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### News & Notices

## Member Spotlight: Kevin Rigdon

**Q&A with Kevin Rigdon, scenic and lighting designer, professor, and VP of International Activities for USITT.**

### You've had a great career, how did you get your start?

I hadn't planned to be a theatre person. I was in high school studying music and I had a wake up call in my junior year...I realized that I was a horrible musician. I'd always been involved in some kind of theatre whether it was making puppets or creating theatre in the backyard. I grew up doing creative and inventive things. My mom's father and her brother were handy people. I grew up with all of that. Life conspires in certain interesting ways and offers you opportunities and the real challenge in life is whether you recognize an opportunity or not and whether you're willing to take that opportunity.



I grew up in the Detroit area and then moved to Minneapolis. I got my parents to take me to the Guthrie and then I got my teacher to take us as students to the Guthrie. That had a real impact from early on going from the Avon Players to the Guthrie Theatre.

Meanwhile my father took a job in Chicago, so we moved to a city called Highland Park where I went to high school. The drama teacher there was a very good friend of a man named Jim Bacham the property master of the Guthrie. I got to meet Jim during a field trip and I remembered seeing a lot of his work growing up.

Going into theatre was really a natural turn for me. I was handy, and back then kind of equated designer with technician. I decided I was going to go off to college and become a designer, which lasted all of one semester. When I was in school the theatre professor for design was on a sabbatical and the visiting professor was a man by the name of Terry Guvordahl who was a McKnight

Fellow at the Guthrie, so I had seen Terry's work. He brought Jim Bakkom down to Iowa to do a masterclass. Jim asked me, "why are you here?" I said, "Well I'm going to school. I'm going to get a degree in theater;" and he goes, "Nahh."

A week later I got a letter from the Guthrie theatre to be a design and production intern. I worked at the Guthrie for a season. I was an assistant scenic designer. I worked in the prop shop. When that ended, I ended up going to the Children's Theatre in Minneapolis and worked in the prop shop there. At the same time, I got a phone call from Gary Sinise. I went to high school with Gary Sinise and Jeff Perry and when we were in our senior year, we started this thing called Steppenwolf Theatre. In 1976, Gary and Jeff were all done with college and they decided they wanted to get the theatre back together again, so I went back to Chicago and became the resident designer at Steppenwolf Theatre. I continued to do that until 1997. I designed scenery and lighting for almost every show. I designed a new theatre. It was a real home for me.

So, I got my start in theatre because I s\*cked as a drummer. Luck played a huge part in my career, but you must be careful and not take away from the willingness to do it and the hard work that's involved in it.

### **What made you decide to become an educator after such a successful career?**

I was in Chicago with Steppenwolf theatre still. Columbia College in Chicago was one of the great safety nets for theatre arts in the '80s. A lot of us working in the Chicago theatre got an opportunity to teach. I found that when I did that, that I was good at it and enjoyed it. I went from teaching at Columbia to DePaul university. I taught lighting back when they had a graduate lighting program., I also taught BFA seniors in lighting design. John Williams, who was a longtime lighting design faculty member at Northwestern University passed away and there was a job opening. I applied and didn't get it, because I didn't have a degree of any kind. I had met one of the students who was a grad student at Northwestern and she was on the search committee. Although they didn't hire me, I ended up hiring her as my assistant. She worked for me for a few months and said "I've learned more from you in these three months than I have in three years at Northwestern." She was the one who gave me the confidence that I could teach.

I came to this from the "earn as you learn" school of theater. Along came an opportunity in Houston, Gregory Boyd who is the artistic director at the Alley theatre and I started working together in the 1980s and in the late 1990s we reconnected in a big way and I did a lot of shows for the Alley Theatre. There was a retirement at the University of Houston. We made a deal that if I took that position at U of H he'd bring me on as an associate director of the Alley Theatre. I applied and got the job and promptly moved to Houston. I went from visiting assistant professor to a full professor with tenure and I now hold an endowed chair. All that with one semester of college.

