

CITT

CANADIAN INSTITUTE FOR THEATRE TECHNOLOGY

Newsletter

Volume 1, Number 1

November 1990

WELCOME TO CITT

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If you are a member of either the Alberta or Algonquin Sections of USITT, or if you are a USITT National member resident in Canada, you are now also a member of the Canadian Institute for Theatre Technology. For those of you who were at the Inaugural Conference in September, this is old news. Many of you will also have been keeping abreast of developments through *Callboard*, through the Newsletters of the Alberta and Algonquin Sections, or through *Sightlines*.

Nevertheless, most of you will probably have many questions about this new organization which has suddenly embraced you. Many of the answers to these questions will be found inside, particularly on pages 3 through 9. For those of you who were expecting to receive a Section Newsletter at this time of year - this is it! This is the first issue of the National Newsletter which is, as part of its mandate, taking over the functions of the Section Newsletters.

As a National Newsletter, we provide - along with *Callboard* - the communications link for all members of this organization. This Newsletter will be the prime source of information for all members of CITT about the activities, concerns and mandate of this organization. We will keep you informed of new programs and initiatives as the Institute grows and matures.

Nevertheless, this is not merely a house organ through which the Board and administration talks to the membership. In order to be useful and meaningful this Newsletter must become the forum through which members talk to each other.

Theatre in Canada is highly decentralized, and CITT members work in an industry remarkable for its diversity. We

work in hole-in-the-wall studios or massive multi-stage facilities; we deal with multi-million dollar production budgets or carry entire show budgets in small bills in one pocket; we work in large urban centres or quiet towns. We are production managers and production assistants, professors and students, senior management and union negotiators. We work with hammers and computers; welding torches and needles; hydraulic lifts and hand-painted silk; drafting pencils and follow spots; bass bins and wigs.

Nevertheless, we all share a pride in our work and a commitment to our craft that is unlikely to be reflected on our paycheques or invoices.

This Newsletter, therefore, should portray that diversity that is represented in our membership. If it does that successfully, it will show us just how much we have in common.

In a practical vein, the Newsletter can be a forum for the discussion of new techniques, and the rediscovery of old ones. It can alert people in one part of the country of problems which are occurring elsewhere - and which may eventually appear much closer to home.

We need YOU to make this Newsletter work. We need articles, Letters to the Editor, technical tips, satirical poems and business advice. Two decades spent backstage have convinced me that production people are as opinionated and articulate as one will find anywhere. So let's hear from you! Please don't let a fear of grammar or spelling stop you from contributing - that's what editors are for. Many of you have questions and ideas that speak to all of us. Let's share them here.

— Paul Court
Editor

citt

the canadian institute for theatre technology

Newsletter

Volume 1, Number 1 November, 1990

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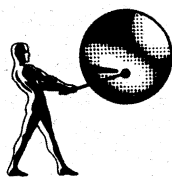
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President's Message

It is an honour for me to provide this communication in the inaugural issue of the CITT national newsletter. As some of you know, the creation of a Canadian organization, parallel to USITT, has been a dream of many people for quite a few years. At one time, there were four active Canadian sections of USITT, and it seemed like a "CITT" would happen very quickly. But volunteer time and energy are frequently in short supply, and it really wasn't until the April, 1989 USITT Annual Conference and Stage Expo in Calgary that we managed to get enough people in one room at one time to effect the necessary momentum to get the CITT really rolling.

All of this is personally gratifying for two reasons:

- 1) As Chairman of the 1989 Conference, I like to think that today's CITT reality can be viewed as one particularly "Canadian" benefit of that conference, and...
- 2) I was involved in the creation of the Alberta Section of USITT back in 1980, and recall our discussions then about the differences between Canadian and US cultures, and related issues like arts legislation, funding, training, safety standards, languages and such. Over the years, the Alberta Section initiated or participated in a number of projects that had a unique Canadian aspect. There is no question that our effectiveness was at time hampered by the lack of a distinctively Canadian context in which to work. The name change alone will go a long way to removing that old obstacle.

Of course, there wouldn't be a CITT today, were it not for the continuing and consistent support of a number of individuals and organizations. I'd like to acknowledge some of those, and in doing so run the risk of offending by omission some who are equally deserving... but the need to express gratitude is worth the risk:

- 1) Firstly, I want every CITT member to be aware of the tremendous support and encouragement we have received from our 'parent' organization - USITT. This support has been unfailing, and included financial as well as moral support. The entire Board of Directors, and the current and past Presidents of USITT deserve particular thanks.
- 2) Secondly, the very existence of the Alberta Section, and the future of the CITT is strongly linked to our historical support from the University of Calgary, and its Faculty of Fine Arts in particular. The present Dean, John Roberts, has indicated his continuing support for our organization.
- 3) I would also like to thank and acknowledge the executive of the Algonquin Section who put the Toronto conference together, and whose energy and enthusiasm was instrumental in making the whole thing work.
- 4) Lastly, CITT members should also recognize the importance and the significance of the corporate support that we receive from a number of Canadian theatrical suppliers and manufacturers. These companies, whose names you will see in this and future communications deserve to be thanked time and time again, and YOU, as an individual member of the CITT, can help us in this regard.

There is, of course, much work still to be done, and plenty of room for more people to "get on board". Elsewhere in this newsletter you will find additional information and descriptions of current and future projects and services. Whether as individuals, or as organizations, we should be able to share a perception of the CITT as an opportunity before us to shape and influence the industry in which we all work.

Ken Hewitt
President
Canadian Institute for Theatre Technology

CITT INAUGURAL CONFERENCE REPORT

Toronto Conference Launches CITT

70 persons gathered in Toronto over the September 14 weekend to put the final touches on Canada's newest arts organization - The CANADIAN INSTITUTE FOR THEATRE TECHNOLOGY. CITT is "The Canadian Association Serving Design and Production Professionals in the Performing Arts" and, effective November 1, represents more than 400 theatre technicians, designers, educators, production managers, TD's, stage managers, and many others across Canada. This new organization is closely based on the USITT, and utilizes the existing USITT Sections and Boards to appoint an interim Board of Directors for the CITT.

There was a general air of excitement, and a strong sense of commitment from those present. These aspects combined to create a "problem-solving" atmosphere that generated an enormous amount of output during the two days.

The meetings in Toronto focused on two general areas: 1) Clarification of the various membership categories, and the benefits, services, publications and fees associated with each, and, 2) Discussion of organizational priorities over the next several months. Details on these aspects may be found elsewhere in this newsletter.

On Sunday, the Board of Directors held an open meeting and elected the following directors as the first officers of the CITT:

President:	Ken Hewitt	University of Calgary
Vice-President:	Ron Kresky	The Stratford Festival
Treasurer:	Victor Svenningson	Harbourfront Corporation
Secretary:	Graham Likeness	Strand Canada.

In addition, the following persons were appointed to the Board by their respective organizations:

(USITT):	Normand Bouchard	University of Calgary
(Algonquin):	Paul Court	Brian Arnott Associates
(Alberta):	Al Cushing	Manitoba Theatre Centre
(Algonquin):	Graham Frampton	Sheridan College
(Alberta):	Ab O'Neil	William F White Ltd.

History of CITT

CITT's history begins with the United States Institute for Theatre Technology, which was formed in New York in 1961 as "the guild of artists and craftpersons" serving the live performing arts industry. Today, USITT has over 3,000 members around the world, including over 200 in Canada. Alberta and Algonquin are the two Canadian Sections of USITT, and are among the most active, with their own programs and services.

At the April, 1989 Annual Conference and Stage Expo of USITT in Calgary, a meeting of Canadian members of USITT resolved to establish a parallel organization to USITT in Canada to address the unique needs of the Canadian performing arts industry.

Since then, meetings were held in October and December 1989, and in April, May and September of 1990 to prepare, amend and ratify a proposal for creation of the CITT. This new organization is closely based on the USITT, and utilizes the existing USITT Sections and Board to create an interim Board of Directors for the CITT. The "first" CITT conference was held in Toronto on September 14 and 15, 1990.

Application for legal incorporation of the CITT was made to the Canadian Department of Consumer and Corporate Affairs in July, 1990, and approval was granted, effective August 1, 1990.

The Canadian Institute for Theatre Technology serves the performing arts profession, and its supporting industries by:

- sponsoring projects, programs, and workshops that advance the knowledge and skills of its members;
- disseminating information about aesthetic and technological developments in the performing arts;
- promoting safe practices and procedures in all phases of the performing arts;
- sponsoring exhibitions of scenic, costume, lighting, and architectural designs from the present and the past;
- giving awards for excellence and for contributions to the performing arts industry;
- providing representation and participation in regional, national and international forums of concern to its members.

CITT is affiliated with the United States Institute for Theatre Technology (USITT) through membership administration and publications distribution on behalf of USITT members in Canada.

