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The monthly newsletter for USITT members

February 2018

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Board of Directors Election

View the latest election results and nominate candidates for the 2018 election... [more »](#)



Member Spotlight: Maranda DeBusk

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Institute Award Winners

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Early Career Award Winners

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Architecture Award Winners

Announcing the winners of USITT's Architecture Awards... [more »](#)



TD&T Redesign

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Art Auction & Garage Sale

This year, you will find costume, lighting, and scenic renderings by a variety of designers along with other artwork and specialty items... [more »](#)



PQ Lands at Kent State

PQ has traveled from Prague to Central New York ... and now to Kent State. The exhibit is currently on display... [more »](#)



USITT Executive Director

"I strongly believe that the conversation on benefits can focus on the more abstract things like learning and connections because those are the core of what we want to offer..." [more »](#)

Spotlight on Giving: Dana Taylor

Dana Taylor on why he continues to give to USITT... [more »](#)



USITT President

"It could do all of us good to experience once again the excitement shared by those newly engaged theatre students on and back stage and recognize the true force that we all share..." [more »](#)



Last Word: USITT Presents: Introduction to Disguise

A new workshop has been added to the schedule in Fort Lauderdale... [more »](#)





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News & Notices

New Officers Elected for 2018

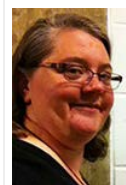
By: **Paul Brunner**, *USITT Secretary & Nominations Chair*

The election process for 2017 closed in early December with 15 percent of members casting electronic ballots to determine who will serve three-year terms on USITT's Board of Directors. Those elected were:

Board of Directors for 2018-2021:



Ashley Bellet



Verda Beth Martell



Tony Hardin



Tammy Honesty



Jenny Kenyon



Nicole Queenan

There are a total of 18 Directors on the Board, one-third of whom are up for election each year.

Elected Officers for 2018-2021:



Treasurer:



Vice-President for Members, Sections,

Kim Scott

& Chapters:
Andi Lyons



Vice-President for Exhibitions:
Vickie Scott

The elected leadership provides direction to USITT's future, and the Board class of 2021 is drawn from a broad spectrum of membership with experience in academia, for-profit, not-for-profit, and other sectors. "The USITT Board of Directors are charged with the responsibility to advise, govern, oversee policy and direction, and assist with the leadership and general promotion of the organization. Directors are elected by the membership and serve a three-year term." Congratulations to those elected!

Nominate Now

With the 2017 elections closed, work is intensifying on the nominations process for 2018. USITT Secretary Paul Brunner is working closely with the Nominations Committee to collect nominations for next year's election slate. **Nominations are now open.** The deadline to complete nominations is March 1.

All notations are reviewed by the Nominations Committee at the 2018 Annual Conference & Stage Expo.

Anyone wishing further information about the nominations process should visit the USITT Nominations website, or contact Paul Brunner, at pbrunner@indiana.edu. Self-nominations are welcome and encouraged.

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Invitation to attend the USITT Annual General Meeting

By **Paul Brunner** *USITT Secretary*

USITT members are invited to attend the 58th Annual General Meeting of the Institute on Wednesday, March 14, 2018, at 9:30 a.m. at the Fort Lauderdale Convention Center in the Floridian Ballroom.

The General Meeting will include reports by USITT officers Mark Shanda, President; Kim Scott, Treasurer; and Paul Brunner, Secretary.

Winners of the Thomas DeGaetani Award and the USITT Award will be presented, as well as the induction of three new USITT Fellows.

Joseph Haj, the artistic Director of the Guthrie Theater, will deliver the keynote address: *A Theatre for Today*.

Transportation will be provided from USITT-preferred hotels to the Convention Center throughout the day.

[Learn more.](#)

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News & Notices

Member Spotlight: Maranda DeBusk

Q&A with Maranda DeBusk

How did you get your start in lighting design?

