diversity must include women. [Read the article here.](#)

## Phil Watson Named Director of ChamSys USA

Phil Watson will be assuming a new role as Director of ChamSys USA, Inc. In his new position, Watson will be working closely with the CHAUVET Professional sales and support teams to expand the presence of ChamSys in the U.S. even further. CHAUVET Professional will be distributing and servicing ChamSys products in the U.S., while sales in the rest of the world, as well as manufacturing, will continue to be handled by the company's UK office.

## In Memoriam: Herbert L. Camburn

USITT regrets to inform members of the death of Herbert Camburn, long-time USITT member and friend to the Institute. A profile will follow in the next issue of *Sightlines*.

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International  
**World Stage Design 2017 Exhibition and Scenofest**

The upcoming WSD2017 Exhibition and Scenofest will be hosted at the campus of Taipei National University of the Arts (TNUA), Taipei, Taiwan, by OISTAT Taiwanese Centre, Taiwan Association of Theatre Technology (TATT), July 1 – July 9, 2017. Scenofest sets out to engage professionals and students in the field of theatre design with a wide range of seminars, workshops, thematic exhibitions, performances, and presentations of leading practitioners in all areas of theatre design and technology. [For more information, click here.](#)

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## International Prague Quadrennial 2019

### 2019 Prague Quadrennial Technical Director & Host School

USITT's International Committee seeks a volunteer Technical Director and host school to produce the USITT exhibits for the [Prague Quadrennial in 2019](#).

The Technical Director is charged with constructing the three displays sponsored by USITT to represent American theatre design in the National, Student, and Architecture Exhibits at PQ and beyond. The host has typically been a university or college theatre department with enough time, space, and labor to build the exhibits.

USITT provides the funds for materials, shipping, storage, installation, dismantling, and disposal of the exhibits. The Technical Director must be employed at the host institution. Remuneration is made in the way of travel and housing support for two faculty and six student volunteers from the host school to install the exhibits in Prague, and to attend the event. Contact [Eric Rouse](#) for further details.

### Prague Quadrennial 2019 Design Submissions

USITT is seeking conceptual design submissions from individual designers and teams for the National Exhibit and Emerging Artist Exhibit for Prague Quadrennial of Performance Design and Space 2019. The working theme of the 2019 exhibit is *Porous Borders*. The goal for the exhibition design is to create an evocative and interesting architectural and sculptural space that merges cohesively with multimedia work and engages with the audience for an immersive experience. [For details, click here.](#)





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## Thoughts From Mark Shanda USITT's President

I lost a good friend recently. He didn't wander off, move to a new city, or drop out of contact. He died. He was only 64 years old, which is way too young to die, but his two-year battle with cancer ended with that disease as the victor.

Bill was my producing partner on a variety of projects; effective partnerships between the university and the downtown theatres his organization owned and managed. We often said that one of us served as the gas pedal and the other as the brake pedal as we took risks to provide students with unique experiences, exposed audiences to remarkable theatrical productions, and achieved the financial goal of at least breaking even. People described Bill as a visionary, a pioneer, and as someone who could achieve great things just by his force of will. I think of him as my friend.

As a kindred spirit in arts management, I learned a great deal from Bill, including:

1. **Start more conversations with "What if we..." than "I don't think we..."**  
As production opportunities unfolded, Bill seemed to always seek a positive answer. He held an underlying assumption that any problem could be solved, despite the odds. His optimism was infectious.
2. **All arts organizations benefit when one arts organization succeeds.** I am confident that from time-to-time Bill relished in the strength of his own organization, but most of the time, it appeared that he preferred to share the spotlight. He was not afraid to publicly credit the work of others, striving to feature someone else to raise their profile.
3. **Reduce overhead.** A real key to Bill's financial success was his abhorrence for increased overhead. Bill believed that if one ticket office could sell tickets for theatre, then they could also sell tickets for opera, ballet, and symphony. While shared ticketing isn't that revolutionary, what about shared accounting, marketing, development, and facility management? He mastered the concept of shared services that could allow arts organizations to focus on what they did best-create art, and left the back-office demands to those far more skilled in those disciplines.
4. **Hire good people and then challenge them to be even better.** Bill saw potential in everyone he encountered and understood that nearly all have more capacity to contribute. Some criticized that Bill asked too much when he added the marketing for another arts organization to his already fully



occupied marketing department, but invariably the team that Bill had assembled rose to the occasion.

5. **Truly value people.** By paying fair salaries, promoting individuals from within, and regularly expressing gratitude, Bill built loyalty, trust, and an effective production team that achieved far more than anyone individually could have done. He put people first.

Bill was an outstanding arts administrator, a champion for live theatre, and a role model, who always assumed that the challenges that lay ahead were worth overcoming. I will miss his presence, but celebrate that his impact on so many will live on for years.

