

Stageworks

The monthly electronic newsletter for members of Canadian Institute for Theatre Technology / Institut canadien des technologies scénographiques.

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Message from the President

By Graham Frampton

Welcome to a newly rejuvenated Stageworks!

The National Board has been hard at work over the past months. We have made the transition to an Interim National Office Coordinator. As many of you already know, Monique Corbeil has stepped into this demanding position, while we launch a search to fill this position on a permanent basis.

Foremost for the Board has been the lack of regular communication with the members, a situation that we plan to remedy using a revitalized Stageworks. If you have anything that you wish to communicate to the membership at large, please contact the National Office and we will do our best to get your article into the next Stageworks, which we plan to publish on a monthly basis.

Continuing our investigation of occupational analysis and charts of competency, we have been asked by the Cultural Human Resources Council to sit on two committees.

One is an arts wide Competency Compendium Steering Committee. This CHRC committee has a diverse group of individuals from all areas of the arts and has been asked to look at ways to collect, and some how integrate all of the work that has been done in this area, arts wide.



The March Face-to-Face Board meeting held at the HarbourFront Centre in Toronto, Ontario

CHRC has also provided funds to create 2 new charts of competency for the live performance sector. CITT/ICTS has been asked to sit on the steering committee, along with other live performance stakeholders, to choose the occupations for the two charts and the subject experts who would be part of creating them.

Of course we have been working on upcoming conferences. This summer's, which will take place in Calgary, Alberta August 11-14 and also the 2006 conference slated to take place in Toronto.

On-line registration is now available! Please visit our web site at www.citt.org and follow the links for up to date information or to register.

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BEYOND THE BOUNDARIES: CITT/ICTS Rendez-vous 2005 in Calgary Alberta August 9 to 14

CITT/ICTS 15th Annual Rendez-vous, an annual classic within the Canadian performing arts industry, will once again push beyond the boundaries and challenge the participants to stretch themselves professionally and personally.

The event starts on Tuesday, August 9 with three professional development workshops: **VectorWorks** (two days), **Open Space Rigging/Chain Motor School** (two days) and **A Workshop to "Dye For"** (one day).

Thursday, August 11 is the third annual **CITT/ICTS Education Forum**, an annual event where people who have an interest in education for the industry meet and exchange ideas. This year's Forum will be hosted by the University of Calgary.

The conference officially launches Thursday evening August 11 with a reception at the Vertigo Mystery

Theatre, located at the base of the Calgary Tower followed by the ever popular and entertaining "**Extreme Junk Challenge**".

Friday morning starts with a "**New Product Breakfast**", after which the conference goes on the road with numerous venue tours across the city. The conference will come together again for the **CITT/ICTS Corporate Luncheon** and the annual **CITT/ICTS Trade Show** to be held in the Palomino Room of the Round-up Centre on the grounds of the Calgary Exhibition and Stampede.

Saturday, August 13 highlights include the **CITT/ICTS Annual General Meeting** and a full day of conference sessions on diverse topics such as **Fire Retardant Standards**, **LEDs Technology for the Theatre**, and **Designing for Theatre for Young Audiences**, to name a few. The evening will feature the **CITT/ICTS Awards Banquet** where **Keynote Speaker John Murrell** will challenge members to "think out of the box" about the convergence of disciplines in the performing arts. John Murrell is a well-known playwright, arts advocate, and is the Artistic Director/Executive Producer of Theatre Arts at the Banff Centre.

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> **BEYOND THE BOUNDARIES** continued from page 1

Sunday, August 14 begins with a **Stampede Chuckwagon Breakfast** followed by a full morning of conference sessions. Rendez-vous 2005 will wrap up with a **Plenary Session** based on the "Beyond the Boundaries" theme. Once again through discussion and discovery the membership will be challenged to seek creative solutions to everyday opportunities in both their personal and professional lives.



To register online go to <http://www.citt.org/conf.htm> and follow the directives.

CITT/ICTS renames professional award in Ron Epp's memory

Early this year, the Canadian performing arts community mourned a great friend, mentor and colleague. Ron Epp, Head Stage Carpenter who spent 17 seasons at the Shaw Festival passed away suddenly on January 10 2005. He was 42 years of age. A service was held in Ron's hometown of Leamington, Ontario followed by a celebration of life in Niagara-on-the-Lake, Ontario a few weeks later.

Ron Epp joined the Shaw Festival in 1988 as a Special FX Flyman on Peter Pan. He was the Co-Chair of the Advisory Committee to the Ministry of Labour Live Performance Guidelines, and an enthusiastic member of The Shaw's Joint Health & Safety Committee. He has taught stage rigging at Sheridan College, Ryerson Polytechnic University, Memorial University and Fanshawe College. Ron also led seminars throughout the country and for a number of I.A.T.S.E. Locals. He worked extensively across Canada in theatre, film, numerous rock shows and toured Broadway.

