



STAGeWORKS

Connecting The
Canadian Live
Performance
Community

Stageworks

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

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HAPPY HOLIDAYS to all!

Please take note that the National Office will be closed from December 23 to January 3 inclusively.

JOYEUSES FÊTES à tous !

Prenez note que le bureau national sera fermé du 23 décembre au 3 janvier inclusivement.

CITT/ICTS

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Deadline to submit articles: the 15th of each month. Please submit articles (WORD format only) at citt@citt.org.

For advertising rates and submitting ad material, please contact the National Office at 613-482-1165 or citt@citt.org

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.

Message from the President

As we come to the end of 2005, I though I would write down a few words about the kind of year 2005 has been, look at our successes and what the future has in store.

This year's accomplishments:

- Successful transition to Monique Corbeil as our National Coordinator
- Implemented online registration
- Implemented blended membership fee that includes Callboard
- Re-introduced StagEworks, our electronic journal
- Re-engaged with the ESTA Certification Council and ETCP

• Through the generous volunteer efforts of many members, CITT/ICTS assisted in World Stage Design, the OISTAT World Congress and the USITT Conference in Toronto, earning the kudos of our sister organizations.

• Produced another successful Rendezvous annual conference and continued the 2 year planning cycle for future conferences. The Toronto Conference Committee is hard at work to ensure that Toronto will be as successful as past conferences. You can still save \$50 with Early Registration so don't delay, register now!

• The Sections produced many successful events, providing essential regional programming to members and non-members alike.

• CITT/ICTS was invited to sit on the Cultural Human Resources Council Steering Committee for Charts of Competency for Technical workers in live performance. To date, one chart for Automation Technician has been produced. Over the next 3 years another 5 charts are planned, including Stage Technician, Production Manager and Technical Director.

Although this may not be a comprehensive list of CITT/ICTS's accomplishments over the past 11 months, it is a good indication that we are alive and well! And I must point out that none of these would have been possible with out the dedicated work of many volunteers. Congratulations!

After the Calgary conference, the Board met in Banff, to strategize about our future and decided to take several steps, to ensure a strong future outlook for the organization.

In our discussions, we realized that many of us are hard pressed to answer, "What is the value of CITT/ICTS?" For me the clearest benefit of CITT/ICTS is that membership means I belong to a large community, which extends well beyond my geographic region. The strength of CITT/ICTS, for me, is in the belonging. As members of this organization, we are not alone. The networking, or fellowship, provided by CITT/ICTS, whether on Callboard, at Section events or at a Rendezvous, is our true strength. The fact that we can share all facets of our work, whether we are very experienced, or just breaking in, is a fundamental reason to belong.

So what is your reason for valuing CITT/ICTS? When a colleague asks you what CITT/ICTS is all about, what do you tell them? We'd like to know what you think. Next time you think about the value of CITT/ICTS, drop me or any other Board member an e-mail and share your reason for being a part of CITT/ICTS.

During our retreat another thing that became clear to the Board is that we are often isolated from our sister National Arts Service Organizations and also government organizations. We also have not done a very good job of reaching out to those who would benefit from what CITT/ICTS has to offer.

Several steps have been taken to address the issue of "profile-raising".

CITT/ICTS has renewed contact with CAPACOA, and several of us have attended their conference in Ottawa this fall. This opens an important bridge between the two organizations, where we will have an opportunity to speak to a whole group of employers about the benefits of membership in CITT/ICTS, not only to them, but also to their employees. And we will now be at the table when important conversations about the health of our industry at large take place. In the near future, we hope to open this same type of dialogue with PACT and other NASOs to clearly place CITT/ICTS at the forefront of any dialogue about technical and workplace issues facing us all.

The second rung on the profile-raising ladder finds CITT/ICTS piggy backing on the mailings of a group of our corporate members. In Calgary several members in conversation realized that collectively they mail thousands of pieces of mail every year. If CITT/ICTS could come up with promotional pieces that wouldn't add any cost to their mailings, then wouldn't it make sense to use this as a "profile-raising" tool? Over the next year, you will likely see these pieces in something that you might be receiving from one of your suppliers. A big thank you to all of our corporate members for helping get the word out! If you are a corporate member and would like to assist by providing this piggyback opportunity, please contact the National Office.

And lastly we have begun to use StagEworks as a tool to inform the industry at large what we are doing, by adding government, other industry organizations and magazines to our e-mail distribution list.

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In the end, the collective responsibility of raising our profile rests with all of us. Next time a colleague, a client or a student asks, "What is CITT/ICTS anyway?" what will you say? I hope that these thoughts will provoke you to take the time to tell them what CITT/ICTS means to you.

Regards,
Graham Frampton
President CITT/ICTS

Mot du président

À l'approche de la fin de 2005, j'ai pensé à rédiger quelques mots sur l'année que nous venons de passer, de jeter un regard sur nos réussites et sur ce que l'avenir nous réserve.

