

STAGeWORKS

The monthly electronic newsletter for members of CITT/ICTS

Connecting The Canadian Live Performance Community
 The Canadian Institute for Theatre Technology / l'Institute canadien des technologies scénographiques

Canadian Exhibit Wins Award at Prague Quadrennial

Canada's exhibit at this year's Prague Quadrennial, the International Exposition of Scenography and Theatre Architecture, was awarded a Special Honorary Diploma "for its clarity and national spirit." This is the first time the jury has recognized Canada's work, though we have participated in every PQ since it was begun in 1967.

Canada's exhibit, organized by CITT in collaboration with ADC and APASQ, presented the work of three architects, thirty professional designers and twelve theatre schools in three separate arrangements of stunning panels created by Montréal designer Raymond Marius Boucher. The panels, computer-printed on Tyvek, surrounded the viewer with panoramas that suggested at once the vastness of the Canadian landscape and the intimacy of live theatre.

The Prague Quadrennial is the world's largest and most prestigious exhibition of contemporary theatre design, presented every four years by the Czech Ministry of Culture. It is made up of three separate exhibits of professional design, theatre architecture and student work. [\[Click for rest of article on page 3\]](#)



Three panels of the Canadian exhibit at PQ'03 which won a well-deserved award for "clarity and national spirit."

Photo: Margaret Moll

Waterloo Conference a Resounding Success

The annual conference for CITT, Rendez-Vous 2003 was held at the University of Waterloo this past August and was a resounding success that was marked by many innovations. One of the most notable was that all Education Caucus sessions were held on Thursday prior to the opening of the "official" conference. This allowed our members with an interest in education to have a more focused series of meetings and to be able to attend other caucus sessions without scheduling conflicts.

Photo: Wulff



Participants in Thursday's Education Caucus Retreat enjoy a barbecue lunch on the grass.

Another innovation was the Special Guest Presenter session. This year renowned health and safety expert and advocate Monona Rossol offered a presentation on the understanding of toxic materials used in live performance. Ms. Rossol was also a recipient of the CITT Honorary Member Award.

Popular events such as the Xtreme Junk Challenge and Swag Bingo continued the tradition of offering networking events along with the more traditional sessions that offer information on new technologies and applications as well as professional training for the live performance practitioner. Next year's conference will be held in Montréal from August 12th to 15 th. More details will be available in next month's Stageworks-e and on the CITT web site.

A more complete review of the Waterloo Conference will appear in the upcoming journal issue of StageWorks.

[\[Click here for more Conference photos on page 8\]](#)

Bingo Machine Completes Its Amazing Cross-Canada Journey

After months of anticipation, CITT's new and undeniably unique Bingo machine made its first appearance at this year's Conference and Trade Show in Waterloo. Constructed by props people across the country, working separately and without a design or overall plan, the machine slowly grew as it moved from city to city, finally ending up in Waterloo. [\[Click here for rest of article on page 6\]](#)

2003 CITT/ICTS Awards Presented

The winners of this year's CITT/ICTS Awards were announced at the annual Conference on August 23. President-Elect Graham Frampton was the emcee at the Awards Banquet on the stage of the University of Waterloo's Hagey Hall. The 2003 award winners were François Barbeau, Al Cushing, Harry Frehner, Robert Lepage & Ex Machina, Pathway Connectivity and Monona Rossol. [\[Click here for rest of article on page 4\]](#)

Election of New National Board

New members of the CITT Board were announced to the members present at the Annual General meeting held in Waterloo. They are: Graham Frampton – President Elect; Heather Kent – VP Internal; Roger Lantz – VP Corporate; Karen Moore, Blair Morris and Warren Beateay – Directors at Large. Section reps to the National Board are now: Marc Stevens – B.C.; Jeff Henderson - Alberta; Jeff Cummings – Ontario. Board members contact information can be found on the CITT web site (www.citt.org) under the "Contact" button.

Stageworks-e

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Opinions expressed are those of the individuals writing and are not necessarily endorsed by CITT/ICTS. Please verify with your local authorities before applying any of the information presented.