When I was younger, my family moved across the country a few times, and I started falling into theatre departments in high school because they were always really welcoming. One day someone mentioned that they needed a light board operator for a show, and I said, "Well, I've never done that before." And here we are. I started designing for productions when I was an undergrad at Furman University, I worked as an electrician and assistant at local theatres throughout college, and I started designing professionally the summer after I graduated.



Tell me about the difference between lighting design and projection design

It's difficult to describe the differences between projection and lighting design. They've become very intertwined for me. They both affect the audience's perception of the location, emotion, and flow of a piece. I think the greatest difference is that projection design bridges the gap between scenic and lighting designs. Often in a more direct way, projections can influence the world that we've created, and sometimes can affect the mood or action of a piece in a more literal way than lighting can.

What I find very interesting is that everyone approaches projection design differently. Lighting designers from a lighting perspective, scenic designers from a scenic perspective, sound designers from a sound perspective and so forth. It's such a young field that we're all still figuring it out. It's like the wild west of theatre. There are no rules.

Tell me about your USITT Barbizon Lighting Design Award win

I was so excited when I won. It's such an honor to have been selected. There are so many talented young lighting designers in the country, and to know that there was something about my work that stood out to the selection committee and the Institute is a major confidence boost. The cash prize has been helpful as it was half the cost of my Vectorworks license when I upgraded to a professional version. It was the core of what helped further my career. Getting to meet Jonathan Resnick was very important, and he was such a great guy. I spent an afternoon with him, and he changed my life in a lot of ways. I'm so thankful to have had that opportunity.

Tell me about your involvement with World Stage Design in 2017

I got to exhibit in Taipei, Taiwan this past summer as one of 15 emerging lighting designers worldwide which was crazy. It was an incredible opportunity to meet people from all around the world who do what I do. I often think of the theatre I do every day as the theatre in my region, and sometimes I think about the theatre of my country, but to spend a full week thinking of theatre as our world is a different perspective. It really unites us and opens doors to new and different ways of looking at our art. It was a great learning experience and fascinating to see.

What is your design style?

I like to think that the style depends on the piece that we're putting together, and the people we're putting it together for. My favorite type of theatre to do is Theatre for Social Change. Things with a social justice message that involve communities. But the style of that piece might be simpler than a rock musical. It just depends. In general as far as aesthetic style goes, I love big bold choices in color and texture. It's not right for every piece, but I love the way it feels when it is right.

What is an important lesson you've learned throughout your education and career?

"There are no rights or wrongs. There are only choices and consequences." I riff off that every day. To me it says that there's nothing I can do that's going to make this building explode. There's no button I can push, there's no content I can put out there, and there's no angle, color, or texture that I can choose that's going to cause incredible and irrevocable harm, so I should try it. If it doesn't work, it doesn't work, and then you try something else.

How has USITT played a role in your life?

I got started with USITT in 2011. I was a sophomore in undergrad and I had gotten a grant from my university to go to the Conference to see what there was to see. I was young and had no idea what I was doing, and I showed up with eight 8x10 photos of a show I had done for my Cover the Walls exhibit. No name, information, and nothing that was nearly as incredible as some of the Cover the Wall exhibitions are. I remember tacking up my photos, looking at everything around me, and thinking, "Man, maybe I did this wrong."

Then I was walking around the Expo, and I saw all these amazing things and all of these amazing people who make what I love to do happen and who have

found they love to do it, too.

It was through USITT that I met Brackley Frayer who got me involved in community performance and Theatre for Social Change. It was through USITT that I learned how vast our world could be.

Being a part of the Young Designers' Forum in 2017 reminded me of being that little upstart in 2011, tacking up those photos and thinking how cool everything was. Looking back, I could see the growth. I knew people and things, and I felt like I was a part of something, which, at the end of the day, is part of why I started doing what I do from the very beginning.

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.

