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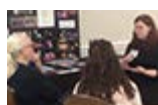
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News & Notices

Member Spotlight: Eileen Curley

Q&A with Marist College English Professor and TD&T Editor, Dr. Eileen Curley.

How did you get involved in theatre?

I was trying to register for a Spanish class in college, but it was full. The registration tables were alphabetical and my theatre professor, who ended up being my advisor, was sitting next to the Spanish table. She started heckling me and said, "oh come on, I know you do theatre!" I said, "Yeah, in high school." She then said, "You need to take stagecraft." I had no idea that was a class and I got sucked in from there.



Do you design when you're not teaching English?

I was hired into the English department at Marist College to teach theatre classes and work on shows periodically so I do still design every couple of years for shows on campus, even though it's an English department. We have a small theatre program that's mainly club based and I do dramaturgical work for colleagues at other campuses periodically as well.

Any pieces of writing that have made an impact on you throughout your career?

The part I enjoy the most is that I get to learn new things about different topics and work with the authors to communicate their joy about those topics. The fun for me isn't one article, it's getting to see these different things all the time.

I'm not always involved in the day-to-day of theatre as I would sometimes want to be, so the editing helps. It brings me not only back into it, but into the entire discipline as opposed to just scenic design. I declared theatre as an undergrad because I couldn't decide between six majors. Who knew I could get all of them in theatre? In some ways, editing continues that.

What kind of challenges do you face as the editor of TD&T?

It's the learning curve of any new job. You must learn about the people you're working with and figure out how to encourage and support them in a way that allows them to produce their best work.

I had a professor in graduate school, Wes Peters, who could do that. He would sit in a classroom full of people and just know what everybody needed and intuitively give you the feedback you needed in the way that you needed it to be capable of producing your best work. That has always been a goal of mine and this is a setting in which I must hone that skill.

The turnaround for *TD&T* is a lot faster than the turnaround in a classroom. You're giving students feedback for the long-haul whereas for *TD&T*, you're working with people on a much different timeline and you must figure out how to do that well.

What are your goals for *TD&T* within the next few years?

I'm committed to diversifying the author pool as well as the content. Obviously, we're not going to be able to fit one piece from each Commission in each issue because there's not enough space, but if we can get pieces that can apply to multiple disciplines and that are interesting to everybody in the membership, then that is a clear and obvious goal. Bringing in new voices while also supporting our frequent contributors so that we're getting more people involved in publication is the next big goal.

There is new technology that I find fascinating that I think we need to start looking at as well as ongoing safety issues. I'm trained as a theatre historian and designer, so I'm always going to be drawn to those topics, but I think there's a way to cover them in *TD&T* that is fascinating and accessible that can reach a broader audience.

How would you describe *TD&T* to a new reader?

It's a print celebration of what we do as a discipline. Sometimes it's a very in-depth exploration of how to solve problems and the reasons we're trying to solve those problems. Other times, it's a celebration of our history and how that is still with us and influencing our work. Sometimes it's very hands-on and advice-driven like some of the safety pieces.

I think that's part of what we strive to hit each issue—to reflect that breadth and diversity of what we do, why we do it, and why it's valuable.

TD&T is valuable to USITT because it allows the members to take a break every now and again and see what else is going on out there and bring us out of whatever little world we're living in.

How has USITT played a role in your life since becoming *TD&T* editor?

It's been lovely to be reconnected with the whole discipline. The Conference is great because it's a week of in-depth exposure. With USITT, the great part about editing is that it's there every day. I open up my USITT email account and there's all kinds of cool stuff in it whereas when I open up my other two email accounts, I'm usually not going "Oh! That's fun." I look forward to opening my USITT email

and finding an article submission for *TD&T*. I get glee in my email now!

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 jenn@usitt.org.

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News & Notices

Rising Star 2018

USITT members are invited to nominate deserving young designers for **the Rising Star Award**. The winner is recognized with a \$1,000 award, and free USITT membership and Conference registration as well as editorial coverage in *Live Design*.