Upcoming Events

January

Ontario Section Corporate Showcase
 January 12, 2004 7:00 pm (students invite 5 pm)
 MacMillan Theatre, University of Toronto

February

Nomination Deadline for Dean Ott and Debbie Boul
 Theatre Ontario Award
 February 2, 2004 www.theatreontario.org

March

Nomination Deadline for Maggie Bassett Theatre Ontario Award
 March 15, 2004
www.theatreontario.org

USITT Conference and Stage Expo
 March 17-20, 2004 Long Beach, CA
www.usitt.org

BC Touring Council Pacific Contact 2004
 March 26-30, 2004 Burnaby, BC
www.bctouring.org

Member News

Marcel Desrochers celebrated his 35th year in business. He was joined by his family and his children (many of whom also operate entertainment related businesses) along with friends and associates at his Joliette plant. Marcel Desrochers Inc. fabricates large format cinema projection screens and standard screens - both front and rear screen projection at this location.

Congratulations on a long and successful career!



After several years as a presenter, eight years at l'APASQ and having roamed the roads of Québec and France on tour, **Monique Corbeil** is finally working freelance and offering her knowledge and experience to various organizations, companies and self-employed workers of the cultural sector. In addition to her work for CITT/ICTS and OISTAT, Monique is currently also Vice-President of the Table culturelle de la vallée du Richelieu and a Board member of the Conseil québécois des ressources humaines en culture.

Après plusieurs années comme diffuseur, huit ans à la direction de l'APASQ et après avoir sillonné les routes du Québec et de la France en tournée, **Monique Corbeil** travaille actuellement à mon compte. Elle offre l'expertise et l'expérience auprès divers organismes, entre-prises et travailleurs autonomes du secteur culturel. De plus, Monique est également la vice-présidente de la Table culturelle de la vallée du Richelieu et membre du conseil d'administration du Conseil québécois des ressources humaines en culture.

Congratulations to **Bob Vernon** on becoming a Junior member of IATSE Local 46 in St.Catherines, ON. As well, Bob is working as a free-lance carpenter around the Golden Horseshoe area of southern Ontario, and teaching first and second-year Stagecraft at Humber College.

In other Humber College news, **Heather Kent** has left Sheridan College to join Humber's full-time staff. In addition to teaching a range of courses, Heather will act as Production Manager for Theatre Humber's productions.

In B.C., **Mark Stevens** has accepted a full-time staff position at the Abbey Arts Centre in Abbotsford.

After nine years as TD at the Prince Rupert Performing Arts Centre and a few more at the Arts Club Theatre in Vancouver, **Mark Sutherland** has moved inland to fill a six-month staff position at the University College of the Fraser Valley in Chilliwack, BC. It will finish in time to leave him free to be the PM for Pacific Contact, the BC Touring Council's spring booking show at the end of March, after which he moves on to become the Site Coordinator for the Mission Folk Music Festival in late July.

After 22 years of being a customer on a variety of different fronts (Theatre, Dance, Music, Corporate), in different roles (Technician, Designer, Lighting Director, TD, PM, and Stage and Tour Manager) in all sorts of venues from traditional theatres to road houses, ballrooms and arenas, **Howard Van Schaick** has at last taken a day job, as an Account Rep at Christie Lights Calgary.

Remembered

Jean-Pierre Ronfard 1929-2003

Jean-Pierre Ronfard, metteur en scène, comédien, directeur d'école, enseignant, traducteur, fondateur de compagnies est mort à Montréal à la suite d'un malaise cardiaque à l'âge de 74 ans. Véritable colosse du théâtre québécois, il aura marqué plusieurs générations de comédiens, dramaturges, concepteurs et techniciens au Québec.

Originaire de la France, il s'installe définitivement au Québec avec sa femme, la romancière Marie Cardinal (décédée en 2001) en 1968. Il laisse dans le deuil trois enfants, dont Alice Ronfard, professeur de théâtre et metteur en scène toujours active sur les scènes québécoises.