Les réalisations de l'année :

La transition de Monique Corbeil au poste de coordonnatrice nationale s'est effectuée avec succès.

L'inscription en ligne est maintenant possible.

Les frais d'abonnement au babillard électronique Callboard ont été incorporés aux droits d'adhésion. Nous avons repris la publication de *StagEworks*, notre bulletin électronique.

Nous nous sommes réengagés auprès de l'ESTA et du conseil d'administration du ETCP.

Grâce au généreux travail bénévole de plusieurs de ses membres, le CITT/ICTS a pu apporter son aide à l'exposition World Stage Design, au congrès mondial de l'OISTAT et à la conférence de l'USITT à Toronto et a reçu les éloges de ces organismes.

L'organisation de notre *Rendez-vous* annuel a de nouveau été couronnée de succès, et nous avons décidé de poursuivre la planification sur un cycle de deux ans des conférences futures. Le comité de conférence de Toronto travaille fort afin de s'assurer que la prochaine conférence soit aussi réussie que les précédentes. Vous pouvez encore vous prévaloir de la réduction de 50 \$ consentie pour la pré-inscription, alors ne tardez pas, inscrivez-vous dès maintenant!

Les sections régionales ont organisé avec succès plusieurs événements, qui ont permis d'offrir une programmation régionale essentielle autant aux membres qu'aux non-membres.

Le CITT/ICTS a été invité à siéger au comité directeur du Conseil des ressources humaines du

secteur culturel pour l'établissement des profils de compétences des techniciens de spectacles en direct. À ce jour, un profil a été produit, celui du technicien en automation. Au cours des trois prochaines années, cinq autres profils sont prévus, dont ceux du technicien de scène, du directeur de production et du directeur technique.

Si la présente liste ne tient pas compte de l'ensemble des réalisations du CITT/ICTS durant ces 11 derniers mois, elle n'en est pas moins un bon indicateur de notre vitalité et de notre santé! Et je me dois de souligner qu'aucune de ces réalisations n'aurait été possible sans le travail dévoué de nombreux bénévoles. Bravo!

Après la conférence de Calgary, le conseil d'administration s'est réuni à Banff pour discuter des orientations futures de notre organisme et a convenu de prendre plusieurs mesures qui lui assureront de solides perspectives pour l'avenir.

Lors de nos discussions, nous nous sommes rendu compte que nous sommes nombreux à avoir du mal à répondre à la question : « Quelle importance accordons-nous au CITT/ICTS? ». Pour moi, l'intérêt le plus évident du CITT/ICTS c'est qu'en y adhérant, je fais partie d'une grande communauté, qui s'étend bien au-delà de ma région géographique. La force du CITT/ICTS, à mon avis, réside dans le fait d'y appartenir. Car à titre de membres de cet organisme, nous ne sommes pas seuls. La constitution d'un réseau, ou d'une association, rendue possible par le CITT/ICTS, par le biais du Callboard, d'événements organisés par les sections ou du *Rendez-vous*, voilà ce qui constitue notre vraie force. Le fait que les experts, aussi bien que les novices, puissent échanger sur tous les aspects de leur travail est une des raisons principales d'en faire partie.

Et vous, pour quelle raison attachez-vous de l'importance au CITT/ICTS? Quand un ou une collègue vous demande à quoi sert au juste le CITT/ICTS, que répondez-vous? Nous aimerions savoir ce que vous pensez. La prochaine fois que vous réfléchirez à l'importance du CITT/ICTS, envoyez-moi, ou à n'importe quel autre membre du conseil d'administration, un courriel pour nous faire part de votre raison d'appartenir au CITT/ICTS.

Durant notre réunion, un autre fait nous est apparu clairement : nous sommes souvent isolés des organismes de services nationaux apparentés du domaine des arts de la scène et aussi d'organismes gouvernementaux. Mais il est vrai que nous n'avons pas fait été très efficaces pour rejoindre ceux qui pourraient bénéficier de ce que le CITT/ICTS a à offrir.

Nous avons donc pris plusieurs mesures pour accroître notre visibilité.

En premier lieu, le CITT/ICTS a renoué contact avec la Canadian Arts Presenting Association – Association canadienne des organismes artistiques (CAPACOA), et plusieurs d'entre nous ont assisté à leur conférence annuelle qui s'est tenue à Ottawa, cet automne. Cette ouverture entre les deux organismes nous permettra de parler non seulement à tout un groupe d'employeurs des avantages d'adhérer au CITT/ICTS, mais aussi à leurs employés. De plus, nous serons désormais présents aux tables de discussions sur la santé de notre industrie dans son ensemble. Dans un avenir rapproché, nous espérons engager un dialogue semblable avec la PACT et d'autres organismes de services nationaux pour que le CITT/ICTS se retrouve au premier plan dans toute discussion traitant de problèmes techniques dans le milieu de travail auxquels nous devons tous faire face.