Ron sudden passing has left an immense void among friends and colleagues across Canada. Over the years, he has, through his work, his teaching and his friendship, touched the lives of so many and he has contributed greatly to enrich the performing arts community with his expertise, his knowledge and his experience.

Sorely missed but not forgotten, many CITT/ICTS members had, following the sad announcement, expressed wishes to see an award created in Ron's memory. The CITT/ICTS Board of Directors took into consideration a proposal submitted by Howard Van Schaick to rename the CITT/ICTS Professional Achievement Award to honor Ron's memory and his legacy to the performing arts industry.

At the January Board meeting, the Directors unanimously voted in favour of renaming the award "Ron Epp Memorial Award for Professional Achievement". The Board will announce this year's recipient at the CITT/ICTS Award Banquet, which will take place during the annual conference on August 14 in Calgary, Alberta. All are invited to join fellow friends and colleagues at the banquet to salute Ron's life and to celebrate the recognition of professional achievement.

PRE-CONFERENCE WORKSHOPS

AUGUST 9-10 2005

Chain Motor School / Open Space Rigging

This workshop will be comprised of 2 one-day sessions.

Day one will feature "Chain Motor School" with the focus on maintaining CM Lodestar motors. A trainer from Columbus McKinnon will offer expert instruction.

Day two will feature Bill Sapsis of Sapsis rigging with a focus on rigging in alternate venues such as ballrooms and small convention facilities.

Venue: Christie Lites Calgary shop.

Sponsored by: Christie Lites, Columbus McKinnon.

AUGUST 9-10 2005

Vectorworks School

Vectorworks School, begins on Day 1 with a focus on the beginner and early user ensuring that all participants are familiar with the basic operation of the program. Day 2 builds on the basics to take the attendees to an intermediate level of use.

Ross Nichol, professional set designer and a former faculty member at Douglas College leads both sessions.

Venue: Integrated Arts Media Lab University of Calgary

AUGUST 10 2005

A Workshop to Dye for...

This one day workshop will focus on providing the attendees with hand-on experience with a variety of dyeing techniques. Be ready to dip your hands into the vat and create your own pieces to take home with you. Emily Parke-Koll of Calgary's own Dye Pro Services will give expert instruction in the workshop held at her own shop.

Learn more about Emily and Dye Pro Services at www.dyeproservices.com.

To register online go to <http://www.citt.org/conf.htm> and follow the directives.

SPECIAL RENDEZ-VOUS 2004 FLASHBACK

Montreal's
FRENCH CONNEXION
brought innovations to
CITT/ICTS Annual
Conference and
Trade Show

Wrapping up

Wrapping up the
conference,
8 months later...

By Monique Corbeil

When Wulf asked me, back in September, to write a final word on the conference, I asked myself what more was there to say about the event. So rather than going on about this and that, I wrote up a small list of my "best moments" and will let the reader figure it out.

Best "OHMIGAUD" from Rob Hamilton: The sight of the freight elevator at L'Espace libre – complete with wall-to-wall red pastille vinyl flooring lining and perforated metal side railing... very design. And we even got to ride it!

Best Show of Sportsmanship: MC Roger Lantz all costumed up with his "ball's hanging low" at Xtreme Junk Challenge thus contributing to the team – who requisitioned him for this sole purpose – in winning the competition. Okay, so you had to be there to appreciate it.

Best Anachronism: Doing the wave during Swag Bingo at the Café du Monument in full view of bystanders on Saint-Laurent Boulevard, a.k.a. "La Main" Red Light district.

Best Beatles Abbey Road Album Cover reproduction: The conference delegates crossing in a single file the Trade Show floor at the Palais des Congrès to get to the lunch set up in the back of the venue, after being bussed back from a 3-hour Cirque du Soleil morning tour.

CITT/ICTS 2004 Annual Award Recipients



Technical Director Dominique Gagnon from Le Carrousel, compagnie de théâtre, receives the Award of Technical Merit from Keynote Speaker Tim Gosley

CITT/ICTS is proud to recognize the following individuals and companies, recipients of the 2004 CITT/ICTS Awards:

The Dieter Penzhorn Memorial Award (for significant service to CITT/ICTS):
RON MORISSETTE

The Honorary Membership Award:
JANE GARDNER

Professional Achievement Award:
RICHARD STOKER

Education Achievement Award:
JOHN MAYBERRY

CITT/ICTS Supplier (Corporate) Achievement Award:

SHOW DISTRIBUTION

Award of Technical Merit:

LE CARROUSEL, compagnie de théâtre and PRODUCTIONS YVES NICOL for the production PETIT PIERRE

Best Session Room: The peaceful in walled outdoor courtyard at the National Theatre School. Nothing beats sitting outside with a radiant sun underneath a tree to discuss CITT/ICTS matters.