Jean-Pierre Ronfard est devenu le premier directeur artistique de la section française de l'École nationale de théâtre à Montréal (1960-65) et le premier secrétaire général du Théâtre du Nouveau Monde (TNM) en 1965. Il fonde en 1970 le Théâtre expérimental de Montréal avec Pol Pelletier et feu Robert Gravel, d'où émergeront le Théâtre expérimental des femmes (devenu l'Espace Go) la Ligue nationale d'improvisation et, en 1979, le Nouveau Théâtre expérimental.

En 1981, il crée et monte *La Vie et Mort du roi Boiteux*; pièce-fresque de 15 heures avec plus de 210 personnages (86 femmes, 124 hommes) joués par 25 comédiens. Adeptes de l'audace et l'anticonformisme, le NTE présente également un spectacle sans acteurs (*Les objets parlent*

1986) où les spectateurs assis sur des gradins à roulettes sont poussés d'une scène à l'autre.

Il reçoit en 1999 le Prix Denise-Pelletier des Prix du Québec dans la catégorie Culturelle.



Jean-Pierre Ronfard, stage director, actor, dramatist, teacher, artistic director and cofounder of NTE died September 27th in Montréal from heart failure. He was 74 years old. His works, his plays and his vision of theatre marked generations of theatre practitioners throughout Québec.

He became the first Artistic Director for the French Section of the National Theatre School (1960-1965) and was appointed General Secretary of the Théâtre du Nouveau Monde (TNM) by Jean-Louis Roux in 1965. With Pol Pelletier and the late Robert Gravel, Jean-Pierre Ronfard founded the *Théâtre expérimental de Montréal*, from which would emerge the *Théâtre expérimental des femmes* (to become *l'Espace Go*) the *Ligue nationale d'improvisation* (LNI) and, in 1979, *le Nouveau Théâtre Expérimental*.

In 1999 he received the Prix Denise-Pelletier for the Cultural category of the Prix du Québec.

He leaves three children, including theatre professor and stage director Alice Ronfard, four grand children and his theatre family of the *Nouveau Théâtre Expérimental*.

Ihor Sychylo

Production people and performers across Canada are saddened by the sudden loss of a respected colleague and friend at the age of 53. Ihor Sychylo's career spanned decades and many of Canada's major theatre companies, including the Banff Centre, Manitoba Theatre Centre, Royal Winnipeg Ballet and Stratford Festival. He died October 12 in Kelowna, BC. Ihor will be missed by many people whose lives and careers he influenced.



Industrial Palace, Prague Exhibition Grounds
photo by Eric Mongerson

National Exhibition of Stage and Costume Design Prague Quadrennial 2003: The Labyrinth of the World and Paradise of the Theatre by Eric Mongerson

The layout of the exhibitions at PQ was new this year. Instead of the countries being organized alphabetically, they were organized geographically. The entrance to the Industrial Palace's left wing was the lower right hand corner of the world map (Australia and the Far East). As you walked through the exhibit of approximately fifty countries, with Europe being in the centre, you ended up at Canada in the top left corner of the room. The catalogue, however, continued to be organized alphabetically, so our neighbours were the United States and... Iceland (Canada starts with a "K" in Czech). This plan did not work perfectly because the room is rectangular and the world is not... at least I don't think it is.

The cultural perspectives of each of the countries on the same topic were fascinating. The Canadian exhibit stood out because the same format was used for the national, architectural and student sections. If you had seen the Canadian exhibit in one room you would immediately recognize our exhibit in other rooms.

Health and safety perspectives were quite different than in North America. During the final setup days the temperature in the hall was well over thirty degrees and there were toxic smelling fumes everywhere. No one seemed to notice. The path from the main door to the Canadian exhibit was continually and organically changing as the construction progressed.

Technologically the exhibits ranged from low tech (rubber bands and chopsticks) to high tech (all flat panel video screens and projections). Early on I recognized that same range in the ladders brought by each country to set up their exhibit. There were some old wooden ladders provided by the hall (some of which I swear I climbed twenty years ago). There also were some very high tech aluminium climbing structures.