La deuxième mesure visant à nous faire connaître davantage consiste à profiter des envois postaux de nos membres corporatifs. À Calgary, plusieurs de nos membres se sont rendu compte en discutant que collectivement, ils expédient des milliers d'envois postaux chaque année. Si le CITT/ICTS pouvait produire du matériel promotionnel qui n'ajouterait aucun coût à leurs envois, est-ce que ce ne serait pas une bonne idée de s'en servir comme moyen pour accroître notre visibilité? Durant l'année qui vient, il est probable que vous voyiez de ces envois dans le courrier que vous recevrez de vos fournisseurs. Grand merci à tous nos membres corporatifs pour ce coup de pouce! Si vous êtes l'une d'elles et désirez nous aider de cette façon, veuillez contacter le bureau national.

Enfin, nous avons commencé à utiliser *StagEworks* comme outil pour informer l'industrie en général de ce que nous faisons, et avons ajouté le gouvernement, d'autres organismes et magazines du milieu à notre liste de diffusion électronique.

En fin de compte, la responsabilité collective de rehausser notre image demeure l'affaire de chacun de nous. La prochaine fois qu'un collègue, un client ou un étudiant vous demandera « qu'est-ce au juste que le CITT/ICTS? » que répondez-vous? J'espère que ces pensées vous inciteront à prendre le temps de lui dire ce que le CITT/ICTS signifie pour vous.

Salutations,
Graham Frampton
Président du CITT/ICTS

StageWorks will feature in each month a portrait of this year's CITT/ICTS Annual Awards Recipients. This month we portray **William Pinnell**, recipient of the Education Achievement Award.

Special Feature

- PORTRAIT CITT/ICTS 2005 Award Recipient

by Tedfred Myers

At this year's Canadian Institute of Theatre Technology annual conference, BEYOND THE BOUNDARIES, held in Calgary Alberta, Professor William H. Pinnell was awarded the Education Achievement Award. This is awarded to an individual, in recognition of long standing career achievement as an educator. This individual engages in the teaching of a technical or related discipline, while preparing students for work within the Canadian live performance industry.

William Pinnell provides an education to the student not only in the classroom but also in the shop, the rehearsal hall and at the drafting table. In the classroom William will take the student and guide them through a process that will provide them the foundation to carry on in the theatre. His commitment to a hands-on practical approach enables the student to see the results of the rendered scenic design, the painted flat, or the satisfaction of a well-called show.

He has guided Stage Managers and actors through the rehearsal process with an insight to the organization needed in a well-managed theatre. The productions he directs are always successful. His success is due to the artistry he exhibits in coordinating of all areas of design and acting.

William Pinnell is a graduate of Wayne State University's Hilberry Classic Repertory Company. An accomplished designer he has painted over 135 major productions in Canada and the United States and is a member of the Associated Designers of Canada.

As a director he has guided students in several critically acclaimed productions that toured to Scotland's Edinburgh Festival Fringe. Two such productions were nominated for Fringe First Awards as best production. William's directing methods reassure the student, but also encourage the actors' self-awareness.

His devotion to technical theatre has created a rehearsal process for technical students to flourish. He is always ready to work with scenic designers, scenic artist, stage managers, and assistant directors to lead them through an organized process of technical production.

As an author, he has written two textbooks and is currently at work on a third. His first text *Theatrical Scene Painting: A Lesson Guide* details the process of scene painting. Emphasizing traditional scene painting, this book includes basic tools, primary painting techniques, and methods for creating texture or scenery. This text leads the student through the process of scene painting with



an illustrated guide including over 130 illustrations ranging from colour plates to line drawings. Teaching the beginner how to recreate reality through painted illusion; this book is a step-by-step guide to scene painting for the beginning theatre artist.

His second text *Perspective Rendering for the Theatre* is an illustrated guide that allows one to present the stage setting through a visually accurate perspective rendering. Beginning with the first line drawn the student is provided with step-by-step instructions that takes them through the drawing process to the final phases of shading, colouration, and presentation.

Recently he was able to see the completion of yet another project he has worked on for many years: The Jackman Centre of Performing Arts. This centre would not be the building it is with out his dedication to the project for many years. William collected all the data and initially laid out room requirements to insure each room would fulfil its potential. During the design phase he put in long hours as the lead

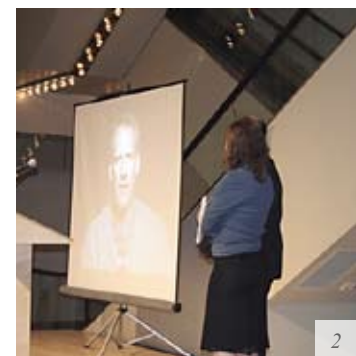
Drama representative. For the inaugural production of *Art* he not only designed the scenery and but also the corner stage which became a permanent fixture of the new building.