Best Existential Crisis: The Skill Development and Competency Charts Seminar held on Sunday August 15. At last, a real debate whether to do them or not to do them. But alas, it's still undecided!

Best Humane Moments: Tim Gosley's touching ending of his keynote address – which brought us back to the essence of where we come from – followed by Jan Cogley's tribute to the late Anne Elsbury, which reminded us how fragile we are, no matter where we come from.

And on that final note, I bid you *Au revoir de Montréal*, many thanks to all involved and hope to see you in Calgary!

A special thank you to the Montréal 2004 Annual Conference and Trade Show sponsors:

Gala Systems Inc.
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Cinequip White
Mirvish Productions
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ETC Systems
eXtension concepts
Lee Filters
Ontario Staging
Osram Sylvania
SF Marketing
Strand Lighting
Ushio Canada

Pour clore la
conférence de
Montréal,
8 mois plus tard...

Par Monique Corbeil

Lorsque Wulf m'a sollicitée en septembre dernier pour écrire un dernier mot sur la conférence, je me suis demandé ce qu'il y avait de plus à dire au sujet de l'événement. Or, plutôt que de causer de tout et de rien, je vous laisse avec un court palmarès de mes meilleurs moments de l'événement :

Meilleur « Ah mon Dieu » de Rob Hamilton: Lorsqu'il a vu le montage très design de L'Espace libre. Et nous l'avons même utilisé !

Meilleur esprit d'équipe: Le maître de cérémonie Roger Lantz qui s'est laissé accoutrer lors du Défi bric-à-brac et de ce fait, contribuant ainsi à la victoire de l'équipe qui l'avait requisitionné au départ. Bon j'admets, il fallait y être pour bien saisir le moment...

Meilleur anachronisme: Faire la vague pendant la soirée Bingo au Café du Monument à pleine vue des badauds sur le boulevard Saint-Laurent, mieux connu comme « La Main » du quartier Red Light.

Meilleure reproduction de la pochette de l'album Abbey Road des Beatles: Les délégués qui, après avoir assisté à une visite matinale de trois heures au Cirque du Soleil, traversaient à la queue leu leu l'exposition commerciale afin de rendre au buffet installé au fond de la salle du Palais des congrès.

Meilleur espace pour tenir un atelier: La magnifique cour extérieure, tranquille et murée, de l'École nationale de théâtre. Rien ne bat s'asseoir à l'extérieur avec un soleil radieux sous un arbre pour discuter de choses « CITT/ICTSiennes »!

Meilleure crise existentielle: Le colloque sur les chartes de compétences tenu le dimanche 15 août. Enfin, un véritable débat sur les faire ou ne pas les faire. Mais voilà, rien n'est encore décidé !

Meilleurs moments humains : La conclusion touchante de l'allocution de Tim Gosley, qui nous a ramenés à l'essence même de nos origines, suivie de l'hommage rendu par Jan Cogley à la regrettée Anne Elsbury, qui nous a rappelé comment nous sommes fragiles, peu n'importe nos origines.

Et sur cette note, je vous dis au revoir de Montréal, un gros merci à tous ceux qui ont collaboré à l'organisation de cet événement et au plaisir de vous voir à Calgary.

Un grand merci à nos commanditaires :

Gala Systems Inc.
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CETEC Group
Christie Lites
ETC Systems
eXtension concepts
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SPECIAL RENDEZ-VOUS 2004 FLASHBACK

The Rendez-vous 2004 Keynote address was delivered by Tim Gosley, Puppeteer and Stage Director. We are please to publish his speech for those who could not attend the event.

Canadian Institute of Technical Theology Keynote Address

August 14, 2004

By Tim Gosley

The morning after the X-treme Junk Challenge(*), Friday the 13th, I rose to discover my computer had crashed. Since my speech was in the computer, I was contemplating hurling it, I or both out the 11th story Travelodge window. They don't open. So I decided to spend the day in denial and continue with my CITT activities. Later that day, at the trade show, to divert Big John Wilbur from Mirvish Productions from giving me shit about not seeing THE LION KING, I revealed my computer glitch. And he effortlessly produced Norton's Utilities which brought my aging Imac back to life and put me back on track. Thank you John.

**(note: one of the conferences events)*

For tonight I really do need this script. You see puppeteers are usually heard and not seen. In fact with my television work I'm usually down on my knees with my fist thrust up the bottom of a fun fur sock, wiggling it wildly trying to create the illusion of life.

Tonight, I stand before you an erect... homo sapien, and deliver my address, trying to create the illusion of - content.

When Monique originally asked if I would like to do this, I without thinking - agreed...