The artistic range of the scenography presented by each country was also quite great. Some was rather simplistic and seemingly amateurish while most was quite spectacular.

Pictures can be found at <http://www.pq.cz/> (Press/Photo gallery section). The Canadian exhibit can be found under the Jury Awards – Special Honorary Diploma. More pictures can be seen at <http://www.oistat.org/pq03/>. The first photo is of the rear of the Canadian student exhibit during setup.

The jury members were: Sharon Cort (South Africa), Dionýsos Fotopolos (Greece), Kazue Hatano (Japan), Ian Herbert (Great Britain), JiYí Kotálik (Czech Republic), Valerij Levental (Russia), Alejandro Luna (Mexico), Leszek Madzik (Poland), Hartmut Meyer (Germany), André-Louis Perinetti (France) and Delbert Unruh (USA).

The highest award was awarded to the British National Scenographic Exhibit. The gold medal (Costume Design) was awarded to Nicky Gillibrand from Great Britain for **A Midsummer Night's Dream**. The Gold Metal (Set Design) was awarded to Richard Hudson also from Great Britain for his design of Handel's **Tamerlano**. Another Gold Metal was awarded to the Swedish team Lars-Ake Thessman (set design) and Karen Erskine (costumes) for the Best Complex Realisation of a Single Production – **Electra**.

Children decide and award the Children's Award for the Best Installation, according to their own criteria. This prize was awarded unanimously to the Hungarian Exhibit in the National Section.

Special Honorary Diplomas were given to Canada's theatre exhibit for its clarity and national spirit, Greece's theatre exhibit for its presentation quality and for the work of its designers, New Zealand's theatre exhibit for bringing a sense of play to the Quadrennial, and the USA theatre exhibit for its inclusivity and internationalism.

Ron Morissette explained "...when all is considered (the Honorary Diploma) is a true triumph to some of the challenges we faced putting on the exhibit."

Participating countries in the 2003 Prague Quadrennial: Argentina, Austria, Austria, Belgium, Brazil, Bulgaria, Canada, Chile, China, Croatia, Cyprus, Czech Republic, Denmark, Egypt, Estonia, Finland, France, Germany, Great Britain, Greece, Hong Kong - China, Hungary, Iceland, India, Israel, Italy, Japan, Korean Republic, Latvia, Lithuania, Mexico, The Netherlands, New Zealand, Norway, The Pacific Islands, Peru, Poland, Portugal, Republic of South Africa, Romania, Russia, Serbia and Montenegro, Singapore, Slovakia, Slovenia, Spain, Sweden, Switzerland, Taiwan, Turkey, Ukraine,



CITT/ICTS Announces the 2003 Awards recipients

The winners of the this year's CITT/ICTS Awards were announced at the annual Conference on August 23. President-Elect Graham Frampton performed as emcee at the awards banquet on the stage of the University of Waterloo's Hagey Hall, generously sponsored by Jack A. Frost Ltd. After the ceremonies, conference delegates enjoyed a special performance by illusionist Ted Outerbridge and his assistant Marion.

The Dieter Penzhorn Memorial Award – A. Alison Cushing

Awarded for significant service to CITT/ICTS.

Al Cushing has a long history of service to CITT. He was the founding Treasurer of CITT, has served as a Director on the Board of the Alberta Section and in 1998 he returned to the CITT Board in the familiar role of Treasurer. His steady hand guided the Institute through a very challenging time of financial insecurity. Al has given selflessly of his experience and time, doing so with little fanfare while asking for nothing in return.



Al Cushing receives his award from presenter Howard Van Schaick and CITT/ICTS President Ron Morriette.



Monique Corbeil presents the Education Achievement Award to François Barbeau, who was unable to attend in person.

Education Achievement Award - François Barbeau

Awarded to an individual in recognition of longstanding career achievement as an educator.

François Barbeau : le nom à lui seul évoque tout un univers; un monument irréfutable de la création de costumes sur les scènes canadiennes et internationales.