William Pinnell was awarded the *Excellence in Teaching Award* by the University of Windsor's Student Alliance. An outstanding professor his students always give him exceptional ratings. His favourite courses are scenic design and scene painting. The dedication he has puts the student first and like most of us in technical theatre does not like to draw attention to his accomplishments.

Although unable to accept the award in person he sent a very emotional video tribute. The text of that speech follows.

"It is with honour and humility that I accept this award. The fact that I have devoted my life to education makes this recognition even more meaningful. I have been blessed over the years to have had gifted students who were hungry and tenacious in their pursuit of knowledge and their growth, maturity and achievements have come as no real surprise... for these young theatre artists have made my job and my profession evermore worthwhile and fulfilling. One such student went on to distinguish himself in graduate school and professional theatre, eventually opening his own business as a scenic artist. His very character and scope of achievement as a craftsman and family man will continue to set a standard by which I will attempt to mentor future students. Sadly, my gifted colleague and friend, Jules Tonus, passed away this July. And, therefore, as a testament to what he offered me when he was my student and later as my peer who also discovered the joy of teaching, it is with deepest pride and gratitude that I thank CITT for this award in Educational Achievement which I accept in his memory. Thank you all very much."

William Pinnell



1: Tedfred Myers presenting the Education Achievement Award with VP internal Heather Kent.

2: William Pinnell on video accepting his award.

MOVING ART PIECES

Ron Morissette, Réalisations.net

MOVING ART PIECE by Realisations.net In the early days of over-the-top Vegas, the Entertainment Dome at the MGM Grand Las Vegas featured a show that relied on live actors (not animatronics – imagine!), some lighting fixtures and three argon lasers to the accompaniment of a rumbly soundtrack. This attraction was replaced 5 years ago by a stage for live bands with a large LED screen as backdrop in the acoustically challenging Dome

Recently a wind of change blew through the Dome and a new bar named Centrifuge became its focal point. Centrifuge serves as the sense of arrival beacon to the MGM Grand Las Vegas visitor arriving from the Strip in the form of a kinetic sculpture that adorns the upper part of the bar.

This sculpture, designed by Réalisations.net of Montréal, combines moving architecture with “cinematic” images. Réalisations is known for its singular approach to scenographic content applied to architecture and has previously worked on TABU ultra lounge, Teatro euro club, Diego and Shibuya restaurants at the MGM Grand Las Vegas Hotel.

The Réalisations sculpture sits atop Centrifuge, the central bar in the 160’ diameter and 90’ high Dome. Paul Steelman and Associates of Las Vegas designed the Centrifuge Bar.

Two concentric turntables that form the base of the twenty-four foot diameter sculpture assure the kinetic element of the center feature. Mounted on these turntables are a series of thirty-two curved aluminum tubes that vary both in height and arc. The highest tube is slightly over 37’ high and the overall height of the sculpture is 50’ from the ground. Suspended between these tubes are a progression of custom fabricated screens that receive both video projections and theatrical lighting.

Réalisations relied on Scène Éthique of Montréal to engineer and fabricate the structure of the sculpture using a keyed system that assured quick assembly of the components. The two turntables roll within channels so as to ensure that the turntables with their



dressing of curved ribs stay captive of the base at all times. The motor assemblies were pre-mounted and pre-wired so that after the adjustment of a few bolts they were ready to be plugged in and be operational on site. The control of the sculpture is via a Microtrol system that permits the programming of cues with direction, speed and ramp time data. Because the sculpture looks like a giant compass in plan, the program uses the historic names of the major trade winds as alignment points for the direction cues.

The arc of the Dome’s ceiling was used as the base reference for the arc of the sculpture’s ribs. The radius of the arc was modified as the lengths of the tubes varied. The assembly of the tubes onto the turntable bases resembled an Iwo Jima moment with the base of the rib inserted over a pivot point for the arc. Each rib was bolted down with only the aid of two crew members guiding it up into place.

The programming of the video with the lighting of the sculpture and the surrounding Dome surface required a relatively dust free environment. The assembly of the sculpture was scheduled when much of the bar’s fit-up was already completed. A scaffold structure was erected to straddle the bar thereby allowing work on that area to continue uninterrupted during the five days the sculpture was assembled by the MGM Grand Las Vegas Entertainment Department scenic crew.

The final phase of the sculpture’s installation was putting the 30 screens into place. This required an extension of the scaffold to the top of the ribs. The screens were fabricated of a sandwiched assembly of crumpled textiles slipped onto braces that were placed near the top of the ribs. The exterior face of the screens used a textured material that gives depth to the screens when lit from behind or below.