And when she asked what I would like to talk about? With minimal thought & remembering a recent quote by Laurie Anderson (which I will divulge soon), I with a whimsical sense of elfin pretension, concocted *New Wave Technology for the Kyoto Age*. Cool.

Then I started to think ... Tim, you've never heard of the CITT. And most of them have definitely never heard of you. Who are you going to be talking to? Theatrical Technology to my mind could go in two directions.

In the first I envisioned the conference to be comprised of a pyramid of Cirque du Soleil

visionaries supporting the founding members of Robert Lepage's Ex Machina. They'd tower before me while I intellectually impale myself on my own pretensions.

In the other direction, I saw rows of large hairy technologists, arms crossed waiting to hear something interesting. And if they didn't hear something interesting I'd be thrown into the Saint-Lawrence to be devoured by mercury enraged belugas. (*)

**(note: The Gala took place upon a ship touring the St-Laurent.)*

Monique sensing my trepidation, visited our humble house in North Hatley, Qc, close to the Vermont border, and assured me that my audience was - closer to the second than the first. I would need to bone up on the lyrics to Baby Beluga.

So NEW WAVE TECHNOLOGY FOR THE KYOTO AGE... It's splits into two parts.

Part "1": NEW WAVE TECHNOLOGY which concerns "on-stage performance technology" and is NOT (for the most part) a Luddite rant against theatrical technology. Laurie Anderson recently stating "high Tech is putting me to sleep... every company selling something ... has a multimedia show." It's artistically exhausted, passé. She then performed at the Techno-centric Usine C just her, her voice and her stories ... no toys. Interesting I thought.

I also held in mind that 35 years ago John & Yoko recorded GIVE PEACE A CHANCE, over yonder in room 1742 of The Queen Elizabeth Hotel during their infamous bed-in. Pierre Trudeau & Al Capp, all that. And they created musical magic through the situation, and enhanced the magic - not hindered it - using very primitive recording equipment. And then the next night at Donald K. Donald's DOORS concert at the much-mourned Montreal Forum, Lennon instructed Donald to turn out the lights & ask the 14000 audience members to sing GIVE PEACE A CHANCE, which they did and supposedly for the first time in rock and roll history, matches were lit and held above their heads. I not a fan of huge concerts, however, this is a fine example of simple low-tech theatrical magic. Tomorrow, Ronald Simon presents photos & essays on the Bread & Puppet Theatre of Vermont. This company is able to transform acres of landscape, huge outdoor areas, into esthetically and emotionally powerful theatrical events for thousands of people, where the only lighting is the sun or fire, the only sound is the

un-amplified voice or music, and their beautifully designed puppets, some of them enormous, are constructed from materials out of your recycle box. (I am starting to sound like a Luddite.) But I'm not advocating paddling backwards on our technological rollercoaster ride, heavens no, but after the last 15 years of turning stages into multimedia computer driven filmic experiences, much of it innovated here in Quebec, I would agree with Laurie that pulling back and returning to the theatrical essence, that is usually the story, would be a good exercise.

For me as a puppeteer who enjoys theatrical artifice, the challenge is to create imagery that the audience buys into and at the same time they feel comfortable and not alienated. For me, there is far more emotion emanating from Kermit the Frog, who was originally sown from Jim Henson's mother's winter coat and operated usually by one puppeteer, Jim; than something like the horror movie puppet CHUCKY, who utilizes animatronics, cable mechanisms, explosive blood packs, and up to seven highly trained manipulators. I say, chuck CHUCKY, and give me the frog. It generates love and humanity.

So I'd simply like to encourage companies mandated to multimedia theatre, to really seek out a balance and a reason to utilize this technology. And people are doing it. Vancouver's The Virtual Theatre, at least from their website, is actively struggling to find that balance. Ex Machina is always on the forefront. They have a strong 'cool' factor. I'd like to see more 'content' factor. The wonderful thing about Cirque du Soleil, is that it isn't story driven, and it is an excellent environment to go whole hog with spectacle. My reservation, probably due to my theatrical background, is that with the exception of the clowns and a few others, these enormously gifted performers seem to blend into the technology. In contrast yesterday, watching Dominique Gagnon demonstrate Le Carrousel's Petit Pierre set assembled at the heart of the trade show, I immediately felt comfortable with this theatrical technology.

It is finely and intelligently crafted, and I as viewer, simple being that I am, can follow the mechanical apparatus' chains, gears and levers and feel included in the process. My wish for the set, would be that they pull a Brechtian reveal and allow the audience to see the mechanism along with its operator during the performance. I personally believe that consciously or unconsciously the audience experiences a heightened theatrical depth when the performance process is accessible to them. This of course is debatable.