When I started teaching I was terrified, I didn't know what to do! Sydney Burger gave me the best advice "Just tell them what you know." A lot of the qualities that make us good designers and collaborators can also make us good educators.

## Can you pinpoint your design style?

I believe that for a designer to survive, we must be chameleons. If you have strong identifiable style, I think that you may have a very short shelf life.

I've tried very hard to be responsive to any specific show and not have any individual style. I'm inspired when I see brilliant, bold design work. When you see these international exhibitions, it's just a reminder that there are other ways to see the world around us.

## Any advice for aspiring designers?

At the end of the day you must be curious. You must be curious about the world you live in and how people react to situations. You must be able to turn things upside down and inside out.

My art is often inspired by my photography in that I tend to look at the world through a 300-mm lens. There's something brilliant about seeing a huge, wide landscape but then narrowing it down to the specific in the field of vision that is arresting and catching your attention. Design is all about distilling and finding those specific ideas.

Peter Hall told me that my work is like a sauce reduction. You put in a lot of different ingredients and what I do as a designer is boil it down and edit it out until there's very little left in the pot, but what's left in the pot is incredibly flavorful and incredibly powerful.

## How did you get involved with USITT?

I was first involved with USITT in 1978. I went to the conference in Phoenix. I met this incredible group of people, who I still know today. The sad thing is I went away from that. I spent the next 30 years hell-bent on creating a career and lurching from project to project. It was hugely rewarding but I didn't have a lot of time for other things in my life. In 2008 when the conference was held in Houston, I was asked to do the keynote address, which I did. It put me back in contact with the organization. There were a lot of friends I knew who were more involved than I was. I ran for the Board of Directors and got involved. I felt like I had something to give back and more importantly, I had the time.

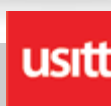
## Suggest a USITT Member for the Spotlight!

**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

# INNOVA is Launched!

The INNOVA online learning portal is live and ready for use. Created by ESTA and USITT, INNOVA offers 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 of ESTA's ANSI Standards.

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

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News & Notices

## Innovation Grants



There is still time to submit your research proposal and be eligible to receive funding through the Innovation Grants Program.

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. We want to fund the most promising ideas for innovation from across the nation. Partnerships are welcome to apply and corporate/academic partnerships are encouraged.

Applications are due July 1. Winning projects will be announced in August.

[For details and to apply click here.](#)

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## News & Notices

### Awards Update

Nominations for USITT's Distinguished Achievement Awards and Special Achievement Awards will be open from June 1 through June 30.

USITT recognizes excellence and significant contributions in the performing arts and entertainment industry, in the areas of design and technology, through a variety of awards. These awards honor established professionals and performing arts/entertainment-focused organizations throughout the world. Nominations for these special awards are accepted from the membership-at-large.



**The Distinguished Achievement Award** honors an individual who has established a meritorious career record in a specific field of expertise in any area of design or technology in the performing arts or entertainment industry. [For details and to nominate, click here.](#)

### Special Achievement Awards

**The USITT Award**, the highest honor given by USITT, recognizes a lifetime of distinguished contribution to the performing arts or entertainment communities in any capacity.

**The Joel E. Rubin Founder's Award** is given to a USITT member in recognition of outstanding and continued service to the Institute.

**The Thomas DeGaetani Award** honors a lifetime contribution to the performing arts in a particular region of the country, generally in the location of the Annual Conference & Stage Expo.

[To nominate for these awards, click here.](#)

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## News & Notices

# Rigging Safety Grants

Funding for stage rigging inspections and safety training has been approved for 12 additional schools as part of USITT's Rigging Safety Initiative (RSI).

Since its start in 2011, RSI has approved applications from over 100 schools across 25 states. Schools can apply for the free inspections twice a year, in spring and fall.