The theatrical lighting on the sculpture is used in the daytime and for transitions between video sequences at night. A series of moving mirror head fixtures leftover from an earlier era were refurbished by Randy Kee and the lighting crew at MGM Grand Las Vegas. The fact that the original porthole positions in a technical ring that surrounds the Dome complete with power and DMX wiring were still in place greatly motivated the decision to reuse these fixtures. The moving mirror head fixtures are used to light a 30’ high by 160’ diameter ring screen of the Dome during transitions and in the later part of the evening. A series of six small 250-watt moving head fixtures were positioned at the center of the sculpture to add moving patterns to the screens. These are used in the early part of the day when the sculpture runs through a series of slow movement cycles – a bit of eye candy. The choice of the fixtures was based on the availability of very wide-angle optics because of the very short throw distance from the fixtures to the screen. We chose

to light the screens by bouncing the light from mirrored Mylar that is laid at the center of the sculpture. This has the double advantage of better spread but also adding fractal patterns and interesting motion from the bounced light. Control of the lights is via an ETC Insight III that the MGM Grand Las Vegas already owned. Using this board allows the crew to deal with any live events that may come up in the Dome’s future as well.

Video projection onto the sculpture is via three Christie Roadie LX100 projectors mounted in the former positions of the Argon lasers in the technical ring. The video content was edited via Watchout software which was transferred to MPEG2 files for playback on Adtec players. The show control of the video, sculpture motion and lighting is assured by an Alcorn McBride V16+ which is itself controlled by the Crestron system that is used for overall control of audio, architectural lighting and the sculpture in Centrifuge. The show control elements for the sculpture were programmed by Bob Barbagallo.



The video content is split into two shows. The content of the early evening show is an evocation of lady luck. Most of the imagery is created specially for this project. From casting of models, the creation of costumes, the photo and video shoot by Nicholas Ruel, the manipulation and addition of fractals by Robert Massicotte to the creation of Artmatic files, the whole imagery was conceived to be presented from 3 sides on translucent/transparent membranes in motion with the help of Novalux.

The late night show is more upbeat and connected to the club atmosphere in connection with the STUDIO 54

crowd. The moving imagery was created exclusively for Centrifuge using fractal patterns generated by Artmatic software. The sequences include computer generated patterns, photos and video imagery shot especially for the project with selected models and one of a kind costumes also made exclusively for the project.

carefully blended moving images together on rotating transparent surfaces. The content dictated the position of the screens in the sculpture cues and vice-versa.

In some cases a transparent screen surface may receive different images crisscrossing from the front and the

Carefully listening to the owner's expectations and maximizing the patron's experience is central to our scenographic approach" says Roger Parent of Réalisations. "Of course all of this must take shape in a project that we have never seen and never done before, that's what makes our work challenging and rewarding".

heard in all of the previous go-arounds since Réalisations.net was the only constant member of all of the various design phases for the Dome."

The final design incorporated the reuse of the former stage structure to create a series of exclusive Sports and Race book salons that overlook



these two loops have a duration of 45 minutes each, and look completely different depending on the respective points of observation of the guests.

Prior to the installation at the MGM Grand Las Vegas, the full sculpture was assembled and tested within the staging area of the Scène Éthique shop. The AV gear was delivered and set-up there by Solotech who supplied the equipment and supervised a part of the final on-site installation and programmed the show control. The projections were tested at night after the shop shut down thereby allowing the video creative team to adjust the content to the circular form of ever moving screens. The screens themselves are semi-transparent and this condition was also worked out in the mock-up in Montréal. Réalisations

rear projectors. This very complex result is delicately balanced by adjusting the content of the image, hue and contrast, the brightness and position of its projected area and the velocity and direction of the screens in motion.

The Dome renovation project went through many conceptual phases before finally settling on the current design that incorporates a central bar surrounded by slots and circulation on one side and by the new poker room and Race and Sports book on the other. In concert with the senior management of the MGM Grand Las Vegas, Réalisations worked with several architectural firms to envision the final plan for the Dome.

At the MGM Grand Las Vegas, the project was led by Tobias Mattstedt, vice-president for development, who created a program for the Dome based on the work of the previous design concepts and the input from the other vice-presidents for Gaming and Food and Beverage. "Tobias gave us great liberty to create a unique project while at the same time deftly guiding us through the process to make sure that both the guest experience was strong and that the operational needs of the Casino were met" says Roger Parent. Paul Steelman was retained as the designer and architect for the project and his team presented many evolving designs in the early stages of the project. Parent continues, "We worked closely with John Davies who was the MGM Grand Las Vegas project manager and the Steelman team to make sure that the design evolution respected what we had



the vast wall of screens and odds boards. Each salon is fitted with its own plasma screen and audio system that the guests control with their sports selections. The central salon overlooks the Poker area through a trelliswork that serves as the support for the architectural lighting, audio and video surveillance for the poker tables.

I have submitted this piece to StagEworks with two purposes. This first is to hopefully entertain and inform my fellow CITI/ICTS members with news on a rather unique project. The second is to encourage other members – both Corporate and regular members – to contribute news on their projects and installations to StagEworks to help make this publication richer for us all. Ron Morissette.