SPECIAL RENDEZ-VOUS 2004 FLASHBACK

> continued from [last page](#)

Dominique thought it ironic that her 'low-tech set' was surrounded by the trade shows 'current technology'. (A fellow Luddite I thought.) Then over her shoulder I saw the Gala slinky(*) glistening from their booth. I tried to explain to her that this too lived in the same world as her set. And I remembered the Gala tour and meeting its smiling creator Pierre Laforest and how to a puppeteer he is the perfect model for the enlightened inventor. And how his company's product is so wonderfully accessible, friendly and needed throughout the world. (And also how great it is that Gala sponsored tonight's gala – thank you).

* (Note: Gala produces a new ingenious stage lift based on Slinkies.)

Now to digress: within the last year my career has been shifting away from television and back towards my live theatrical roots. My odd adaptation of Goethe's Faust (not Marlow's) is being represented in an scholarly tome published out of the UK concerning contemporary Faust's. Ours combines actors, live video, and the low-tech multimedia halogen shadow technique I'll explain tomorrow. The puppets and effects are mostly culled from Wal-Mart, Dollar Stores, & Canadian Tire. It's a process similar to music sampling, but sampling store shelf products. And unlike our national treasure, puppeteer Ronny Burkett, who's productions are exercises in refined detail... I am the anti-Christ.

And so the challenge of speaking here tonight, hopefully keeping the beluga's at bay, combined with my turning 50 last week has been for me a retrospective flashback. My birthday, Aug. 7, '54, was the day Sir Roger Bannister broke the 4 min. mile internationally without the aid of performance enhancing drugs. It is also the day after the anniversary of the technologically brilliant atomic bomb explosion.

My start in theatre was as a techie in Victoria, BC growing up back stage at my father's THE JERRY GOSLEY SMILE SHOW. It was a British variety show that ran over 30 summers with its heyday at the McPherson playhouse. I also worked in the Mac's box-office and unload touring shows under the reigns of Larry Eastic, who I know some of you know. Larry was a consummate male theatrical technologist and reminded me of a burnt marshmallow, sardonically black and crusty on the outside, and all warm and mushy on the inside.

And in trying for tonight to define the quintessential male Technologist personality, I remembered a Quebeçoise girlfriend once asking me, "Tim, is it

true that you English call each other 'shit heads'?" I had to admit it was. And that often it is meant as a compliment.

So Larry mentored my brother & me to run a semi smooth backstage ship. He also hid my bicycle up in the fly gallery and watched me freak. He once repeatedly yelled at me to hoist the main current, which I couldn't budge. He kept yelling at me and I was spurring sweat. What I didn't see was Larry hiding behind a leg, smiling like the Tasmanian devil and holding firmly onto the bottom of the flipping curtain. The bastard. However, my father reeked a kind of revenge during a photo-shot. Dad would dress up as Queen Victoria and be lowered from the Gods on a replica of the British throne down to the McPherson stage to the tune of Rule Britannia. And when the music shifted to "Won't you come home Disraeli" (not Bill Bailey) Papa would rise and step down from the throne.

Now the obvious counter-weight imbalance was compensated by my brother and I hanging on to the fly rope and slowly returning the counter weights to rest gently on the fly rail. However, late one night during this photo shot, Pops popped off the throne without telling anyone and the counter weights obediently obey gravity smashing down and bending the fly rail.

And as we all stood stunned from the resounding crash a beautiful curtain of century old dust fluttered down from the grid. But Larry was not amused.

NEW WAVE TECHNOLOGY FOR THE KYOTO AGE (Part II) The Kyoto Age. This being a positive section that I define as "how technology can improve our theatrical infrastructure at the same time as assisting to save the world."

Now being the Neil Young of puppetry I thought I'd like to impart some ultraistic utopian hippy dreams about theatres and our communities, but on my first outing with CITT to the Gala plant I started to get cold feet. I overheard in the back of the bus. "Yeah, well we like to write on the equipment crates as we're loading the touring company back onto the semi to where-ever they came from, 'Thanks for coming. And thanks for *Fucking Off!*' I can feel the belugas head butting me now.

You guys aren't going to buy into my lame examples of energy efficient ventilation systems at the James Theatre in New Zealand, or the eco friendly Contact Theatre at the University of Manchester. Retrofits with efficient florescent lighting isn't very sexy fodder. I'm beginning to freak. Perhaps I'll forget the Kyoto Age.

However my courage starts to restore as we pad the halls at the Cirque du Soleil. There's talk of a landfill site and Bio Mass being converted into electricity and then we go over to Le TOHU and the gentleman talks eloquently about the integration of the Circus Arts, the Environment, and the Community, recycled building supplies, recycled lighting instruments, Eco Garage sales, Bio Fetes promoting healthy eating, the integration of the youth and local population into their daily activities. Man, these guys way out utopian-ed my hippy dreams, and it's a reality. They even have a natural air-cooling system.

