



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

NATIONAL OFFICE NEWS

- Monique Corbeil, National Coordinator

IMPORTANT NOTICE: Change of E-mail address

Take note that due to an overwhelming amount of spams invading our mailbox, we have changed the CITT/ICTS e-mail address. The new address is **info@citt.org**. Please make the necessary changes to your address book and inform other departments within your organization. Thank you for your collaboration.

The Gift of the Magi

The seasonal festivities have drawn to an end. The gingerbread cookies have all been eaten, leftover turkey cooked into countless pot pies, sandwiches, salads, etc., the relatives have taken the road back home and the Christmas ornaments are stored in the basement until next year. Hopefully, this festive time was pleasant, and filled with joy and gifts. For our part, just like Santa's elves, we were busy unearthing benefit gifts for the membership. Since autumn, the *Member Relations* committee, whose goal is, among other things, to implement membership benefits, worked hard in negotiating agreements with various partners granting discounts on services and products for the

> continued on page 6

NOUVELLES DU BUREAU NATIONAL

- Monique Corbeil, coordonnatrice nationale

AVIS IMPORTANT : Changement d'adresse courriel

Prenez note que dû à un envahissement insensé de pourriels dans notre boîte à messages, nous avons changé le courriel principal du CITT/ICTS. La nouvelle adresse est **info@citt.org**. Veuillez faire les changements nécessaires et aviser tous les départements concernés au sein de votre organisme. Merci de votre collaboration.

Le Cadeau des Rois mages

Voilà que la période des fêtes tire à sa fin. La dernière tourtière a été mangée, les restes de dinde ont été transformés en innombrables pâtés, sandwiches, salades, etc., la visite a pris le chemin du retour et les décorations de Noël sont remises dans le sous-sol jusqu'à l'an prochain. Nous espérons que ce temps festif a été agréable et rempli de joie et de cadeaux. Pour notre part, tels les lutins du Père Noël, nous n'avons pas chômé pour dénicher des cadeaux et des primes pour nos membres. Ainsi, depuis le début de l'automne, le

> suite à la page 6



Photo: Serge Paré

Canada's oldest continuously operating theatre, the Ludger-Duvernay, with its burnished woodwork, red plush seats, and rich details, casts a spell. Intricate hand-painted designs on the original ceiling and wrought iron railing tracing the balcony's exuberant curve add to the fin de siècle atmosphere. Painstakingly restored in 1993, this jewel of a theatre is equipped to meet the most creative demands by today's artists. Read the story behind the Monument-National, from yesteryears to today, on page 8.

La magie s'installe avant le lever du rideau. Le public peut contempler les motifs baroques du plafond d'origine, la rampe ornementale du balcon en fer à cheval, l'imposant cadre de scène arqué... Le regard embrasse l'une des plus belles et des plus anciennes salles de spectacle en Amérique du Nord, retouchée avec respect et audace par les architectes et les scénographes chargés de lui donner les moyens de répondre aux exigences et aux ambitions des artistes d'aujourd'hui. A lire en page 8 l'histoire du Monument-National d'hier à aujourd'hui.

prolight+sound

28 – 31 March 2007
creating emotions



No matter what size they are, all events have one thing in common – success is ultimately dependent on creating the ideal combination of show and technology. The technical requirements in the areas of lighting and stage technology, show and stage lighting and laser and effects are, however, becoming increasingly complex. New products are coming ever more quickly onto the market thanks to the innovative capabilities of manufacturers. Keeping an overview of the latest developments is a significant competitive advantage for anyone in the industry. Prolight+Sound, the leading international trade fair for event and communications technology, AV production and entertainment, shows you all the most important industry trends and makes sure you keep your perspective and remain successful.

Messe Frankfurt Canada
Tel. 905-824-5017
info@canada.messefrankfurt.com

Supported by VPLT – The Professional Lighting & Sound Association of Germany, and EVVC – European Association of Event Centers

Special Feature – CITT/ICTS 2006 AWARD RECIPIENT

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

This month we feature the CITT/ICTS Supplier (Corporate) Achievement Award recipient. The CITT/ICTS Supplier (Corporate) Achievement Award is awarded to an individual and/or corporate entity that have shown sustained commitment to providing excellent service and/or product (s) to the Canadian cultural industries community. **This year's recipient is GerrAudio Distribution.**

GERRAUDIO DISTRIBUTION

Professional audio distribution across Canada

GerrAudio has been a long time supporter of CITT/ICTS, and also has been actively involved in furthering excellence in audio through the products they sell, and the training offered to their customers.

A high level of personal customer service has always been a hallmark of GerrAudio, both at the National and Regional level.

From offering Canada's first major SIM measurement seminar in Toronto, to consistently maintaining the highest level of training for their sales force, GerrAudio is set to continue to serve the Canadian professional audio community for decades to come.

The Corporate Member

GerrAudio Distribution Inc. is Canada's source for the products recognized around the world for their commitment to the integrity of live performance, broadcast and recorded sound.

GerrAudio distributes products made by Meyer Sound, DiGiCo, Clear-Com, Audio Precision, HM Electronics, Drawmer and Soundfield.