Photos supplied by MGM GRAND LAS VEGAS

For additional information, please contact:

Ron Morissette at Réalisations.net (514) 842-3057

Yvette Monet, Public Affairs Manager - MGM MIRAGE (702) 891-7892

High resolution copies of these images are available for download upon request from:

Ron Morissette at Réalisations.net (514) 842-3057 ron@realisations.net



RENDEZ-VOUS 2006 TORONTO

ENTER THE BUILDING

Pre-Conference Workshop and
Workshops Sessions Information

Structural Design for the Stage Part 2

Presented by Ben Sammler

Ben is back and we've asked him to take a look at the rest of his book *Structural Design for the Stage*. This is a workshop for all of you who participated in Part 1 during CITT/ICTS Rendez-vous 2003 in Waterloo and at USITT Conference and Expo Stage 2005 in Toronto. It's the higher math equations and structural design solutions you have been working on with the opportunity to find out and learn even more. It will be three more days with Mr. Sammler at the Ryerson Theatre School in "Downtown" Toronto, Ontario. Pre-requisite is Structural Design for the Stage Part 1.

This workshop will precede events as part of CITT/ICTS' 2006 Annual Conference and Trade Show, and now is your chance to register early. Only 16 participants will be accepted so book online right away at www.citt.org/conf.htm. Click on "Conferences Registration" and follow the link. Our online registration program will have you booked in minutes. It's fast and it's easy. Don't delay!

Structural Design for the Stage Part 2

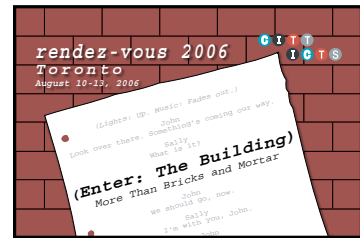
Dates and Times

- Monday, August 7, 2006
1:30pm – 5:30pm & 7:00pm – 9:00pm
- Tuesday, August 8, 2006
9:00am – 1:00pm & 2:30pm – 6:30pm
- Wednesday, August 9, 2006
9:00am – 1:00pm & 2:30pm – 6:30pm

Workshop Registration Fee

Early Registration (before May 31 2006) \$350.00

After June 1 2006 \$450.00



NEW this Year: Friday August 11th, 2006 – 9:00am to 5:00pm

All Day Wardrobe Caucus Workshops at the Ryerson Theatre School. Sessions "in the works" include:

- Wig Demonstrations
- Millinery Roundtable
- Dressers Tracking Sheet Systems
- Make-Up Demos
- Fundamentals of Setting up a Tour
- Wardrobe Co-Production Panel Discussion

For more information and to register:

www.citt.org/conf.htm

New Theatre Words (NTW) now available online!

The worldwide success of New Theatre Words is the best example of the international network of OISTAT specialists. The first edition of Theatre Words - which included the five Scandinavian languages and English - was published in 1975 by the Nordic Theatre Union. As a direct result of the success of that first edition, a second appeared in 1977 adding German and French. In 1980, a nine-language edition was published. OISTAT took part for the first time in the compilation and editing of New Theatre Words (NTW). Financial support from UNESCO helped this project become a reality. In 1988, the Publication and Information Exchange Commission started to create a new edition. The demand for a new, more up-to-date vocabulary was universally expressed.



It seemed natural to try to create this book using today's computer technology, which would allow for the compilation of as many languages as there was interest for. The Swedish OISTAT Centre (STTF) and STTI took on the challenge to coordinating this immense revision project. It took several years before it could be presented to the international theatre community. The concept of NTW is to provide a vocabulary for touring companies to enable them to communicate/ The illustrations facilitate the identification of the terms even if you are not able to pronounce the foreign language or to read it.

NTW is printed in a pocket format that allows you to carry it on you anytime. New Theatre Words contain 1258 words with 11207 references. Subsequently, three versions of NTW were published, containing on the whole 27 languages:

New Theatre Words World Edition: English, French, German, Spanish, Italian, Japanese, Korean, and Russian

New Theatre Words Central Europe: English, French, German, Dutch, Czech, Hungarian, Romanian, Polish, Slovakian, Bulgarian, Russian, and Yugoslavian

New Theatre Words Northern Europe: English, French, German, Swedish, Danish, Finnish, Icelandic, Norwegian, Estonian, Lithuanian, and Russian

CITT/ICTS is currently out of stock of **News Theatre Words** and will not be re-ordering any more books in the future. You can purchase them directly from the **OISTAT secretariat** (www.oistat.org) or online at www.theatrewords.com. Each book cost about 25 Euros shipping included. You can also contact your local theatre bookstore and have them order the book for you.

Need a theatre word translated fast?

Go to www.theatrewords.com/beta and type in the word you want translated then select the language (up to two) you want it translated into and *voilà!* instant translation including all the different applications the word may have. The good part is that it's free. Check it out!

CITT/ICTS Buyer's Guide update

CITT/ICTS corporate members will shortly begin to receive an email survey asking them to verify their company information as it has been entered into the beta version of the Canadian Performing Arts Buyer's Guide.