CITT publishes its own national newsletter, which is distributed to all CITT members six times per year. The national newsletter will incorporate the functions of the Alberta and Algonquin Section newsletters, and will also carry a national mandate to reflect and address the concerns of CITT members across Canada. The USITT newsletter, *Sightlines*, is published ten times per year, and includes current information on USITT and on activities in theatre design and technology across North America.

USITT's Journal, *Theatre Design and Technology (TD&T)*, is published five times per year, including the annual Membership Directory.

CITT members have special access to *CallBoard*, the electronic communications and database service, operated by the Alberta Section for theatre technicians and designers across Canada and the United States. This important service provides electronic mail and bulletin board services to over 250 registered users across North America. There are currently seven active public forums.

Initially, the CITT will assume membership administration and publications distribution on behalf of all USITT members in Canada.

See pages 6 & 7 for full details of membership categories and fees.

CITT INAUGURAL CONFERENCE REPORT

Membership

The most crucial item which had to be resolved at the CITT inaugural meeting was that of membership. In order to thrive, the Institute has to have a membership structure which will serve the varying interests of its current members, and of those new members that the Institute must attract. The fee structure has to be adequate to allow the organization to fulfil its mandate, but reasonable enough that people can afford to join. Each different tier and category of membership should offer clear benefits and value for its cost.

On the afternoon of Saturday, May 15, after the introductory part of the general meeting, the meeting broke into three committees to deal with finance, publications, and membership and programming. The vast majority of those attending chose to become involved with the membership and programming committee. Over the next two hours, they hammered out the membership structure for CITT.

What they came up with was considerably different from the original proposal that had been brought to the meeting.

The original proposal had called for a three-tiered structure: Section-only membership, National membership, and International membership. This basically followed the USITT approach of separate National and Section memberships.

TWO-TIERED STRUCTURE

A consensus emerged favouring a two-tiered structure: National membership which includes membership in the local Section (if any), and International membership which includes membership in both CITT and USITT, and any local Section. Thus, anyone in Canada who is now a member of the USITT National organization, and/or the Alberta or Algonquin Sections will now become a member of both the CITT and — where applicable — the local Regional Section. The same will hold true for any new members who join CITT. It was felt the automatic linking of Sectional and National memberships would serve both the CITT and the Sections by providing each with the solid membership base needed to maintain a viable organization.

From the members' point of view, most felt that people wanted to belong to an organization with a national perspective. While the Sections provide the basis for programming and communication on a regional basis, the National organization provides a link with ones colleague's across the entire country. A strong national organization will also provide a forum for addressing specifically Canadian issues. It will also provide more services for those who are not presently served by a Section, or who are working in relatively isolated areas of the country.

From the perspective of the Sections, the new national office will take over much of the administration and mailing presently done by the sections. This will eliminate much duplication of effort, and significantly reduce the administrative load on the Sections. It is hoped that the simplified administration of Sections will, in turn, encourage the development of more Sections across the country.

There was a concern that the increased membership fees required to maintain a national structure might discourage certain people: e.g. students, those just starting out in the business (with little disposable income), and those involved at the community theatre level. To address these constituencies, a Student rate was set at half the cost of an Individual membership, and an Associate membership was created.

It was resolved that every member of CITT, in either tier and in any category of membership, would have a full vote in the Institute, and would receive the national newsletter.

One of the advantages that CITT will bring to the membership is simplified administration. Both CITT and USITT membership can be obtained by sending just one cheque - in Canadian funds - to the CITT office. The administrative overhead of the Sections will be decreased, as all databases, mailing lists, and financial records will be maintained by the central office.

On the next page, you will find descriptions of both membership tiers and all membership categories. There is also a table on page 7 outlining the new fee structure. You will also find a description of how the transition to the new membership categories and fees is to be carried out.

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CITT INAUGURAL CONFERENCE REPORT

PROGRAMMING

Apart from setting up a membership structure, the membership and programming committee tried to chart a direction for the programming activities of the new Institute.

It is obvious that much of the programming will continue to be driven by the Sections. Workshops, facility tours and other such events are usually proposed and administered at the regional level. There would be no point in attempting to administer a facility tour in Toronto from the Calgary office.

With the advent of CITT, however, there is now a possibility for national programming. One possibility is the creation of a number of "portable" workshops which could be taken anywhere in the country. Such workshops could be taken to areas which do not yet have a regional section, but where a dozen or so CITT members and other interested parties could be brought together.

CITT could also provide "seed money" and offer administrative assistance to those who wished to create and offer a program in locations not yet served by a Section. CITT could provide assistance in hall rental, financial administration, and insurance. By easing the administrative burden, CITT could make programming more widely available across the country. This could, in turn, help lead to the development of more regional Sections.

NATIONAL ACTIVITIES

There was a great deal of discussion as participants worked to establish a clear direction for the future activities of CITT. The following activities and services were identified as priorities:

- Another CITT conference in the fall of 1991.
- Extension of the Alberta Pyro Code of Practise to national standards
- National participation in the Canadian Standards Association beyond that already achieved.
- Liaison with USITT and IATSE in the development of technician training programs and guidelines.
- Establishment of membership benefits plans, including insurance, retirements, health.
- Establishment of national membership services, including discount agreements, corporate rates.
- Communication and liaison with related organizations (PACT, Equity, ADC, etc)
- National meeting between Artistic Directors and Production Managers
- Communication and liaison among scenic design educators in Canada
- Scenography conference - proposed date 1992 USITT conference.
- Maintain job lists-possibly good selling point for new members. Reviewing three proposals on placement services.
- Generally raise the profile and enhance the professional credibility of the membership

It was suggested that CITT should establish its own commissions to mirror the existing USITT commissions in such areas as Sound, Costumes, etc.

Other commissions were also suggested, such as one to work with the Access 2000 group, which is attempting to make public facilities more accessible to the handicapped.

Obviously, many more items were raised than CITT will be able to handle in the immediate future. Nevertheless, the session gave a clear indication of the interests and concerns of the membership, and the initiatives that CITT should pursue.

Membership Tiers

National members are full voting members of CITT, and are affiliated with the nearest Regional Section (Alberta or Algonquin - so far). They will receive both the National Newsletter and *Sightlines*, the USITT Newsletter.

International members are full voting members of both CITT and USITT, receiving all benefits of both organizations. They are also affiliated with the nearest Regional Section. In addition to the benefits of National membership, they also receive *TD&T* (the USITT journal), and members' rates at the USITT Annual Conference and Stage Expo. The combined membership fee is now paid with one payment, in Canadian funds, to the CITT office.

Membership Categories

Individual is the basic personal membership.

Professional is a USITT category for individuals who wish to contribute more to the organization. Available at the International tier only.

Non-profit Organizational is for colleges, universities, not-for-profit theatres, associations, and other non-profit organizations.

Sustaining is for commercial theatres, service companies, architectural firms, etc.

Contributing is for commercial companies who wish to provide a higher level of support.

Student is identical to the Individual category, but at half the price for those in educational institutions.

Associate membership is for those who wish to maintain limited contact with CITT, or join on a trial basis. It is particularly geared to those just starting out in the business, and those involved with community theatres. Associate members are full voting members, and receive the National Newsletter, but not *Sightlines*.

CITT INAUGURAL CONFERENCE REPORT

FINANCE COMMITTEE

The meeting of Finance Committee as part of the CITT conference was small but very productive. Al Cushing and I co-hosted the meeting. We were very lucky to have Christine Kaiser, the treasurer of USITT, with us at the table.

A proposed budget had been included as part of the attendance package for the conference. This was a very simple outline prepared by Ken Hewitt to prove that the CITT could make economic sense. It was based on a membership of only National members, but did address all the office overhead, mailing and publication costs.

The meeting started out with a review of this budget and it was agreed that it could become the basis of a working model. The rest of the meeting was spent working with Chris on the real nuts and bolts of how monies would flow between the two National office. Following are some of the key decisions made at that meeting:

- The changeover date will remain at November 1st, 1990. The membership fees from Canadian members that USITT holds in its office at that date will be pro-rated back to CITT.
- CITT will buy *TD&T* magazine at cost FOB the USITT's printing house. CITT will pay for the transportation of the publication to Canada and any entry fee incurred.
- USITT will retain control of the library distribution in both the US and Canada.
- CITT will open a US bank account by November.
- Any new membership application received at the New York USITT office will be redirected to the CITT office.
- USITT will give CITT a grace period in paying bills. The grace period will be three months, or until we have enough cash flow.

This was a wonderful meeting where we were able to really get a major amount done. Having Chris there saved us weeks of trying to accomplish this on the phone or over *Callboard*.