I over heard CITT delegates discussing a similar system in the historic theatre at Fort Steele, near Cranbrook. (Fort Steele is where I created and performed my very first puppet show.) I started feeling good about the notions of how culture interacts with community and how community is culture. And how our theatres can be embassies to help propel our society to reach our ultimate potential.

Last week at our North Hatley summer theatre The Piggery, we tried expanding their parameters from the usual English summer stock, and created bilingual family days with puppet performances, activities and workshops. Bubbles were blowing everywhere. These were not humungous events, but it did work. We broke The Piggery from just being an English bastion. An approximate 50/50 split, French to English families attended performances in both languages. It demonstrated to the Piggery that they can expand their audience, and probably more importantly created a cross community meeting place. Important baby steps for our region that we will hopefully take farther.

And all of us here tonight live in different regions with different needs and we're connect to different cultural centers. Can some of what is real at the TOHU centre translate into our different areas? I suppose if it is important enough to us, it will be so.

So to conclude, despite prior research towards fulfilling my task here tonight, it was my attending your CITT conference, and witnessing in my own adopted province such inspirational corporate and artistic citizens as Gala, as Le Carrousel, Cirque du Soleil, and the TOHU Centre and I'm sure many more. I feel inspired to return to my family back in our secluded village of North Hatley. And I very much thank you for having me.

SPECIAL RENDEZ-VOUS 2004 FLASHBACK

A look back on Education Forum

Montréal August 12 2004

By Bob Eberle

Building on the success of the Waterloo Education Day, last year's CITT/ICTS conference in Montreal continued our new conference tradition by holding a full day of programming for those of us interested in education issues. This daylong pre-conference event presented the 40 or so participants with a new name and a new focus. Last year's "Day" now sporting the improved title of Education Forum was designed to focus on issues surrounding both the education world and the professional milieu.

The Forum, hosted by UQAM (Université du Québec à Montréal), was skilfully facilitated by Professor Gilles Marsolais from the Conservatoire d'art dramatique de Montreal and gratefully sponsored by Mirvish Productions. Professor Marsolais began the day by leading a panel of educators representing universities and colleges from both English and French Canada. The panel

brought us up to date on the 1978 Canada Council Report on Theatre Training in Canada. Canadian theatre training has grown considerably since the report was published with numerous new institutions offering a wide variety of instruction in a variety of formats. The institutional structure may vary but it soon became obvious that no matter where you teach or what language you do it in the issues today are largely the same. Most of us are feeling squeezed from all sides. The students, who now consider themselves "clients", are demanding very specific information and results while the administrators are requiring larger "more economical" classes. Industry is asking for job and equipment specific training to meet their current needs. Issues of teaching time per individual student and adequate space for labs, especially where specific equipment is required, are being ignored. With shorter personal contact time and more demands for safety and specialized equipment training when and how does the instructor teach or even encourage creativity.

The rest of the Forum was well filled out with specific sessions on other issues. The highly qualified "Quick Change" panel provided some real insight into education issues in the

wardrobe department including adequate training for quality craftspeople and the shortage of wig and makeup courses.

The "Education vs. Experience" panel battled it out with experience appearing to get the upper hand. Although most agreed that it was necessary to have them working together to achieve the best results. This led nicely to the final session on apprenticeships. More people are looking to this model to assist the students in getting the most from their education.

We have many people to thank for another excellent day filled with information, ideas and opportunities. Thank you to everyone who contributed so generously.

Last years' forum has been a good beginning to furthering our understanding of education issues across the country. We have now made excellent contacts with our colleagues in Quebec. This will give us the opportunity to undertake more valuable networking and hopefully national research and programming. I hope others will join us in Calgary this summer.

> Message from the President continued from page 1

On a more personal note, I have been traveling across Canada for the past 4 weeks, on tour. I've spent many hours on planes and buses contemplating CITT/ICTS and our future. I have had the opportunity to work with many excellent crews in the venues where we have performed, reacquainting myself with old friends, making new ones or putting faces to names that I see on Callboard.

Although our organization continues to face many challenges, my sense is that it is very vibrant and very much alive! One thing that I am reminded of by being on the road, is our extended CITT/ICTS family. Many of the people working in these theatres are members and I likely first met them through CITT/ICTS, either on Callboard or at a conference or workshop. It also shows the real value that CITT/ICTS has for all of us. Together we form a large network of individuals and companies, one that has many, many years of experience to share and grow from. Together we have a strong voice, one that allows us to share our collective experiences with one another and the rest of our industry.

CITT/ICTS works because, even though we are all busy with our work and personal lives, from time to time, we make time to volunteer on a conference committee, a section board, the national board or a working committee. As we continue to grow and transform the orga-

nization, it is these dedicated volunteers who remain the backbone of CITT/ICTS.

