

Stageworks

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

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NOUVELLES DU BUREAU NATIONAL

Monique Corbeil, coordinatrice nationale

CITT/ICTS sur la route...

Au cours des prochaines semaines, CITT/ICTS entreprendra une tournée canadienne pour assister à diverses conférences de diffuseurs afin de promouvoir l'organisme au sein de la communauté culturelle. Le premier arrêt est Red Deer où se déroulera le *Alberta Showcase*, du 12 au 15 octobre. La tournée se poursuit à Sarnia pour assister au *Ontario Contact*, du 26 au 28 octobre, suivi d'un dernier arrêt avant les fêtes à Saint John, Nouveau-Brunswick, du 3 au 6 novembre pour prendre part à la conférence annuelle de CAPACOA. La tournée reprendra en février et mars prochains alors qu'on fera halte à Québec pour assister à la Bourse RIDEAU, et à Burnaby, Colombie-Britannique, pour le Pacific Contact. Les récits de ces voyages seront publiés dans les prochains numéros de StageWorks. À suivre!



Le 2e Rendez-vous technique, qui a eu lieu à Québec les 6 et 7 septembre dernier, a été un franc succès! Sur la photo, les participants profitant du 5 à 7 d'ouverture offert par le CQICTS au Grand Théâtre de Québec. Plus d'information à la page 9.

NEWS FROM THE NATIONAL OFFICE

Monique Corbeil, National Coordinator

CITT/ICTS on the road...

In efforts to promote the organization and build ties with the cultural community across Canada, CITT/ICTS will be attending major Canadian arts gatherings in the upcoming weeks. First stop will be Alberta Showcase in Red Deer from October 12 to 15. Next stop will be in Sarnia, from October 26 to 28, to attend Ontario Contact, followed by CAPACOA's annual conference in Saint John, New Brunswick, from November 3 to 6. The tour will resume in February and March with stops in Québec City to attend La Bourse RIDEAU and in Burnaby, British Columbia, for Pacific Contact. Accounts of this cross-country tour will be published in future editions of StageWorks. Stay tuned!

The 2nd edition of Rendez-vous technique, held in Québec City on September 6 and 7, was a crowning success! Shown here are the participants enjoying the opening reception offered by CQICTS at the Grand Théâtre de Québec. More on page 9.

Comité directeur des techniciens et techniciennes de théâtre du CHRSC

Le comité directeur des techniciens et techniciennes de théâtre du CHRSC s'est réuni à Ottawa le 2 octobre dernier, pour mettre à jour les projets et planifier les travaux futurs. Le prochain projet consiste à créer une charte de compétences pour gréieurs. Un comité d'experts composé de gréieurs d'expérience venant des quatre coins du pays et de tous les secteurs (théâtre, aréna, cirque, etc.), se réunira les 30 et 31 octobre et le 1^{er} novembre à Ottawa pour travailler avec le consultant Pierre Morin à la rédaction de cette charte. Le comité se réunira à nouveau au début de 2007 pour compléter les profils de compétences. Par la suite, une analyse des lacunes en formation sera réalisée pour évaluer les besoins en formation initiale et continue.

Des conceptrices de théâtre du Québec, de l'Alberta et de l'Ontario sont en lice pour l'obtention du plus important prix du théâtre canadien BMO Groupe financier, qui parraine le Prix Elinore et Lou Siminovitch de théâtre, a annoncé les noms des cinq conceptrices au talent exceptionnel qui ont été placées sur la liste des finalistes et dont la lauréate recevra le prix de 100 000 \$. Le Prix Siminovitch est le plus important à être offert dans le milieu du théâtre canadien. Il sera remis le 24 octobre 2006, dans le cadre d'une cérémonie qui aura lieu au Hart House Theatre de l'Université de Toronto.

CHRC Theatre Technicians Steering Committee update

The CHRC Theatre Technician Steering Committee met last Monday October 2 in Ottawa, to update projects and discuss future planning. The next project lined up will be the drafting of the chart of competencies for riggers. An Experts Working Group, composed of experienced riggers from all corners of the country and from all sectors (arena, theatre, aerial, circus, etc.), is scheduled to meet in Ottawa on October 30 and 31 and November 1 to work with the consultant Pierre Morin, in creating the chart. The group will then reconvene early 2007 to draft the competencies profiles, after which a training gap analysis will be conducted to assess the overall needs for initial training and professional development.

Theatre Designers from Alberta, Ontario and Québec in the running for largest prize in Canadian Theatre

BMO Financial Group, sponsor of the Elinore & Lou Siminovitch Prize in Theatre, announced the names of the five exceptional Canadian theatre designers who have been placed on the short-list for the \$100,000 Prize. The Siminovitch Prize is the largest in Canadian theatre and will be presented October 24, 2006 during a ceremony at University of Toronto's Hart House Theatre.

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> Read story on page 2

Cinq conceptrices canadiennes de talent sont finalistes du Prix Siminovitch de théâtre 2006

Les cinq finalistes, dont les noms sont inscrits ci-dessous, ont été choisies parmi 36 des meilleurs concepteurs du Canada mis en nomination dans les domaines de l'éclairage, du son, des costumes et des décors :

Judith Bowden, conceptrice de décors et de costumes / Set and Costume Designer, Niagara on the Lake, Ontario

Bretta Gerecke, conceptrice de décors et d'éclairage / Set and Lighting Designer, Edmonton, Alberta

Anick La Bissonnière, conceptrice de décors / Set Designer, Montréal, Québec

Danièle Lévesque, conceptrice de décors / Set Designer, Montréal, Québec

Dany Lyne, conceptrice de décors et de costumes / Set and Costume Designer, Toronto, Ontario

« La liste des finalistes comprend les noms de cinq artistes remarquablement douées dont nous avons eu un énorme plaisir à découvrir le travail. Leurs travaux se sont également avérés être un véritable défi sur le plan intellectuel, et nous ont permis de mieux comprendre quel est l'apport des concepteurs à l'esthétique et à l'âme du théâtre. L'expérience d'une sortie au théâtre se trouve enrichie par la créativité de chacune de ces cinq artistes hors du commun », ont déclaré les membres du jury.

