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# Sightlines

The monthly newsletter for USITT members

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### News & Notices

## Only Two Days Left to Save Big on USITT 2018

Register by December 7 to snag the biggest discounts for USITT 2018!

Join us in Fort Lauderdale, March 14-17, 2018, for the 58th Annual Conference & Stage Expo with 300 exhibitors, 250-plus sessions, and hands-on demos and training with the industry's leading professionals.

Save up to \$215 by registering for USITT 2018 before Dec. 7. Rates will increase after this date.

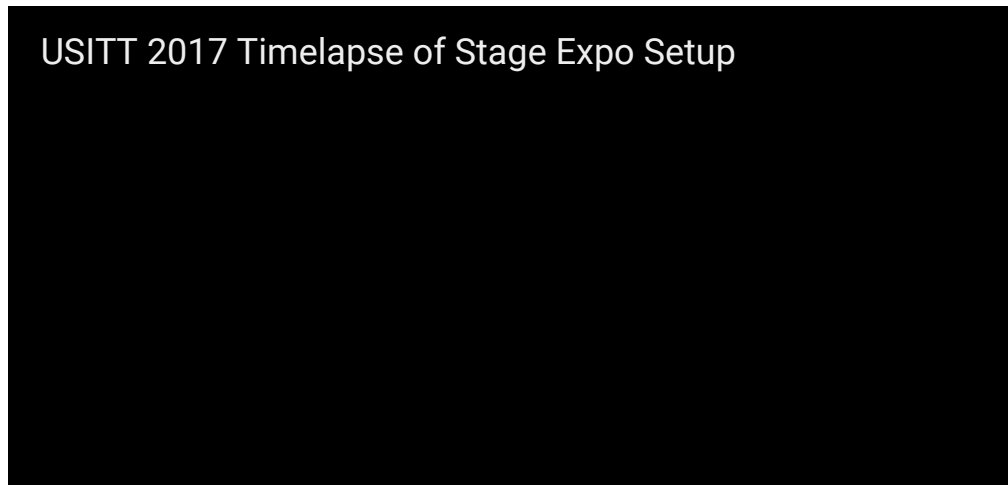
New hotels have been added to our list. To take advantage of special USITT rates, [book your reservations](#) by Feb. 15, 2018, through USITT's housing partner, Connection's Housing.

Be on the lookout for updates and announcements as we get closer to the 58th Annual Conference & Stage Expo in Fort Lauderdale. There's a lot to look forward to.

See how the Stage Expo came to life at our 2017 St. Louis Conference. It's magical!



### USITT 2017 Timelapse of Stage Expo Setup



Register now for Conference.

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## Year-End Giving

USITT President Mark Shanda &amp; USITT Executive Director David Grindle



'Tis the season of gift giving, exchanging thanks, and reflecting back on the past year.

Learning from one another has been at the heart of USITT since our founding. Our education and training continues to reach out to people at all points in their careers, providing opportunities to expand knowledge, reinforce skills, and venture into something new.

From basic rigging to computer-aided sewing, USITT seeks to bring practical skills and knowledge that help people build on their foundation.

New in 2017, we partnered with the Entertainment Services and Technology Association (ESTA) to bring online learning at an affordable cost to the industry.

Working together we are able to share resources, develop course materials, and provide a learning platform that is robust and available to people at times that are convenient to their schedules.

We also partnered with Roundabout Theatre's Workforce Development Program to bring their first cohort of New York City-based aspiring young technicians to the Annual Conference. Partnerships such as these are among the reasons that we are Better Together.

It is because of you that USITT has become a community where all aspects of live performance design and technology come together to learn from one another, to grow in skill, and to make a difference.

You know the value of the work that we do — that you do — and now we ask you to carefully consider your financial support and make a gift to USITT.

You can make a one-time gift at [www.usitt.org/giving](http://www.usitt.org/giving). Or, you can choose to make a monthly recurring gift. Many members find this to be an easy and painless way to increase their giving.