We may not say it often enough, but I would like to thank each and every one of these volunteers, on behalf of all members. Without them, this organization would not be where it is today. And to those who may not have thought of getting involved at this level, I would ask that you at least give the idea of sitting on a committee, section board or offering to give a workshop, some thought. It is a great way to meet new people and stay connected with people from across Canada, and who knows, you may enjoy it!

In the coming months, I look forward to continuing this journey with you! As always, you can contact any board member with your thoughts or concerns, and I urge you to do so. I hope to see many of you in Calgary at Rendez-vous 2005.

Regards,

Graham Frampton
President
CITT/ICTS

CITT/ICTS MEMBERSHIP RENEWAL

Just a quick reminder, if you haven't yet renewed your membership dues for 2005, that there are 2 renewal periods: October 2004 to September 2005 and March 2005 to June 2006. If you didn't receive your membership renewal notice, please contact the National Office at 613-482-1165 or by email at citt@citt.org

Membership rates for 2004-2005:

Student \$35
Individual \$70
Professional \$140
Organization Not-for-Profit \$140
Sustaining \$340
Contributing \$840

You can pay your membership dues by cheque, payable to CITT/ICTS or by VISA/MASTERCARD.

CALLBOARD SUBSCRIPTIONS

There are still numerous CallBoard subscribers that have not sent in their payment for their CallBoard account, which is renewed annually from August to July. If you have not yet remitted your payment, we ask you do so as soon as possible otherwise your CallBoard account will be close without further notice. If you do not wish to keep your account, please advise us so that we may close it. If you have any questions regarding your account, please contact the National Office at 613-482-1165 or citt@citt.org. We thank you for your collaboration and understanding.

Canadian Institute for Theatre Technology Ontario Section

Annual General Meeting & Workshop Weekend

June 3 - 5, 2005

Lorraine Kimsa Theatre for Young People
165 Front Street East, Toronto

Join us for stagecraft workshops, venue tours, pyrotechnic special effects certification course and Annual General Meeting Luncheon. Kick off the weekend at the **Pyro Blast-Off Social** on Friday, June 3 at 4pm.

See below weekend schedule.

Go to www.cittagm.co.nr for more information, including up to date schedule, workshop descriptions and names of presenters.



CITT Ontario AGM & Workshop Weekend Schedule				
Hosted by the Lorraine Kimsa Theatre for Young People, 165 Front Street East, Toronto Schedule Subject to Change. Please go www.cittagm.co.nr for up to date information.				
Friday, June 3				
9:00am-4:00pm	Theatrical User Pyrotechnics Special Effects Certification Course Given by Natural Resources Canada, Explosives Regulatory Division (Bring two passport photos for permit)			
4:00-9:00pm	Pyro Blast-Off Social	Kick off the weekend with a pyro demonstration at 4pm. Stay for drinks and snacks and socialize with fellow CITT members. Cash bar.		
Saturday, June 4				
9:00-10:45am	Implementing a Fall Protection Program: A Case Study	Sound 101: Back to Basics	Using Liquid Rubber and Plastics in Props	1:00pm In Depth Venue Tour of The Elgin & Winter Garden Theatres
11:00am-12:45pm	Pneumatics for Scenery Movement & Special Effects: Air Casters, Brakes, Pistons and Fun			
12:45-2:00pm	Lunch			
2:00-4:00pm	Gel, Gobos and Gadgets for Lighting with Rosco Canada	Alternatives to Traditional Counterweight Rigging	Computer Playground: A brief demonstration of various computer programs used in theatre, followed by playtime	
4:15-6:00pm	Putting Small Lights in Small Spaces: LEDs in Props, Wardrobe & Scenery			
Sunday, June 5				
9:00-10:45am	Digital Signal Processing and Distributed Systems in Theatre Design with Soundcraft Canada	The Basics of Fall Protection	Computer Playground Continued: casual playtime with various programs	Hard Hat Tour of the Young Centre for the Performing Arts (Soulpepper/George Brown Complex)
11:00am-12:45pm	Theatrical LED Luminaires			Sharpen Up: Learn to Sharpen Your Scissors
1:00-3pm	CITT Ontario Annual General Meeting & Luncheon (Lunch Provided)			

Schedule subject to change. Go to www.cittagm.co.nr for updated schedule and detailed information including workshop descriptions and names of presenters. Call 416-363-5131 x249 for more information.