« Au nom de mes collègues de BMO Groupe financier, je souhaite féliciter les cinq conceptrices de théâtre au talent exceptionnel qui ont été choisies comme finalistes pour le Prix Siminovitch », a déclaré Tony Comper, président et chef de la direction de BMO. « Et comme je suis moi-même une personne qui a fait de l'avancement des femmes une priorité, à la fois au travail et à l'extérieur du bureau, je ne peux m'empêcher de remarquer que, pour la première fois depuis que notre prix existe, nos cinq finalistes sont des femmes – et je m'en réjouis. »

« Cela dit, la question du sexe mise à part, le choix des finalistes de cette année en conception théâtrale est rien de moins qu'inspiré. Rendons hommage aux personnalités du jury qui ont travaillé si consciencieusement pour faire leur choix parmi les nombreuses candidatures de qualité qui sont devenues la marque du Prix Siminovitch au fil des ans. »

Le jury a étudié la candidature de concepteurs professionnels dans les domaines de l'éclairage, du son, des costumes et des décors, qui, par leur travail, ont permis au théâtre canadien de progresser au cours des dernières années, tout en influençant et en inspirant de plus jeunes artistes de théâtre. Ainsi, au cours des 10 dernières années, les concepteurs mis en nomination auront contribué de façon significative, sur le plan de la créativité, à un minimum de trois projets théâtraux d'envergure au Canada. Les jurés ont évalué l'originalité dont ont fait preuve les candidats, leur sens de l'évolution, la croissance de leur maturité, la poursuite de leur expérimentation, leur influence sur le public et sur de plus jeunes artistes.

Le Prix Siminovitch de théâtre a été créé en 2001, en hommage au scientifique de renom Lou Siminovitch et à feu son épouse Elinore, auteure dramatique. Parrainé par BMO Groupe financier, le plus important prix annuel récompensant les arts du théâtre au Canada souligne les réalisations dans les domaines de la mise en scène, de l'écriture et de la conception théâtrale, par rotation et selon des cycles de trois ans. Le tout premier prix, en 2001, a été attribué à Daniel Brooks, metteur en scène de Toronto; en 2002, le prix a été remis à Carole Fréchette, dramaturge de Montréal; le prix de 2003 a été octroyé à Louise Campeau, conceptrice de Montréal; en 2004, c'est Jillian Keiley, metteure en scène de St. John's, qui a reçu le prix; enfin, en 2005, le prix a été attribué au dramaturge John Mighton, de Toronto. Le récipiendaire reçoit la somme de 100 000 \$, de laquelle 25 000 \$ sont remis à un protégé ou à un organisme de son choix. (Source: www.siminovitchprize.com)

Five Outstanding Canadian Designers Make Short-List for 2006 Siminovitch Prize in Theatre

The following five finalists were selected from 36 of Canada's top lighting, sound, costume and set designers who received nominations:

Les biographies et les photos des finalistes sont disponibles sur le site Internet des Prix Siminovitch, à l'adresse suivante :
www.prixsiminovitch.com/finalistes06.shtml

/ Biographies and photos of the finalists are available at
www.siminovitchprize.com/shortlist06.shtml

“The short-list includes five remarkably gifted theatre artists whose work gave us such pleasure to delve into and discover,” said Leonard McHardy, Jury Chair, on behalf of the Jury. “The work also proved an intellectual challenge and expanded our understanding of what designers bring to the aesthetic and the soul of theatre. The experience of theatergoing is enriched by the creativity of each of these five outstanding artists.”

“On behalf of my colleagues at BMO Financial Group, I want to congratulate the five exceptional theatre designers selected as finalists for the Siminovitch Prize,” said BMO President and CEO Tony Comper. “And as someone who has made a priority of the advancement of women, both in and out of the workplace, I cannot resist noting – and applauding – the fact that for the first time in the history of our Prize, all five contenders are female.”

“Gender aside, however, the choice of this year’s finalists in theatre design is nothing less than inspired – a tribute to the blue ribbon Jury that worked so conscientiously to sift through the many worthy submissions that have become the hallmark of the Siminovitch Prize over the years.”

The Jury reviewed nominations of professional lighting, sound, costume or set designers who have advanced Canadian theatre through a body of work achieved in recent years, while influencing and inspiring younger theatre artists. In the preceding 10 years, nominees will have made a significant creative contribution to no fewer than three noteworthy theatre projects in Canada. The jurors assessed the nominees’ originality, sense of evolution, growing maturity, continuing experimentation, impact upon audiences, and influence upon younger artists. The jury further considered that the receipt of the prize, with the resources and recognition that go with it, would encourage and allow the artist to explore and experiment further in the pursuit of his or her craft.

The Siminovitch Prize in Theatre was introduced in 2001 and is dedicated to renowned scientist Lou Siminovitch and his late wife Elinore, a playwright. Sponsored by BMO Financial Group, Canada’s largest annual theatre arts award recognizes direction, playwriting and design in three-year cycles, beginning with the 2001 award to Toronto director Daniel Brooks; the 2002 award to Montreal playwright Carole Fréchette; the 2003 award to Montreal designer Louise Campeau; the 2004 award to St. John’s director Jillian Keiley and the 2005 award to Toronto playwright John Mighton. The recipient receives \$100,000, of which \$25,000 is awarded to a protégé or organization of the recipient’s choice. (Source: www.siminovitchprize.com)

Special Feature – CITT/ICTS 2006 AWARD RECIPIENT

On August 12 2006, Toronto hosted the 9th Annual CITT/ICTS Award Banquet in recognition of individuals and companies that excel in their field of live performance in Canada. Starting this month, StageWorks will feature a portrait of this year's CITT/ICTS Annual Awards Recipients.

This month we feature the Dieter Penzhorn Memorial Award recipient. The CITT/ICTS Dieter Penzhorn Memorial is Awarded to an Individual who has provided significant and sustained service to the Canadian Institute for Theatre Technology/Institut canadien des technologies scénographiques, while playing an active role in the development of the greater Canadian cultural community. **This years recipient is Robert Vernon.**

Dieter Penzhorn Memorial Award Acceptance Speech

It is an honor to receive the Dieter Penzhorn Memorial Award. Particularly so for me, since Dieter was a respected colleague and friend. Dieter was a man dedicated to the theatre. He could tell you how to build a point shoe one minute and just how many trucks it would take for a North American Ballet Tour the next. His dedication extended to the CITT. His was the calming and sage wisdom at many a heated Ontario Section Board meeting. He was looking forward to chairing the organizing committee of the 1999 USITT Toronto Conference before his untimely death in 1996.

