

# usitt newsletter

May, 1988

Editor: Ron Olson

Vol. XXVIII No. 5

## Anaheim Conference a Blockbuster!

For more than five days and nights more than 4000 attendees participated in the largest USITT National Conference, EVER. In this issue of the Newsletter, and over the next several months, you will be receiving information from all the various Commissions and Committees, the Officers and your Regional Section Chairs regarding renewed vigor in Institute activities. The Local Committee for the Conference deserves a rousing round of applause from all members, even if you could not attend!

### Past Presidents's Overview

One must suppose that it is unusual for someone to feel exhilarated about taking on a volunteer position that offers little else but work, but that is the status of all at USITT who dive into the "lion's den" of burden that we impose upon our people.

Past President Randy Earle, in his special retreat in Montreal, 1985, along with a goodly group of Institute members, set out a challenge for the institute. A strong need was developing for us to grow; Grow not only from the standpoint of greater membership, but also through greater exposure within our industry, and a greater service to our own members within the Institute. The up-shot of that retreat was what we called the "five year plan".

With barely a few months of pre-organization in place to implement the plan, my opportunity came forward as your new president, to take hold of the gauntlet that had been thrown down, and see what I could do. Being basically lazy and more interested in coordination efforts than doing the work, the first thing that I did was gather around me the best, most interested people that I could find to head up the various committees and aspects of the "five year plan" and day to day business. I took on the position as traffic cop. You and your colleagues have done a magnificent job. I thank you all.

Great thrust and importance has been placed on letting organizations and members of our industry know more about USITT, our goals and our services. The Publications have improved extensively in content and timeliness, with new organizational programs being implemented as we speak. The membership has increased significantly in all categories. With a rather shaky start, a re-direction process has taken shape in the National Office with new staff, organization, and the use of this facility as a clearing house and hub for our activities. Advertising is being organized and expanded in a most businesslike manner. Plans are well on their way toward funding programs to enhance the capabilities of our members to perform better, and monies have been spent to help special projects, based upon interest income from the endowment. An historical Archive has been set up and is beginning its tedious survey, filing and structures.

Our international position has expanded greatly through this liaison, and of course our visage was not hurt by the outstanding showing in prague with our gold medal entry. Even the state department took notice of that one.

### New President's Message

My friends and colleagues. I'm honored to have the opportunity to work with you all for the coming two years to move the Institute forward as a positive, cooperative force in serving our industry. I look forward to continuing and broadening our efforts to serve the mutual interests of our commercial members, our members in education, our resident theatre membership, and our free-lance artists, technicians, and craftspeople. Many of us have sought a working structure for focussing on perceived needs in the performing arts which required organization, volunteers, and, perhaps funding that was not readily available in our theatres, production companies, firms, and institutions. That, at least, is why I was drawn to membership in USITT some 19 years ago, and why I have spent a good deal of my time in the ensuing years working to support projects which I felt were of enriching value to the people and institutions of the performing arts through USITT.

The Institute offers us all opportunities to attack and improve problem areas which are beyond the scope of a single production budget or the schedule of a single firm's staff. I take great pride in many of the Institute's recent industry-influencing projects, for example: The 40-some 1987 National Electrical Code Revisions brought about by the NEC Theatre Panel of the Engineering Commission; the continually growing and improving design exposition supporting the work of North America's performing arts designers; the ongoing work of our Canadian Sections in their support of the Canadian Standards Association's standards for stage and studio luminaries; and Canadian Occupational Health and Safety Department's request of the Alberta Section to develop a licensing process for the use of pyrotechnical devices. We can all take particular pride in the success of the U.S. Prague Quadriennale '87 Committee and the more than 300 North American Designers represented in bringing home the Golden Trigue; the wonderful cooperation achieved by representatives of our lighting control manufacturers in reaching surprisingly quick consensus on dimmer control standards; the extraordinary achievement of the "Design and Technology Faculty Promotion Evaluation Guidelines" has already caused rapidly increasing awareness in education of what our educator-designers and technologists really do in their work; and the "Recommended Guidelines for Stage Rigging and Machinery Specifications" have presented the industry with highly useful information.