Upcoming events

MAY

**International Conference on Scenography:
The Stage and the Visual Arts:
Past, Present, and Future**
May 11-15, 2005
Amsterdam, Netherlands
www.firt-iftr.org/sibmas/site/item.jsp?ID=82

JUNE

SHOWTECH
12th international trade show and conference for event and media engineering
June 1-3, 2005
Berlin, Germany
www.showtech-messe.com

**CITT Ontario Section
Annual General Meeting and Weekend Workshops**
June 3-5 2005
Toronto, Ontario
www.cittagm.co.nr

Musikmesse / ProLight + Sound
June 16-19 2005,
St-Petersburg, Russia
musik.messefrankfurt.com

AUGUST

**CITT/ICTS Rendez-vous 2005
Beyond the Boundaries /
Au-delà des frontières**
August 09 - 14 août 2005
Calgary, Alberta
www.citt.org/conf.htm

SEPTEMBER

PLASA SHOW
September 11-14 2005,
Earls Court, London, UK
www.plasashow.com

NOVEMBER

LDI 2005 Conference and Exhibits
November 11-13, 2005
Florida, Orlando USA
www.lidshow.com

MARCH (2006)

USITT Confrence and Stage Expo
March 29-April 1, 2006
Louisville KY USA
www.usitt.org

Welcome CITT/ICTS new Members (from July 2004 to April 2005) Bienvenue aux nouveaux membres (de juillet 2004 à avril 2005)

INDIVIDUAL MEMBERS

MEMBRES INDIVIDUELS
Liz Asselstine, Schomberg ON
John Bilyk, Toronto ON
David d'Anjou, Montréal QC
Nadyne Deschênes, Montréal QC
Maurice Gallant, Summerside PEI
Sarah Hirst, Oakville ON
Judy Joe Scheffler, Fredericton NB
David McDougall, BC
Jonathan Ryder, Vancouver BC

**PROFESSIONAL MEMBER
MEMBRE PROFESSIONNEL**
Mark Chambers, Calgary AB

**STUDENT MEMBERS
MEMBRES ÉTUDIANTS**
Cornelia Braconnier, Calgary AB
Jamieson Burns, Vancouver BC
Lindsay Cordery, Sudbury ON
Brad Farinacci, Toronto ON
Travis Hatt, Kitchener ON
Lisa Humber, Toronto ON
JD Margetts, Edmonton AB
Daniel A.Smurlick, Oakville ON

ORGANIZATION NOT-FOR-PROFIT MEMBERS ORGANISMES À BUT NON LUCRATIF

EN PISTE
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8181, 2e Avenue 7e étage
Montréal QC H1Z 4N9
T : 514-529-1183
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www.enpiste.com

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103, rue Dalhousie
Québec, QC G1K 4B9
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www.exmachina.qc.ca

Le Carrousel, compagnie de théâtre
a/s Dominique Gagnon
2017, rue Parthenais
Montréal QC H2H 1E6
T : 514-529-6309
dgagnon@lecarrousel.net
www.lecarrousel.net

Surrey Arts Centre Theatre
Att: David V. Brownell
13750 88th Avenue
Surrey BC V3W 2L1
T : 604-501-5573
dvtbrownell@city.surrey.bc.ca
www.city.surrey.bc.ca

Theatre & Company
Att: Anna Graham
36 King St W
Kitchener ON N2G 4C5
T : 519-271-7080 x. 238
psm@theatreandcompany.org
www.theatreandcompany.org

Theatre Arts Video Library
Att: Ron Ranson
174 Andrew Ave
Leucadia CA 92024
T : 800-456-8285
rranson@ucad.edu
www.theatreartsvideo.com

U of Windsor School of Dramatic Art
Att: Tedfred Myers
U of Windsor School of Dramatic
Windsor ON N9B 3P4
T : 519-253-3000 x4622
myers2@uwindsor.ca
www.uwindsor.ca

Winchester Street Theatre
Att: Eric Demison. Facilities Manager
80 Winchester Street
Toronto ON M4X 1B2
T : 416-967-1365
facilities@tdt.org
www.tdt.org

SUSTAINING MEMBERS MEMBRES CORPORATIFS

Ducharme Seating
Att: Anna Marie Leduc
9275, le Royer
Saint-Leonard QC H1P 3H7
T: 514-328-2772
amleduc@siegesducharme.com
www.siegesducharme.com

eXtension concepts
a/s: Laure M. de Lapomardère
Locoshop Angus
2600 William-Tremblay, #128
Montréal QC H1Y 3J2
T: 514-523 2211
l.delap@extension.ca
www.extension.ca

Hoffend & Sons Inc.
Att: Jeffrey Hoffend
66 School St
Victor NY 14564
T: 585-924-5000
ismyser@hoffend.net
www.hoffend.net

Niskon Inc.
Att: Joseph Jeremy
2175 Dunwin Dr
Mississauga ON L5L 1X2
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7008 Northland Drive, Suite 150
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www.stagingconcepts.com

Thematics LLC
Att: Charles Kirby
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www.thematics.net

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