Créateur, professeur et mentor, Barbeau possède une approche unique pour enseigner l'art et la création scénique qui ne laisse personne indifférente. Enseignant à l'École nationale de théâtre depuis plus de 25 ans — il a également enseigné au Banff Centre for the Arts — Barbeau contribue à insuffler aux futurs concepteurs la passion et la persévérance nécessaires pour développer leur talent.

"It took a lifetime to learn to live with myself but thank God I had help." - F. Barbeau

more Awards next page...

CITT / ICTS Awards 2003 (continued)

Professional Achievement Award – Harry Frehner

Awarded to an individual, in recognition of longstanding career achievement in a technical or related discipline within the Canadian live performance industry.

An acclaimed lighting designer for more than two and a half decades, Harry Frehner has designed more than 250 productions, including works for theatre, dance and opera companies throughout Canada and the United States. Throughout his long career Harry has embraced the role of mentor, working with young technicians and designers to pass on the knowledge he has acquired. Harry Frehner has made a very large contribution to the field of stage lighting design in Canada.

Award of Technical Merit – Robert Lepage and Ex Machina for *Zulu Time*

Awarded to a production company or theatre, or a combination thereof, for outstanding achievement in the use of theatre technology on a specific project or production.

Robert Lepage, and his company Ex Machina, have dazzled international audiences with their far reaching and spectacular performances. From the technical point of view, many of these productions have made use of multi-media techniques and a great deal of innovation.

The production of *Zulu Time* which was presented in Montreal during the Jazz Festival is not only a stark commentary on modern man's isolation, but is also a production that makes sophisticated and clever use of theatrical technology to support the storytelling of this allegory.



Ron Morissette presents the Award of Technical Merit to Robert Lepage and Ex Machina.



Pathway Connectivity's Graham Likeness (V.P. Sales and Marketing) and Gary Douglas (Product Manager) accept the Supplier Achievement Award from Graham Frampton and Ron Morissette.

CITT Supplier (Corporate) Achievement Award – Pathway Connectivity

Awarded to an individual and/or corporate entity who have shown sustained commitment to providing excellent service and/or product(s) to the Canadian cultural industries community.

For years, initially as Gray Interface, and now under their new name of Pathway Connectivity, this firm has developed and produced significant products for the live performance industry. Their quality products are developed with a solid understanding of the needs of the performance lighting community and have earned them international recognition. Both the individuals associated with this firm, as well as the firm itself, have been staunch supporters of CITT for many many years.

The Honorary Membership Award – Monona Rossol

Awarded to an individual and/or organisation not actively involved in the technical disciplines of the Canadian live performance industry, but who by virtue of their position has contributed significantly to the development of technical disciplines within Canada.

Monona Rossol is a chemist, artist, and industrial hygienist. She is the founder and president of ACTS (Arts, Crafts and Theater Safety), a not-for-profit corporation based in New York City dedicated to providing health and safety services to the arts. She is also readily available through ACTS to offer advice and information to anyone in the theatre industry.



Monona Rossol joyfully accepts her Honorary Membership Award.

CITT's Bingo Machine Completes its Amazing Cross-Country Journey



The Bingo Builders

Vancouver Island

Mike Taugher
Bert Timmermans

Vancouver

Janet Bickford
Valerie Moffat
Tracy Lynch
Robin Volk

Calgary

Robyn Ayles
Ellen Leavitt
Daniel MacKenzie
Lillian Messer
Stephanie Woods

Edmonton

Michelle Dias
Jim Meers

Winnipeg

Kari Hagness

Montréal

Monique Corbeil
Martin Lalonde
Alain Cadieux
Nadja Vranjes

Wolfville

Vickie Marston

Toronto

Heather Kent
William Sovie
Wulf

After months of anticipation, CITT's new and undeniably unique Bingo machine made its first appearance at this year's Conference and Trade Show in Waterloo. Constructed by props people across the country, working separately and without a design or overall plan, the machine slowly grew as it moved from city to city, ending up on stage in the Great Hall at Waterloo University on August 25th.