Go to [www.usitt.org](http://www.usitt.org) and click on Make a Gift to increase your contribution today!

Thank you again for your support and best wishes for the New Year.

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## News & Notices

# Board of Directors Election 2018: Five Days Left to Vote

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

Members as of noon, Eastern Standard Time on Nov. 1, 2017, are eligible to vote in the 2018 election and received electronic ballots via email. The deadline to cast your vote is Dec. 10, 2017.

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

## Treasurer

The Treasurer shall serve on the Board of Directors and shall provide oversight of all assets of the Corporation. He/she shall ensure appropriate financial reports are provided to the Board. He/she shall report regularly to the Board on key financial events, trends, concerns, and assessment of fiscal health. He/she shall perform other duties as may be assigned by these bylaws, the Board of Directors and/or the President.

### ■ Sherry Wagner-Henry

“Performing the duties of Treasurer go far beyond budgets and financial oversight. A successful relationship between Treasurer, the Board, and staff guides the Institute in accomplishing one of our most strategic goals: positioning USITT as a vital part of the industry.”

### ■ Kim Scott

“I have been a member of the Finance Committee for over six years. The importance of this committee is paramount to me as it ensures the longevity of the organization and the benefits it can continue to provide to its members. As Treasurer, in collaboration with the Finance Committee and the Board of Directors, I would look to grow our corporate alliances to leverage the brand of USITT in the live entertainment market place.”

## Vice-President Members, Sections, & Chapters

The VP Members, Sections, & Chapters shall advocate for, provide oversight,

and serve as chief liaison for the Regional Sections, Student Chapters, and all membership categories to the Board and Institute.

■ **Anthony Rosas**

“As the VP, my goal is to establish a network of section and chapter training that provides recurring and rotating annual experiences for all sections. I look forward to being the advocate for members, sections, and chapters.”

■ **Andi Lyons**

“I am certain that creating a fully welcoming community within USITT will play a vital role in keeping our members engaged and committed, along with helping us to recruit new members from a broader spectrum. Simply stated, I am deeply devoted to USITT and hope to continue spreading the word about this extraordinary organization’s members, sections, and chapters.”

## Vice-President for Exhibitions

VP-Exhibitions shall advocate for the appropriate physical representation of the industry’s work to inspire innovation and research.

■ **Vickie Scott**

“If elected, I will continue to work on ways for the entire Institute to be as transparent as possible, to be as inclusive as possible, to build the membership of the Institute, and to ensure that we are providing a recognizable value to everyone involved in the organization.”

■ **Jason Winfield**

“With the dynamic growth of the USITT organization, the work of the membership needs to be experienced, a clearer path of communication and submission of exhibit ideas needs to be devised, and new options of, and for, exhibits explored.”

## DIRECTORS

The Nominations Committee has nominated 12 individuals for six positions as Directors for the Class of 2018-2021. **Please select up to six Directors.**

Directors are charged with the responsibility to advise, govern, oversee policy and direction, and assist with the leadership and general promotion of the Corporation so as to support its mission and needs.

■ **Ashley Bellet**

“The Institute has a plethora of opportunities that many of its members are either unaware of or cannot access. I want to make sure that those existing platforms are made more present and serve as a platform that will allow instructors at all types of institutions to more fully integrate the values and resources USITT provides.”

■ **Andrea Bilkey**

“Since my undergraduate degree, USITT has helped me build a network of colleagues that span education, professional theatres, vendors, dealers, consultants, and manufacturers, and it has increased my knowledge tenfold, not only as an artist and professor but also as a professional.”



■ **David Glowacki**

“Our organization has experienced tremendous growth over the past several years and is now a recognized voice of leadership in the performing arts and entertainment industries. We have developed groundbreaking diversity initiatives and educational programs, and more projects are being planned. This all requires a tremendous amount of work, and I am seeking election to this position as a way to continue giving back by investing my abilities and talents to help support the mission and vision of USITT.”