The 12 schools that have been awarded free inspections as well as four to six hours of safety training for up to eight staff members and students are:

- **Bremerton High School**, Bremerton, WA
- **Chanhassen High School**, Chanhassen, MN
- **Danville High School**, Danville, KY
- **Holy Trinity Episcopal Academy**, Melbourne, FL
- **Hudsonville High School**, Hudsonville, MI
- **Maconaquah High School**, Bunker Hill, IN
- **Oak Ridge High School**, Oak Ridge, TN
- **Renton High School**, Renton, WA
- **South Central Jr.-Sr. High School**, Union Mills, IN
- **Weatherford High School**, Weatherford, TX
- **Westside High School**, Omaha, NE
- **Yukon Public Schools Fine Arts Center**, Yukon, OK



[To learn more about the Rigging Safety Initiative, click here.](#)

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## News & Notices

# Jay O. Glerum Rigging Masterclass June 13-14

Do you have the practical skills required for safe rigging operation?

Master the basic skills at the June 13-14 Jay O. Glerum Rigging Masterclass in Atlanta.

The two-day intensive program is geared towards students and educators and covers both counterweight and automated rigging safety and operations.

Attendees are eligible for up to 12 contact hours to submit for continuing education consideration.

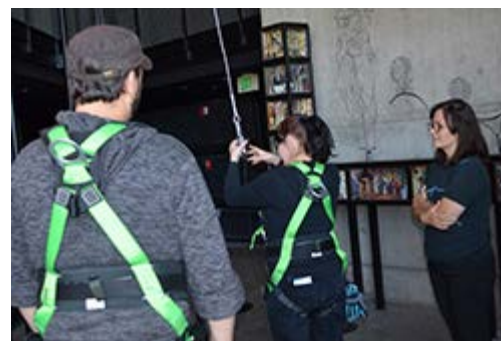
The curriculum includes:

- Safe operation of counterweight fly systems
- Basic rigging tools and hardware
- How to safely rig and fly scenery
- Safety procedures for working at heights and using ladder
- Basic rules for fall protection
- Basic maintenance of rigging systems
- Why professional inspections are important

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## Costume Symposium 2017

**Laura Robinson**

*Vice-Commissioner for Pre-Conference Events*



Summer in Chicago — The Art Institute, Wrigley Field, Vogue Fabrics, shopping on the Miracle Mile...and Embroidery & Embellishments from the experts at Bernina. What a great working vacation, right?

Held at the Bernina Creative Center in Aurora, Illinois, this year's summer costume symposium, "The Use of Modern Sewing Technology in Period Costume Production" will focus on making period laces, trims, and embroideries using domestic sewing and embroidery machines. Learn from the masters at Bernina to make freestanding lace collars, cutwork, and pin tucking, digitize your own designs to make individual trims and trouble-shoot problems, and maintain the Bernina line of machines.

Bring your laptop and the folks at Bernina will provide the rest. The price of the symposium covers lunches, snacks and an opening day reception. A conference hotel rate of \$118 per night has been arranged and includes breakfast and evening happy hour refreshments. Time with friends and colleagues, new techniques for your staff and students, and a little time to see a great town – what could be better?

Information about the symposium, including a detailed schedule, computer software/hardware requirements, and [links for registration can be accessed here](#).

Questions about the symposium's daily events can be directed to [Laura Robinson](#). Questions regarding registration and accommodations should be directed to [Christine Troscher](#).

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# Jo-Ann Fabric and Craft Stores Research Study

Jo-Ann Fabric and Craft Stores invites costume professionals from the USITT membership to participate in focus groups and other qualitative research designed to help them tailor their product offerings to the needs of universities and professional theatres.

They invite your feedback to questions such as:

1. Do Jo-Ann Fabrics products meet your needs?
2. If not, what are you looking for, e.g., larger put ups, higher quality?
3. How would you rate the quality of Jo-Ann staple Fabrics (muslin, apparel fabrics, etc.)?
4. Do you perceive any change in the quality of their staple products over time?
5. Other than discounts, what benefits would attract you to participate in a frequent buyer program for your theatre?



If you or your colleagues would like to participate in this study, please contact [Stephen Caution](#) or [Ron Procopio](#).

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## Collaborator Party 2017

Theatrical sound designers Lindsay Jones and John Gromada will be throwing a Tony night party for the theatre sound community and their collaborators called "The Collaborator Party 2017." USITT is a sponsor for the event, which will take place June 11 at New York City's Houston Hall.