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## Memberships

This newsletter is made possible through the generosity of the Contributing and Sustaining Members listed. The Officers, Board of Directors and entire membership of the USITT gratefully acknowledge and appreciate the contributions of these friends of the Institute.

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I. Weiss & Sons, Inc.  
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S. Wolf's Sons

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(Hand)

The Conferences have grown in huge strides with greater attendance each year and much expanded exhibitor participation. This has caused a higher degree of organization and control with continuity. The highly successful design exhibit aspects of the institute have been re-organized and strengthened. Commission projects are more constructive than ever before, with standards and codes being set and accepted. Sections are increasing monthly and their programs internally are excellent.

With all of this growth that we are experiencing comes a certain amount of pain, and change. Our approach has always been to do everything through volunteers. We have always taken real advantage of this asset -- our members. They just do not know when to quit, they go on and on and they give and give all they can. We cannot do that any longer. We are no longer a "little" organization. We are a working corporation. During this past year, we had to come to a screeching halt, take another deep breath, and re-evaluate ourselves again. The "five year plan" was, within 2 years, 80% completed. We already needed a new plan - a new direction. We finally realized that we had a "tiger by the tail" and we could no longer live by the "small company" rules that we had been living with. The key to this was to give our volunteers help - paid help. You have seen evidence of this in our Exhibits Management, and the added help in the National Office. We have added in a bookkeeping job that is in place to help the Treasurer with that huge responsibility. The Editor job is being totally re-evaluated, higher wages are to be paid, along with the greater job description. We are talking about a full Conference management team and possibly even a full Administrative management company. Our new "Plan" has been set in place and is being acted on. We are not calling it a "five year plan" or giving it any type of timeline.

Some things seem to take forever within our Institute, but not when it comes to these exciting advancements that we have undertaken. If we are to serve our members and our industry, we must have the tools and the capability to do so. I have noted before, the phenomenon of our leaders and workers who in their own businesses are sometimes highly opinionated directors. But, when we work together here, we are an amazing ensemble -- sometimes still highly opinionated but none the less a well-working team.

The real "nuts-and bolts" bottom line to all of this is that the Institute is a financially viable entity. We have money in the bank. We have a working and producing endowment. The conferences have always exceeded, sometimes substantially, the budget "nut" that is expected of them, membership is growing, and budgets are well thought out and kept in check. We are a fiscally responsible corporation.

It is with great anticipation and support that I, not only pass along the President's Gavel, but the symbolic gauntlet to your new President, Dick Devin. A man with well-proven talents in organization and dedication to the Institute. I know that he will look forward to the challenges that are placed on him, and will gain the excitement and fulfillment that I have experienced during the past two years. I am proud to have had the opportunity to serve you as President.

David Hale Hand

(Devin)

Each of these projects began with an individual member deciding that something must be done to remedy a problem or accomplish a goal.

USITT is ABOUT accepting challenges and attacking problems. This organization is ABOUT cooperation to support and promote the community of the arts.

The traditional Broadway model that creates art from scratch only to throw it away at closing seems to be nearing extinction. I live and work in an arts environment (Seattle), where the spirit of cooperation among all arts organizations is well-established. The Seattle Theatre model of cooperation, sharing resources, expertise, staff, inventory, marketing research, and artists is a support structure that can nurture the artistic and fiscal health of the Performing Arts in the future.

USITT is and will be a center for this kind of support for the Performing Arts in North America. We have member representatives of firms, institutions, and individuals, who are capable and eager to support the research, challenges, planning, nurturing of our profession.

A multitude of exciting projects are in process. One of the great joys of working with the Institute is the opportunity to work side by side with some of the most thoughtful and dynamic professionals in this industry. We have a wealth of information gleaned from the recent survey of our membership. I promise you that the officers and staff will be using the opinions represented in those 844 responses to guide us in our planning, programming, budgeting, and membership services in the coming months. We have some great new resources on our Board of Directors and on our Staff to break new ground in development, publications, and public visibility. And the long term goals established at the Board Retreat last August have given us exciting challenges for our future.