The Buyer's Guide will be an on-line resource accessible via the CITT/ICTS web site that will help the technical members of the performing art community to search for microphone suppliers in Regina, or fly system manufacturers in Ontario, or costume rental houses in all of the country.

The Buyer's Guide will include both CITT/ICTS corporate members and non-members, however,

CITT/ICTS corporate members will be given priority in the search results.

We would like to receive your suggestions of which firms should be included in the database. The categories for this initial version are:

ASSOCIATIONS	ROAD BOXES
CONSULTANTS	SEATING & FOH
COSTUMES	EQUIPMENT
LABOUR	SOFTWARE
LIGHTING	SOUND
MAKE-UP / HAIR	SPECIAL EFFECTS
MUSIC INSTRUMENTS	STAGE EQUIPMENT
PROJECTION	TRANSPORT
PROPS	VIDEO
PYROTECHNICS	

If you have a favourite supplier or an extra special hard-to-find source for a product used in the performing arts, then please send an email to

buyers_guide@citt.org with the company name and email address or fax number as well as the category under which they fall. We will do the follow-up.

The database should be available for use by the performing arts community early in the New Year.

This data base project is made possible, in part, through funding of the Canada Council for the Arts and with the help of corporate member Scène Éthique who made available the resources of their in house programmer, Mr. Mario Simard, under very generous conditions.



CITT BC SECTION

CITT BC SECTION Student Tour 2005

CITT BC section is looking for your help to fulfill our obligation to the Theatrical community. To do this we are embarking on our inaugural CITT Student tour 2005. The purpose of this tour is to offer your students the chance to speak to and hear from industry professionals. This free opportunity is not a membership drive. We feel the need to bring the knowledge and camaraderie which CITT membership offers, to students that may not have the opportunity otherwise. We will not be coming empty handed however. We plan to bring information on Theatre Safety, Lighting, Sound, and of course, employment. **We will also be promoting CITT Student Night, to be held January 19, 2006 at Capilano College in North Vancouver.** This is a great opportunity for students to immerse themselves in the professional theatre industry.

The sessions will be organized by Don Parman, Technical Director of the Massey Theatre as well as the Vancouver Folk Music Festival. Joining him will be Hermen Kailley of Q1 Production Technologies and CITT BC Chair. We are currently searching out other members of the professional theatre community, to join us at various venues.

We are offering 1/2 hr or one hour sessions, which ever will fit your needs best. Dates are available between November 21 and December 16. This will be a casual and fun way to connect students with both CITT and industry professionals, in a comfortable setting.

To book sessions call Don Parman at: 604-517-5906 (office) 604-838-0290 (Cell)

don_parman@citt.org or tech@masseytheatre.com

CITT BC SECTION Student Night

CITT BC Section invites all Post-Secondary theatre students, and their instructors, to the third annual Student Night. Join Us Thursday January 19 starting at 7pm at the Capilano College Performing Arts Theatre.

The evening will include:

- Demonstrations from suppliers;
- Representatives from unions, associations and service groups;
- A student job fair (an opportunity to present resumes and chat one-on-one with employers);
- A Competition between schools for big prizes! Put together a team and come ready to create.

For more information contact
 Ross Nicol – ross_nichol@citt.org
 Hermen Kailley – hermen_kailley@citt.org
 Don Parman – don_parman@citt.org

CITT ALBERTA SECTION

AGM Notice Sunday December 11 at 12:00 Noon
 University of Alberta, Timms Centre for the Arts 88 Avenue, 112 Street – Edmonton, AB

WORKSHOP NOTICE

CITT Alberta Section with financial support from Theatre Alberta and the University of Alberta – Department of Drama presents a workshop on health and safety in the performing arts workplace on

SUNDAY, DECEMBER 11, 2005

University of Alberta, Timms Centre for the Arts
 88 Avenue, 112 Street – Edmonton, AB

Registration Pre-registration is done by email only – alan.welch@ualberta.ca
 (*please be sure to state name, telephone number and membership status)

Cost

Students - \$25.00 CITT Student Members (membership included) - \$35.00

Current Student Member in good standing -

FREE

CITT Members - \$30.00

IATSE Members - \$35.00

Non-Members - \$40.00

LUNCH INCLUDED!