As the CITT office is based in the Alberta Section office we will be using their finance system. This Bedford Accounting system is a recognized standard within the accounting world. This is important as CITT will be audited each year as part of our incorporation. At the time of this being written we are going over what is to become our charter of accounts and should have a full banking and financial system in place by mid-November

A related item of interest concerns our membership information. Tim Clinton is working on a new CITT membership database. USITT President Don Shulman mentioned that the US National office is also working on setting up a DOS-based database, and Tim will have full access to that information. It is my hope that the two databases will be similar enough that the information between the two countries will be able to flow back and forth easily.

I would like to thank the other people in our meeting for their support and comments.

- Victor Svenningson
Treasurer
CITT

MEMBERSHIP FEES

<u>CATEGORY</u>	<u>NATIONAL</u>	<u>INTERNATIONAL</u>
Student	\$25.00	\$45.00
Individual	\$50.00	\$90.00
Professional	n/a	\$135.00
Non-profit	\$100.00	\$135.00
Sustaining	\$150.00	\$500.00
Contributing	\$300.00	\$900.00
Associate	\$30.00	n/a

All fees will be payable in Canadian funds

Membership Transition

Effective November 1, 1990, the Canadian Institute for Theatre Technology will provide membership administration services for all USITT members in Canada, as well as all Algonquin and Alberta Section members. For most persons, this shift will be nearly "transparent" and will principally involve a new address for return of renewal payments, and some minor changes in actual amounts paid.

USITT members in Canada now become know as "International" members of CITT. Current memberships will run until their present expiry date, and the renewal notices will be generated and mailed from the CITT office in Calgary.

All other members are now "National" members of CITT. Alberta Section-only members will receive renewal notices in early January, 1991. Algonquin Section-only members will receive renewal notices when their present memberships expire, according to the renewal date.

All CITT members will have the option, upon renewal, of maintaining their present membership status or changing it according to the membership categories as described on page 6. If you have any questions, please contact the CITT office.

CITT INAUGURAL CONFERENCE REPORT

PUBLICATIONS COMMITTEE

While the Membership and Programming committee members were thrashing out their concerns in one part of the meeting room, and the Finance committee was crunching numbers in another part, seven of us got together in a third area to determine what CITT was going to do about publications.

The initial proposal had envisaged the continued publication of the two Section Newsletters. The USITT newsletter, *Sightlines*, would be imported on computer disk to Calgary, be partially 'Canadianized' with a few CITT-related articles or inserts, and mailed to all National CITT members. For International members, the USITT journal, *TD&T*, would be distributed, like all other publications, from the Calgary office.

It was agreed that a central office was critical in producing quality publications and that the Alberta Section office would be good base. There is an office manager in Calgary who can receive and coordinate information, and the office is equipped with a telephone/fax line, and a computer which will hold CITT's database and mailing lists. It was also suggested that CITT supplement the office manager's salary for his work on our behalf.

It was also decided that *TD&T* would be purchased and shipped in bulk (200 copies) to the central CITT office and distributed throughout Canada from there. All mailings would be sent to Canadians by first class mail to ensure timely arrival. Also combined mailings, ie: *TD&T*, Newsletters, *Sightlines* and membership renewals could be sent together to reduce postal costs.

Sightlines was discussed in terms of Canadian content. The possibilities of changing articles, cover story, photographs or even adding a CITT banner were discussed. Regional Newsletters could then be added as inserts with some of the mailings. Questions were raised concerning just how effective such a 'Canadianization' could be. There might also be some quite reasonable objections from the editor of *Sightlines*.

A NATIONAL NEWSLETTER

It was proposed that instead of maintaining the regional newsletters, and attempting to 'Canadianize' *Sightlines*, we look at developing a completely separate CITT newsletter. It was felt that it would be easier and a more efficient use of limited resources to produce one publication containing information from around the country. Rather than having to chase up enough copy to fill two regional newsletters and add Canadian filler to an American publication, it would be better to consolidate the energies of those concerned to produce one quality Canadian publication.

An analysis of the material in both of the regional newsletters showed that most of that material dealt with issues of national interest. Even issues which are specific to one region are quite likely to crop up in other regions at some time or another. The general membership — whose enthusiasm and commitment had brought us to this first CITT conference — had made it very clear that they wanted to know about the activities and concerns of their colleagues in all parts of the country.

The population of theatre professionals is spread out across the country, and some CITT members are, geographically, quite isolated from their colleagues. The communication provided through *Callboard* and the Newsletter will be critically important in developing and maintaining that sense of collegiality that will allow CITT to prosper and serve its members right across the country.

It was decided, therefore, that *Sightlines* would be distributed in an unmodified form, that the regional newsletters would be discontinued, and that we would proceed with the creation of a national Newsletter. This Newsletter will fulfil all the roles served by the regional newsletters, and also fulfil a new national mandate to serve members across the entire country.

Editing will take place in Toronto under the guidance of Paul Court, erstwhile editor of the Algonquin Section Newsletter. He will work to obtain material from right across the country, and maintain a truly national character for the publication. The edited Newsletter will then be sent to Calgary (as either disks or laser-printed masters and paste-ups), where it would be printed. Mailing from Calgary would then be co-ordinated with the mailings of other publications, invoices, etc.

CONTENT/FORMAT

As far as format is concerned, we will be consistent with the principal format of the Algonquin Section Newsletter. It was decided that each article would be run continuously from start to finish and not be cut to continue several pages later.

Material specifically concerning the activities of the Sections will be carried under Section banners. Material from the Sections of a more general interest will not be placed under the Section banners.

USITT events are already covered in *Sightlines*, so they probably won't have to be dealt with in the CITT Newsletter.

A number of ideas for columns were discussed. Some of the suggestions were:

- 1) Extracts from *Callboard*
- 2) Current job postings (even though PACT, Equity, ACE, Theatre Ontario etc. already do postings we could include the more senior positions)
- 3) Rick Boychuk volunteered to produce a technical critique on a production for each newsletter
- 4) Colleen Pilger is producing a column on people's whereabouts
- 5) Norm Bouchard will be our contributing Alberta editor
- 6) Profiles of the Corporations and Organizations who are members of CITT
- 7) The list of Corporate and Organizational members will be incorporated into the newsletter as in the past
- 8) Environmental issues that affect the profession
- 9) Technical Diversions
- 10) President's Message

CITT INAUGURAL CONFERENCE REPORT

- 11) CSA comment
- 12) Update on committee work (pyro etc.)
- 13) Educational programs
- 14) Hints and tips
- 15) "From the Board" a different member of CITT Board every time

We will actively solicit articles from members all across the country.

ADVERTISING

GRANDFATHER CLAUSE: Some companies have already paid for a full year of Advertising in the regional newsletters. Their ads will be run in the CITT Newsletter issues for the remainder of the year at no extra charge.

The maximum amount of space devoted to Advertising in the Newsletter will be 25%. See advertising rates on page 23.

TIMING

It was decided that a one month stretch between Copy deadline and Mailing date would be realistic. The CITT Newsletter will normally be published six times per year, with the publication year starting in September. Since the Sections have each published their first issues, and given the time available, only five issues will be published for 1990-91.

DISTRIBUTION

All members of CITT, in whatever category, will receive the National Newsletter.

A complimentary mailing list will include such organizations as PACT, ADC, Equity, etc. USITT Commissioners, Sections & Executives will also receive copies. An extensive complimentary mailing may be prepared for the first issue.

CITT NEWSLETTER PUBLICATION SCHEDULE 1990/91		
#	<u>COPY DEADLINE</u>	<u>MAILING DATE</u>
2	DECEMBER 10	JANUARY 7
3	JANUARY 21	FEBRUARY 18
4	MARCH 11	APRIL 8
5	APRIL 29 *	MAY 27

* Allowances to be made for copy arising from the Sections' AGMs.



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Directors - Regional Representatives:

Eastern: Don Finlayson (613) 236-5192
Niagara: Graham Likeness (416) 677-7130
Northern: Tony Ouwenhand (807) 343-2310
Western: Ron Kresky (519) 271-4040

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York University Theatre Department
Young People's Theatre

FROM THE ALGONQUIN SECTION

PRESIDENT'S MESSAGE

I would like to take this opportunity to welcome all USITT members who live in Ontario to the Algonquin Section of the Canadian Institute for Theatre Technology. As you may have ascertained from articles elsewhere in the newsletter, you are now members of the CITT and the Algonquin Section. We hope that you will become involved in section activities, and that you will take advantage of the programming that we offer. Welcome!!

It was with great excitement that I watched the formation of the CITT in Toronto on September 15. The amount of collective thought that went into hammering out all the small details which go into the making of an organization was incredible. We now have a National voice for all theatre professionals, one which will help to raise the awareness of our industry in the public eye. The newsletter will now be of national orientation, bringing news of not only our regional concerns, but also of our fellow members across the country.