But the bottom line is involvement, commitment, and action from the entire membership. If you see a need in our industry, take action: use the resources of the institute; create a project of your own; contact the appropriate Commissioner, Regional Section Officer, The National Office Staff: Vice President, or your President and request advice and assistance with your idea.

I look forward with excitement and anticipation to working with you in the coming year.

Richard Devin

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**It's your Institute.  
GET INVOLVED!**

## Electrical Codes for the 90's

On January 11-14, 1988, approximately 15 people met in Miami, Florida, for the first round of deliberations on proposed changes to the NEC for the 1990 Edition. These people, in our industry known as Code Panel 15, processed 53 proposed changes to Articles 518, 520, 530, and 540 of the Code. During the meeting, it was announced that my appointment as your representative on Code Panel 15 had been approved.

USITT made three proposals, all of which were accepted. One proposal was to modify paragraph 520-53(h) effectively increasing the ampacity of the supply cables to portable switchboards. A second proposal was editorial in nature, clarifying that the special requirements of solid-state switchboards in paragraph 520-27(c) were also applicable to (a) and (b). The third proposal was to add a "fine print note" (FPN) to paragraph 520-27 pointing out to engineers, inspectors, and others that switchboard feeders are sized for computed loads and not for total possible connected loads.

Our representation on Code Panel 15 is not just to make proposals, but to protect ourselves from detrimental proposals made by others. An example of this was a proposal to change the male inlets on the portable switchboard side of the road show patch to female. This proposal was rejected.

Many people in our industry wrote proposals petitioning Code Panel 6 to make changes in Article 400 pertaining to flexible cords and cables. The thrust of the movement was to increase the ampacities of the cords and cables by acknowledging the availability of insulations rated for 90 degrees C. The results were good in that Code Panel 6 finally acknowledged the existence of 90 degree C. rated cables. Unfortunately, they made the derating table more restrictive in the process. We will be addressing this issue shortly.

In early June, the deliberations of the various code making panels will be published as a Technical Committee Report, and released to the public for comment. The public has until October to make their comments, after which

the code making panels will meet again in December for final deliberation.

I will be mailing information with a request for comments to those on my list who have expressed an interest as soon as the Technical Committee Report is published. If there are others who are interested, please write to me at:

LEE Colortran, Inc.  
1015 Chestnut Street  
Burbank, CA 91506

Also write to me if you are having a specific major interpretation problem with an engineer or an inspector, as I can "plug you into" the formal interpretation process available from the National Fire Protection Association, sponsor of the National Electrical code.

Ken Vannice  
Liaison to the NFPA &  
Vice Commissioner, Engineering

## Guide to Textile Conservation Available

The Executive Committee of The Textile Conservation Group announces the publication of **A Guide to Textile Conservation**, the 1987-88 membership directory.

This issue, which honors the tenth anniversary of The Textile Conservation Group, contains information on members, including areas of study, research, and interests related to the profession. Other sections provide information on educational resources as well as geographical and specialization indices, and activities of The Textile Conservation Group.

This will be a valuable aid for all conservators, curators, students, and others interested in textiles, textile history, science, or conservation.

**A Guide to Textile Conservation** may be purchased for \$6.50, plus \$1.25 to cover the costs of mailing. To order send US funds only to:

The Textile Conservation Group  
**A Guide To Textile Conservation**  
P.O. Box 6611  
New York, NY 10128

The publication and distribution of **A Guide To Textile Conservation** was co-sponsored by:

Museum Quality Box Storage Company (Viola Lappe)  
Taylor Made Company (Thomas Taylor)  
Testfabrics (Tom Klass).

## Architecture/Art Exhibit

A new exhibition entitled "Michelangelo: Draftsman/Architect" is scheduled to be shown in the West Building of Paul Mellon Galleries in the National Gallery of Art, Washington, DC October 9 through December 11, 1988.