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News & Notices

Rigging Safety Grants – Fall 2017

USITT has approved funding for stage rigging inspections and safety training at no cost for 10 additional schools as part of its Rigging Safety Initiative (RSI). The Rigging Safety Initiative is sponsored by H&H Specialties, ETC, and JR Clancy.

RSI has approved applications from more than 100 schools spanning across 25 states since its start in 2011. Schools can apply for the free inspections twice a year, in spring & fall. A USITT panel of rigging experts determines when applicants are approved based on need, safety concerns, and the amount of funding available.

The 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:

- **Bound Brook High School**
Bound Brook, New Jersey
- **Brecksville-Broadview Heights High School**
Broadview Heights, Ohio
- **Buhach Colony High School**
Atwater, California
- **Jesuit High School**
Portland, Oregon
- **Lathrop High School**
Fairbanks, Alaska
- **North Pole High School**
Fairbanks, Alaska
- **Sylmar Charter High School**
Simi Valley, California
- **Timothy Christian Schools**
Elmhurst, Illinois
- **West Valley High School**
Fairbanks, Alaska



■ **Western High School**
Louisville, Kentucky

Applications for the next funding cycle are due April 20.

[Learn more about the Rigging Safety Initiative and apply.](#)

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News & Notices

Institute Awards Winners

It's award season! These award winners as well as the previously announced publication winners will be honored at USITT 2018, March 14-17, in Fort Lauderdale, Florida. Congratulations to all winners.

Joel E. Rubin Founders Award 2018

Richard Pilbrow

In recognition of an outstanding career in the professional theatre and of generous and continued service to USITT for more than a half-century.



Wednesday, March 14, 9:30 a.m.-11:00 a.m., Floridian Ballroom

USITT Award 2018

William Ivey Long

In recognition of a lifetime of distinguished contribution to the performing arts as an accomplished and honored practitioner to the art of costume design in the entertainment industry.

Wednesday, March 14, 9:30 a.m.-11:00 a.m., Floridian Ballroom

Thomas DeGaetani Award

Disney Parks Live Entertainment

"The Thomas DeGaetani Award is intended to honor an 'outstanding lifetime contribution' and I submit that through its people, Disney Parks Live Entertainment has surpassed multiple lifetimes in contribution, but more importantly, those contributions have benefitted the live entertainment industry as a whole through meaningful connections with individual practitioners at various points along career paths." - Lea Asbell-Swanger

Wednesday, March 14, 9:30 a.m.-11:00 a.m., Floridian Ballroom

Honorary Lifetime Membership 2018

Zelma H. Weisfeld

In recognition of her 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, supporter of young artists, a strong advocate for women's rights, and a model citizen of the Institute and the world.

2018 Wally Russell Professional Mentoring Award

Randy Lutz

In the words of one of the 23 people who wrote letters of support:

"Randy is the best manager of people whom I have ever met. He hires his staff and assistants for each summer season like an artist chooses paints: looking for complimentary skills and personalities that blend together in a positive and productive way."

Friday March 16, 9:30 a.m.-11 a.m. Floridian Ballroom

2018 International Travel Grant

Professional:

Sherry Harper-McCombs

is planning a two-week residency with Papermoon Puppets in Yogyakarta, Indonesia

Student:

Skye Strauss - Northwestern University

will be traveling to London in summer of 2018 to research Kneehigh Theatre International Reception

Wednesday, March 14, 6:00 p.m. - 7:15 p.m., Hilton Marina Atlantic Ballroom

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News & Notices

Early Career Award Winners

Congratulations to these Early Career Award winners for 2018. The following awards will be given at the Early Career Honors, Thursday, March 15, at 9:30 a.m. in the Floridian Ballroom at USITT 2018.