I would also like to once again make the point that the Algonquin Section and, indeed, the CITT cannot survive without the support of you -- its members. If you are interested in getting involved in the operation of the section, or in lending a hand with programming, please give me a call. Your help is needed. For those of you who are already members of the section, you can help make the CITT strong by getting your fellow workers and friends to join!

- Graham Frampton
President
Algonquin Section - CITT

**THE CITT
CONFERENCE**

Of all the activities of the Algonquin Section in the past two years, nothing can compare with the thrill of hosting the CITT conference this past September.

There are reports elsewhere in this issue of all the work that was done to put the new Institute on a firm footing. What is not detailed there, and what cannot be adequately described, was the sense of excitement and shared enthusiasm as colleagues from across the country came together to establish this new organization.

It was also a chance to renew old friendships and create many new ones as we met co-workers from all over the country. These meetings and reunions were not just confined to working sessions: they continued in restaurants, bars, and other unknown rendezvous all over the city. This process was generously subsidized by the representatives of various corporate members, who picked up tabs with the alacrity of a frugal TD picking up old screws from a shop floor. Many thanks for their generosity of spirit and belief in tax-deductible expenses.

There were also a number of events planned in conjunction with the conference. On Friday evening, a number of visitors took advantage of the opportunity to see *Phantom of the Opera*.

On Saturday morning, there was a presentation on the new Ballet-Opera House to be built in Toronto. The conference room was plastered with drawings, and tables were covered with a couple of very sizeable scale models. A number of the key players in the development of the new facility were on hand. Look for a full report on this program in the next issue of the Newsletter.

The final event linked to the conference was a "backstage" tour of the Skydome. After an orientation film, we were taken on a tour of the field and some of the production areas by Kent McKay and Jim Roe of Ainsworth Productions, the firm which provides production services at the Skydome. Kent and Jim fielded many questions on topics such as electrical installations, rigging, and safety at the Dome, and gave detailed explanations of many of the operations. Many thanks to them for an interesting afternoon.

Algonquin Section Programming

SUPPLIERS' SHOWCASE

Everyone is invited to join the Algonquin Section for our semi-annual Suppliers' Showcase, Monday, December 10 at 7:00 pm. The Suppliers' Showcase provides members with an opportunity to get caught up on industry innovations, through brief 5 minute presentations by a handful of our corporate members.

The Suppliers' Showcase will be held on the stage of the MacMillan Theatre at the University of Toronto. Located in the Edward Johnson Building directly behind the Planetarium (Museum subway stop), the MacMillan Theatre boasts an impressive stage house comparable to the O'Keefe Centre.

Admission is free and there will be a cash beer bar.

Corporate members who wish to participate should contact **Graham Likeness** at Strand Lighting (416) 677-7130 for details.

A DAY AT STRATFORD

On Saturday, October 13, two vans full of Algonquin Section members arrived at the Festival Theatre in Stratford. Welcomed at the Stage Door by Ron Kresky, Technical Director, we were taken onto the stage to begin a long and interesting day at the theatre.

After a short introduction by Ron, we were turned over to Alex Cooper, head electrician of the Festival Theatre. Alex gave a detailed description of the lighting system at the festival, and a history of its development. Until 1972, the theatre only had 26 dimmers! No wonder the Festival gained a reputation for the extensive and creative use of white light.

The method of accommodating change-overs that has evolved at the Festival is quite efficient, involving the use of photo-sensitive paper, matt knives and aluminum pie plate to reproduce all shutter cuts.

The process takes only a minute or so for each instrument at focusing time.

We were then given a tour of the grid, and saw the piles of colour-coded pattern holders and gel frames with each fixture. Ron Sinko, head of sound, took us into the musicians' loft, and outlined some of the particular problems of reinforcing a musical on the Festival stage. We then had an extensive tour of all the facilities backstage at the festival, which was followed by lunch in the green room.

Following lunch, we met Ron Kresky in one of the rehearsal rooms. After a brief welcome by David Williams, Artistic Director of the Stratford Festival, Ron spent two hours describing the scheduling and budgeting involved in the technical direction, production and stage management of the Stratford Festival. Complete with detailed hand-outs, it was a

fascinating two hours. While it is not possible to do justice to that session in the space available here, suffice to say that in the following week at least one college stage management class got a daunting glimpse of what theatrical paperwork is really all about.

Following this session, we went to the auditorium to watch a change-over from *Julius Caesar* to *Guys and Dolls*. With the installation of a complete extended stage floor and a three-story steel fire escape structure, the unhurried change-over took about 35 minutes. After supper, we watched an engaging performance of *Guys and Dolls*. After final farewells, we returned home, having spent a very long, instructive, and fascinating day at the Festival. Many thanks to Ron Kresky, Alex Cooper, and Ron Sinko for the time and effort that made this program so successful.



SHERIDAN
COLLEGE

Theatre Sheridan 1990-91 Cabaret Season

Make It An Evening!

Fiddler On The Roof
November 14 - 17, 20 - 24
November 27 - December 1

Robin Hood (The Musical)
February 6 - 9, 12 - 16, 19 - 23

What Glorious Times They Had - Nellie McClung
March 27 - 30, April 16 - 20

The Fantasticks
April 10 - 13, 23 - 27

No more box office line ups. Mail in your season ticket order form.
Box office opens for individual ticket sales on Monday, October 22, 11 a.m. - 3 p.m.
Direct Dial: (416) 849-2871.

FROM THE ALGONQUIN SECTION

PROFESSIONALS AND THEATRE ONTARIO

WHERE ARE YOU?

We have a program here at Theatre Ontario called the **PROFESSIONAL THEATRE TRAINING PROGRAM**. Funded by the Ontario Arts Council, this program funds working theatre professionals to upgrade their skills or change direction in their career. It provides funds for training with any professional theatre company or individual in the world.

In the past we have funded directors, playwrights, administrators, set carps, prop builders, designers, practically any type of non-performing discipline has been funded.

However, the majority of these funds have been going to directors, playwrights and designers. I'm not sure for the reason behind this. Could it be that technical people in this province are too busy making money hand over fist? I think not. Is it because people are too busy to upgrade their skills? We all know what happened to the dinosaurs. Are there no backstage people out there who feel that working in a different cultural milieu can improve their lot? We want you to apply. To be eligible you must be a member of Theatre Ontario, a working professional for at least two years and a current resident of Ontario for at least one year. Planning for your proposal should begin right away as the next deadline is December 14th. If you are interested in receiving funds for training, contact Peter Muir, the Professional Theatre Coordinator at Theatre Ontario. (416)964-6771

THE TALENT BANK

Another aspect of Theatre Ontario's activities that would be of interest to production professionals is the **Talent Bank**.

The Talent Bank is a referral service for professionals in all theatre disciplines who are interested in working on training projects with community theatre groups in Ontario. Twice yearly, the Community Theatre Programme Committee of Theatre Ontario awards grants to community theatres to hire theatre professionals for these projects.

Community theatre grant recipients must hire from the Talent Bank, and when they are negotiating with a Talent Bank member, they deal directly with that member (known in Theatre Ontario parlance as a "Resource Person"). Theatre Ontario provides reasonable minimum fee guidelines, (See below) and Talent Bank members are expected to negotiate fees above the guidelines.

The Talent Bank is not a job opportunity for those just entering the business, it requires experienced professionals who can be sensitive to the concerns of the community theatre sector.

Projects may be short-term (e.g. a half-day, full-day, or weekend workshop), or long-term (e.g. designing a production while training apprentices from the community group). Production professionals can join the Talent Bank in one or more of the following categories:

- Costume Designer/Consultant
- Lighting Designer/Consultant
- Set Designer/Consultant
- Sound Designer/Consultant
- Makeup

- Production Consultant
- Stage Manager
- Technical Production (costume cutting, set construction, special effects, props, etc.)

If you wish to apply to the Talent Bank, the time to act is now. The deadline for applications each year is **January 15**. Applications must be accompanied by four letters of reference, and both the application and the letters of reference must be on forms provided by Theatre Ontario. Application forms and more complete information can be obtained from:

Sharon Poitras
Talent Bank Coordinator
Theatre Ontario
344 Bloor Street West, 6th Floor
Toronto, Ontario M5S 3A7

You can also obtain the forms and a complete information package with a simple phone call. Just ring Theatre Ontario at (416) 964-6771. If Sharon is not available, just give the receptionist your name and address, ask for the Talent Bank application package, and the forms will be mailed to you immediately.

TALENT BANK FEE STRUCTURE

DEFINITIONS

- Level 1: 0-70 km from Toronto (or Resource Person's home)
- Level 2: 70-300 km from Toronto (or Resource Person's home)
- Level 3: >300 km from Toronto (or Resource Person's home)
- Full Day: ca. 7 Hours

DISTANCE	WORKSHOP FEES		SHOW FEES*	
	HALF DAY	FULL DAY	DRAMA	MUSICAL
Level 1	\$75	\$175	\$1800	\$2000
Level 2	NA	\$200	\$2000	\$2300
Level 3	NA	\$400	\$3500	\$4000

* For Designers, Stage Managers, etc. hired for a production

- Mileage: \$0.22 per km.
- Per Diem: \$25 per day (meals)
- Design Consultants: Deduct \$200 from Design Fees
- Time Span For Designs: Drama - 6 weeks. Musicals - 8 weeks.