This two-part exhibition of Michelangelo's drawings, illustrating all the principal phases of his artistic development and representing the major categories of his graphic work, is the largest ever mounted in America. The first part will include some 45 figure studies, composition sketches, ideal heads, and architectural designs, as well as the so-called "presentation" drawings which the artist made for friends. Among these drawings will be several studies for the Sistine Chapel ceiling. This section of the show has been organized by the National Gallery of Art, Washington, in association with the Casa Buonarroti, Florence, the Royal Library, Windsor Castle, and the Olivetti Company, Milan. A fully illustrated scholarly catalogue by Michael Hirst of the Courtauld Institute of Art, London will accompany this part of the show. The second part of the exhibition, again organized by the National Gallery and Olivetti, will be devoted to Michelangelo's architectural drawings. Comprising approximately 30 sheets by or related to Michelangelo, the drawings are associated with two large models of Michelangelo projects -- the facade of the church of San Lorenzo in Florence and the drum and dome of Saint Peter's Basilica in Rome -- both of which will also be on display. The catalogue for this section of the exhibition will be written by Henry Millon, Dean of the National Gallery's Center for the Advanced Study of the Visual Arts, and Craig Hugh Smyth, Kress Professor at the National Gallery. Both exhibitions at the National Gallery are coordinated by David Alan Brown, curator of Italian renaissance painting.

# Many Awards Presented at USITT Conference 1988

U. S. Institute for Theatre Technology  
presents

## **The 1988 USITT Award to**

**Charles and Olga Altman**

In recognition of their many years as founders and creative spirits of the Altman Stage Lighting Company in Yonkers, New York. At an average age of over eighty years they continue to be active in achieving excellence for their company. The Altmans have made quality lighting products widely available at competitive prices to a worldwide theatre and entertainment lighting community. They are deserving of this, USITT's highest award.

USITT Board of Directors  
March, 1988  
Anaheim, California

U. S. Institute for Theatre Technology  
presents

## **The Thomas DeGaetani Award**

to  
**Diane White  
and  
Bill Bushnell**

In recognition of their work in the development of the Los Angeles Theatre Center in the heart of downtown Los Angeles, a multi-theatre complex presenting literary classics, musicals, new plays, American classics and occasional poetry readings, frequently in highly experimental form, thus providing Los Angeles' designers, technicians, playwrights, actors and the public with a rich theatrical diversity. From a 99 seat "waiver house" the Los Angeles Actor's Theatre has been the only waiver theatre to attain full Equity status. USITT is pleased to honor both for their contribution to Los Angeles and West Coast theatre.

USITT Board of Directors  
March, 1988  
Anaheim, California

U. S. Institute for Theatre Technology  
presents

## **The 1988 Safety Award to**

**Richard D. Thompson**

For his twenty-seven years of dedicated service through USITT's Codes and Standards Commission and Health and Safety Commission; as the first Safety Commissioner for USITT; for his formulation of fire codes and NEC standards; for his advancement of safety for Entertainment personnel in products and practices.

USITT Board of Directors  
March, 1988  
Anaheim, California

U. S. Institute for Theatre Technology  
presents

## **A Special 1988 Award for Lifetime Achievement to**

**Dr. Eva Soukupova**

Dr. Soukupova of the Czechoslovak Socialist Republic was the Director (now retired) of the Prague Theatre Institute, conceptualizer of the Prague Quadrennial of Scenography and Theatre Architecture and the Secretary General for all six Prague Quadrennials. She was both the founding Secretariat of the International Organization of Scenographers, Theatre Architects and Theatre Technicians and remains Secretary General of O.I.S.T.A.T. She has been instrumental in the advancement of scenic and costume design and theatre architecture as well as promoting international cooperation, exchange and understanding. As an active lifelong advocate of theatre in the advancement of peace, USITT is pleased to award this Special Lifetime Achievement Award to Dr. Soukupova.

USITT Board of Directors  
March, 1988  
Anaheim, California

## **Fellows Named**

At the Fellows meeting keynoted by Van Phillips, the College of Fellows inducted two new members. We welcome Stan Miller and Henry Tharpe as new Fellows and thank them for their enormous contributions to the Institute over the years.

U.S. Institute for Theatre Technology  
presents

## **The 1988 Golden Pen Award to**

**Lisa Aronson and Frank Rich**

The 1988 Golden Pen Award for the authors of the most significant book in the area served by USITT is presented to Frank Rich and Lisa Aronson for their book **The Theatre Art of Boris Aronson**.