Rising Star Award

Established by *LDI/LiveDesign Magazine*

- Paige Hathaway

Young Designers, Managers, & Technicians

- **USITT Stage Management Award sponsored by Clear-Com Communications Systems**
Jialin He - Carnegie Mellon University
- **USITT W. Oren Parker Undergraduate Scene Design Award**
Theron Wineinger - University of Cincinnati - College-Conservatory of Music
- **USITT Scene Design Award sponsored by Rose Brand**
Matthew Hamel - University of Cincinnati - College-Conservatory of Music
- **Zelma H. Weisfeld Costume Design & Technology Award**
Courtney Foxworthy - Indiana University
- **The Barbara Matera Award in Costume Making sponsored by Judy Adamson**
Erin Torkelson - University of North Carolina at Chapel Hill
- **The USITT Make-up Design Award sponsored by Kryolan Professional Make-up**
Destinee Steele - University of North Carolina School of the Arts
- **Robert E. Cohen Sound Achievement Award**



Jing Zhao - Purdue University

■ **KM Fabrics, Inc. Technical Production Award**

Matt Davis - Yale School of Drama

■ **The Master Craftsmanship Award sponsored by Bernhard R. Works**

Christina Curtis - University of North Carolina School of the Arts

■ **USITT Lighting Design Award sponsored by Barbizon Lighting Company**

Tori Mays - University of Arizona

■ **Bernhard R. Works, Frederick A. Buerki Scenic Technology Award**

Stephanie Waaser - Yale School of Drama

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Architecture Award Winners

USITT's 2018 Architecture Awards feature both a top honor award as well as a merit award. Receiving the honor award is Ruth Caplin Theatre at the University of Virginia in Charlottesville, Virginia. The merit award goes to Harpa Reykjavik Concert Hall and Congress Centre in Reykjavik, Iceland.



The award reception will take place on Friday, March 16, 2018 at 5:30 p.m. room 122 in the Broward County Convention Center in Fort Lauderdale at USITT 2018. A reception will follow. The Conference will also offer multiple architecture sessions, several for AIA/CES credit.

Honor Award

Ruth Caplin Theatre, University of Virginia, Charlottesville, Virginia
Architecture Firm: William Rawn Associates
Theatre Consultant: Theatre Projects Consultants, Inc.
Acoustical Consultant Threshold Acoustics LLC

The unique asymmetrical and democratic seating arrangement of the Thrust Theatre creates a feeling of intimacy, but also self-awareness; the entire room lends itself to creative, immersive staging. Since its opening, the drama department's production program continues to discover the transitory and flexible relationships between audience and stage offered by the Thrust Theatre.

The psychology of the room is enhanced by natural light that floods the space during daytime; but the room can be darkened at any time by automated black-out shades that cover the windows of the serpentine curtain wall. During daytime the theatre is used as an instructional space that accommodates large enrollments and the infusion of natural light into the theatre space enlivens the dynamic of the room.

Merit Award

Harpa Reykjavik Concert Hall and Congress Centre, Reykjavik, Iceland
Architecture Firm: Henning Larsen
Associate Architect: Batteríð Architects

Acoustical Consultant: Artec Consultants Inc

The main hall Eldborg lives up to its role as a world-class concert hall, with state-of-the-art acoustic technology and a unique setting, providing the audience with an unforgettable experience on numerous levels.

Smaller halls such as Norðurljós provide the perfect surrounding for chamber music and stand-up, while Silfurberg is ideal for all kinds of electric concerts. The selection of different spaces, quantity of quality in-house gear and all the excellent staff of Harpa make Harpa a unbeatable choice. Harpa is an adaptable modern venue where all musical genres can find its place.

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TD&T Redesign

The much anticipated *Theatre Design & Technology* redesign will be published this Friday. *TD&T* Editor Eileen Curley with Art Director Janelle Welch, Managing Editor Angela Hickman, and the rest of the *TD&T* editorial board are excited to release this fresh look for a publication steeped in USITT history.

“We wanted a sleek, modern cover that clearly communicates what we do at a single glance,” Eileen said. “USITT’s past is important and cherished, but we also felt a need to update the look of the issues to adjust to recent trends in media consumption and design.”