Probably the Bingo Machine was inevitable all along, and perhaps it would have come into being earlier if the conditions had been exactly right. But not until the 2002 Pacific Coast Rendezvous in Vancouver was there the perfect combination of a table full of props people playing Swag Bingo, just the right amount of beer, and a lingering disappointment over the failure of the Lion King towel to live up to its potential the previous year. Into this fertile ground fell someone's comment about how embarrassing it was that Howard had to use a deck of cards to pick the Bingo numbers. Shouldn't an organization devoted to theatre technology be able to come up with a proper Bingo machine?

Before anyone could stop it, the idea had leapt from "we need a Bingo machine" to "we ought to build a Bingo machine". This is where the proper environment was crucial – a table full of stage manager would just have agreed to go a store and buy one. They would have decided how much to spend, delegated someone to make the purchase, made a few notes, and in a few minutes they'd be back at the game as if nothing had happened. Of course being props people it never occurred to us to just *buy* a Bingo machine – we were already dreaming of gears and levers, air jets, rocker arms and other mechanical delights. As the night wore on, our dream Bingo machine got bigger and better.

Surprisingly, it still seemed like a good idea the next morning at the Props Caucus meeting, and now we were clear-headed enough to work out the details. This was going to be a national project, uniting props people in every theatre across Canada, with the machine advancing from shop to shop across the country, to end up finished in Waterloo in time for the next conference. There would be no design; each prop shop would just add what they thought the machine needed until it was done. Heather and I agreed to write up some basic guidelines and co-ordinate the journey from Toronto.

Sure enough, a few months later, the first part (which had to be the empty crate that everything would travel in) was built in Victoria and sent on its way. By this time, the number of cities involved had been narrowed to a manageable number, and each had been assigned a specific portion of the mechanics. Our inner Stage Manager knew that this could not be left entirely to imagination and chance.

So Vancouver was given the job of making the numbered balls first off, because their size and weight would affect everything else. Then Calgary created the hopper to mix the balls, while Edmonton designed a rack to display the numbers as they were chosen. On to Winnipeg then, to have a ball selector added, and then skipping over Toronto to the Montréalers, who were responsible for the delivery of each ball to the Bingo caller. The machine then headed off to the Atlantic coast to be finished off.

This is where we hit our only serious snag. The machine arrived safely at the Atlantic Theatre Festival in Wolfville, Nova Scotia. But any work could be started on it, most of the production staff, including all the props people, were unexpectedly laid off. Sadly, the unopened crate was loaded back on the bus to its last stop in Toronto.

After a bit of last-minute improvements, added lighting, general embellishment and testing, the machine arrived in style at the University of Waterloo, ready for this year's Swag Bingo.



[more Bingo Machine stories and pictures...](#)

Trans-Canada Bingo Machine (continued)

A disposable camera and a log book accompanied the Bingo machine as it travelled around the country, inviting the props people who worked on it along the way to record their experience in words and images. Here are some excerpts from the journey.

Vancouver prepared the numbered balls

... We had discussed ping pong balls as the most obvious choice. I was driving back to the theatre from a shopping trip trying to figure out how we would paint them without having to stick pins in them to keep them off the table while they dried. Then I remembered our Aljo Nylon Acetate dye. I'd had success dying plexiglass and all sorts of plastic stuff with it. Would it work on ping pong balls or would they melt or explode?

Back at the shop we dug out a bag of 51 ping pong balls, some of which had been painted a ghastly fluorescent orange and green for some unremembered show. I took the white ones and tried to dye them purple. I had to keep stirring them so they would dye evenly because, of course, they floated. They took the dye very well.

I didn't think the orange ones would take any dye over the paint but they dyed to a beautiful rich red. The green ones turned to a deep forest green. All but two of the 51 balls were salvageable. We'd only need to buy 26 more. Lynn and I pooled our Canadian Tire money. It looked like we had enough to buy the extra balls.

- Janet Bickford, UBC



Janet Bickford boils Ping Pong balls. "They're kind of like eggs, aren't they?"



Team Vancouver, (l. to r.) Robin Volk, Val Moffat, Lynn Burton, Tracy Lynch, enjoying a refreshment break after the build. Or is it during?