Founded and sponsored by LDI/Live Design in 2005, the Rising Star Award is presented annually to a young designer in the first five years of his or her career, after completing their graduate or undergraduate degree.

Nominations are now open for the 2018 Rising Star Award and will remain open through November 30, 2017. [Learn about the eligibility and criteria for this award.](#)

The Rising Star Award recognizes excellence and artistic achievement in these design disciplines: scenic, lighting, sound, video, or a convergence of these disciplines.

Nominate a 2018 Rising Star »

Rising Star Award Winners:

- 2017 **Bryce Cutler**, scenic and media designer
- 2016 **Stephen Moss**, lighting designer
- 2015 **Chris Wood**, lighting & sound designer
- 2014 **Janie Bullard**, sound designer
- 2013 **Aaron Porter**, lighting designer
- 2012 **Jason Simms**, scenic designer
- 2011 **Daniel Brodie**, projection designer
-



- 2010 **Ben Pilat**, lighting designer
- 2009 **Sean Savoie**, lighting designer
- 2008 **Elisheba Ittoop**, sound designer
- 2007 **John Horan**, lighting designer
- 2006 **Justin Townsend**, scenic and lighting designer
- 2005 **Kelly Hanson**, scenic designer

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News & Notices

Props Lab at USITT 2018

Casey Kearns *Commissioner, USITT Scene Design & Technology Commission*

The first ever Props Lab at USITT 2018

will be curated by last year's Early Career Honors speaker Jay Duckworth and will provide demonstrations and hands-on activities led by esteemed properties masters, educators, artisans, puppet makers, and fight masters throughout the Conference. Mark your calendars, pack your bags, and apply your sun screen!

This is one of many events planned for Fort Lauderdale you won't want to miss.



Last year's Costume Studio provided hands-on learning opportunities while creating fleece caps for premature babies at St. Louis Children's Hospital, blankets for patients of the St. Louis Cancer and Breast Institute, and quilt squares for Broadway Cares. Thank you to our participating members for making these gifts possible.

The Scene Design & Technology Commission is following suit and further supporting our member's requests for hands-on learning opportunities at the Conference. You can expect the Props Lab to be in full operation with the opening of Stage Expo on Thursday, March 15.

Learn more about Props Lab.

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News & Notices

Special Exhibit Submissions Now Open

USITT is accepting topic submissions for special exhibits to be displayed at USITT 2018 in Fort Lauderdale. These exhibits display the work of designers while creating a fun, and sometimes hands-on, environment at Stage Expo. Last year's special exhibits included "LED Control in Costumes," "Mini Golf Challenge," and "Costume at the Turn of the Century."

Displays such as Cover the Walls, Tech Expo, and Design Expo are a direct result of USITT's commitment to showcase designs of all kinds, technical solutions, and new trends. Special exhibits that are approved are supported financially by the Institute.

Does your organization have a display or skill that deserves to be showcased at USITT 2018? Submit your special exhibit topic for review, [here](#). The deadline for submissions is December 31.


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News & Notices

The Green Scene

Introduction by Paul Brunner, Technical Director, Head of Theatre Technology, Indiana University

Welcome to a new series devoted to sustainable practices in theatre design and production. The Green Scene will present great solutions that can be adopted verbatim, adjusted to suit the needs of your theatre or production house, or spark entirely new ideas.

For almost 20 years I have researched how to make theatre “greener,” and in that time several important things have happened. First, USITT has emerged as a leader in sustainability in the arts through grants, Conference presentations, articles in TD&T, and an ongoing relationship with the [Broadway Green Alliance \(BGA\)](#).

Second, I’ve found that creative ecological ideas are all around us. We need only take pause and consider simple problems, like the one Dathan presents below, in our work. Third, change towards greener theatre requires consistent communication to educate colleagues and promote better practices. As creative-minded artists, we are ideally suited to lead the way in sustainable design and production, and we can and should set an example for our audiences and communities.