A small tweak to the publication’s front cover hopes to convey what the publication has to offer.

“We decided to use the spelled-out title to help us branch out to new readers more effectively and communicate our content quickly,” Eileen said.

Simplicity, clean design, and a clear positioning were at the forefront when creating the new look.

“It has been significantly altered to better reflect how we engage with media now online and in print,” Eileen said.

TD&T’s layout has gone through many iterations over the years with the last design change happening in 2011. Changes have been made to the publication every five to seven years since the early ‘90s.

Eileen urged anyone who has not walked down memory lane to surf through the **TD&T archive** and take in the wide range of past covers.

“It’s a great trip through USITT’s history and advances in print media,” Eileen said.

The redesign of *TD&T* and preserving its history has been a labor of love and a joint effort between different groups in the organization.

“The Editorial Board, the Publications Committee, and the USITT main office staff provided feedback throughout the whole redesign process,” Eileen said. “We asked for quite a lot in this process, and Janelle Welch, Art Director; and Angela Hickman, Managing Editor were able to deliver a new vision for *TD&T* that allows the visual and textual work of our contributors to stand out on crisp, clean pages.”

Look for the Winter 2018 issue of the brand new *TD&T* on Feb. 9.

“I’m thrilled that everyone will soon be able to see the gorgeous new design,” Eileen said.

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Art Auction & Garage Sale

By: **Rich Dunham**, *Co-Chair Art Auction & Garage Sale*

The Art Auction & Garage Sale will take place in a specially designed area near the newly created “Dark Zone” and Nexus exhibit on the Expo floor. This special event benefits the Edward F. Kook Fund. Every three years, the Grants and Fellowships Committee produces this event to help replenish the Kook Fund, which provides funding for the grant awards that the Grants and Fellowship Committee make each year. To date, more than \$300,000 has been distributed to a variety of grant and fellowship recipients through this funding.



In this year's auction, you will find costume, lighting, and scenic renderings by a variety of designers along with other artwork and specialty items that you may place bids on. The Silent Auction bidding opens at 11 a.m. Thursday along with the Expo opening and will remain open throughout the week.

Garage sale items will feature books, show posters, archaic lamps, and other theatre memorabilia that can be purchased at any time through simply showing our attendants your auction book. You'll want to hit the garage sale early and frequently throughout the week because items can be taken as soon as they are purchased and additional items will be added throughout the week.

Just a few of the theatre artists represented in this year's auction include Rebecca Cunningham, Dunsai Dai, John Scheffler, Joe Tilford, and Carolyn Ross. Several especially interesting donations in this year's auction include scenic and costume renderings from the estate of Herb Camburn, renderings from Tanya Moiseiwitsch and Jo Mielziner, a Cirque du Soleil poster along with show tickets, additional road/tour jackets, and theatre masks. Some showcase auction items this year come from Cirque du Soleil's founder and creative guide, Guy Laliberté.

All it takes is a \$5 donation to receive a bid number. From there, you can either make immediate purchases at the garage sale or go on to bid on those pieces that you think would make a great gift or handsome addition to your home or office.

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News & Notices

Announcements

In Memoriam: Ken Vannice

By: Randy Earle for the Fellows of USITT.

Ken Vannice, Fellow of the Institute, passed away in hospital, Portland, Oregon on Jan. 15 at the age of 74. He was fighting several health challenges which were difficult to overcome. Professionally, Ken was a recognized leader in the lighting industry with past engineering work which contributed to development of the technology we depend on today. His advocacy of National Electrical Code improvements to reflect the needs of the lighting industry, insistence on entertainment technician training certification and work with the technical standards program all reflected a lifetime passion on his part. Ken was a good friend to all, never hesitated to help others with problems, kind and supportive with a full life outside his profession. Trains and square dancing filled what spare time he had in a full and busy life. He is missed by all of us.

Look for the full obituary in the March issue of *Sightlines*.