■ **Tony Hardin**

“I understand that compromising and collaborating does not mean someone wins and someone loses. As members of USITT, most of our goals run parallel to each other. Although there are 10 Commissions, we are one body. If elected, I will continue to serve and support the Institute, but now I would be more effective as your voice on the Board.”

■ **Mitch Hefter**

“I welcome the opportunity to serve on the Board again to further the mission of the Institute and continue my advocacy for the membership. I hope to continue to pursue USITT's active participation in standards, safety, and training for the performing arts, design and technology communities.”

■ **Tammy Honesty**

“If re-elected, I plan to continue to faithfully execute all the duties consistently and in a timely manner. Being involved in USITT at both the regional and national levels has been an extremely rewarding experience. It is thrilling to be engaged in fulfilling the mission of the organization ‘to connect performing arts, design, and technology communities to ensure a vibrant dialogue among practitioners, educators, and students.’”

■ **Jenny Kenyon**

“As the Chair of the Awards & Resolutions Committee, I have tried to create more transparency in all awards processes — including rewriting the expectations and guidelines. If elected to a second term, I plan to continue my efforts to promote impartiality, fairness, the inclusion of all possible candidates within the awards process, and continue to increase the value of Institute participation for everyone.”

■ **Dan Lisowski**

“If elected to the Board of Directors, I look forward to continuing the development of USITT into a 21st-Century organization. Since our Institute’s inception, it has served as an amazing resource to the membership. As we consider the future of USITT, we need to maintain the strengths of the current organization while considering what future role USITT will serve in the live entertainment industry.”

■ **Verda Beth Martell**

“I believe continuous engagement offers continuous learning. If you are struggling to find a foothold in the year-round discussions, come talk to me about eSET, where we are working to even the playing field, bridge the gap for young technicians as they enter the workforce, and make finding quality young technicians simpler for employers. If not eSET, then join the

discussion somewhere. We, as an industry and an Institute, need your voice. You are USITT.”

■ **Michael McNamara**

“During my previous term as a Director, I enjoyed serving on the Board Mentee, Compensation, Grants & Fellowships, and the ad hoc Strategic Mission committees, all of which allowed me to address many of our most important challenges and work alongside some wonderful colleagues. It was my pleasure to watch the organization flourish, and I hope to be able to further our success. I feel that my familiarity with USITT and my leadership will only aid the Board and the Institute for the next four years.”

■ **Nicole Queenan**

“As an industry built on the foundation of storytelling, I believe the continued growth of our industry is rooted in a mission to share the stories of our professional journeys. It is imperative that we remain focused on the diversity and inclusion of those with stories different than our own.”

■ **Jay Sheehan**

“As a concert promoter, special event planner, and production manager, I lead by doing, I lead by communication, and I lead by empowering others to excel. Lastly, I am a published author because of USITT. *The Production Managers Toolkit* would have never been written if it weren't for USITT. It's time for my payback. If you elect me to the Board of Directors, I can promise you passion and commitment to get the projects done.”

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News &amp; Notices

## USITT Honors More Award Winners

USITT is pleased to recognize the 2018 winners of these USITT and publication awards.

### USITT Award Winner: William Ivey Long

"William Ivey Long is a much-honored major American costume designer, widely known for his successful Broadway career (72 productions to date) for which he has received six Tony Awards. He has designed more than 300 productions including many plays, ballets, and operas."

- **Bobbi Owen, USITT Fellow**



### Honorary Lifetime Member Winner: Zelma H. Weisfeld

"Zelma's indomitable spirit and generous contributions of expertise, time, energy, and treasure through countless years as a Director at Large, an active Fellow of the Institute, Costume Commission volunteer, and supporter of young artists are recognized and deeply appreciated by her USITT colleagues and friends."