Greener theatre requires a local mindset in response to the resources of your immediate community. Dathan Powell’s first The Green Scene article does just that.

Keeping Sustainability Alive in the Arts

Dathan Powell, Assistant Professor of Theatre, University of Illinois

This month we are traveling to the Springfield campus of the University of Illinois. The Department of Art, Music, and Theatre has sponsored a variety of initiatives revolving around sustainability. The latest idea has to do with eliminating the ubiquitous (and awful!) plastic shopping bag from the waste stream.

The Problem: There seems to be a never-ending supply of the thin .5mil plastic shopping bags wherever you look. Estimates nearly a decade ago put the amount of bags used per year at 335 per person, with only a 6% recycling rate.

We know that all the bags that aren't being recycled contribute to overwhelming amounts of landfill and ocean blight.

The Solution: Rather than looking at these items as a nuisance, UIS Theatre has turned them into a free scenic finishing material. It is extremely easy to amass a large number of bags themselves through various campus drives. Simply start the search by sending out a campus-wide email soliciting plastic shopping bags and see how many you end up with! By using them as a sheeting material, they can take on a new life and be reused for multiple shows.

The Method: Once a significant number of bags were gathered, they were laid out over a non-porous material on 4'x 8' work tables. The bags were arranged randomly, but always with the hand holes overlapped by other bags, leaving no gaps. The layer of bags was then coated with trowel grade Jaxsan 600. Once cured, it formed both the adhesive joining the bags together and a latex-based paint surface.

For the initial trial, the Jaxsan was left at a stucco finish on the bags, which suited the scenery design. The new 4'x 8', sheets of textured plastic were then stapled to hard-covered stock flats and finish- painted after load in.

Upon striking the show, the sheets were easily ripped from the flats and rolled up for storage. Any tears or holes that resulted from strike can be easily mended with additional bags and Jaxsan for future installations. Thicker grades of plastic can also be used for alternative textural treatments.

Look for more on *The Green Scene* in coming issues.

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News & Notices

LiNK 2017: Where Master's Candidates and Recruiters Connect

Participating schools can meet candidates for advanced degree programs from across the country through interviews and demonstrations of work across theatre disciplines including design, technology, and management. Candidates can explore options for advanced education and connect with more than 50 graduate school programs in one affordable and convenient location.

LiNK is presented in partnership by **SETC** and **USITT** and sponsored by **Routledge**.

When: November 10-12, 2017

Where: Atlanta, GA

Recruiters: represent your school and join your colleagues from leading graduate programs while identifying top candidates for your program. Sign up by October 1 for the best rates. [Register here](#).

Candidates: connect with recruiters from over 50 schools and showcase your skills and portfolio of work. Register by October 1 for the most affordable rate. [Learn more](#).

Programs and tracks are available in these areas:

- Acting
- Arts Management
- Costume Design
- Costume Technology
- Directing
- Lighting Design
- Lighting Technology



- Makeup and Wig Design – NEW in 2017!
- Media Design – NEW in 2017!
- Production Management
- Properties Design – NEW in 2017!
- Scene Design
- Sound Design
- Stage Management
- Technical Direction

For audition related questions, contact claire@setc.org. For all other LiNK related matters, contact christine@usitt.org.

Presented in partnership by **SETC** and **USITT**.

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Announcements

Clearwing Productions Has Acquired Denver, CO Based Production Company

Clearwing Productions has acquired DSI Event Group in Denver, CO. Previously Dowlen Sound, the DSI location joins already existing Clearwing offices in Milwaukee, WI and Phoenix, AZ. The inventory includes Martin and ROBE lighting fixtures, GrandMA and DiGiCo control, and Outline GTO PA.

ETC Holds CUE Conference

ETC held a CUE (Create Understand Experience) professional development conference in Madison, WI last month. The classes were organized into one and two-day-long tracks. Tracks focused on technicians, educators, general system networking, designing a better theater, and Eos console programming.