By definition, this award is presented to an "individual who has provided significant and sustained service to CITT/ICTS while playing an active role in the development of the greater Canadian cultural community." Like most theatre technicians, I shun the limelight, preferring the anonymity of the backstage. I will admit to certain trepidation at my worthiness for this award until I reflected upon my career and my work as a member of CITT/ICTS.

So how does a shy, wood beautician from Waterdown, Ontario end up standing here before you tonight? As a young man, I had little knowledge of theatre and certainly no aspirations to pursue theatre as a career. I owe my vocational selection to three close friends: Mike and Lisbie Rae, founding members of Village Theatre in Waterdown and the late Mr. Sandy Black, former Director of the Tech Production Program and a past chair of The Ryerson Theatre School. Their dedication to the craft of theatre motivated me to seek out the challenge of a career in live theatre. That was in 1976 when I landed a part in a Village Theatre Production. I had a total of 15 words, not lines, but in the grand tradition of the theatre, "there are no small parts, just small actors", I proceeded to learn my part and attend rehearsals. Come opening night, centre

stage in all my glory, I forgot half of my fifteen words. It was at that moment I decided that maybe my talents lay in the backstage.

Fast forward to a summer day in 1987, at the offices of Théâtre français de Toronto, on Dufferin Street, Graham Frampton, Chris Walroth, Victor Svennningson, Bob Johnston, James Carnrite, and myself, in a planning meeting to resurrect the Algonquin Section of USITT. I realized at that time, this was the start of something that will be a great benefit to theatre technicians and the Canadian theatre community.

Little did I realize at that meeting, that I would soon be thrust into the management of CITT. It was my passion to participate in CITT programming. It was my duty to help in the organization of that programming as a member of the CITT Ontario Board of Directors. My fifteen minutes of fame came in 1994 as Chair of the organizing committee for the Stratford Conference. Those fifteen minutes of fame stretched into three years as the Chair of the Ontario Section.



In 1997 the CITT was in a minor crisis with the resignation of the sitting president. Vice-President Bob Eberle asked me if I could handle a barrage of dissension and contradictory opinions. When I answered that I did not know, he said that was good enough for him, and I was sworn in as Interim National President.

I am pleased to have held the reigns, of the CITT when we hired our first full-time National Office Coordinator, moved the National Office to Toronto and made the first inroads into La Belle Province with the 1997 Montreal Conference, and help The USITT to select Toronto for their conference in 1999.

This award is recognition of dedication and achievement. I chose this career not for this recognition but as an outlet for my passion for the arts, an outlet for my creative and technical talent, and for the community of friends it has given me. I thank my nominators and the community of the CITT/ICTS for giving me this recognition.

In closing, I say to the student members and to the young professionals just starting out as members of CITT/ICTS, "If you have true passion for theatre, you will never have to go to work!"

Thank you

Robert Vernon
August 12, 2006

Robert Vernon receiving his award, with Graham Frampton and Heather Kent.

Photo: Tedfred Myers

ROBERT VERNON CAREER HIGHLIGHTS AND THEATRE EXPERIENCE

Shaw Festival 2003 - 2006

- Scenic construction and stagehand, Stage Crew (IATSE Local 461)

Humber College 2002 - 2006

- Stagecraft Instructor, Theatre Production Program

Ryerson Theatre School 1987 - 1998

- Supervisor for student productions in the Ryerson Theatre

The Blyth Festival 1983 - 1987

- Head Carpenter and Technical Director

York University Theatre Department 1984 - 1986

- Senior Technician, Supervisor for student production assignments.

Alberta Theatre Projects 1981 - 1983

- Head Carpenter, Stage Crew

Magnus Theatre 1980 - 1981

- Technical Director, Stage Crew, LX Operator

The Gryphon Theatre 1980 - 1984

- Head Carpenter, Stage carpenter, Flyman

RELATED EMPLOYMENT

- BLT Construction Services, Toronto - Estimator, 2002.
- Holman Exhibits Ltd. Toronto - Project Coordinator, 1998 – 2002.
- Otis Elevator Ltd. Hamilton, Drafter/Specifications Writer

CITT/ICTS ACTIVITY

- Moderator for the Job-Announcements folder on Callboard since July 2003
- Ontario Section Representative to the CITT National Board, 2001 - 2003
- Interim National President, 1997 - 1998
- Chair of the CITT Ontario Section - 1994-1999
- Steering Committee - to help bring USITT conference to Toronto - 1996
- Conference Committee Chair - 1994 Stratford Conference
- Participation in the resurrection of the Algonquin Section of USITT – 1987

OISTAT NEWS

The OISTAT Architecture Commission held its annual meeting last June in Belgium. CITT/ICTS designated Robert Hamilton as its official delegate. Below is his account of the event.

OISTAT Architecture Commission Meeting – Belgium, June 2006

By Robert Hamilton, Theatre Consultant

I was a little scared...

The OISTAT Architecture meeting in Belgium was a bit of a wildcard. I had no idea what to expect. To tell the truth, I was a little afraid because we were to be put up in 'dorm' style accommodations at a scary sounding place called "The Dark Night". Yikes! But I had Al Cushing and Wes Jenkins with me so they would protect me, right? Right?

The arrival in Antwerp

It turned out that "The Dark Night" was a lovely but eccentric 500 year-old house of Jerome and Christa Maeckelbergh. Much to the delight of Al's sore knee, they gave us the whole TOP floor - we called it the Canadian Floor - Al had some other words he muttered while limping up the tall, kooky spiral stairwell. There were rooms full of Czech's, Poles, Russians, Koreans, Finnish, Taiwanese, and ex-patriot Canadians from the Netherlands. Their backyard was kind of like a café with 4 little tables and many chairs. I don't think their neighbours will ever forgive them for hosting so many noisy international delegates. Our hosts were very gracious and our fears were banished after dinner the first night at Le Nez, a local restaurant they pointed us to (and that meal is a whole other story...).

The conference started with a tour of the de Singel theatre school complex in Antwerp. We saw both venues and discussed its ongoing renovations. It started as a music school 30 years ago with 2 theatres for their own use.