Costume Call for DAA

The Costume Design & Technology Commission is asking you to nominate candidates you feel deserve recognition in the field of Costume Design & Technology for the 2019 Distinguished Achievement Awards (DAA). Send a letter of nomination to jkenyonusitt@aol.com (Jenny Kenyon) by March 7, 2018. The nominations must be individuals, not companies or groups of people. "The ability to recognize excellence in the field is one of the great honors the commission has, and we are thankful to have such a wealth of talented individuals in our industry to choose from and share this honor," said Costume Design & Technology Commissioner, Jenny Kenyon. "We look forward to hearing from you."

Transitions

German Light Products Welcomes New Business Development Manager

California based GLP US Inc. announced the appointment of industry veteran Lewis Long as their new Business Development Manager. Well known, and highly respected, Lewis joins GLP after a long and successful tenure with Martin Professional's US division during which he fulfilled multiple roles. Serving as Business Development Manager, Lewis will be working across GLP's full market

areas, generating new business growth and solidifying the company's existing activities.

ESTA Announces Transition to the Next Generation of Staff Leadership

ESTA announced that it has named Erin Grabe to succeed Executive Director Lori Rubinstein in what is expected to be a year-long transition. Erin is currently ESTA's Assistant Technical Standards Manager and part of the transition involves replacing her in that role.

Meyer Sound Appoints Chris D'bais to Business Development for Oceania and Southeast Asia

Meyer Sound has announced the appointment of Chris D'bais to the newly created position of Business Development, Oceania and Southeast Asia. D'bais will be based in Brisbane, Australia and will serve as a direct factory representative for Meyer Sound across Oceania (Australia, New Zealand and the Pacific Islands) mainland and maritime Southeast Asia, as well as in Taiwan and Hong Kong. D'bais will represent Meyer Sound by building direct relationships with architects, consultants, sound designers, AV integrators and end-users across the full range of professional and commercial sound applications.

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International

PQ Jr. Lands at Kent State

The Prague Quadrennial traveling exhibit, also known as PQ Jr., is now being shown at Kent State University in its Performing Arts Library. **The exhibit is on display now until April 5.**

This event is free to the public.

The photographs and videos in the exhibition are from USITT's exhibition at the 2015 quadrennial, which was installed in the 14th century Church of Saint Anne and was visited by 180,000 people.

Designed by Klara Zieglerova, with lighting design by Kevin Rigdon, the exhibition was guided by the quadrennial's theme of weather, evoking the most American of meteorological phenomena: a tornado.

The iPads in this exhibit include images, video, and interviews that encourage visitor engagement in multiple ways with the featured productions. Thirty professional designs were on display, along with examples of work from the Student Exhibition.



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Thoughts from David Grindle USITT Executive Director

Benefits versus Features

In a recent continuing education class, we were posed with the question “What are the benefits of your association?” People started to think and raised their hands to answer:

- Our Conference
- Discounts on items
- Magazines

Those were some of the most common answers. And after a list like that had developed, the instructor replied, “Sorry, no. None of these are benefits.”

These were all features of our organizations. They were items or events we offered to members of a community, but to be a benefit you have to get something from it that is tangible.

“But people learn at our conference,” said one person “And get to network with their peers,” said another. To which the instructor replied “And there are your benefits, education and community.”

It struck me like a stone. So obvious an answer hidden in plain sight. Benefits come from features. They are the things that draw us to organizations, but often they are wrapped in features.

Our cornerstone event, the Annual Conference & Stage Expo, is right around the corner. People ask, “Where is USITT this year?” and I often want to answer, “The same place it always is, working for you every day from the National Office and the homes and offices of our volunteers.” But I know that’s not the question being asked. I also have embraced the idea that the Conference is, for many, the time of their life when they reap the real benefits. They recharge, reconnect, and refuel. The Conference has so many benefits rolled in to a MASSIVE feature that it has become synonymous with the organization.