- **Jenny Kenyon, USITT Director**

### Joel E. Rubin Founders Award Winner: Richard Pilbrow

"Richard is a busy man who never fails to be available and is most generous with his time. One of his key contributions has been the ongoing mentoring and guidance he has provided to our students and emerging professionals. It's not unusual to find him at the Fellows Network Nexus stand talking with young people, reviewing resumes and portfolios, and providing sound advice to our next generation of designers and technicians."

- **Randy Earle, USITT Fellow**

### Oscar G. Brockett Golden Pen Award Winners: Karen Maness and Richard Isackes

Karen Maness and Richard Isackes for *The Art of the Hollywood Backdrop* (Regan Arts, 2016).

### Herbert D. Greggs Award Winner: Kim Poppiti

Kim Poppiti for *Hamilton's Turntable and Ring Stage* ([Winter 2017 TD&T Journal](#))

## Herbert D. Greggs Merit Award Winner: Deanna Fitzgerald

Deanna Fitzgerald for *Meditate on This* ([Winter 2017 TD&T Journal](#))

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## Member Spotlight: Colleen Metzger

**Q&A with Colleen Metzger:  
costume designer and Assistant  
Professor at the University of  
Alaska Anchorage**

### How did you get into costume design?

I always liked sewing as a kid. I did a lot of sewing and worked at a historical museum where I made my own costumes. When I was in high school and college, I volunteered in the costume shop for fun. I never thought of it as a career necessarily but as a hobby I enjoyed.

I got an internship when I was in college and then another internship and then a job and then another job. Suddenly, 10 years later I said, "I think this is my career." I never thought about it as something people would do for a living since it was a hobby and it was enjoyable, so I'm glad I stumbled into that.

### Why did you take the theatrical route for clothing?

I've always enjoyed theatre. I grew up in the Chicago area, and we would go to see plays and musicals while I was growing up. There was something so enticing about theatre, and I wanted to get involved. I was always interested in the history side of things.

In fashion, you're always thinking ahead, but I was very intrigued by getting to re-create history and delve into different time periods. I was a history major as an undergrad, so that was something I had thought about pursuing as a career.

### Is there a specific design style that you're drawn to?

Anything that happens around the French Revolution period is one of my favorites. We did the new David Adjmi's *Marie Antionette* at the University of Alaska Anchorage two years ago, and I worked on *Dangerous Liaisons* with my thesis when I was in graduate school. That period and the over-the-top nature of it is fun to jump into.



### **Is there a favorite company that you've worked with?**

Part of what I really enjoyed when I started working in theatre was the ability to go to different theatres and meet new people. Everywhere I've gone, I've had a blast and met wonderful people. I would love to go back and work at all those theatres.

I think it's unusual that I've stayed in Anchorage as long as I have because that was something I liked so much about theatre life — freelancing and getting to constantly be immersed in new places and new cultures while meeting new theatre artists.

### **What got you into the teaching world?**

When I went to grad school, I was thinking of teaching as my future saying, "Someday, if I want to settle down, this seems like a really good thing to have on the backburner if I want to live in one place permanently."

I saw the posting for Anchorage when I was just finishing grad school. I was planning to continue freelancing for at least another couple of years. I put the application out there because I was intrigued about living in Anchorage. When I got the job, I wasn't planning on staying up here as long as I have. I've been here six years. I love living in Alaska, I love the people I work with, and the theatre at our university has been phenomenal. It's a great group of people that I get to work with every day. It's small enough where we can take on some unique projects and do what interests us as well as what we think would be good for our students. It's also large enough to where we have the resources to do some over-the-top projects, too.

### **What has been your biggest challenge as a designer?**

I think what is unique about living in Anchorage and being a designer are the interesting struggles. For example, trying to get people to ship things up here. That would be so simple anywhere else in the country. Suddenly, you realize, "Oh, those corsets are stuck on a barge for months; they're not going to be here in time for opening." Or you realize you can't have a certain liquid shipped here because it might freeze in the winter. Something that in any other state wouldn't be an issue.