FROM THE ALGONQUIN SECTION

FOLLOWING ARE PROFILES OF THREE OF THE SECTION'S ORGANIZATIONAL MEMBERS:

SHERIDAN COLLEGE, OAKVILLE

A two-year diploma program, with an option for an extended specialized year of apprenticeship.

For 15 years the Technical Theatre & Production Program at Sheridan College has provided the professional theatre industry with competent and skilled theatre technicians. At Sheridan our philosophy is to provide students with solid, work-related skills, while aiding them in directly applying these abilities to their chosen craft. The student learns in a balanced, fast-paced environment of classroom study, hands-on demonstrations, specialized workshops and practical crew assignments.

Students can expect to work in a fast-paced, professional environment, in which they are exposed to the production pressures that accurately reflect today's entertainment industry. Theatre Sheridan offers practical work placement to the technical students, as an extension of their classroom studies. Students work under the guidance of industry professionals, and both first and second year students are assigned crew positions on the mainstage and in our studio venue. Theatre Sheridan has also presented student events at venues such as Bristol Place, The Calgary Centre for the Arts, Teller's Cage Dinner Theatre, Harrah's in Atlantic City and the Winnipeg Convention Centre.

Our graduates find employment at many of the summer stock, dinner theatre, theme parks, and regional theatres across Canada: Alberta Theatre Projects, Canada's Wonderland, Grand Theatre, Limelight Dinner Theatre, Manitoba Theatre Centre, Muskoka Festival, National Arts Centre, Shaw Festival, Stage West, Stratford Festival, Theatre Plus, etc.

We are looking for students with desire and stamina who thrive on intensive practical work; committed students who will strive to reach their personal career goals in the professional entertainment industry.

THE CANADIAN OPERA COMPANY

The Canadian Opera Company is the nation's largest resident lyric theatre production organization. The Company's 1990-91 season will consist of 66 performances of 9 mainstage operas, plus 17 performances of 2 smaller-scale productions.

1990-91 Performance Schedule

Madama Butterfly	Sept. 20 - Oct. 14	O'Keefe Centre
Eugene Onegin	Sept. 29 - Oct. 12	O'Keefe Centre
The Coronation of Poppea	Oct. 27 - Nov. 3	Imperial Oil Opera Theatre
The Coronation of Poppea	Nov. 5 - Nov. 18	Ontario Tour
Die Fledermaus	Jan. 19 - Feb. 10	O'Keefe Centre
Elektra	Jan. 25 - Feb. 9	O'Keefe Centre
Guacamayo's Old Song and Dance	Feb. 26 - Mar. 2	Imperial Oil Opera Theatre
Guacamayo's Old Song and Dance	Mar. 8 - Mar. 10	Co-production in Banff
Suor Angelica / Pagliacci	Apr. 6 - Apr. 25	O'Keefe Centre
Lulu	Apr. 13 - Apr. 26	O'Keefe Centre
Così fan tutte	Jun. 1 - Jun. 20	Elgin Theatre
La Clemenza Di Tito	Jun. 5 - Jun. 21	Elgin Theatre
Le Nozze Di Figaro	Jun. 14 - Jun. 29	O'Keefe Centre

The Canadian Opera Company has an annual budget of approximately \$17 million. It provides employment for 80 full-time staff members, as well as for as many as 300 seasonal artists, musicians, craftspersons and technicians.

For further information, please contact:

The Canadian Opera Company, 227 Front Street East,
Toronto, Ontario, M5A 1E8
Telephone: (416) 363-6671 Facsimile: (416) 363-5584

MARKHAM THEATRE FOR PERFORMING ARTS

You might think that because the Markham Theatre is only five years old (this October) that we are still fairly up-to-date with the technology that came as original equipment with the theatre. But time stands still for no man.

"And tonight for your listening pleasure..." we have installed the best assistive listening system that money can buy. After consultation with the Canadian Hearing Society, we have installed an infra-red impaired hearing system. The theatre has decided to absorb the cost of the operation of this service.

And if that isn't enough, we have expanded and improved our sound reinforcement system. The centrepiece to this expansion is a new 24-channel audio mixer. This will allow us to provide larger shows with advanced sound control in a professional format. We have also bought some additional peripheral equipment such as equalizers, a new tape deck, a digital effects unit, and a compressor/limiter. In a practical sense, what this means is that you will more frequently see a sound operator and equipment set up in the rush seating area at the back of the orchestra level and you should hear a consis-

tently great quality of sound reinforcement in the theatre.

One final new item at the theatre is a new lighting control console. The upgrade of this portion of the system will allow further expansion of the system (dimmers and circuitry speaking the same protocol) in future years. The new control console can be operated either as a manual preset board, or as a fully computerized memory console. This combination of features makes this type of lighting board the ideal choice for a road house with a variety of types of users.

QU'EST CE QUE L'A.P.A.S.Q.?

Lors des Etats généraux du théâtre en 1981, un comité a été nommé par l'assemblée générale afin de planifier la création d'un regroupement des artisans en production. Ce regroupement a donné naissance à l'Association des Professionnels des Arts de la Scène du Québec. Au printemps 1984, une première assemblée générale adoptait le premier règlement général que créait l'Association.

Incorporée sous la Loi sur les syndicats Professionnels LRQ, chapitres S-40, l'A.P.A.S.Q. regroupe les disciplines suivantes: la mise en scène, la régie, la conception de décor, de costume, d'éclairage, de son, d'accessoire, la peinture de décor, la direction de production, la direction technique et les assistants à toutes ces disciplines. Ces professionnels oeuvrent à la scène, qu'il soit question de théâtre lyrique, de musique, de danse, de théâtre lyrique, de variété, de performance, d'opéra, de cirque ou de toute autre manifestation multidisciplinaire. L'A.P.A.S.Q. n'est pas un syndicat au sens du code du travail du Canada: elle ne représente pas des salariés face à un employeur unique. L'association regroupe des travailleurs autonomes qui sont des créateurs.

Depuis sa création, l'association a toujours tenue à respecter ses mandats auprès des membres qui y adhèrent (à ce jour, on compte une centaine de membres). Il est possible de distinguer quatre (4) mandats majeurs, qui sont:

a) L'information

L'association offre à ses membres un service de consultation pour les contrats. De plus, elle peut leur fournir des renseignements en matière de fiscalité, droit, incorporation, éthique, nouvelles techniques, etc. Chaque membre reçoit périodiquement le bulletin "Didascalie" permettant la communication entre les membres et l'association. Il a été édité en 1990, un bottin des membres, disponible pour tous.

b) Conditions de travail

En ce moment, et ce par le biais d'une étude sur le profil socio-économique des membres, l'association examine les conditions de travail des ses membres dans le but de:

- négocier une convention collective avec les producteurs regroupés,
- faire connaître les implications fiscales de la Loi 90,
- établir un plan d'application de bénéfices marginaux (assurance-vie et paramédicale, rentes, REER, etc...),
- mettre en circulation des contrats-types et négocier des contrats,
- intervenir auprès des producteurs sur les conditions de travail.

c) Soutien à la création

L'A.P.A.S.Q. entend soutenir la création en:

- établissant des ententes visant à protéger la propriété intellectuelle,
- favorisant des processus de création qui respectent les démarches et l'intégration de toutes les disciplines des arts de la scène,
- créant les liens avec les créatrices d'ici et d'ailleurs.

d) Reconnaissance du travail

L'A.P.A.S.Q. veut faire connaître le travail de ses membres en:

- amorçant une réflexion sur le rôle des créateurs et créatrices de la scène,
- organisant des activités qui témoignent du travail de ces derniers,
- en suscitant un intérêt médiatique, en informant le grand public.

Toute personne travaillant dans une des disciplines représentées par l'association peut devenir membre et doit s'acquitter de la cotisation annuelle de \$100.00.

L'A.P.A.S.Q. est notre principal outil de transformation des conditions de création.

A.P.A.S.Q.
3575 boulevard St-Laurent,
bureau 231
Montréal, QC
H2X 2T7
(514) 499-0695

— Angélica Perret-Gentil
General Secretary
A.P.A.S.Q.

Sound Tips for Props Builders

As an avid builder of plastic, resin, plaster and white metal (lead) models, I have discovered a few techniques for construction and finishing that could be useful to props builders.

The first tip is for creating realistic metal finishes.