Schuler Shook Brings in Four New Team Members

Theatre consultant and architectural lighting design firm, Schuler Shook, welcomes four new staff members to its team and announces a promotion:

- **Brian Wiley** (Promotion)
Chicago, Lighting Designer
- **Laura Román**
Chicago, Lighting Designer
- **Sam Kitchel**
Chicago, Lighting Designer
- **Jackson Pattermann**
Chicago, Lighting Designer
- **Robert Jenista**
Dallas, Technical Director

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OISTAT

Several OISTAT commissions had their annual meetings after their two-day World Congress during World Stage Design 2017 in Taipei. On July 5th, the Publication & Communication Commission discussed several ongoing projects.



OISTAT plans to launch a second Core Strategy Project during the 2018-2019 academic year.

Participating university students will learn about the organizational opportunities and challenges within an international non-governmental organization using OISTAT as a case-study. The project team will interact with members of OISTAT's headquarters team, executive committee, governing board, and commission members. At the end of the project, student teams will present a strategy paper to the organization's representatives addressing an organizational challenge or future opportunity.

OISTAT is seeking additional universities to participate in the project. Ideally, this project would connect small groups of students from three academic institutions across the globe. Participating universities will need to send student representatives from their university to three OISTAT meetings during the academic year. Contact OISTAT at headquarters@oistat.org.

All USITT members are automatically members of **OISTAT** and can participate in OISTAT activities, workshops, and commission meetings. If you would like to receive additional updates about OISTAT activities, **please consider subscribing to OISTAT's electronic newsletter.**

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Thoughts from **David Grindle**

USITT Executive Director

Recently I found out that someone who had been a mentor to me early in my career, died. Dejan Miladinovic had returned home to Serbia as he did every summer, and died there on August 3. That was three days after the fourth anniversary of the death of another friend and mentor, Tayneshia Jefferson. I began to think about each of them and the lessons I learned.

Dejan Miladinovic was a father figure to me from another land who had lived through the rise and fall of Communism. Tayneshia Jefferson, a colleague just a few months younger than me, was an honest person who opened her arms and heart to everyone.

The thing each of them had in common was a love of life and humanity. They each showed a passion for the arts, the people that produced and consumed it, and the world that it reflected. They loved life, a good meal, and great conversation full of honest statements.

While I can easily wax nostalgic for my friends, I share this with you, the membership, because these people embodied the culture and spirit of USITT. They believed in the value of other people in collaboration. They loved to explore ideas, even if the end result was something not used, because you might get something useful along the creative pathway. That is what keeps us an ever-reinventing industry and organization. We don't produce widgets, rather we take widgets and use them in ways that were never intended to produce results and moments that are almost beyond imagination.

Neither Tayneshia nor Dejan ever passed up a moment to explore and learn something while giving it their all. When that creative energy would flow in rehearsal, Dejan would look at me and say, "Now we are baking the real cake." And before we would start something Tayneshia would always remind us, "Hey, don't suck."

They each understood that sometimes you have to let people make mistakes, or



at least get dangerously close to making them, and then help them parse out the solution. Both Dejan and Tayneshia loved learning, but didn't suffer foolishness. They celebrated life and joy with others because no matter how hard we worked in the theatre, there was always far more to each person's life than the show we were doing at that moment.

USITT members are a growing group, both in number and diversity. The two people I write about were nothing alike on the surface. One, a man from Serbia, the other, a woman from Houston. One white, the other African-American. We could look at those surface characteristics and leave it there, but then you'd miss the commonalities: the passion, drive, desire, love of language, and sharp wit. You'd miss the caring and embraces, even when they were expressed with a poignant rebuke of your behavior. Not because they were better than you, but because they knew you were better than your behavior.