This year's event will celebrate the reinstatement of the Tony Awards for sound design and acknowledge all those who spoke out in support of sound designers and their collaborators.

You can join in by posting your photo on social media on Tony night with the official signs #collaboratorparty2017 and #thanksTony which can be found [here](#).

Tickets for the event are on sale at [www.collaboratorparty.com](http://www.collaboratorparty.com).

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### News & Notices

## In Memoriam: Herbert L. Camburn

**Joy Emery, Ron Gloekler, Betty Pondexter, and Barbara Cox**  
*USITT Members*

USITT has lost another unsung hero. Herbert L. Camburn was one of the legions of contributors to the fulfillment of the Institute's mission. Herb's rendering workshops, at first solo and later with Betty Poindexter, Barbara Cox, and Ron Gloeckler, were so popular they were a featured event for years.

He was active in the Costume and Scene Design Commissions. He organized the highly successful mid-1980s Costume Symposium in Anaheim, CA. as well as worked on local programming for the early Long Beach Conferences. Additional Conference contributions include several computer workshops with Herb and Ron Gloekler and a full-day at University of Northern Colorado with Ron and Annie Cleveland when the USITT Conference was in Denver. In 2012, USITT honored Herb with a retrospective exhibit of his work at the Long Beach Conference.

After retirement from teaching, he continued his design work for regional theatres, colleges and corporate, and most notably Disney. Herb reincarnated himself as "Mother Camburn" creating digital property CDs and was a constant at Stage Expo. Wearing another hat, Herb and his partner Michael Gaughenbaugh published *Old House, New House: A Child's Exploration of American Architectural Styles* in 1993.

Herb had a consuming desire and interest in using the computer and available programs such as Photoshop and Painter and other drawing and painting programs to assist the designer, but never to replace the artist's hand. Always the educator, in his many years of daily emails to his extended community there was often a history, art, or theatrical insertion to entertain or educate. After



retirement he often commented on all the knowledge and professional skill that was in his head that he still wanted to share, which he consistently did.

Herb had a well-deserved reputation as an irascible curmudgeon with a very generous spirit. A devoted Anglophile, he loved spending months in England. But even from there he maintained his own listserv for daily morning email accounts of his day and observations. Herb was indeed “the king of period style” maintaining an enormous library of sources, images, and materials which he generously shared daily to the delight of his list serve buddies. His circle of friends included many USITT friends and a wide range of former students and colleagues. He has left a large hole in the fabric of many lives. He will be missed.

Herb Camburn died April 21, 2017. A memorial service is tentatively planned for June at McKenzie Mortuary in Long Beach, CA.

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# Opportunities

## Prague Quadrennial 2019 Design Submissions due June 30

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. [Send in your design concept by June 30, 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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News & Notices

## USITT Members and the Tony Awards

During this year's Tony Awards, be on the lookout for our members who have been nominated in several categories:

### Best Scenic Design of a Play:

David Gallo, "August Wilson's Jitney"  
Nigel Hook, "The Play That Goes Wrong"  
**Douglas W. Schmidt, "The Front Page"**  
Michael Yeargan, "Oslo"

### Best Scenic Design of a Musical:

Rob Howell, "Groundhog Day The Musical"  
David Korins, "War Paint"  
Mimi Lien, "Natasha, Pierre & The Great Comet of 1812"  
**Santo Loquasto, "Hello, Dolly!"**

### Best Costume Design of a Play:

**Jane Greenwood, "Lillian Hellman's The Little Foxes" – DAA Award Winner – Costume, 2015**  
Susan Hilferty, "Present Laughter"  
Toni-Leslie James, "August Wilson's Jitney"  
David Zinn, "A Doll's House, Part 2"

### Best Costume Design of a Musical:

Linda Cho, "Anastasia"  
**Santo Loquasto, "Hello, Dolly!"**  
Paloma Young, "Natasha, Pierre & The Great Comet of 1812"  
Catherine Zuber, "War Paint"