We try to source things. If you're in New York, you can walk down the street and get anything you want. Up here, it's a lot more limited so you get more creative with what you're putting together and what your resources are. Anytime I leave the state, I'm always dragging up fabric from different places. I even brought up an industrial serger from Chicago a couple of years ago. Putting that on a plane was fun.

### **How does USITT play a role in your life?**

At USITT, it's invigorating as an artist to go and be surrounded by these new ideas and these great people — especially since I moved to Anchorage. Everyone who works up here works in the Alaska theatre scene and they all know each other. It's much harder to network with a national pool of theatre professionals. At USITT, I get to touch base with people who I've collaborated



with in the past, make new friends, keep my theatre network up, and keep my fingers on the pulse of what's new in theatre technology and design.

## 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 Jenn Shuron at [jenn@usitt.org](mailto:jenn@usitt.org).

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## Early Career Mentoring Program at USITT 2018

Be mentored and connect with a seasoned professional in your field by participating in the Early Career Mentoring Program at USITT 2018.

Developed by USITT the Fellows, this opportunity brings together mentors and Early Career members to discuss career goals and opportunities, provide career guidance, and introduce mentees to other USITT members and exhibitors.

“Had it not been for the Early Career Mentoring Program, I would not have been able to attend the Conference, or, at least, I would not have been able to take part in some of the training and opportunities it provided me,” said USITT 2016 Early Career Mentee Uldarico Sarmiento. “I am very thankful for this opportunity and hope this helps future Early Career Members the way it helped me.”

**The deadline to apply is Jan. 15, 2018. [Learn more.](#)**

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## Announcements

### Innovative Costume of the 21st Century: The Next Generation

The World Costume Design Curatorial committee announced its second major exhibition titled *Innovative Costumes of the 21st Century: The Next Generation*. This exhibit was conceived through the collaboration between A.A. Bakhrushin State Central Theatre Museum, OISTAT, and USITT. The world premiere will be held at the State Historical Museum in Moscow, Russia, June-August 2019.

This exhibition will feature innovative work of young professionals, students, independent costume, and fashion designers, as well as interpreters and costume makers from 57 nations worldwide who started their career between 2000 and 2018. Costume renderings, collages, photographs, computer generated designs, videos, and three-dimensional costumes created by designers for cinema, opera, ballet, theatre, devised work, performing arts, and fashion will be showcased. [Learn more.](#)

### International Code of Practice for Entertainment Rigging Now Available

ESTA and PLASA announced the release of an International Code of Practice for Entertainment Rigging (ICOPER), which is available as a free download at [www.esta.org/icoper](http://www.esta.org/icoper) or [www.plasa.org/icoper](http://www.plasa.org/icoper).

The practices described in the Code are intended to provide a universal foundation for those engaged in planning, managing, and executing entertainment rigging. ICOPER also provides guidelines to develop policy, design training content, or help establish certification criteria.

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In Memoriam

## Remembering Bernie Works

By **Randy Earle** *Chair, USITT Fellows*

On Oct. 28, I received an email I didn't expect. Tom Korder wrote "The last of USITT's Midwest original founders has gone to join the others at that USITT meeting in the sky." It took some time for this sad news to sink in, as I, like many of our Fellows, expected Bernie Works to be around for a long time. However, he had the last word passing away at the age of 92. His wife of 64 years, Nancy, survives him along with his son, Larry, and daughter, Chris (Gustafson), plus two grandchildren. His loving family was present in Middleton, Wisconsin, at Attic Angel Retirement Community where his final days were spent and memorial was held. Bernie taught at the University of Illinois, Champaign-Urbana, for 34 years where he was a technical director and professor of theatre design and technology. Subsequently, he and Nancy retired to Middleton.