USITT brings people together. That sentiment is expressed in our Charter from 57 years ago. USITT has been the source of life-long friendships, business partnerships, and even a few marriages. If you are new to USITT, I hope that you find these people among us soon. They will enrich your life and make lasting impacts. If you're one of our more "vintage" members, take a moment and reach out to that person you've not spoken with in awhile and check on them. You might let them know how you feel, or you might not, but make sure you say hello.

Dejan and Tayneshia never met. That's a shame, because together they would have made some incredible art. But each of them impacted hundreds of people in our industry and you will, too, because you are part of a vibrant community creating dialogue and advancing our industry. Thank you for being a part of USITT, for being who you are, and impacting our world today.

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Spotlight on Giving: Barbara E.R. Lucas

"I provide support to USITT to honor the volunteer leadership and in memory of those great women and men who have given of themselves to create a vibrant and enduring legacy. Because I have seen firsthand how much those individuals provided, I think it only fitting to continue that giving tradition. As a former staff member of USITT, I know what a wealth of opportunities the organization provides to its members. Many of its new and continuing initiatives would not be possible without the additional support that direct gifts provide."



- **Barbara E.R. Lucas**, USITT Staff Member Emeritus

Kook Fund

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

New Century Fund

- Seamus Bourne
- Kathryn Eader: *In Honor of Ken Billington and Duane Schuler*
- Tammy Honesty
- Andi Lyons
- Janet Swenson
- Roger Waterman: *In Memory of Herbert L. Camburn*
- Charles Williams

New Century Fund - Diversity

- Kasey L. Allee-Foreman
- Keri Fitch
- Will Grindle

- Rafael Jaen
- Michael Katz
- Andi Lyons
- Michael Mehler
- Linda Pisano: *In Memory of Tayneshia Jefferson*
- Jessie Portillo
- Juan Sanchez
- David Stewart: *In Memory of Tayneshia Jefferson*
- James Streeter

New Century Fund - Rigging Safety

- Verda Beth Martell
- Martin Simonsen

Samuel Scripps International Fund

- Sandy Bonds
- Paul Brunner
- Loren Schreiber
- Doris Siegel

USITT Fund

- Rafael Jaen
- Andi Lyons
- Mark Shanda

General Operations

- Shan Ayers
- William Browning
- Daniel Culhane
- Disney Parks Live Entertainment
- Dennis L. Dorn
- Emily Gill
- David Grindle
- Mickey Henry
- Rafael Jaen
- Michael Katz
- Carl Lefko
- Andi Lyons
- Karen Maness
- Martha Marking
- Leslie Marqua
-

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- Jose Luis Ramirez
- Mark Rapach
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- Loren Schreiber
- MJ Sedlock
- Sherry Wagner-Henry
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Fellows Fund

- Sandy Bonds

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usitt Sightlines

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Thoughts from **Mark Shanda** **USITT President**

“How will this benefit our members?” That was the primary question asked as the Board gathered for their annual retreat in early August at *Sparkspace*... a retreat center in downtown Columbus, Ohio that promised to “provide our group with the Best Meeting Ever” and they delivered on that promise. Over our two days together, the Board spent some time looking backward at our roots, focusing on the legal charter for the Institute, and looking forward, thinking about the factors that are affecting our industry and the world, and how the Institute should respond.

Our Charter, last revised in 1966, provided a welcome touchstone from which to analyze all our various endeavors. The Charter states the purposes of our corporation are:

- A. To conduct research and investigation in the field of theatre planning and design, construction, equipment, presentation, and operation.
- B. To combine and conserve the results of such research and investigation and make the same available to the membership of the corporation.
- C. To publish without profit and disseminate the results of studies undertaken within the scope and purpose of the corporation.
- D. To assist in the establishment of contact between members for the better interchange of knowledge in the field of theatre technology.
- E. To recommend practices in the field of theatre planning and design, construction, equipment, presentation, and operation based on the experience of those engaged in living theatre, both dramatic and musical, on all levels as developed by research and investigation in those fields.
- F. To provide representation and participation in conferences, assemblies, and other gathering where matters of theatre planning and design, construction, equipment, presentation and operation are discussed.