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

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



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## Spotlight on Giving: Linda Pisano

*"I give to USITT with a focus toward our early career members. The many options for giving to USITT allow me to support opportunities, initiatives and awards that foster the next generation of makers and innovators. I'm investing in the future of our industry."*

- **Linda Pisano**, Professor of Costume Design, Head of Design & Technology at Indiana University Theatre, Drama & Contemporary Dance



Sightlines Donations: March 16, 2017 through April 15, 2017

### Kook Fund

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

### New Century Fund

- Kathryn Eader: *In Honor of Ken Billington and Duane Schuler*
- Tammy Honesty
- Andi Lyons
- The Walley Russell Fund
- Bernhard Works
- Charles Williams

### New Century Fund - Diversity

- Kasey Allee-Foreman
- Apollo Design Technology, Inc.
- Nan Arceneaux: *In Memory of Tayneshia Jefferson*
-

- Rafael Jaen
- Michael Katz
- 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**

- Verda Beth Martell
- Jean Montgomery
- Martin Simonsen
- Scott Trites

**Samuel Scripps International Fund**

- Sandy Bonds
- Travis DeCastro
- Kevin Rigdon
- Loren Schreiber

**USITT Fund**

- Thomas Hird
- Rafael Jaen
- Andi Lyons
- Mark Shanda

**General Operations**

- William Browning
- Daniel Culhane
- Dennis L. 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
- Clyde Tyndale
- Sherry Wagner-Henry
- Kimb Williamson

### Fellows Fund

- Sandy Bonds
- David Will
- Bernhard Works: *In Memory of Richard Arnold*

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

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## Thoughts From David Grindle USITT's Executive Director

"I love deadlines. I like the whooshing sound they make as they fly by."

I recently ran across this statement from Douglas Adams, the creator behind *The Hitchhiker's Guide to the Galaxy* and *Dirk Gently*.

We are a deadline driven world and industry. Performance time, the ultimate deadline. How many times in my career did I start building production schedules from opening night working backwards? I was always driven by deadlines.

To this day, at USITT, we are driven by deadlines (I just Freudianly typed DREADLINES). While we were at the conference in St. Louis, we were passing deadlines for the conference in Fort Lauderdale. Our website is filled with application deadlines, registration deadlines, and every other deadline you can imagine.

Think of your own deadlines. When are notes due? When must drawings be completed? Are rehearsal schedules released? They are all part of our common parlance.

The new USITT offices have Rt. I-90 right outside my window. From my desk I can hear, faintly, the cars whizzing by. I hadn't thought about it in the context of deadlines until I read that quote. And now, that sound scares me. If that is truly the sound of deadlines passing, nothing will happen! Projects will continue flying by and not get completed. I had never considered that image in all of my years stage managing or production managing, but it is the perfect image. Deadlines come flying at us. And, just like the highway, there are times when traffic is light, but other times you have so much zipping by you can't imagine how you are going to catch them all.

I type this thinking of my colleagues in summer theatres knowing you have literally hundreds of cast and staff descending on you now, your skeleton staff is dealing with all of the deadlines: the housing contracts, the employment contracts, the build schedules, and rehearsal space management. It all can sound like the highway outside my window.

Adams means his statement to be ironic. We can't let deadlines or schedules



become like the highway. But just for a moment it does make you chuckle because we've all seen or been that person that is overwhelmed by the traffic on the deadline highway. Did you learn from it? Did someone help you manage it? Or did you get run over by the deadlines whizzing by?

Whatever the case may be, how are you managing that world? I, like so many others, live with calendars and lists. And yet, with that "manifest" of things to do, some things don't get to "done."

As we move into USITT's "quiet" time of year, I am looking ahead and trying to beat some of that deadline traffic. But I know that it will pick up, just as it does for each of us. And when it does, I wish you all the best in traffic management skills.

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Last Word

## Tony, We Can Hear You!

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By: Ryan McPhee

The Tony Awards have announced that the Sound Design categories—first awarded in 2008 and subsequently eliminated in 2014—will be reinstated for the 2017–2018 season.

The Tony Awards Administration Committee has conducted a review of the Best Sound Design of a Musical and Best Sound Design of a Play categories with several industry professionals, including sound designers, over the past 18 months.

When the two categories are reinstated, they will return with a new voting process. Starting next season, a select subset of voters will vote in these categories—as well as Best Orchestrations—based on their trade. As in the past, the full group of Tony nominators will determine the nominees.

The decision to remove the two categories prompted a backlash from several members of the theatre industry and fans. The public response included a Twitter campaign using the hashtag [#TonyCanYouHearMe](#).

The 2017 Tony Awards will take place June 11 at Radio City Music Hall; [Kevin Spacey](#) will host.

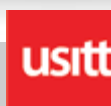


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- Eric Rouse, *Vice-President for Exhibitions*

## 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 Shackleford
- David Stewart
- Jim Streeter

## Board Mentee 2016-2017

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## Members

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

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

## Contributing Members

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- 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
- DeSisti-Leaderlight-Coemar
- Disney Parks Creative Entertainment
- DLR Group | Westlake Reed Leskosky
- Electronic Theatre Controls (ETC)
- Feld Entertainment
- Foy Invenrprises, 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
- 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.
- 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.
- Herbert L. Camburn Associates
- IALD-International Association of Lighting Designers
- InCord Ltd.
- InLight Gobos
- Irwin Seating Company
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- iWeiss Theatrical Solutions
- Johnson Systems Inc.
- Kenmark, Inc.
- Kirkegaard Associates
- L-ACOUSTICS
- Llectronsonics, 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
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- Morpheus Lights
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- Nova Lume
- OSRAM SYLVANIA
- Pathway Connectivity
- Peavey Electronics
- Penn State University
- Period Corsets
- Pointwright Entertainment Rigging Specialists
- PreSonus Audio
- Princess Cruises
- Rational Acoustics, LLC
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- RC4 Wireless/Soundscape Inc.
- Riedel Communications
- Rockford University
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- Saginaw Valley State University
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- Sculptural Arts Coating, Inc.
- Serapid, Inc.
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- TMB
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- Ultratec Special Effects Inc.
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- United Scenic Artists Local 829
- USHIO America, Inc.
- Vectorworks
- University of Virginia
- Wayne State University
- XS Lighting, LLC

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