I have found that the most durable and realistic metal finishes can be had with a product called "SnJ Spray Metal" by SnJ Model Products. It is available in most reputable model stores. This is a clear lacquer base mixed with finely ground metal filings. It comes in gold, bronze, and aluminum. The great thing about this product is the fact that it dries hard enough to handle without leaving imbedded fingerprints, etc. The kit comes with two parts: a lacquer and a polishing powder.

The lacquer must be applied with an airbrush. You will need three to four coats, allowing fifteen minutes between coats. One hour later the surface is ready for polishing. Using a polishing cloth you can now buff the surface to the desired sheen. If you use the metallic powder on the cloth the sheen will increase even more. By adding small amounts of gloss enamel paint or "artist" oils you can develop tones to your preference. The powder can be mixed with any oil based paint for "Dry-brushing" applications.

The lacquer, when brushed on, will eat plastics. Prime the surface with a flat enamel. I use flat black as a primer to create more depth. To start, make a paste of the metallic powder and an appropriate "artist" oil (e.g. raw umber). Use a good soft brush to dry-brush on the paint. You should always do a trial application on a test surface. It is possible to simulate many types of metals with this product and a little imagination.

It should be noted that to create a new, polished surface the airbrushing technique is the only method. For a more motley and aged appearance, the dry brushing technique should be used.

A last note: always work in a well-ventilated area and always wear a mask, especially if you are airbrushing or using the powder as a buffing compound.

— Evan Turner is a freelance Sound Designer and avid Model Builder

THE HAZARDS OF

TYPES OF ASBESTOS

"Asbestos" is a family of naturally occurring fibrous hydrated silicates which are divided into two groups, serpentine and amphibole. The important and distinguishing property of asbestos is the presence of long, thin fibres that can be easily separated. Only six of the estimated 30 types of asbestos are important. These six are: actinolite, amosite, anthophyllite, chrysolite, crocidolite and tremolite.

Chrysolite is the only member of the serpentine group and is referred to as "White Asbestos" — although it can be grey, green, pink or amber in colour. There are several reasons why chrysolite is important. Ninety percent of the world production of asbestos is of this type. It is strong, has a high resistance to alkalis, is flexible, and can be easily spun.

Amphibole asbestos fibres differ from the flexible, curly chrysolite fibres in that they are straight and needle-like. This needle-like characteristic gives this type of asbestos a greater tendency to become airborne. Crocidolite (blue asbestos) and amosite (brown asbestos) are the two most widely used types of amphibole asbestos. The others have been rarely used commercially.

USES

Because of its many properties, asbestos has been identified in as many as 3,000 different applications. The construction industry is still today the largest user of asbestos. Although the use of asbestos has been greatly reduced, it will still present a hazard to many in the renovation industry for some time to come.

The largest single use of asbestos today is in the reinforcement of concrete and cement products, including flat and corrugated sheets, pipes and shingles. Friction materials that are subject to high heat — such as brake pads and drums, and clutch facings — are also a major application. Other lesser-known uses are floor tiles, gaskets, textile products, theatrical curtains, roofing felts, coatings and mastics.

As an insulator against heat, cold, electricity and noise, asbestos was used extensively in the late 1960's and early 1970's. Most notably, amosite, chrysolite and, to a lesser extent, crocidolite were used as a spray-on insulation and fireproofing on steel structures, and as decorative coatings for architectural surfaces. As an electrical insulator, asbestos was used in the power cords of many older theatrical lighting fixtures.

HEALTH HAZARDS

Asbestos is a hazard because of a number of diseases associated with it. These include Asbestosis, Mesothelioma, Cancer of the Lung and other asbestos-related cancers. All of these are serious, debilitating diseases that often end in death.

The most serious of the diseases attack the respiratory system. The smallest of the asbestos particles that become airborne get into the alveoli (air sacks) of the lung and become lodged there. Because the lungs have no way of clearing this portion of the airway, these particles remain in the lungs and — due to an abrasive nature — cut and scar the air sack. Once this process of scarring starts, each scar causes the neighbouring tissue to tear and scar in turn. The process continues until only scar tissue remains. Scar tissue does not allow oxygen to pass through the lung lining into the blood stream. This process, depending on the amount of exposure and fibre lodging, can take 10-20 years to complete its destruction of the lung.

The size of the particle that can make it all the way to the air sacks is 3 microns (1/10,000 of an inch). Larger particles are usually caught in the upper portions of the lung and are cleared through the normal process that the lungs have. The thing to remember is that from the time you are exposed to asbestos until any detectable effects are seen is usually 10-20 years. That is what makes this kind of disease so insidious.

Asbestosis is a form of pneumoconiosis caused by a scarring of the lung

tissue, which makes breathing difficult. Early detection is possible with X-ray examination and lung function testing. The disease is, however, irreversible and will continue even after exposure ends. The victim rarely dies of the disease but rather from the complications occurring from a lack of oxygen and the strain on other organs cause by this.

Mesothelioma is a rare cancer of the pleura (lining of the chest and lung cavity) and the Peritoneum (lining of the abdominal cavity). This cancer has a long latency period of 15 - 40 years and a survival period of less than 5 years after diagnosis. There is no cure. While asbestos is not the only cause of this disease, the likelihood of catching mesothelioma is directly related to exposure to asbestos.

Lung cancer is not only associated with the exposure to asbestos, and there is no basic difference between lung cancer caused by asbestos and other causes. Lung cancer risk increases with the concentration and duration of exposure to asbestos. This risk is greatly enhanced by smoking (50 times). The prognosis of a person with lung cancer is poor. Only 20% survive more than 5 years after diagnosis.

Other related cancers have not been identified but are suspect. The evidence is not as conclusive, but Gastrointestinal cancer — affecting all sites in the gastrointestinal tract (oesophagus, stomach, colon and rectum) — and Cancer of the Larynx are two suspects.

Other related conditions that might occur when one is exposed to asbestos are pleural plaques, ferruginous bodies and warts. Pleural plaques are a scarring of the pleural surfaces and, in general, are not associated with any abnormality but are rather an indication of asbestos exposure. Ferruginous bodies are asbestos fibres that have become coated in a substance that contains protein and iron. The bodies are not harmful, but like pleural plaques, are an indication of exposure. The last type of indicator, also harmless, are asbestos warts. These occur when an asbestos fibre penetrates the skin.

ASBESTOS REMOVAL

CLASSIFICATION OF ASBESTOS WORK

Type 1

- Installation or removal of manufactured asbestos products.
- Cutting and shaping of asbestos products with hand tools.
- Cutting, grinding or abrading an asbestos product with a power tool equipped with a dust collection device and HEPA filter.
- Drilling a manufactured asbestos product.
- Drywall removal where asbestos joint filling compounds were used.

Type 2

- The removal of false ceilings with a significant quantity of friable asbestos-containing material on the surface.
- Minor removal or disturbance of friable asbestos-containing material.
- Enclosure of friable material containing asbestos.
- Application of tape, a sealant or other covering to pipe or boiler insulation containing asbestos.
- Work with asbestos not classified as Type 1 or Type 3.

Type 3

- Removal other than minor removal of friable asbestos-containing material.
- Spray application of sealant to friable asbestos-containing material.
- Cleaning and removal of air-handling equipment in a building that has spray fireproofing containing asbestos.
- Repairing, altering or demolition of a kiln or furnace made, in part, of asbestos-containing refractory material.
- Cutting, grinding or abrading an asbestos product with a power tool not equipped with a dust collection device and HEPA filter.
- Repair, alteration or demolition of a building in which asbestos products were manufactured.

Unclassified Operation

- Any work with asbestos that is not mentioned in the regulation as Type 1 or Type 3 is to be classified as Type 2.
- Disputes regarding classification can be referred by anyone involved to the Ministry of Labour. An inspector will investigate and provide a written decision.

TRAINING FOR ASBESTOS WORK

There are three areas that must be covered in the training for this type of operation:

- 1) The hazards of asbestos.
- 2) Personal hygiene and work practices.
- 3) The use, cleaning and disposal of respirators and protective clothing.

This training is to be done by a person who is competent and is further defined as a person who:

- is qualified because of knowledge, training and experience to organize the work and its performance;
- is familiar with the provisions of the act and the regulations that apply to the work; and
- has knowledge of any potential or actual danger to health or safety in the workplace.

Also, the Health and Safety representative or committee of the workplace has to be advised as to when and where the training and instruction is to be carried out. (This is Ontario Law, but is probably true in most jurisdictions in Canada simply by the fact that it makes sense.)

In the next issue, we will deal with an asbestos removal task which faces many theatres — removing the asbestos-insulated power cords from older theatrical lighting fixtures.

- James Carnrite

SOME DEFINITIONS

Friable is a condition in which the material breaks away readily when touched or blown upon (don't blow on it to find out!).