Recently, they decided to turn the theatres into road houses, so they added the following to make that possible: loading docks, green rooms, upstage stage extension to the theatre, and additional audience traffic routes. They plan to add the following in the future: rehearsal halls x 5, a cafe & restaurant, retail and administration space, etc.

The above renovations were discussed in a presentation held by the architect Stephane Beel for 3+ hours (!). This presentation was the only part of the OISTAT Architecture meeting that was less than fabulous.

Pour lire le compte-rendu du président de la Commission d'architecture d'OISTAT, cliquez ici

<http://www.oistat.org/content.asp?path=i4r63f80>

For the complete report from the OISTAT Architecture Commission Chair click here:

<http://www.oistat.org/content.asp?path=i4r63f80>

INFO OISTAT

La Commission d'architecture d'OISTAT tenait sa rencontre annuelle en juin dernier, en Belgique. CITT/ICTS a désigné Robert Hamilton comme délégué officiel. Voici son compte-rendu de l'événement.

Réunion de la Commission d'architecture d'OISTAT – Belgique, juin 2006

Par Robert Hamilton, consultant en théâtre

J'étais inquiet...

Pour moi, cette réunion de la commission d'architecture d'OISTAT en Belgique, c'était un peu comme un coup de dés. Je ne savais pas du tout à quoi m'attendre. À vrai dire, j'avais un peu peur car je craignais devoir loger dans un genre de dortoir, dans un endroit sinistrement appelé «Nuit Noire». Au secours! Toutefois, j'avais la chance d'avoir Al Cushing et Wes Jenkins à mes côtés pour me protéger, pas vrai ? Hum, ouais, admettons !

L'arrivée à Anvers

Finalement, «Nuit Noire» est en réalité une belle, mais excentrique, maison de 500 ans appartenant à Jerome et Christa Maeckelbergh. Au grand dam de Al, avec ses genoux endoloris, ils nous avaient alloué l'étage SUPÉRIEUR au complet - que nous avons affectueusement surnommé l'étage canadien. Al, de son côté, lui donnait d'autres appellations moins éloquentes qu'il murmurerait en boitant vers le haut de l'escalier casse-cou en spirale. À travers la maison, les chambres étaient pleines de Tchèques, de Polonais, de Russes, de Coréens, de Finlandais, de Taiwanais, et même d'ex-compatriotes canadiens venant des Pays-Bas. L'arrière-cour ressemblait à un bistro avec ses quatre petites tables et beaucoup de chaises. Je pense que les voisins ne leur pardonneront pas de sitôt d'avoir accueilli un si grand nombre de bruyants délégués internationaux. Nos hôtes étaient très aimables et nos craintes se sont dissipées dès la première nuit, après un dîner mémorable chez Le Nez, un restaurant local qu'ils nous avaient recommandé (et ce repas est, à lui seul, une toute autre histoire...).

La conférence a commencé par une visite du complexe de l'École de théâtre de Singel à Anvers. Nous avons exploré les deux salles de spectacles et avons discuté de ses nombreuses rénovations. Ce complexe était, à ses débuts, il y a de cela plus de 30 ans, une école de musique avec 2 théâtres mis à leur propre disposition .

Récemment, ils ont décidé de transformer les théâtres en salle de spectacles pour accueillir des spectacles en tournée et, pour rendre cela possible, ils ont ajouté les éléments suivants: des débarcadères, des salons pour les artistes, une rallonge à l'avant-scène et des allées supplémentaires pour les spectateurs. Ils projettent d'ajouter éventuellement d'autres locaux dont cinq salles de répétition, un café-restaurant, des bureaux administratifs, des espaces pour la vente au détail, etc.

Les rénovations susmentionnées ont été présentées par l'architecte Stephane Beel pendant plus de trois heures (!). Cette présentation fut la moins intéressante de toutes les rencontres.

Photo#1

This photo shows the largest / Cette photo montre le plus of the theatres. It has a curious feature of a window high up on the upstage wall. They said it had something to do with keeping stage workers from getting depressed or something. (Europeans have some crazy ideas sometimes.)

/ Cette photo montre le plus grand des deux théâtres de l'école. Curieusement, une fenêtre orne le mur de l'arrière-scène. C'est, semble-t-il, pour empêcher les techniciens de scène de souffrir de déprime, ou quelque chose du genre... (Les européens ont parfois de ces idées loufoques...)



Photo#3

Wes poses with a sewing machine making a leg. ShowTex had their whole shop set up for demonstration of how they make everything – it was an excellent tour.

/ Wes se tient près d'une machine à coudre qui confectionne un pendrillon. L'équipe de ShowTex avait aménagé l'atelier afin de pouvoir faire des démonstrations de leur façon de fabriquer tout ça – ce fut une visite captivante.



Photo#2

Believe it or not, the graffiti below is part of an "Art Installation" at the theatre school. We can see Wes checking out the bar for some beverage upgrade he is planning for EPCOR. The beautiful courtyard behind is well used by the students on sunny days.

Dinner that night was provided by a local stage drapery company of international quality: ShowTex. They were really nice people and they gave a stellar demo of their spectacular product range. They gave us casual small group tours of their extensive facilities after dinner and it was a very painless evening. Europeans know how to mix business with dinner in a tasteful way.

/ Croyez-le ou non, le graffiti ci-dessous fait partie d'une installation artistique à l'école de théâtre. On voit Wes faire un test de dégustation au bar en prévision d'un éventuel renouvellement des boissons servies au Centre EPCOR. La belle cour que l'on aperçoit à l'arrière-plan est pleinement utilisée par les étudiants durant les journées ensoleillées.

Le dîner, ce soir-là, était offert par un fabricant de rideaux de scène de renommée internationale, ShowTex. Le personnel a profité de l'occasion pour nous présenter, de façon éclatante, leur gamme exhaustive de produits. Après le repas, les délégués, divisés en petits groupes, ont pu visiter l'immense usine et ses équipements. Bref, ce fut une agréable soirée : les Européens savent marier avec finesse les affaires et le plaisir!

Photo#4

Some of the OISTAT delegates with the ShowTex folks, getting a tour of the drapery shops. They were all very nice folks. ▼

/ Quelques-uns des délégués d'OISTAT, en compagnie du personnel fort sympathique de ShowTex lors de la visite de leurs ateliers. ▼

Photo#5

For dinner, Show Tex offered an incredible paella, washed down with local vino, served al fresco.