CASH OR CHEQUE ONLY

Location

University of Alberta, Timms Centre for the Arts
 88 Avenue and 112 Street, Edmonton, AB

Parking Underground parking at the Timms – Sunday rate - \$3.75 for the day

Programming

08:30 - 09:00 Pre-Registration (sponsored by Production Lighting)

09:00 - 12:00 WHMIS Certification Course

09:00 - 10:00 Getting the Audience out Alive

10:00 - 12:00 Worker Orientation – ideas for streamlining the process - Roundtable

12:00 - 13:30 CITT Alberta Section – Annual General Meeting (lunch on site)

13:30 - 14:15 Health and Wellness in the Workplace

14:15 - 15:15 Fire Extinguisher Training and Certification / Ladders and Lifts

15:15 - 15:30 Coffee

15:30 - 16:30 3M Respirators (fitting and testing) / Fire Proofing

CITT ONTARIO SECTION

CITT ONTARIO Annual Corporate Showcase

MacMillian Theatre at the University of Toronto
80 Queen's Park
(behind the Royal Ontario Museum)
January 9, 2006
Showcase Open to Students at 5:30pm
Open to CITT/ICTS Members and General Public at 6:30pm
Keynote address by Designer Michael Levine & Canadian Opera Company Technical Director Julian Sleath at 7:30pm
Cash Bar & Snacks Provided

CITT ONTARIO STUDENT NIGHT!

The Ontario Section of the Canadian Institute for Theatre Technology (CITT/ICTS) will be hosting

their Annual Student Night on Friday, January 13th, 2006 from 7:30pm – 10:00pm at the Ryerson Theatre, 43 Gerrard St. East, Downtown Toronto, located across Gerrard St. East from the Ryerson Theatre School. This is a new location from previous events, so remember to look for the big theatre across the street from the Theatre School. We'll post some signs.

This event is a great opportunity for technical theatre students to meet with prospective employers, the unions, affiliations and other resource people in the industry. We invite you and a colleague to attend this event. We will provide you with a table on the stage floor to set up and conduct informal information interviews and to receive resumes. The event will last approx. 2 to 3 hours and afterwards we'll all head over to Reilly's on Yonge Street for

some "extra -special" networking and libations.

EVENING SCHEDULE:

6:30 – 7:30 pm
Arrival, Set up, and Meet & Greet
7:30 – 10:00 pm
Student Info Night
10:00 to ???
Reilly's Networking!

If you are able to attend please RSVP before January 9th, 2006 to:

Jeff Cummings:
email jeffcumings@shawfest.com /
Call 1-800-657-1106 ext 293
Please contact me if you have any questions.
We hope to see you there.

Welcome! to our New Members Bienvenue à nos nouveaux membres!

INDIVIDUAL/ INDIVIDU

Erin HARRIS, Vancouver BC
Ian ABBOTT, Salt Spring Island BC

PROFESSIONAL/ PROFESSIONNEL

Darren WILKIE, Surrey BC

ORGANIZATIONAL not for profit ORGANISME à but non lucratif

Harvergal College

ATT: Larry Tayler, Theatre Manager
1451 Avenue Road
Toronto On M5N 2H9
T: 416-483-3843 x7787
larry_tayler@havergal.on.ca
www.havergal.on.ca

Kiwanis Theatre

ATT: Lesley Grand, Manager
75 William St N.
Chatham ON N7M 4L4
T: 519-354-8346 x31
lesleyg@chatham-kent.ca
www.cktickets.com

Upcoming Events Événements à venir

DECEMBER/DÉCEMBER

CITT ALBERTA SECTION

Safety in the Field
Sunday December 11 2005
8:30am to 4:30pm
University of Alberta
Timms Centre for the Arts
88 Avenue - 112 Street
Edmonton, Alberta
Info: alan.welch@ualberta.ca
http://www.citt.org/alberta/sect_ab.htm

CITT ALBERTA SECTION

Annual General Meeting
Sunday December 11 2005
12:00 Noon
University of Alberta
Timms Centre for the Arts
88 Avenue - 112 Street
Edmonton, Alberta
Info: alan.welch@ualberta.ca
www.citt.org/alberta/sect_ab.htm

CITT BC SECTION

Student Tour 2005
Various locations in British Columbia
Till December 16 2005
Info: don_parman@citt.org

JANUARY/JANVIER

CITT ONTARIO SECTION

Annual Corporate Showcase
Monday January 9 2006 starting at 5:30pm
MacMillian Theatre
University of Toronto, Ontario
www.citt.org/ontario/sect_ont.htm

CITT ONTARIO SECTION

Student Info Night
Friday January 13 2006
7:30pm – 10:00pm
Ryerson Theatre
43 Gerrard Street E.
Toronto, Ontario
Info: jeffcumings@shawfest.com

CITT BC Section

Student Night
January 19 2006
7:00pm – 10:00pm
Capilano College
North Vancouver, British Columbia
Info: don_parman@citt.org

MARCH/MARS

USITT Conference & Stage Expo

March 30 – April 1 2006
Louisville, Kentucky USA
www.usitt.org

PACIFIC CONTACT 2006

30th Anniversary
March 31 – April 4 2006
Burnaby, British Columbia
www.bctouring.org/pacific-contact/index.html

AUGUST / AOÛT

RENDEZ-VOUS 2006

CITT/ICTS 16th Annual Conference and Trade Show
August 10-13 2006
Toronto, Ontario
www.citt.org/conf.htm