### Best Lighting Design of a Play:

Christopher Akerlind, "Indecent"  
Jane Cox, "August Wilson's Jitney"  
Donald Holder, "Oslo"  
**Jennifer Tipton, "A Doll's House, Part 2"**



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## Industry Member News

### ESTA Publishes Rigging System Inspection Standard

In 2012, ESTA began working on a standard for rigging system inspections, which is now approved as an American National Standard and available for free download at [tsp.esta.org/freestandards](http://tsp.esta.org/freestandards), courtesy of ProSight Specialty Insurance. It offers guidance on inspecting entertainment rigging systems—which are systems used to lift and support scenery, luminaires, and other equipment overhead in entertainment venues, such as theatres, video/film studios, amphitheatres, and arenas used for live performances or special events—including recommended inspector qualifications and responsibilities, scope and frequency of inspections, content of the rigging inspection report, and related information concerning the inspection process.

### Elation Lighting Used at Oregon Shakespeare Festival

The Oregon Shakespeare Festival (OSF) is presenting *UniSon* at the Angus Bowmer Theatre through October, a new musical inspired by the poetry of August Wilson. Lighting Designer Alex Jainchill is using dynamic lighting from Elation Professional on the play, including ZCL 360 Bar™ wash/effect lights and Platinum Wash 16R Pro™ moving heads, as well as color-changing Elation Flex LED Tape™.

### Rosebrand Introduces Nebula Net

Rose Brand Inc.'s new 26 ft. wide Nebula net provides a high gain, see-through projection surface that's virtually undetectable to your audience. Projected objects seem to float in midair, or appear out of nowhere. Use Nebula net for stunning effects such as layered projections for concerts, the Pepper's Ghost effect for theatre, dramatic reveals for corporate events, and holographic effects.

## Transitions

### Altman Lighting introduces Jaime Friedstadt as International Sales Director

In a move to expand their International sales division, Altman announces the appointment of Jaime Friedstadt as their new International Sales Director. With knowledge in both the architectural and entertainment lighting industries, Friedstadt will manage the Altman Lighting sales channels in the Caribbean, Latin American, European, Middle Eastern, and African markets.

## **Schuler Shook announces Nicolò Brambilla as Melbourne Senior Lighting Designer**

Nicolò has nearly fourteen years of experience in the lighting industry, working in Australia and internationally in Milan, The Netherlands, Hong Kong, China, and Southeast Asia. His specialty lighting design work for the past seven years in Melbourne has encompassed a range of project types including hospitality, retail, worship, and sport.

## **ETC hires Chris Patton as Marketing Product Manager for Architectural Luminaires**

On May 1, Chris Patton officially joined ETC as the Marketing product manager for architectural luminaires. As a GDS employee, Patton contracted with ETC to serve as the marketing product manager for GDS by ETC products. In his new role, Patton will continue to oversee these marketing efforts, while also working to bring ETC's unique fixture technologies into the commercial sector.

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## Thoughts From Mark Shanda USITT's President

When in doubt, pitch it out!

Yesterday was our end-of-the-year clean up. This year was extra special because we also declared it "The Purge." We over-hired some help, ordered a dumpster, and got really serious about cleaning out our trap room and some newly acquired studio space. We sorted through several years of accumulated stage properties, outdated lighting and sound equipment, out-of-date computer components, yards of donated fabric, scenic elements that we thought we might use again, and many "valuable treasures" that were saved.

Initially, the task was overwhelming. There was barely a path through the trap room and our first step was to move some things on wheels out-of-the-way to a temporary location, which invariably would soon turn into an in-the-way location (often several times throughout the day). Our team nearly got everything we wanted accomplished, and although everyone was quite tired, we left satisfied that we had made a significant difference in our work environment and the start of our next season would be that much easier because of our work today. We also learned some things along the way.

### Sometimes you hang onto things for way too long.

Suspended from a pipe, we uncovered a 15-foot length of Unistrut with a series of pulleys and motors that flew the bat in our production of *Dracula*, back in 1987! It had not seen the light of day since and the motion control technology used at that time has been far surpassed. In hindsight, the rig was not worth saving, and that mistaken sense of value is often a discovery for things we hold onto.