/ Show Tex nous a offert pour dîner une incroyable paella , arrosée d'un vin local servi al fresco.



OISTAT Day 2 We took a bus to Brussels today and saw several venues:

/ Jour 2 Nous avons pris un autobus pour Bruxelles aujourd'hui où nous avons visité plusieurs salles de spectacles



Photo#6

The wall of shame backstage at the National Theatre, showing the many air castor bladders that had burst over the years, with polite comments added by the touring crews. Ah! Technology...

/ Le mur de la honte de l'arrière-scène du Théâtre National, montrant les nombreuses membranes souples des coussins d'air qui ont éclaté au cours des années, griffonnées de gentils commentaires de la part des équipes de tournée de passage. Ah! la technologie...

Photo#7

An example of the tutti-frutti labeling system on a Belgian theatre's mechanical systems. Very pretty. Definitely a step up from some B&W stenciled labels, eh?

Dinner in the hot and sweaty bar in the Ancienne Belgique was provided courtesy of the French lighting company, ADB. They gave us a demo of their products and they were pretty spiffy but not available in N. America yet. Dinner was good and the OISTAT delegates chatted up a storm. It was great to get to know some colleagues from around the globe. Wes and I now have to go to Taiwan because of this dinner. ▼

/ Un exemple du système de marquage « tutti-frutti » sur les systèmes mécaniques d'un théâtre belge. C'est joli, non? Certainement une petite coche au-dessus du lettrage conventionnel en noir et blanc, n'est-ce pas ?

Le dîner dans un bar surchauffé de l'Ancienne Belgique était gracieusement offert par une compagnie d'éclairages française, ADB. Nous avons eu droit à une démonstration de leurs produits, sans aucun doute épataints, mais non disponibles en Amérique du Nord pour le moment. Le dîner était exquis et les conversations enflammées entre les délégués d'OISTAT ont eu de quoi nous tenir occupés toute la soirée! Nous étions ravis de faire connaissance avec des collègues venant des quatre coins du monde. À cause de ce dîner, Wes et moi devrons aller à Taiwan! ▼

OISTAT Day 3

Back to Ghent (our favourite Belgian city - by far).

/ Jour 3

De retour à Gand (de loin notre ville favorite).

Photo#8

We toured the newly renovated Handelsbeurs Theatre shown here. The exterior galleries were an original feature to provide additional lobby space without increasing the footprint of the building in this restricted urban location.

/ Nous avons visité le théâtre Handelsbeurs, nouvellement rénové. Les galeries extérieures étaient, à l'origine, installées pour fournir des foyers additionnels aux spectateurs sans devoir agrandir l'emplacement du bâtiment, qui est situé dans un endroit urbain à espace restreint.



Photo#9

My favourite theatre of the entire trip was Vooruit. It was very flexible and included a retractable ceiling curtain system (shown here) that would allow for adjustment of the room acoustics. The building dates from around 1800 and at one time housed Napoleon's Officers' horses!

Unfortunately, we had to depart around 3pm to catch our flight to London (UK), so we missed the last theatre tour and the closing evening's festivities - too bad because I really liked this group of folks. And being a small group (25), we got a real chance to get to know each other.

In contrast, the conference we attended in London had more than 450 delegates. However, ABTT's (Association of British Theatre Technicians) Theatre Architecture and Engineering conference was excellent in a different way. Of the 10 session slots in the grid, each time I wanted to see all three choices - that was a GOOD conference (if somewhat torturous). More about that one later...

I spent a total of 10 days in Belgium with Wes and Al and it was excellent (7 days holidays, 3 days OISTAT). I recommend Belgium highly (especially Ghent).

/ Le théâtre que j'ai préféré parmi tous ceux visités est sans contredit Vooruit. En plus d'être très flexible, il possède un système de rideau au plafond escamotable (montré ici) qui permet l'ajustement acoustique de la pièce. Le bâtiment, érigé autour de 1800, a déjà hébergé les chevaux des officiers de Napoléon!

Malheureusement, nous avons dû quitter autour de 15 heures pour prendre notre vol vers Londres, ce qui nous a fait rater la dernière visite de théâtre et la soirée d'adieu - c'est dommage car j'ai vraiment apprécié ce groupe de gens. Comme nous n'étions qu'un petit groupe de 25, nous avons eu de meilleures chances de faire connaissance.

Tout un contraste avec la conférence qui a suivi, à Londres, et qui accueillait plus de 450 délégués. Bien que totalement différente, la Conférence d'architecture et de technologie organisée par l'ABTT (Association of British Theatre Technicians) était tout aussi intéressante. La preuve c'est que j'aurai voulu assister à chacun des trois ateliers offerts dans la grille horaire – Voilà ce que j'appelle une excellente conférence, même si je me suis senti parfois torturé. J'y reviendrai à un autre moment.

Au total, j'ai passé 10 jours en Belgique avec Wes et Al - 7 jours de vacances et 3 jours de conférence OISTAT) - et chacun fut fort agréable. Je recommande fortement la Belgique comme destination voyage, et particulièrement Gand.

MEMBERSHIP AND SECTION NEWS / NOUVELLES DES MEMBRES ET DES CENTRES

Johnson Systems inc. announces ICON series dimming product line

Johnson Systems Inc. (JSI) has recently introduced the ICON Series of dimming products. "JSI has a long history and reputation providing dimming solutions for theaters, television studios, houses of worship and other facilities that require control of large lighting systems," explains Shaun Johnson, President. "Our new ICON Series of dimming products deliver hi-performance dimming available in a variety of packages including distributed, portable, wall mount and rack mount. Designed to set a new standard, the rugged and simple design is the industry's first to incorporate wireless control as a "bolt-on" option for all products. ICON is a natural extension of our existing retrofit technology for dimming installations."



Johnson Systems engineering team drew on their experience with retrofit installations to design the ICON Series of dimmers that are simple to install, operate and service. All ICON Series dimming products feature industry-standard 2.4kW dimmers built to unparalleled standards and use readily available "non-proprietary" parts to maximize product lifespan and permit ease of future serviceability.

Detailed information on the new ICON Series dimming systems – including product images, product sheets and specifications – is available on JSI's website at www.johnsonsystems.com.

Johnson Systems Inc. (JSI) is a leading manufacturer of state-of-the-art lighting control products and systems designed television, theatre, motion pictures, churches, theme parks and other facilities. MC

For / pour information :

Johnson Systems Inc.