With their Head Office located in Brockville, Ontario, GerrAudio is lead by an extraordinary team of dedicated and benevolent people based in majors parts of the county: wherever it be Technical Product

Specialist and President/CEO, Bob Snelgrove, and Marjorie McCullough at Inside Sales and Marketing in Brockville, or Shawn Hines, Western Canada Sales Manager for British Columbia, Alberta and Saskatchewan, Frank Pimiskern, Managing Partner in Manitoba and Ontario, and Andrew Hope, Managing Partner for Quebec and the Maritimes, they work together towards making a difference in serving the Canadian professional audio community.

The Supporting Member

GerrAudio have always supported CITT/ICTS: they have attended CITT/ICTS's trade show since 1998, and have sponsored conference events numerous times, including the corporate luncheon in Montréal, coffee breaks and swag bingo.

Andrew Hope has presented Line Array sessions at the Montreal and Calgary conferences. They also attend Regional Section events when possible.

GerrAudio has proven over the past years to be more than a national audio distributor, they are also a valued corporate member that cares very much about CITT/ICTS, about its mission and its members.



Frank Pimiskern (in the centre) from GerrAudio with CITT/ICTS President Bob Johnston (at right) and Past President Graham Frampton

SIM School - Toronto 1999

On May 17-21 1999, GerrAudio featured a SIM school in Toronto in conjunction with Meyer Sound. Together, Bob McCarthy, who consults on sound system alignment and design, and Andrew Hope, of GerrAudio, taught the five-day course. Robyn Houle, Frank Pimiskern and Bob Snelgrove of GerrAudio aided in organizing the course, which drew in participants throughout Canada.

The SIM school, which hosted 22 participants, was held at the Roy Thompson Hall in three distinct classroom settings where measurements and room conditions varied.

Attendees at the Toronto SIM school included individuals from the following companies and organizations: Audio Design Systems, B2 Systems, Engineering Harmonics, GerrAudio Distribution,

Inc., Jason Sound Industries, Manitoba Centennial Centre Corp., Pro Show Rentals, Roy Thomson Hall, Royal and McPherson Theatre Society, Show Pro, Solotech Location Inc., Southern Alberta Jubilee Auditorium, Stage Vision Inc., TC Productions, Thomson Audio Inc., and Tour Tech East. *Source Meyer Sound ©*



GerrAudio offering the SIM school in Toronto (1999)



DIARY OF THE GRAND THEATRE RESTORATION Chapter two

- David L. Smith

This column tracks the progress of the Grand Theatre restoration project that started back in September 2005, and slated for completion in the spring of 2008. David L. Smith, Supervisor, Theatre Operations, Culture & Recreation is capturing the progress with his thoughts and stunning photos. Last month, we featured the origin of the Grand Theatre. The journey continues with a flash back on the design and planning process.

Work is once again underway on the \$17.1 million restoration of Kingston's historic Grand Theatre. Foundations are being repaired, damaged drywall is being removed, forklifts are being placed on stage to move piles of sand required by masons as they repoint brick walls.

The workers are operating from designs and specifications prepared by an impressive team of building professionals.

In September 2004, the City of Kingston issued an RFP (Request for Proposals) in order to find an architectural firm to design the project. Three excellent proposals were received, but the one that really stood apart was that of Diamond and Schmitt (DSAI) of Toronto in joint venture with Shoalts and Zaback of Kingston.

When architects are hired for a major project such as this they bring with them a team of incredibly skilled people and everyone on the team plays a significant role.

In addition to the wildly successful Four Season Centre, DSAI has worked on such projects as the Max M. Fisher Music Centre in Detroit, the Imperial Theatre in Saint John New Brunswick, the Oliphant Theatre of the National Ballet School and the Shakespeare Theatre in Washington D.C. DSAI and their project lead Antra Roze would be called upon heavily for their Theatre Design background.

To deal with the critically important element of acoustics, Diamond and Schmitt brought on board Jaffe Holden Acoustics, who have been involved in construction or restoration of such notable venues as Severance Hall, Cleveland; the New Amsterdam Theatre in New York; the Brooklyn Academy of Music; the Auditorium Theatre in Chicago; and the Wang Centre in Boston.

DSAI's Theatre Consultants would be Theatre Consultants Collaborative, who have worked on hundreds of projects throughout North America. The team would also include: Roney Engineering of Kingston- structural, and Crossey Engineering-Mechanical and Electrical.

In addition, Diamond and Schmitt brought in the services of Curran McCabe Ravindra and Ross Cost Consultants, who were required to prepare highly exhaustive costing reports whenever major elements of the design changed. Leber Rubes Code Consultants would have the task of reviewing all documents to make certain that they met the numerous building ,fire, and health codes.

The final major player in this team would be Gerry Shoalts of the Kingston firm Shoalts and Zaback. S and Z would be heavily involved in the detail work- preparing many of the detailed architectural drawings, dealing with municipal departments such as utilities, engineering, and fire, and providing daily oversight of the actual construction work.