### Saved plastic shopping bags often contain the detritus of a single project.

I was surprised by the number of plastic bags that I would open, only to discover just fabric scraps, dried out bottles of glue, worn out markers, and occasionally a missing tool. These treasure bags could bring back fond project memories, but that joy would then turn to resentment for the designer or technician who left this mess for our clean up. **Always, clean up after yourself and avoid plastic bags.**

### Store things in containers that show their contents.

The number of poorly labeled cardboard boxes, black plastic garbage bags, and



opaque Rubbermaid containers, that I opened revealed many a theatrical treasure (that only props folks can appreciate) but had these materials been within line-of-sight, they could have been put to use. **Keep that which you value in sight to make it that much easier to use.**

### **And finally, when in doubt, pitch it out.**

Given the premium on space in any theatre, critical decisions need to be made about what to store. Applying this rule causes you to seriously consider the consequences of your choices and creates the open space for creativity to happen.

So, take some time this summer to conduct your own studio or office cleaning or "Purge." The results are worth the effort and your next project will be that much easier to complete with the necessary space for creativity. Happy sorting!

**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: Rafael Jaen

*"I give to USITT timewise and financially because it matches my personal and professional values. The Institute is a pioneer in modeling diversity and inclusion for the entertainment industry; it promotes exciting new programming while exploring and introducing new technologies; and it continues to ensure "a vibrant dialog among practitioners, educators, and students." USITT has become the heart and soul of our industry, and I am humbled to contribute and be a part of it."*



- **Rafael Jaen**, Costume Designer, Asst. Professor of Theatre Arts, University of Massachusetts, and USITT Board Member

### Kook Fund

- Sandy Bonds
- Dennis Dorn
- Robert Hansen
- Andi Lyons
- Mike Murphy
- Sylvia Pannell
- Loren Schreiber
- Charles Williams

### New Century Fund

- Kathryn Eader: *In Honor of Ken Billington and Duane Schuler*
- Sara Glerum
- Tammy Honesty
- Andi Lyons
- Holly Monsos
- Mike Murphy
- Charles Williams

**New Century Fund - Diversity**

- 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**

- Randy Earle: *In Honor of Jay Glerum*
- Verda Beth Martell
- Mike Murphy
- Martin Simonsen

**Samuel Scripps International Fund**

- Sandy Bonds
- Kevin Rigdon
- Loren Schreiber

**USITT Fund**

- Rafael Jaen
- Andi Lyons
- Mike Murphy
- Mark Shanda

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- Loren Schreiber
- Sherry Wagner-Henry
- Kimb Williamson

### Fellows Fund

- Sandy Bonds
- Reid Neslage: *In Memory of John Higgins & Mary Louise Higgins*

**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

TONY TONY TONY...

June is the month of the Tony awards. Loved and revered by our industry while often despised and hated at the same time. We don't care about them until someone we know is nominated and then we love them dearly. (Unless our person doesn't win, and then we hate them again).

Awards recognize that our work has merit and being recognized by our peers is an incredible affirmation. It is obvious that awards matter because there are so many of them: regional theatre awards, high school theatre awards, young designer, technician, and manager awards. They exist because they do matter. In our industry where we do our best not to be noticed, these awards give us a moment to recognize that good work has been done and noticed. As trite as it may sound, it is an honor to be nominated.

I get excited for my colleagues who work on shows that get nominated. In New York City, on an open-ended run, that can mean continued work. I have a friend for whom it meant the opposite - the show he was in didn't get a nomination and posted a closing notice the next day. Awards matter.

In cities other than New York, those same awards acknowledge that good theatre is being done across the nation at all levels. For someone dedicated to the performance community in a particular region, those awards carry as much weight as the ones we see given in New York this month. And they should, because the work of those artists matters to that community in particular and our community as a whole. They are impacting audiences and creating economic drivers for their community and that should be honored and applauded.