1923 Highfield Cres. S.E.

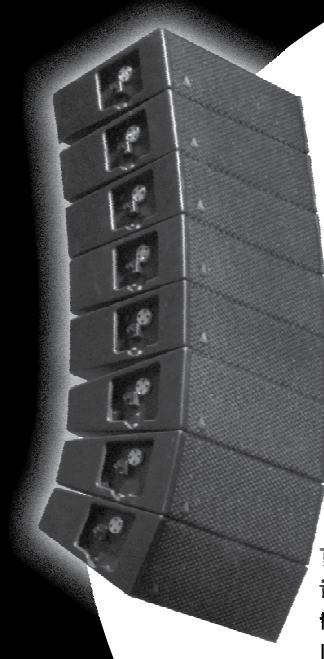
Calgary, AB T2G 5M1

Phone: 403.287.8003

Fax: 403.287.9003

sjohanson@johnsonsystems.com

GREAT SOUNDING NEWS FROM NANAIMO



The Port Theatre is proud to announce the appointment of Bruce Halliday as the new General Manager. Bruce was instrumental in developing The Port Theatre's reputation for outstanding technical services. Sandra Thomson, former General Manager and Fundraising Pioneer is now the Director of Programming and Development. Last year The Port Theatre saw the installation of the long awaited Adamson Speaker System. This first-class speaker system delivers high quality sound to all 800 seats regardless of location within the theatre. Thank you to Adamson Systems Engineering Inc. and LTS Pro Sound & Lighting for their assistance in providing The Port Theatre with outstanding quality of sound.

In a further bid to upgrade our sound quality, The Port Theatre installed the first RPG Acoustical Enclosure in Canada. Constructed to meet exacting architectural and acoustical standards, the RPG Acoustical Enclosure has been applauded by performers and audiences alike for both its beauty and acoustical quality. The Port Theatre also wishes to thank RPG Diffuser Systems Inc. for their continued partnership.



www.porttheatre.com • www.rpginc.com • www.ltsworldwide.com • www.adamsonproaudio.com

NOUVELLES DU CQICTS / NEWS FROM CQICTS

La 2e édition du RENDEZ-VOUS TECHNIQUE : un franc succès!

Plus de 50 techniciens et directeurs techniques ont assisté à la 2^e édition du Rendez-vous technique au Grand Théâtre de Québec, les 6 et 7 septembre dernier. Un total de 11 ateliers (*voir photos*) d'une durée de 3 ou 4 heures et offerts sur 2 jours ont été présentés aux participants, venant de 8 régions du Québec pour assister à l'unique événement de formation continue pour les techniciens de scène. Cette année, le CQICTS a convié les participants à un 5 à 7 et en a profité pour promouvoir l'organisme. Les membres du conseil d'administration étaient sur place pour rencontrer les participants et leur distribuer des sacs surprises remplis d'objets promotionnels des commanditaires de l'événement. Rappelons que l'événement, qui a reçu le Coup de cœur du CQRHC en juin dernier, est organisé, en partenariat, par le CQICTS, le Conseil régional de la culture des régions de Québec et de Chaudière-Appalaches et le Grand Théâtre de Québec. L'événement est financé en partie par Emploi Québec, dans le cadre du programme de formation Multi-régional, et par les commanditaires suivants : AXION, Boréale, Cirque du Soleil, ETC, Group SPL, Lightbob.com, Sennheiser, Show Distribution et Solotech.



The 2nd edition of RENDEZ-VOUS TECHNIQUE : a crowning success!

Over 50 Stage Technicians and Technical Directors from 8 regions attended the 2nd edition of *Rendez-vous technique* held at the Grand Théâtre de Québec in Québec City on September 6 and 7. A total of 11 workshops (*see photos*) of 3 to 4 hours each, offered over 2 days, were presented to the participants. This year, CQICTS offered a cocktail reception to welcome everyone and to promote the organization. Board members were present to greet the participants and distribute swag bags. The event, which received the "Coup de cœur" from the CQRHC last June, is presented in partnership with CQICTS, the *Conseil régional de la culture des régions de Québec et de Chaudière-Appalaches* and the Grand Théâtre de Québec. It received funding from Emploi Québec through the multi-regional training program and was supported by the following sponsors: AXION, Boréale, Cirque du Soleil, ETC, Group SPL, Lightbob.com, Sennheiser, Show Distribution and Solotech.



5
Stéphane Maynard du Cirque du Soleil avec les participants pendant son atelier sur le gréage.
/ Stéphane Maynard from Cirque du Soleil with the attendees during his rigging workshop.

6
Démonstration des produits Sennheiser Canada / Sennheiser Canada demonstrating their products.

photos: Gaétan Pageau

UPCOMING EVENTS / ÉVÉNEMENTS À VENIR

OCTOBER / OCTOBRE

ALBERTA SHOWCASE 2006

October 13 – 15 2006

Red Deer, Alberta

www.artstouring.com/showcase

LDI 2006

October 16 – 21 2006

Las Vegas Convention Centre

Las Vegas, Nevada USA

www.ldishow.com

ONTARIO CONTACT 2006

October 26 – 28 2006

Imperial Oil Centre for the Performing Arts

Sarnia, Ontario

www.ontariocontact.ca

NOVEMBER / NOVEMBRE

The 19th Annual CAPACOA Conference

November 3-6 2006

Saint John, New Brunswick

www.capacoa.ca/conference/index.html

FEBRUARY / FÉVRIER 2007

La Bourse RIDEAU

10-15 février 2007

Québec, Québec

<http://www.rideau-inc.qc.ca/html/>

BourseRideau/Home.htm

MARCH / MARS 2007

USITT Annual Conference and Stage Expo

March 16-19 2007

Phoenix, Arizona USA

www.usitt.org

APRIL / AVRIL 2007

EN COULISSE

5-6 avril 2007

Montréal, Québec

www.encoulisse.com

WELCOME! TO OUR NEW MEMBERS / BIENVENUE À NOS NOUVEAUX MEMBRES !