Serpentine refers to the shape of the fibre which is similar to a wine cork screw. (90% of the asbestos manufactured in Canada is of this type and is the least dangerous of all the asbestos type fibres)

Competent refers to someone who has researched the legal requirements of the act for their workplace, is familiar with the facts about asbestos and the job to be done, and who can communicate that knowledge to the workers that will be doing the work. (You should not assume that the workers will train themselves. The liability for training for the work is with the employer.)

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REPORT - GST WORKSHOP

On Monday evening, September 24, eight concerned and curious theatre practitioners met in the JV Board room in the Calgary Centre for Performing Arts to grill Mr. John Hind, C.A, a partner in the accounting firm of Dacen Taylor Anderson, on income tax for freelance technicians/designers and the effect of GST on the theatre community.

Mr. Hind's presentation covered such topics as the definition of "employee" versus "self-employed", what type of deductions are allowed for the self-employed individual, how the GST will work, who should register for the GST, filing requirements and much more. It was unusual, at least for me, to hear someone actually speak positively of the GST and its effects on our economy, as well as assuring us that, after the initial set-up period, most people will find it not that difficult to administer.

Turnout for this important seminar was small, but, as Mike MacPhee, session organizer said: "It is obvious from the numerous questions asked by those present that this is an issue of concern that affects the theatre community deeply." Mr. Hind was able to field these specific theatre-related questions with great dexterity, showing insight and knowledge of our profession that we don't often find in the "outside" professional world.

I can't go into specific details of our discussion here, since I might mislead you with incomplete information, but suffice it to say that both income tax legislation and the GST can either work to your benefit, or be an unnecessary nuisance. It is worth your while to get accurate information on both.

- Normand Bouchard

CHAIRPERSON'S MESSAGE

About five years ago, in a restaurant in Calgary, I heard a man express a vision, a dream that he had. A vision and a dream of a National Organization that would be the voice of men and women sharing the same life's work as he; that would be the tool that linked technicians, designers, administrators and educators in the Canadian Theatre World.

The weekend of September 14-16, 1990 saw that dream become a reality. CITT is a real organization with a real goal, a real future and a real purpose. The man behind the dream is the first president of CITT - Mr. Ken Hewitt. As chairman of the Alberta Section and on behalf of the board of directors of the Alberta Section I want to congratulate Ken, the steering committee and the first board of directors. We look forward to an exciting year at the National level and wish you much success in this endeavor.

The Alberta Section has been working on some projects that we now look forward to having a National voice contributing to the work currently being done. We have, for the last number of years been working on a Guideline for Pyrotechnics. The draft version of this project was available in limited numbers in Toronto and we look forward to hearing from technicians across the country and hope that this document might prove useful on a National level. We have been involved in the CSA looking at the standards for Stage Luminaires. Again we hope that the ground work accomplished can now be carried on at the National level. Finally, we are looking at the area of Technician Training.

These projects are only just a beginning to the things that our new national organization can tackle. The Alberta Section looks forward to participating in these and many other projects on the National level. Again to one and all, our sincere congratulations and best wishes in our first year of operation.

- Pat Christensen
 Chairman
 Alberta Section - CITT

FROM THE ALBERTA SECTION

THE SECOND MONDAY IN SEPTEMBER

For most of us, the second Monday in September is a normal day busy with the start of production week or other goings-on in the theatre. However, if you had been at the town of Canmore Alberta you would have seen quite a spectacle. Amidst the picturesque beauty of the mountains, 19 people with sticks in hand were seen chasing little white balls all over a large area of land on the edge of town. Some of them chased their ball through the woods, some into the water where they would be heard cursing as their ball rapidly sank to the bottom, some even managed to stay in the middle of the field and corner their ball in a little hole beneath a flag.

A casual spectator would have assumed these people were lunatics set loose in the wilds to perform some ritual. A wise person would have known that these people were definitely lunatics competing in the 11th annual CTC (Calgary Theatre Community) Golf Tournament.

The group of 19 were mainly theatre people who managed to take a Monday off to pursue that most prestigious award, the B.A.N.G. (Best All-round Neurotic Golfer). The weather held true -- as it always seems to do for this day -- and everyone enjoyed themselves one way or another on or off the course. Off included a great steak dinner, drinks and draw prizes. Thanks to William F. White (Sales) Ltd., no-one went home empty-handed as every player received trendy (or was that tacky?) neon sunglasses and neon caps. Mike McPhee figured that if everyone wore the extra-super-dark shades that they wouldn't be able to see the course and he could sneak away winning the B.A.N.G. Although you couldn't tell from some of our shots, most of us didn't fall for this ploy.

Here is a quick run down of who won what:

- CLOSEST TO THE PIN #1 went to Don Monty who came 18" from the pin. (Excuse me -- that should read 18' from the pin).
- CLOSEST TO THE PIN #2 went to Duval Lang with 14' from the pin.
- LONGEST PUTT #1 (this was for those who didn't get so close to the pin) went to Gordon Fishwick with a 14' putt.
- LONGEST PUTT #2 went to Stu Stefanson with a 7 putt.
- LONGEST DRIVE #1 went to Stew McMillan
- LONGEST DRIVE #2 went to Al Trepnie
- LOW NET SCORE (as calculated by some weird handicap system) went to Shawn Ennis with a score of 72
- LOW GROSS SCORE went to Leyton Morris with a score of 83
- REALLY GROSS SCORE went to Alan Davies with a score of CXXXII

- The prestigious B.A.N.G. award went to Leyton Morris with 83 and the runner-up was Gordon Fishwick with 85

Draw prizes at dinner were courtesy of Shawn Ennis and the Treasury Branch, CTC Golf Tourney, and F&D Scene Changes. They included \$20 gift certificates at the pro shop, packs of three golf balls, Treasury Branch golf caps and a sweat shirt.

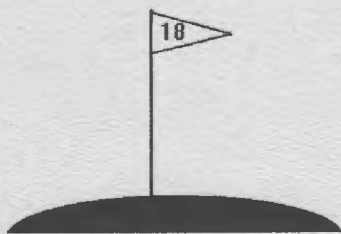
Before I end this article I should point out the awards that weren't given due to the fact that it would prove too hard to say who should get them. Instead I'll list the nominees (initials will be used to protect the innocent):

Nominees for the "Damn @#!?! my ball went in the trees again" award are: T.C. and K.H. and others who wouldn't speak up.

Nominees for the "You mean I'm not supposed to hit it into the water?" award are: S.E. (who popped 3 in a row into the same pond) and D.M.



Competitors of the 11th Annual CTC Golf Tournament teeing up at the 19th hole



CALLBOARD

Nominees for the "I'll get this ball out of the trap if it takes me all day" award are: R.H. (who used 5 shots to get out of a trap) A.D. and B.V.

Nominees for the "Where did it go?" award are: T.C., K.H. and R.H. Special mention goes to R.H., who's approach shot to a green unluckily hit a rake to redirect the ball directly into sand.

A final mention must go to the "Lost Foursome". On the second fairway my foursome found a lost 3-wood cover which we picked up — because these things occasionally happen. However, later we found a jacket in the middle of the fairway. Both were claimed by Murray Palmer of the 3rd group who ran back to find them. But that's not all that was lost by the 3rd group. A number of holes later Dave Higgins came running back looking for his lost 9 iron. It is rumoured that other irons were lost by this foursome. Some of the players in that foursome must also have lost their sense of direction as they could be seen wandering in and out of trees and from left to right on fairways or down the railway tracks. They did manage a good game without losing everything.

That's about all for the unmentionable awards. We're hoping next year to get an even bigger turnout from the theatre community as anyone and everyone is welcome to participate.

Hope to see you there.

- B.Varem

Have you ever played telephone tag for days on end? Has a touring company showed up in your theatre and said: "But didn't you get the changes we mailed to you?" How about those times you've searched and searched for the perfect prop, only to find it the day after the show opened? These sorts of things may not happen very often, but when they do, they can be frustrating.

What if I were to tell you that by taking only 10 minutes a day out of your hectic schedule, you can keep abreast of the latest news, information and gossip in the North American theatre community? You can get advice on technical production problems, give advice (and I know that all of us know the 'right' way to do anything), or find out the latest in safety standards — and even participate in creating those standards. All of this and more, right there on your desktop.

Five years ago, a BBS (bulletin board system) called *CallBoard* was inaugurated with all of those benefits in mind. As with most bulletin boards, *CallBoard* has a special interest group as its target audience. That target is you: theatre technicians, designers and managers. Over the past five years, as the use of computers in technical theatre has grown, so too has *CallBoard* grown. We now have over 200 people on-line; people from over

38 educational institutions, 53 professional theatre, dance and opera companies, and 30 commercial companies. These people describe their jobs as everything from freelance technician to lighting designer, from sales representative to research engineer, and from production manager to artistic director.