USITT Board of Directors  
March, 1988  
Anaheim, California

U. S. Institute for Theatre Technology  
presents

## **The Herbert D. Greggs Award to**

**Denis Bablet**

The Herbert D. Greggs Award for excellent writing in Theatre Design & Technology, the quarterly Journal of USITT, during 1987/1988 goes to Denis Bablet for his article: "Problems of Contemporary Theatre Space."

USITT Board of Directors  
March, 1988  
Anaheim, California

U. S. Institute for Theatre Technology  
presents

## **A Special Citation**

to  
**Arnold Aronson**

In recognition of his ten years of meaningful service to the Institute as Editor of our scholarly quarterly journal, **Theatre Design & Technology** as well as his work as editor of various Scenography Bi-annual Exhibition catalogs.

USITT Board of Directors  
March, 1988  
Anaheim, California

# News From The National

by David Diamond

Welcome New Members! Several hundred of you joined at the Conference or during pre-registration. We hope that you will become active members of the Institute. Contact your Commissioners and Regional Section Chairs to find out how you can get involved. Call us at the National Office if you have any questions about anything. We will be glad to hear from you.

If you renewed your membership or joined USITT at the Conference in Anaheim, did you fill out the red and white renewal/membership. If you paid the non-member rate for the Conference, that includes one year of membership ONLY IF YOU FILL OUT an application form. Write or call the office if you need the form.

During the next few months I will be using this space to provide you with the results of the Membership Survey undertaken this year. We were pleased by the number of responses we received and we are eager to incorporate many of your suggestions and ideas.

The total number of respondents to the survey was 844. Here are some of the highlights:

\* In order of importance, these are the four most common reasons for joining USITT: 1) to keep up to date on advancements in the field; 2) to make professional contacts; 3) to have a professional affiliation; and 4) to have access to the journal/newsletter.

\* In order of importance, these are the most important events/services offered by USITT: 1) Journal (TD&T); 2) National Conference; 3) Newsletter; 4) annual Costume Symposium; 5) Regional activities; 6) Commission activities. The least important was "publications."

\* 50% responded that they are members of the Regional Section; but 66% responded that they do not take part in Regional activities.

\* 50% responded that they feel adequately served by the Commissions.

\* Only 5% rated the National Office "not responsive".

\* 94% said they will renew their membership; 15% feel the fee is too high.

\* 76% rated the editorial content of TD&T either excellent or good.

\* 60% of respondents refer to advertisements in TD&T when shopping for goods and services.

In future issues I will go into more detail about the responses. I would again like to thank all of you who participated in this fascinating study.

Speaking of surveys, TCG's annual report on the financial condition of America's theatres, **Theatre Facts 87**, was released recently. **Theatre Facts** reports an increase in box office income, a slight rise in attendance and an increase in Foundation support. The growth rate of private contributions from individual and corporate donors was the smallest in five years. Federal and state funding dropped sharply. There was little expansion during the year reflected in the modest increase in expenses. Compensation levels for artists and other personnel did not keep pace with the low-level inflation.

You can obtain a copy of **Theatre Facts 87** by purchasing the April issue of **American Theatre** in which it appears or get it direct from The Publications Department, TCG, 355 Lexington Avenue, New York, NY 10017. The price is \$3.50 plus \$1.50 postage and handling.

## Book Review

Covering the wide range of a far-reaching subject, Thurston James' new handbook provides both the student and veteran alike with a straight forward, practical guide to the properties craft. Written in an easy to understand, conversational style; this profusely illustrated volume blends step by step "how to" explanations of over 100 specific projects with a clear discussion of the preparation and usage of a multitude of materials and methods for property construction.

The specific projects explored, run the gamut from archeological relics to fire and smoke effects, stained glass and eye wear. Moreover, the practicality of these explorations can be easily adapted and transferred to an infinite number of other projects and applications. Thus, while this handbook will be a very real boon to the student, even the most seasoned Prop-Master will find much to spark new and creative ideas.

Active in Educational Theatre for thirty years, Mr. James is currently Properties Master at UCLA (a post he has held for the past 10 years). He also has extensive experience as a Technical Director, Scenic Artist, Carpenter and Lighting Designer.