STUDENT/ÉTUDIANT

CHARBONNEAU Nicolas Montréal QC

LINK Stephanie Prince Albert SK

LOUNSBURY Tim Thorold ON

MYERS Bryan Winsdor, ON

PATERSON Ian Surrey, BC

SIPKENS Kyle Windsor, ON

INDIVIDUAL / INDIVIDU

COLLINS Brian Toronto ON

FINDLAY Kristy Toronto ON

LABRECQUE Claude Orilla ON

ROSE Gord North York ON

SMITH Patrick Calgary AB

ORGANIZATIONAL not for profit ORGANISME à but non lucratif

Pacific Opera Victoria

Attn: Ian Rye

1815 Blanshard Street, Suite 500

Victoria BC V8T 5A4

P: 250-382-1641

www.pov.bc.ca

Young Centre for the Performing Arts

Attn: Matt Farrell, Technical Director

55 Mill Street, Building 49

Toronto ON M5A 3C4

P: 416-866-8666 ext. 413

www.youngcentre.ca

JOB OFFER / OFFRE D'EMPLOI

PROJECT COORDINATOR

Full time position is responsible for the design and implementation of theatrical rigging systems and rigging equipment.

Candidate must be bilingual and AutoCad experience is essential.

CHARGE(E) DE PROJET

Poste à temps plein. Le ou la candidat(e) sera responsable de la conception et de l'implantation des systèmes de levage et divers équipements de théâtre.

Il est essentiel que le ou la candidat(e) soit bilingue et maîtrise le logiciel AutoCad.

Contact: / Communiquer avec: [Courtney Tuzo](mailto:courtney.tuzo@cgstage.ca) courtney@cgstage.ca



Équipement de Théâtre G.C. Ltée

9725 Clement, LaSalle, Québec, H8R 4B4

Phone: 514-363-1163 Fax: 514-363-0892

October Membership renewal

A quick reminder that autumn membership renewal is due for October 15. If your renewal period is in October and you have not received your membership notice, please contact the National Office at 1-888-271-3383 or by email at citt@citt.org

Renouvellement de l'adhésion

Le renouvellement de l'adhésion pour la période d'automne est dû pour le 15 octobre. Pour les membres du Québec, votre adhésion doit être acheminée au CQICTS (a/s de Norberts Muncs) 5030 rue St-Denis Montréal H2J 2L8. Pour plus d'information contactez le bureau national au 1-888-271-3383 ou citt@citt.org

Membership rate / Frais d'adhésion

The membership rates (including CallBoard subscription) for 2006-2007 are / Les frais d'adhésion (incluant l'abonnement au CallBoard) pour 2006-2007 sont:

Student / Étudiants - \$35

Individual / Individu - \$95

Professional / Professionnel - \$170

Organizational Not-for-profit / Organisme à but non lucratif - \$195

Sustaining / Corporatif - \$425

Contributing / Corporatif (bienfaiteur) - \$925

Moved? Changed job? Let us know!

Please keep in touch by sending us updates about your whereabouts at the National Office at 1-888-271-3383 or by email at citt@citt.org

/ Vous avez déménagé ? Changez d'emploi ? Avisez-nous !

Transmettez-nous vos nouvelles coordonnées au bureau national au 1-888-271-3383 ou citt@citt.org afin de rester en contact avec nous.

The University of Alberta invites applications for a new tenure track position in Theatre Design with emphasis on costume design.

An external review committee rated the teaching and production facilities as top in the country and among the top five in North America. Commitment to working well within team situations is essential.

For further details, contact:

www.ualberta.ca/drama

Chair Jan Selman at 780-492-2274

jan.selman@ualberta.ca

Deadline: November 15, 2006



Rendez-vous 2007 Information Sheet

CITT/ICTS 17th Annual Conference and Trade Show



**CITT
ICTS**

August 16 - 19 2007 Vancouver BC

TIES TO THE COMMUNITY

Roundhouse Community Arts and Recreation Centre
181 Roundhouse Mews Vancouver - www.roundhouse.ca

PRE-CONFERENCE WORKSHOPS

Monday Aug 13

- ◆ **Vectorworks for Beginners**

- ◆ **Conflict Resolution**

Managing the hostile individual... We've all experienced them, now its time to find better ways to interact with them. From conflict avoidance to conflict resolution, we can all use better and different ways to avoid problems on the job. Help make your venue a stress free environment, by joining us for this day-long workshop.

Tuesday Aug 14

- ◆ **Vectorworks Advanced**

- ◆ **Supervisory Skills**

You run crews everyday but were you ever really trained to be a supervisor? We've all been thrown into jobs as Managers and Supervisors without much, if any, formal training. Highly acclaimed in Toronto, this day-long workshop will offer a more in-depth view of some of the simple and often overlooked DO'S and DON'TS of being a great leader.

Wednesday Aug 15

- ◆ **Theatre Tours Vancouver Island:**

An early start with a ferry ride to Victoria for a day visit of the Island's finest theatres with stops at Royal Theatre, the Chemainus Theatre & The Port Theatre in Nanaimo.

CONFERENCE PRELIMINARY SCHEDULE

Unless otherwise indicated, all events will take place at the Roundhouse Community Arts and Recreation Centre
(Pre-conference and Conference Programs are subject to change)

THURSDAY August 16

- ◆ **CITT/ICTS Education Forum** - The Education Forum offers an opportunity to discuss issues, techniques and results as they relate to educational programs that prepare students to work in the live performance industry.
- ◆ **Opening Night BBQ Reception & Junk Challenge Adventure** - Following the CITT/ICTS Education Forum, delegates come together again at the official opening of the Conference. The evening will include a BBQ dinner and a fun ice-breaking event that will challenge the cool technical and creative skills of the delegates.

FRIDAY August 17

- ◆ **New Product Breakfast** - A sneak preview of the hottest new products on the Trade Show Floor. A great way to start the day!
- ◆ **Venue Tour** - A tour of Coquitlam's most innovative performance space: The Red Robinson Show Theatre featuring the GALA Venue!
- ◆ **Corporate Luncheon & 17th Annual Trade Show** - Join our corporate members for lunch and then hit the Trade Show floor to see the best products and technologies for the live performance industry.
- ◆ **8th Annual SWAG BINGO** Socialize with corporate members, build your swag collection and support CITT/ICTS. BINGO!