Nowhere else can you keep in contact with the theatre community from Victoria to St. John's, and from Whitehorse to Tampa. Recently we have even added people from Great Britain, Sweden and Norway to our growing list of users, and we'd like to add your name to that list. For essentially, *CallBoard's* 'product' is you and people like you. What we have to offer is a what our users contribute, and the more users we have, the more "product" we have to offer you.

What do you need to join *CallBoard*?? A computer, a communications program, and a modem. How do you contact *CallBoard*?? By making a local phone call. How do you join? Contact the CITT national office for an application form. What do you get when you join? A *CallBoard* identity, a manual with all the details on how to participate, a private mail box, access to all the public forums, and a password to open a window to the world on your computer screen.

-- Normand Bouchard

WIRELESS SEMINAR or SOME STRINGS ATTACHED

In early December we will be presenting an all day (Saturday) session on wireless products.

With the high-performance, reasonably-priced microphone and intercom systems on the market these days, more and more people want to use this technology. There are, however, some rules both for the technical application of the systems, and legal aspects of their use.

We are going to try to learn a little more about these systems with representatives from manufacturers, the Ministry of Communication, and you-

the end users. We believe that an increase in communications between the licencing authorities and users could improve the performance of the overall radio frequency systems significantly.

When each side has a sympathetic understanding of the other, it should be possible to implement rules which favour both parties in a fashion similar to our efforts with CSA and luminaires. Technically, a review of the basic principles, a discussion of signal processing, tuning, multiple system applications, and maintenance etc. will benefit most users.

When: Saturday, December 8,
10:00 - 17:00

Where: University Theatre,
University of Calgary

\$10.00 Alberta Section Members
\$15.00 non-Members

You can register by phone using
Master Card, or at the door

For registration or more information
call the Alberta Section office:

220-4905

JOB POSTINGS/CLASSIFIED ADS

Production Manager

The Canadian Opera Company is seeking a responsible, experienced and highly motivated individual to fill the position of Production Manager in the Production Department.

The successful candidate will work closely with and provide administrative support for the Director of Production Operations, while performing the following duties: creation and revision of long- and short-term budgets and schedules, management of the Costume, Make-up and Wig, Stage Management and Surtitled Production sections of the Department, collaborating in the day-to-day management of the Department's finances, participation in all company management meetings, attendance at and supervision of various aspects of all rehearsals and some performances, and liaison with various other Departments and staff members.

Applicants should have university or college level training in technical theatre and at least three to five years experience as a production manager with a major opera, theatre or ballet company. Knowledge of computer spreadsheet, data-base and word-processing programs is preferred. Experience in financial and personnel management are essential. The abilities to present information cleanly and concisely, and to meet deadlines are required. Good interpersonal skills, a sense of humour and an ability to work well under pressure are essential.

Following the successful completion of a three month probation, this will become a full-time position, with benefits. A diligent individual in this position will have the opportunity to participate in, and to help plan, the expansion of the Canadian Opera Company, as it grows toward its residency in Toronto's projected Ballet Opera House.

Please submit letter, resume and references to:

John Peter Jeffries
Director of Production Operations
Canadian Opera Company
227 Front Street East
Toronto, Ontario M5A 1E8

Costume Co-ordinator

The Canadian Opera Company is seeking a qualified individual to supervise the production and preparation of costumes for its 1990-91 season.

The successful candidate will work closely with and provide operational support to the Costume Supervisor, while performing the following duties: assisting in day-to-day management of the Costume section, assembling and maintaining costume related records of specific productions, fitting costumes, overseeing alterations, attendance at all rehearsals, and, as required, supervising wardrobe crews.

Applicants should have 1 to 3 years professional experience, plus a thorough knowledge of costume design and execution for both period and modern dress, cutting assembly, decoration, millinery and craft work. Some buying experience would also be helpful.

Good communication and managerial skills are essential. This position will be contracted for one year. Please submit applications to:

Personnel Administrator
Canadian Opera Company
227 Front Street East
Toronto, Ontario M5A 1E8

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SUBMISSIONS

Submissions to the Newsletter are welcomed from all members. We can accept articles, Letters to the Editor, announcements of personnel appointments, and announcements of general interest to the membership. The deadline for the next issue is **Monday, Dec. 10.**

Submissions may be sent directly to the editor:

PAUL COURT
81 LAMBERT LODGE AVE.
TORONTO, ONTARIO
M6G 3Z1

If possible, submissions should be on an MS-DOS (IBM-compatible) formatted 5¼" (360K or 1.2M) or 3½" (720K or 1.44M) diskette in ASCII, WordPerfect, XyWrite or Pagemaker format.

Material may also be submitted via E-mail. Send mail to PCourt on *Callboard*.

Items may also be sent via FAX
c/o Brian Arnott Associates
at (416) 761-9616.

COMING SOON TO A NEWSLETTER NEAR YOU!

The next newsletter you receive will feature an update of where people in the business are around the country. If you wish to boast of your current position, or complain about your most recent downfall, please feel free to let me know about it!

Please, no gossip about others that you don't want me to check up on. All information subject to investigation. A total of six people will be featured in each newsletter.

Please call **Colleen Pilger** at:
(416) 778-0748
or leave E-mail on *Callboard*
c/o J Carnrite.

TECHNICAL DIVERSIONS

A TECHNICIAN'S NIGHTMARE

This morning when I woke up, all technicians were actors.

It bothered me a little at first, but there was no time for that. I had to get ready to crash the auditions. Judy (she's is a *great cutter*, but she had to take work in the box office to get by) told me that the Grand was holding auditions for the rep crew. I *know* I could be a rigger, even though my prof at Ryerson told me that I would never be able to overcome my fear of heights. But in this line of work, you have to go for it, you know?

I got up early in the morning and warmed up. Damn! A couple of extra pounds. I'm going to have to get back on that diet. *Nobody* pays \$25 a ticket to see a tubby rigger.

For my audition piece, I had prepared this really tough follow-spot pick-up from Showboat that I did last year in Peterborough. It was rough being away from home for that long, but hey, it beats dinner theatre, right?

Anyway, I got to the rehearsal space a half-hour early. Great news! A subway car had jumped the tracks and killed a chestnut vendor, so everything was running late and the schedule was all messed up. They had to see me! I told them that my agent had been out of town the day the call went out, and they *bought* it! I

went into the green room and waited. Randy was there and we talked for a while after he came out. He was pretty depressed; he was up for sound, but he'd blown the EQ for the room right there with everybody watching. He was really worried about nodes. He also said they weren't giving anybody *any* time to warm up, and the booth was really cold. *God!* I don't want to get sick again; that's why I didn't get Phantom.

Oh no, look who it is. Victor. Shop steward for three months at the Elgin and it went *right* to his head. And I *know* I could have hung that show so much better than he did.

It would be so *great* to get this job. There's a great lighting teacher in London, just three blocks from the theatre. I could take a five-thirty class and still get to the theatre in time for a good warm-up. *Lots* of the other stagehands don't warm up, and it shows all over everything they do... their focus is off, they don't project well, and they just aren't hearing the word "go" in their performance. I know that if I ever want to break into film, I'm going to have to get spotted, and unless that drop comes in exactly right, none of those big TDs who breeze into town and then breeze out again are going to take *any* notice.

I wonder if I can find an apartment in London. Maybe I can get a sublet in Stratford or something. It's pretty tough to get by on \$400 bucks a week; I have to pay for *two* apartments, one in town, one on the road; I have to pay for *three* classes (lighting, video, and shiatsu); I have to pay for herbal teas *and* scotch; and I have to pay my *goddamn* agent fifteen percent of *everything* I make, including the out-of-town salary. I don't know why IATSE can't see to it that the per diem is better than fifty dollars a day, especially when the weekly salary is only four hundred a week. They don't do *anything* for us. Just a bunch of old stage managers who haven't done technical work for *years*. The other thing is those people who are willing to kick back to the theatre; they really undermine the association. I kicked back to this amateur theatre I lit a show for when I was younger, but that was different. *Nobody* cares now, though, that's for sure.

Oh well. It's the price you pay for learning a craft; I know that *I'm* headed for the big time eventually. I'll be fastening Cheeseborough clamps on Broadway, just you wait and see!

I really hope that one day I can rig a show for Liza Minelli.

— Michael Bolton

ADVERTISING

Advertising space is available in the Newsletter. Full-page, partial-page and classified ads can be accepted. Advertising copy can be accepted in camera-ready format, or in a variety of computer graphics formats. We can also lay out your ad for you here at the Newsletter. Classified ads will be accepted in text form.


Ads will be accepted on a first-come-first-served basis. Copy may be sent to the editor as detailed on the previous page. Please note that fax transmissions, while adequate for text, do not provide adequate quality for camera-ready copy.

The Newsletter will also carry short items of a 'press release' nature at no charge. Such items might include notices of personnel changes, or a brief note concerning a product introduction.

RATES

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