I think that I can safely say, that no one on the Board had ever actually read the Charter before, but despite our lack of knowledge of this seminal document, we celebrated how closely all of our Institute’s activities mirrored what our founders had envisioned.

Once that brief celebration of our success at “staying on course despite not

looking at the map” was over, our attention turned to thinking about the future. What are new benefits that we could provide? How should we structure our membership in a time when “joining” is no longer very much of a priority? What could our Annual Conference & Stage Expo look like if we changed up the schedule, the program content, the focus, and the venue requirements?

These were not questions that were answered directly, rather they were thought exercises where there was a certain freedom in not trying to solve but rather taking the time to discuss from various points of view brought forward by the diversity of our Board to the retreat.

I admired the passion that each Board member brought as all wrestled with that very first question listed: “How will (this) benefit our members?” The *Sparkspace* retreat was just the first step in an anticipated 18-month journey crafting a new strategic plan for the Institute. Watch for ways in the not-too-distant future for you to become involved in this process.

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

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



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Last Word

Conference News 2018

Make the most out of USITT 2018 in Fort Lauderdale with news and opportunities provided in our **Conference newsletter**.

Stay up to date with deadlines, registration, new events, and things to do around the Fort Lauderdale area and at Stage Expo with our Conference newsletter—now conveniently located on our USITT 2018 show site at **usittshow.com**.

Get the inside scoop on sessions to attend, guest speakers, new products, and places to eat, drink, and be merry in South Florida.

USITT members receive Conference News automatically as a member benefit. If you are not getting the newsletter and would like to, sign up here.



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USITT Leadership

- Mark Shanda, *President*
- Dan Culhane, *President-Elect*
- Paul Brunner, *Secretary*
- Kim Scott, *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

2015-2018

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

2016-2019

- Carey Hanson
- Mickey Henry
- Bryan Huneycutt
- Tina Shackleford
- David Stewart
- Jim Streeter

2017-2020

-

- Shan Ayers
- Rafael Jaen
- Elynmarie Kazle
- Shane Kelly
- Karen Maness
- Deb Sherrer

Board Mentee 2017-2018

- Jessica Bergson

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Members

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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
- DeSisti-Leaderlight-Coemar
- Disney Parks Live 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
- Meyer Sound Laboratories, Inc.
- Milburn Stone Theatre
- Musson Theatrical, Inc.
- MyLines, LLC
- Norcostco, Inc.
- Philips Group
- Prince George's Community College
- PRG
- Production Advantage, Inc.
- Rosco Laboratories, Inc.
- Rose Brand Theatrical Fabrics, Fabrications & Supplies
- 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.
- Academy of Make Up Arts
- The University of Alabama
- Alcons Audio USA
- Atlanta Rigging Systems
- Auerbach Pollock Friedlander
- 4 Wall Entertainment
- 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
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- Cobalt Studios
- Columbus McKinnon Corp.
- Dallas Stage Scenery, Inc.
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- Doug Fleenor Design, Inc.
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- ENTTEC Americas, LLC
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- Full Compass Systems, Ltd.
- GALA Systems, Inc.
- GLP German Lighting Products, Inc.
- Gerriets International Inc.
- Granbury Theatre Company
- Grand Stage Company, Inc.
- InCord Ltd.
- InLight Gobos
- Irwin Seating Company
- iWeiss Theatrical Solutions
-

- 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.
- Maine State Music Theatre
- 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
- Peavey Electronics
- Penn State University
- Pointwright Entertainment Rigging Specialists
- PreSonus Audio
- Princess Cruises
- Rational Acoustics, LLC
- RC4 Wireless/Soundsculpture Inc.
-

- Riedel Communications
- Robe Lighting, Inc.
- Routledge
- Saginaw Valley State University
- Sapsis Rigging Entertainment Services, Inc.
- Sculptural Arts Coating, Inc.
- Show Sage
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