SATURDAY August 18

- ◆ **Session Breakfast** - The Saturday Session Breakfast will present a current topic of interest to all delegates for an open discussion with invited guest panelists.
- ◆ **Conference Sessions** - Build your knowledge base with informative morning and afternoon sessions.
- ◆ **CITT/ICTS Annual General Meeting Luncheon** - The AGM provides members with a forum to guide the future of CITT/ICTS.
- ◆ **CITT/ICTS Keynote & Awards Dinner Cruise** - A perennial conference highlight, the CITT/ICTS Keynote and Awards Banquet is yet another chance for the conference delegates to socialize and enjoy a spectacular dinner cruise. The evening culminates in the presentation of the CITT/ICTS Awards. Celebrate excellence while cruising the magnificent Vancouver harbour! (Off site)

SUNDAY August 19

- ◆ **Conference Sessions** - Build your knowledge base with informative morning and afternoon sessions.
- ◆ **Plenary Luncheon and Forum** - Informative, thought provoking and stimulating – the conference plenary session focuses on a topic that will surely spark debate, sharpen your opinion and perhaps even change your mind! Join a panel of industry experts as we dialogue about a current and important topic of the day. What will it be? Past plenary session topics have included: upgrading the buildings, the technician and the creative process, and charts of competency/certification for live performance workers.
- ◆ **Conference Wrap-up Reception** - A final get-together before bidding delegates Au revoir and see you next year!

REGISTER ONLINE AT www.citt.org/conf.htm

CITT/ICTS National Office 340-207 Bank St. Ottawa ON K2P 2N2
T. 613-482-1165 / 1-888-271-3383 F. 613-482-1212 citt@citt.org



Rendez-vous 2007 Registration Form

CITT/ICTS 17th Annual Conference and Trade Show



August 16 - 19 2007 Vancouver BC
TIES TO THE COMMUNITY

Roundhouse Community Arts and Recreation Centre
181 Roundhouse Mews Vancouver - www.roundhouse.ca

CONTACT INFORMATION

Last Name: _____ First Name: _____
 Title: _____
 Organization: _____
 Address: _____ Phone: (_____) _____ - _____
 City: _____ Fax: (_____) _____ - _____
 Province: _____ Postal Code: _____ Email: _____

Pre-conference Workshops August 13 -14 - 15

Vectorworks for Beginners Monday Aug. 13	\$100 = \$_____
Vectorworks Advanced Tuesday Aug. 14	\$100 = \$_____
Conflict Resolution Monday Aug. 13	\$125 = \$_____
Supervisory Skills Tuesday Aug. 14	\$125 = \$_____
Theatre Tours Vancouver Island Wed. Aug. 15	\$75 = \$_____
Non CITT/ICTS Member ADD \$75 + \$_____	
PRE-CONFERENCE WORKSHOP TOTAL = \$_____	

Full Conference Registration August 16 – 19

(Includes all social events, forums, sessions, tours, meals and coffee breaks)

CITT/ICTS Member Regular registration	\$450 = \$_____
• Very Early registration till Dec 31 2006	deduct \$100 - \$_____
• Early registration from Jan 1 – June 30 2007	deduct \$50 - \$_____
CITT/ICTS Student Member rate	\$175 = \$_____
Non CITT-ICTS Member	\$550 = \$_____
Non CITT/ICTS Member (Student rate)	\$250 = \$_____
CONFERENCE TOTAL \$_____	

I will be attending Education Forum Thursday Aug 16

I will be attending the Venue Tour Friday Aug 17 AM

Conference Accommodations

YWCA Hotel Downtown Vancouver

733 Beatty St. 10-minute walk to Roundhouse Centre Wide array of room type to suit your budget: from single room with shared bath to ensuite double rooms. Rates start at: \$65.00 + tax / night
Information & reservation: 1-800-663-1424 Local 604-895-5830
www.ywcahotel.com

Ramada Inn & Suites Downtown Vancouver

1221 Granville St. & Davie 10-minute walk to Roundhouse Centre
Rate: \$130.00 + tax / night Please mention code name CITT
Information & reservation: 1-888-835-0078 Local 604-685-1111
www.ramadavancouver.com

Howard Johnson Vancouver

1176 Granville St. & Davie 10-minute walk to Roundhouse Centre
Rate: \$145.00 + tax / night
Information & reservation: 1-888-654-6336 Local 604-688-8701
www.hojovancouver.com

Events à la carte (social event & meals not included, one form per person)

Education Forum Pass Thursday Aug 16	<input type="checkbox"/> \$75 \$_____
Venue Tour Pass Friday Aug 17 AM	<input type="checkbox"/> \$50 \$_____
Trade Show Pass Friday Aug 17 PM	<input type="checkbox"/> FREE
One Day Pass ¹ <input type="checkbox"/> SAT Aug 18 <input type="checkbox"/> SUN Aug 19 _____ x \$200 = \$_____	

¹Breakfast, coffee breaks and luncheon included

Conference Single Session Pass ² Sat / Sun _____ x \$40 = \$_____
Conference Double Session Pass ² Sat / Sun _____ x \$80 = \$_____

²Please submit your choice of sessions on separate sheet of paper

EVENTS À LA CARTE TOTAL \$_____

Social Event & Meal Tickets (for Events à la carte attendees, partner and friends)

Thursday Opening Night Social	_____ @ \$20 = \$_____
Friday Corporate Luncheon	_____ @ \$30 = \$_____
Friday SWAG BINGO	_____ @ \$20 = \$_____
Saturday Awards Banquet Cruise	_____ @ \$75 = \$_____
Sunday Plenary Luncheon and Forum	_____ @ \$25 = \$_____

SOCIAL EVENT & MEAL TICKETS TOTAL \$_____

Food Allergy or Special Diet (Please specify) _____

Payment Information

Pre- Conference Registration Total: \$_____

Full Conference Registration Total: \$_____

Events à la carte Registration Total: \$_____

Social Event & Meal Tickets Total: \$_____

Total Amount Owing \$_____

Refunds are subject to a \$25.00 administrative fee. No refunds after August 1 2007.

Cheque (to CITT/ICTS) VISA MasterCard

Card # _____ Exp: ____ / ____

Name on Card: _____

Signature: _____

Forward completed form to:

CITT/ICTS National Office
340-207 Bank St.
Ottawa, ON K2P 2N2

Phone: 613-482-1165
or 1-888-271-3383
Fax: 613-482-1212

Or register online: www.citt.org/conf.htm

Email: citt@citt.org