### THE THEATRE PROPS HANDBOOK

A Comprehensive Guide to Theatre Properties,

Materials, and Construction

by Thurston James

8 1/2 x 11, 272 pages

Hardbound Edition, \$29.95 (ISBN: 0-932620-88-4)

Paperback Edition, \$19.95 (ISBN: 0-932960-88-8)

Betterway Publications, White Hall, Virginia

(804) 823-5661

Gary Miller

USITT National Office

## Costume Award

The Costume Commission is pleased to announce the award of the National Costumers Association Annual Scholarship of \$1,000 to Pamela J. Rehberg M.F.A. candidate from Northern Illinois University. The runner up for the scholarship was Heater Hudson from the University of Washington.

The award to Ms. Rehberg was presented at the banquet at the Annual Conference in Anaheim by Mr. Less Bliss, past president of the National Costumers Association.

The USITT selection committee was chaired by Dr. Zelma Weisfeld, designer and retired professor from the University of Michigan; other judges were Whitney Blausen, designer and Administrator of the Theatre Development Fund Costume Collection, Liz Covey, free-lance designer and author and Martin Pakledinaz, free-lance designer.

# Design Expo '88 Opens in Anaheim

by Carolyn Lancet

Design Expo '88, a stunning collection of theatre, film, and television designs from across the U.S., premiered on March 22 at the National Conference in Anaheim. The Expo contained a Juried section, a Showcase section featuring award-winners (Tony, Oscar, Obie, and top regional awards), and a Heritage section featuring artwork from the films of Cecil B. DeMille. The opening of the exhibit coincided with a reception held for the OISTAT delegation, who were given a private preview of the display before it was opened to the general public. Once the Expo was open, Conference attendees were free to view the designs on display as well as slides selected from other Juried Section Entries.

The Design Expo '88 committee (Carolyn Lancet, Eric Fielding, C. Lance Brockman, and John Williams) wish to thank the USITT members whose overwhelmingly positive response to the exhibit helped to make all the hard work worthwhile. A special "Thank you" goes to the Student Chapter at the University of Texas at Austin, whose members did several weeks of preparation, followed by the setup and strike for the Anaheim showing.

Design Expo '88 is now available for touring. Any member wishing to inquire about cost and scheduling should contact Deborah Bell or Jeff Quinn.

USITT members who were not able to see the Expo in Anaheim are encouraged to order the accompanying catalog (containing 19 color photos) from the National Office.

## LHAT 12th Annual Conference

The League of Historic American Theatres, a national group dedicated to the preservation and use of American's historic theatre buildings, has chosen Texas for its 12th Annual Conference and Tour, June 22 through 26, 1988.

This year, conference participants will have the opportunity to tour 12 historic Texas theatres and participate in workshops, seminars and round table discussions encompassing historic theatre restoration and management.

Theatres on the itinerary include; the Majestic Theatre and Plaza Theatre in Dallas; the Granbury Opera House in Granbury; the Anson Opera House in Anson; the Paramount Theatre in Abilene; the Majestic Theatre in Eastland; the Paramount Theatre in Austin; the Empire Theatre, the Majestic Theatre and the Aztec Theatre in San Antonio; the Stafford Opera House in Columbus; and finally the Grand 1894 Opera House in Galveston.

The theatre tours will be followed by intensive case studies, panel discussions, and other seminar and workshop sessions about the specific challenges and advantages of restoring and operating these historic theatres as performing arts facilities. Specific topics include: private/public partnerships, facilities maintenance, volunteers, decorative lighting, and booking/programming.

For a free brochure, write to the League of Historic American Theatres, 1600 H. Street, NW, Washington, DC 20006, or call (202) 289-1494.

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## The Ensemble Studio Theatre Establishes National Theatre Colony

The Ensemble Studio Theatre, Curt Dempster, artistic director, is establishing this country's first year-round colony for playwrights, actors, directors and other theatre artists, in Tannersville, New York.

The new institution, an arm of the 16-year-old Ensemble Studio Theatre, is the National Theatre Colony to be housed in the Forest Inn, recently purchased by the New York based group.