Those benefits, networking, learning, and sharing are consistently rated as the top benefits of membership. The manner in which we offer them is where we try to focus our energies. Our membership committee is beginning to evaluate our membership types and benefits to insure we have the proper structure for the people we serve. But now I strongly believe that the conversation on benefits can focus on the more abstract things like learning and connections because those are the core of what we want to offer. How we offer or convey those benefits, those are the features such as Conference, *Theatre Design & Technology*, or one of our non-conference educational opportunities.

I hope that the new light this course shined on benefits for me will help me help the committee see their charge in a new perspective. We know the benefits of USITT, they've honestly not changed in 58 years. The features by which we convey those benefits, that's what we want to focus on. Because learning, networking, and collaborating have been at the heart of this organization since its founding. So as we move forward we are all committed to focusing on the benefits while we work to insure the features are meeting the needs of people in our world today. Features can be updated, but thanks to our founders and predecessors for developing benefits at that are ever relevant.

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Spotlight on Giving

ÒWhen you realize that your career has been so positively influenced by this organization and its members, how can you not give back?Ó

-Dana Taylor, VC for High School Initiative



Kook Fund

- Sandy Bonds
- Trevor Carrier
- Dennis Dorn
- Randy Earle *In Memory of Bernhard Works*
- Paul Epton
- Andrew Gibbs, PhD
- Andi Lyons
- Sylvia Pannell
- Loren Schreiber
- Richard Stephens
- Del Unruh
- Paul Vincent
- Charles Williams

New Century Fund

- Wayne Durst
- Kathryn Eader *In Honor of Ken Billington and Duane Schuler*
- Paul Epton
- Connie Hecker
- Tammy Honesty
- Jeffrey Lieder

- Andi Lyons
- Glen Paine *In Memory of Bernhard Works*
- Paul Sanow
- Paul Vincent
- Charles Williams

New Century Fund - Barbara Matera

- Judy Adamson

New Century Fund - Diversity

- Kasey L. Allee-Foreman
- Christin Essin
- Trish Hausmann *In Memory of Tayneshia Jefferson*
- Rafael Jaen
- Michael Katz
- Elynmarie Kazle *In Memory of Tayneshia Jefferson*
- Andi Lyons
- Michael Mehler
- Linda Pisano *In Memory of Tayneshia Jefferson*
- Jesse Portillo
- David Stewart *In Memory of Tayneshia Jefferson*
- James Streeter
- Paul Vincent

New Century Fund - Rigging Safety

- Randy Earle
- Tom Garey
- Mickey Henry
- Bryan Huneycutt
- InterAmerica Stage, Inc.
- Luke Lewkowicz
- Verda Beth Martell
- Martin Simonsen
- Bryant Williamson
- Robert Williamson *In Honor of Bryant "T" Williamson*

Samuel Scripps International Fund

- Sandy Bonds
- Michael Ramsaur
- Kevin Rigdon
- Loren Schreiber

USITT Fund

- Randy Earle
- InterAmerica Stage, Inc.
- Rafael Jaen
- Andi Lyons
- Karen Maness
- Mark Shanda
- John Stark

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- Emily Gill
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- Mitchell Hefter
- Mickey Henry
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- Kyle Jensen
- Michael Katz
- Scott Kincaid
- Carl Lefko
- Andi Lyons
- Martha Marking
- Leslie Marqua
- Sylvia Pannell
- Carolyn Satter
- Robert Scales
- Loren Schreiber
- MJ Sedlock
- Deb Sherrer
- Paul Vincent
- Kimb Williamson

Fellows Fund

- Sandy Bonds
- Randy Earle
- Mitchell Hefter
- Christine Kaiser *Gift from Christine & Rodney Kaiser*
- Timothy Kelly

- Michael Ramsaur
- Paul Sanow
- Robert Scales *In Memory of Bernhard Works*
- Steve Terry
- Paul Vincent

Make a gift to USITT at www.usitt.org/giving.