Bernie Works joined USITT in 1960 as one of our first members and continued service in a variety of assignments. In 1978, he was inducted into the Fellows and was honored with the Joel E. Rubin Founders Award in 2011. Bernie's USITT legacy includes two major scholarships, which he established and to which he made major contributions. The Frederick A. Buerki Scenic Technology Award was established in 1999 and is often known as the Golden Hammer Award. In 2014, he established the Master Craftsmanship Award for achievement in one of four craft areas — scene painting, stage properties, costume making, or lighting technology.

There have been numerous tributes to Bernie, and several stand out as reflecting the man we've all respected and known for many years. Tim Kelly speaks for many, "We should all be so lucky to have as full, productive, and gentle a life as did Bernie." Dick Devin writes, "So many positive memories of his kindness, dedicated appreciation of USITT, and his wonderful support and mentorship of so many students. We're so fortunate to have had the privilege to call him a friend and colleague."

Recently, one of Bernie's PhD students Andy Gibbs sent a touching letter that spoke to the impact on his education and mentions. "Bernie's combination of intellect, artistic sensibility, teaching methods, and enlightened mentorship were only surpassed by his sense of compassion and humanity," he said. "May his spirit always live on!"

Bernie was my good friend and role model for how one lives the USITT life with dignity and generosity. He moved me to seriously consider how to give back to USITT prompting action to guarantee this important tradition established by him.

I will miss his presence at our annual meeting and the sense of humor he injected in our many discussions.

His family suggests [www.usitt.org/worksmemorial](http://www.usitt.org/worksmemorial) for contributions in his memory and continuation of the two major awards he established.

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## Thoughts from David Grindle USITT Executive Director

Last month, something rare occurred. I got to attend arts events wholly unrelated to any of the performers or production staff! I saw the Syracuse Stage production of *The Curious Incident of the Dog in the Nighttime* (co-produced with Indiana Repertory Theatre), and a few days later I attended the Symphoria concert that included the Rachmaninoff *Variations on a Theme of Paganini*.

So, why share that with you?

It was during the concert of the variations that I drew a parallel between the composition, the play, and the work of USITT members. *Curious Incident* has as one of its themes, truth. Christopher, the lead character, only tells the truth. During the play, the truths he discovers change his views on the world and the people around him. Things he thought he understood and believed as fact are radically changed when the truth is exposed. He saw the world differently.

The Rachmaninoff theme and variations are similar. In this musical form, one theme is presented by the composer with different views on tempo, ornamentation, and other elements of the music. You hear the theme but it isn't the same. You are forced to look at it in a different light.

That's the work of the people that design and produce shows. There's a truth in the text, the music, and the image. Designers take that truth and, like in the musical form, augment or change it highlighting an aspect or feature to reveal something to the audience. Sometimes it is subtle and makes you think of something else (did you know the carpet pattern in Stanley Kubrick's *The Shining* was used as a design for the tissue box in *Toy Story 3*?). Other times, the perspective is visibly skewed or anachronisms are included. In those times, you know that the "truth" of the play is there, but you must search for it.

In both instances, I was drawn into a search for the truth. I was trying to follow the world of Christopher in the play as he found out the truth of the world wasn't what he believed it to be. In the music, I smiled as I finally found how the theme





is manipulated in the most famous of the variations. I had to work hard, and it only took more than 20 years of listening to figure it out — slowed tempo and inverted intervals.

In the end, our world reflects the ever-changing world around us. Thank you to the creators of these images and variations. You make our world richer. And yes, there may be people who don't get the subtle variations, but when they do, when they pick up on the color choices, the images, or the sound, then their world has been exposed to the truth of the show once more and they leave able to appreciate it more deeply.