The National Theatre Colony, the first retreat for theatre artists in America, will be patterned after such literary colonies as Yaddo and The McDowell Colony with special emphasis on the collaborative developmental process with playwrights, actors and directors in year-round residence.

Horton Foote and Romulus Linney, long-time members of The Ensemble Studio Theatre, are co-chairpersons of the artistic committee of the National Theatre Colony.

The Colony's programs, to begin operation by June '88, are:

- a **playwrights-in-residence program** with as many as 50 playwrights annually developing a new theatre piece (theatres from across the country will participate);

- a **weekly theatre laboratory** to encourage creative risk-taking;

- a **national playwriting contest** to discover new talent with the winning playwright receiving a residency at the Colony and a presentation of the play at The Ensemble Studio Theatre's New York City base;

- a **scholarship program** to enable theatre artists of diverse backgrounds from all over the country to attend the Colony;

- a **reference library** of scripts developed through the efforts of The Ensemble Studio Theatre, including plays not yet published;

- **conferences** by institutional arts groups;

- and **play reading on a year-round basis** open to members of Greene County and its neighbors.

For further information about the National Theatre Colony in Tannersville, New York, call (212) 247-4982.

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## More Anaheim Conference in June Newsletter

# Calendar of Events

## MAY

**Video Expo Los Angeles,**  
Los Angeles Convention Center,  
Los Angeles, CA.  
Contact: Barbara Dales,  
Knowledge Industry publications, Inc.,  
Westchester Ave., White Plains, NY  
10604  
(914) 328-9157;  
(800) 248-KIPI outside NY.  
May 9-13.

**Acoustical Society of America,**  
Seattle Sheraton Hotel and Towers,  
Seattle, WA,  
Contact: Dr. Murray Strasberg, Secy.,  
Acoustical Society of America,  
500 Sunnyside Blvd.,  
Woodbury, NY 11797  
(516) 349-7800.  
May 16-20.

**Showtech '88,**  
Berlin, West Germany.  
Contact: German Chamber of Industry  
and Commerce,  
12/13 Suffolk St.,  
London SW1Y 4HG.  
Tel.: 0-930 7251.  
May 18-20.

## JUNE

**ShowBiz Expo,**  
Los Angeles Convention Center,  
Los Angeles CA.  
Contact: Live Time, Inc.,  
3747 Arbolada Rd.,  
Los Angeles, Ca 90027  
(213) 668-1811.  
June 11-13.

**League of Historic American  
Theatres**  
Annual Conference  
Contact: League of Historic American  
Theatres,  
1600 H St. NW,  
Washington, DC 20006  
(202) 289-1494  
June 22-26

**ITS/NAPTE International Telepro-  
duction Conference and Exhibition**  
Los Angeles Convention-Exhibition  
Center,  
Los Angeles, CA.  
Contact: Susan Stanco,  
ITS Director of Conference Marketing,  
International Teleproduction Society,  
990 Ave. of the Americas, Ste. 21E,  
New York, NY 10018  
(212) 629-3266.  
June 25-28.

## Fourth Annual Open House

The Friends of the Kennedy Center will sponsor the fourth annual Kennedy Center Open House Arts Festival on Sunday, September 25, from noon to 7 p.m. The day-long free celebration features the best of established and new performing artists from the metropolitan Washington area, as well as several members of the Kennedy Center family -- including the National Symphony Orchestra, the Washington Opera, American Film Institute, Very Special Arts, Programs for Children and Youth, and the Office of Cultural Diversity. This year's festival also features an expanded dance program which will be moved from the Terrace Theater to the Opera House to accommodate a growing audience.

## Job Opening

### Address Correction

In the Spring issue of TD&T, on page 62, an ad appeared for a Tech Director/Teacher, Summer. To reply, please note that the correct address is: Nancy Goldberg, 145 Central Park West, NYC 10023.

**THE DEADLINE FOR THE JUNE NEWSLETTER IS APRIL 30, 1988**

**U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.**  
330 West 42nd St., Suite 1702, New York, NY 10036 (212) 563-5551

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