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Thoughts from Mark Shanda USITT President

While visiting my wife's parents over the holidays, we spent some time going through old family papers to continue to learn more about our past and to find new genealogical connections. One treasure that we unearthed was the program for a May 13, 1938, production of *The Adventures of Robin Hood* by Owen Davis that was presented by the "Dramatic Department and Sponsored by the Senior Class" of Perry High School in Perry, Iowa. In this undoubtedly landmark production, the role of *Little John*, described in the program as "Robin's right hand man," was played by my wife's uncle, Donald Christisen. With this discovery, I felt a new sense of kinship to Uncle Donald, because I had once played Little John in my fourth-grade class production of *Robin Hood*. However, this wasn't the best find in this historic program.

Following the cast list of the 33 students involved, a detailed "synopsis of scenes" for the three acts, and a listing of the "Musical Program" being provided by the "Social Orchestra" of the school, the next part of the program that caught my eye identified two additional groups of students: the "Stage Force" and the "Property Force." While in my heart of hearts, I firmly believe that nearly every successful production relies on the design and technical talents of many who would never wish to appear on stage, I had never heard of them referred to as "Forces."

The 15 students listed in the two *forces* were no doubt integral members of the production team, and although I did not recognize any names as past or current members of USITT, I could imagine that that these students were kindred spirits with all of us in the Institute. Despite the cutback in the arts that we have seen in so many places, thousands of students each year are introduced to the love of live performance through a locally produced school play. And as each unique student production team is assembled, there is a bond that can take root to both the art form and to the collaborative strength of all involved.

Wouldn't it be great if we could resurrect the group titles of "Stage Force" and "Property Force" in place of stage and props crew. Or better yet, have these groups of talented technicians recognized for the true force for production that they represent, rather than be relegated to sometimes being referred to as "techies." While those of us who work daily in the educational or commercial realms of live entertainment can easily look down on these amateur school plays, many of us got our start in such an environment.

What was your "Little John" moment that introduced you to this field? How can

you share your excitement in the possibilities that just such an experience created for you? Take some time this spring to attend a local high school production. Whether a musical revival or one more staging of *Our Town*, it could do all of us good to experience once again the excitement shared by those newly engaged theatre students on and back stage and recognize the true force that we all share.

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

Please e-mail Mark at mark.shanda@uky.edu.



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Last Word

USITT Presents: Introduction to Disguise

Introduction to Disguise has just been added to USITT's Presents March lineup in Fort Lauderdale on March 14.



Learn how to use the disguise production toolkit main features including the Timeline, Stage and Output Feeds/configuration in this 1-day training session.

What is Disguise?

- Integrates a real-time 3D Stage Visualizer, media playback, and a timeline
- Integrate with the traditional tools of show delivery (lighting desks, audio and automation systems)
- Timeline level consists of a timeline containing a number of content layers
- Simulates your stage

Disguise's vision is to be at the heart of every inspiring live experience in the world, by creating a powerful, collaborative environment where artists and technologists can bring their shared vision to life.

The disguise product range is now being used in a variety of ways. 2017 saw the products being used on the 59th Grammy Awards, the Brit Awards, touring the world with U2, Beyoncé and Lady Gaga, product launches for Nike and Apple, and many more.

Learn more and register. <http://www.usitt.org/disguise/>

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- Kasey Allee-Foreman, *Vice-President for Education & Training*
- Andi Lyons, *Vice-President for Members, Sections & Chapters*
- Eric Rouse, *Vice-President for Exhibitions*

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- 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

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- Jessica Bergson

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- Pointwright Entertainment Rigging Specialists
- Princess Cruises
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- Turning Star Inc.
- Ultratec Special Effects Inc.
- United Scenic Artists Local 829
- USHIO America, Inc.
- Vectorworks
- University of Virginia
- Wayne State University

As of 11/11/2017

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Volume LVIII, Number 2



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