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## Spotlight on Giving: Chuck Williams

*"I give to USITT because it is an investment in the future of my profession."*

- **Chuck Williams**, USITT Fellow



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- Sandy Bonds
- Dennis Dorn
- Richard Dunham
- Ira Lichtman
- Andi Lyons
- Sylvia Pannell
- Loren Schreiber
- Charles Williams

### New Century Fund

- Daniel Brinker: *In Memory of Bernhard Works*
- Max & Ellen Culver: *In Memory of Bernhard Works*
- Timothy Dybevik: *In Memory of Bernhard Works*
- Kathryn Eader: *In Honor of Ken Billington and Duane Schuler*
- Randy Earle: *In Memory of Bernhard Works*
- June Gaeke
- Lisa Garceau: *In Memory of Bernhard Works*
- Karen Gugel: *In Memory of Bernhard Works*
- Tammy Honesty
- Ira M. Lichtman
- Andi Lyons
- Stanley Meyer: *In Memory of Herbert Camburn*
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### New Century Fund - Diversity

- Kasey L. Allee-Foreman
- Jimmie Byrd
- Judith Dolan
- Katie Gundlach
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- Michael Katz
- Andi Lyons
- Michael Mehler
- Linda Pisano: *In Memory of Tayneshia Jefferson*
- David Stewart: *In Memory of Tayneshia Jefferson*
- James Streeter
- Mary Tarantino

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

- Robert Blackman
- Bryan Huneycutt
- Verda Beth Martell
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### **Samuel Scripps International Fund**

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### **USITT Fund**

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- Sandy Bonds
- Richard Dunham
- Ira Lichtman

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## Thoughts from Mark Shanda USITT President

For me, a blank stage inspires a combination of fear and excitement. I am fearful at times, for I know that filling this expansive blank stage with a successful production is a daunting task. I am not always sure where I am going to go in the journey to eliminate the blankness, and as a technical director, I am often not in control of many of the decisions that will establish that path. I also know that I will have to work with others, the majority of whom I enjoy, to achieve success. And finally, my definition of success and that of others is not always the same. I have cherished many a box office flop that forced the audience into confronting vexing issues, offered an artistic/technical opportunity that was truly educational for all involved, or challenged my energy enough that satisfaction was gained just by surviving the experience.

The excitement for me comes in the discovery of new ways to achieve the articulated goals, leveraging the talents of others that help achieve far more than I could on my own, and in taking on something new that advances my own development as a person and theatre artist. The very best production experiences on which I can reflect captured all the elements: clarity of goals, strength of the production team, and positive impact on my own approach to production. Much like the theme of USITT's annual report, the project undertaken was "better together."

As we near the end of 2017 and anticipate the "blank stage" of 2018, that same combination of fear and excitement is palpable as I look ahead. Despite the speed and quantity of information that is now available at our fingertips, there remain so many unknowns about the future. In fact, there is so much unknown that I sometimes visualize the future as the edge of one of those early maritime maps that simply stated of the undiscovered world, "There be dragons there."

What I can celebrate is that the excitement of what is next is far greater than the fear caused by being unable to completely know the future. As entertainment students and professionals, we face a great deal of unknown and uncertainty on a daily basis. In fact, many of us are drawn to this world just because no two days are alike and we get to take on new challenges each and every day.

Since most have shifted to electronic calendars, the physical act of turning the page to the new year may no longer be required. But in this last month of 2017, I challenge each member of the Institute to take a brief pause to reflect on your personal accomplishments of what you have achieved over the last 12 months.

Celebrate what went well and analyze what did not. Then, look ahead at all of those unfilled days in 2018 that remain open with nothing but possibility. Think about what a blessing all of that unallocated time represents, and commit to fill it to the best of your capacity with projects that result in success and have impact on both you and your community. Take on the new year with gusto and know that you have the support of USITT in taking on the calculated risks and opportunistic challenges that you will face.

Happy holidays and best wishes for the New Year!

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

Please e-mail Mark at [mark.shanda@uky.edu](mailto:mark.shanda@uky.edu).



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## Last Word LiNK 2017

Look back at LiNK 2017! This year had our largest registration of candidates to date. Thank you to all who participated in this year's LiNK event.

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

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- Mickey Henry
- Bryan Huneycutt
- Tina Shackelford
- David Stewart
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#### 2017-2020

-

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