Edmonton made a rack to hold the balls

... The entire concept of a Bingo master board had to be explained to Michelle slowly and carefully using small words. Although she grew up Catholic, shamefully she's never actually played Bingo.

Jim constructed the board. The luan was cut from leftovers from our last show, "Homeward Bound". The rim is constructed from pieces of redwood leftover from the construction of the Citadel's Shoctor Theatre.

We also included two dolls head Bingo balls. And we glued on feet. Actual feet. Just because we could.



Michelle Dias captures the moment of her great revelation regarding the Bingo number rack.

Jim Meers is very pleased with the regularity of his hole drilling.



Montréal created the ball delivery system

... Nous fûmes d'abord fortement frappé par l'aspect fonctionnel de la chose. Les matériaux, que ce soit dans leur forme ou leur nature, formaient un harmonieux ensemble. Nous y ajoutâmes une tuyauterie cartonnée de façon à conserver les performances optimales de la machine. On parvient aussi dans cet avenue à rehausser la sensation du traditionnel et de l'ancestral du bingo.

-- Martin Lalonde, Manoeuvre Montréal

L'équipe Manoeuvre (l. to r.) Monique, Nadja, Alain



Calgary created the ball mixer

... The bird cage had presented itself during shop clean-up as an eager underperformer, always destined to be an understudy rehearsal prop, never chosen by the designer to be the real thing.

Lining the cage with newspaper quickly shifted into a collage of headlines assembled by Lillian, while the rest of us argued over what to do with the small plastic bird that had been discovered at the bottom of the cage. Inspired again by (it pains me to say it) Edmonton, we decided to replace a ball, and allow the bird to remain with his cage. We snapped pictures at random, often forgetting to use the flash.

- Robyn Ayles, Mount Royal College



Lillian Messer tackles the most important job first -- lining the birdcage with appropriately trashy newspapers.



The Calgary Team, (l. to r.) Stephanie Woods, Robyn Ayles, Ellen Leavitt and Lillian Messer, pose with their "Taj Mahal of Taber" concept.

Winnipeg devised a ball selector



Kari Hagness grits her teeth and gives it a spin -- will it work?

... When I opened the crate up, I laughed with delight at the bird cage - what a terrific use of an item that I guess every prop shop has, hoping some designer will use it from dressing. I stared at the assembled Bingo machine thus far, and waited for inspiration.

It didn't actually take too long to come, but I had to check my kitchen junk drawer first, and there they were - two old bird seed cups from my budgies, Buddy and Flip. I also found my old bird cage cover to use as a Birdie Bingo Cover!!

-- Kari Hagness, Manitoba Theatre Centre

Toronto made final adjustments

... After the first moment of panic when we couldn't find the sheet of instructions to assemble the birdcage (someone more clever than us had glued it to the bottom of the cage), and some puzzlement over where the plastic corncocks go, we set to work.

The first problem was that the two baby heads and a bird, which were substituting for three of the numbered balls, didn't really fit into the ball delivery chute. After a grotesque attempt at cranial surgery on the heads, we gave up and returned the original balls to the mix. The bird was installed in a place of honour outside the cage.



William Sovie tries some experimental cranial surgery. Sadly, neither doll survived the operation.

Some more sights of this year's CITT / ICTS Conference and Trade Show



President Ron Morissette presents a report at the Annual General Meeting.



Cathryn Kerr tests a medieval helmet at Michael Sheddon's armour session.



Rob Hamilton gives a taste of his lighting design class at the Education Retreat.



Artist Jamie Owen talks about what drives collectors.



The lively crowd enjoys the annual Swag Bingo game.



Teodoro Dragonieri demonstrates how expressive masks can be made out of anything.



The participants at Thursday's Education Caucus Retreat enjoys an afternoon barbeque on the scenic grounds of Waterloo University.



Taking a break between sessions outside Waterloo's Modern Languages building.



Bingo Caller extraordinaire Howard Van Schaick hands out swag, calls Bingo numbers and auctions off another of the fabled Lion King towels -- not once, not twice, but *three times* in succession!