It can be so easy to look at awards shows today and find all that is wrong with them. (And yes, there are many legitimate arguments about what is wrong with them), but we need to admit that there are good things about them too. We need to recognize our peers. We need to hold high those who achieve excellence, be it on Broadway in New York City or Broadway in Anytown, USA.

Whether or not you watch the Tony awards this year, celebrate someone's success in our field. Nominate someone for an award if they've done great work. If you don't go that far, just tell someone they made a difference and did



something that mattered to you, because that, alone, might be the best award you could ever offer.

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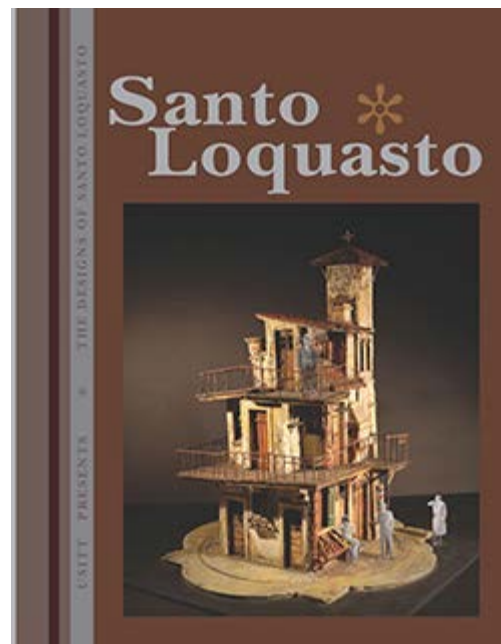
Last Word

## *The Designs of Santo Loquasto*

After a wildly successful book signing at NYC's Drama bookshop, *The Designs of Santo Loquasto* is USITT's most successful launch in the *Designs of series* of books.

Author Arnold Wengrow documents the work of Tony Award winning designer, Santo Loquasto in the 10th book of USITT's series of monographs. It is profusely illustrated with almost 100 exquisite renderings, models, and production photographs and it includes a complete design chronology, as well as a listing of Mr. Loquasto's awards and honors. *The Designs of Santo Loquasto* chronicles his work, his collaborations, and his creative process. Loquasto's most recent Tony nominated costume and scenic designs can be seen on Broadway in the production of "Hello, Dolly!"

To purchase a copy of *The Designs of Santo Loquasto*, please go to [USITT's online bookstore](#), [Drama Bookshop](#), or [Amazon.com](#).



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- 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

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- Disney Parks Creative Entertainment
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- Electronic Theatre Controls (ETC)
- Feld Entertainment
- Foy Invenrterprises, Inc.
- Future Light
- Gantom Lighting & Controls
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- Harlequin Floors
- InterAmerica Stage, Inc.
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- MDG Fog Generators
- Mega Systems
- Meyer Sound Laboratories, Inc.
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- MyLines, LLC
- Norcostco, Inc.
- Oasis Stage Werks
- Prince George's Community College
- PRG
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- Rosco Laboratories, Inc.
- Rose Brand Theatrical Fabrics, Fabrications & Supplies
- SECOA
- StageRight Corporation
- StageSpot
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- Texas Scenic Company
- Vertigo
- Vincent Lighting Systems
- Wenger Corporation
- Yale School of Drama/Repertory Theatre
- ZFX , Inc. – Flying Effects

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- A.C.T. Lighting
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- Atlanta Rigging Systems
- Auerbach Pollock Friedlander
- A V Pro, Inc.
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- Batts Audio, Video and Lighting
- BellaTEX, Inc.
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- Chicago Flyhouse Inc.
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- Clearwing Productions
- Cobalt Studios
- Columbus McKinnon Corp.
- Dallas Stage Scenery, Inc.
- Diablo Sound
- Doug Fleenor Design, Inc.
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- Grand Stage Company, Inc.
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- InCord Ltd.
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- Irwin Seating Company
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- Northern Sound & Light, Inc.
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- Period Corsets
- Pointwright Entertainment Rigging Specialists
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- Princess Cruises
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