Anyone who thinks that an architect's job is primarily to draw pretty pictures does not fully understand the profession. The architect needs a high degree of creativity, but he or she also needs a strong knowledge of engineering, materials, structure, building codes, building practices, the law, and accounting. In addition they need the patience and people handling skills of a Ghandi and the ability to juggle hundreds of details.

The Design Process Begins

Much as a theatrical set designer would consult with the director, determine the limits of

the playing space, consider the budget and add their creative vision, the architects began by considering:

- The needs and vision of the client;
- The physical constraints of the existing building;
- Structural, mechanical and engineering requirements;
- Construction, health, and fire codes, and
- The budget

To this they would add their ideas and creative vision.

The first design meeting was held in November 2004. The basis for the design would be the needs analysis report of 2002 and a series of wish lists created by staff and clients.

In 2002, architects Alexander Wilson and Peter Smith along with Theatre Consultant Richard Smerdon had interviewed a number of clients and staff (including the author), added their own observations and prepared a report outlining the primary problems of the Grand at that time and a proposed set of solutions.

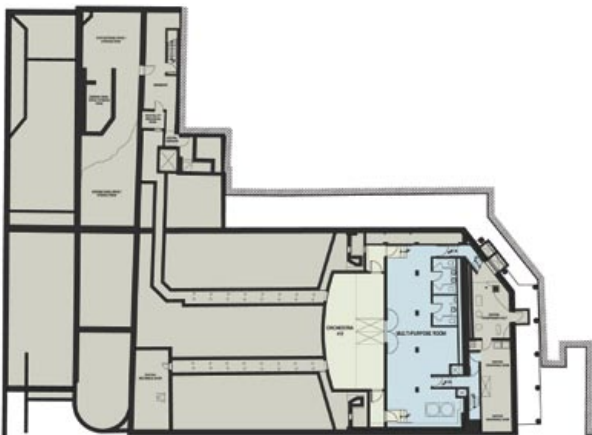
The key findings and recommendations (and the basis for DSAI's design work were:

Increase backstage space by:

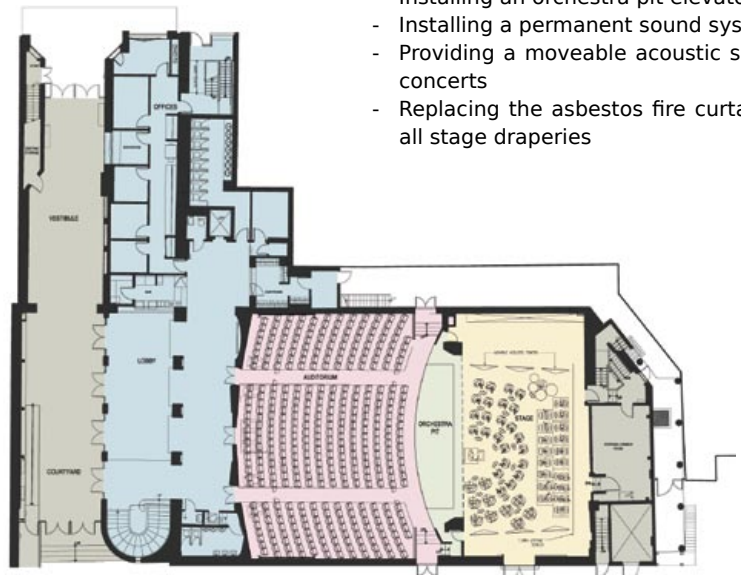
- Excavating a greenroom, dressing room washroom area underneath
- Relocating the mechanical room, which chopped approximately 75 square feet out of the upstage left wing.
- Expanding stage left approximately 10 feet into Opera Lane

Increase operational efficiency and production standards by:

- Replacing the archaic slider patch panel with a dimmer per circuit system
- Installing a steel counterweight system to replace the hemp flies.
- Installing an orchestra pit elevator
- Installing a permanent sound system
- Providing a moveable acoustic shell for concerts
- Replacing the asbestos fire curtain and all stage draperies



Basement *



Ground Floor *

Increase audience comfort, morale, and safety by:

- Providing more comfortable seating with better leg room
- Lowering the stage to improve sightlines and intimacy
- Making a major improvement to acoustics
- Creating a rejuvenated auditorium
- Upgrading mechanical and life safety systems
- Refurbishing the Princess Street façade, the marquee, and the lobby.

At the November meeting Donald Schmitt made his prophetic remark that not enough time had been allowed for design development. Enough time or not, design was now off and running.

Engineers from Roney and Crossey immediately began an in depth examination of the building:

- Was it structurally sound?
- How much would need to be done to make the heating, ventilation, and air conditioning (HVAC) work properly?
- What was required to meet today's fire and life safety codes?

At the next meeting, Roney reported that to the extent that they could observe, the building was structurally sound. They expressed some concern that the auditorium ceiling was exerting an undue strain on the lower chords of the roof trusses.

The electrical engineers indicated that electrics were essentially in good shape although they did recommend replacing the service entrance switchgear due to its age.

The bad news came from mechanical. Most of the building systems were thirty years old and past their "sell

by" date. Much of the mechanical work had been done in a piecemeal fashion over many years so that reliable control of heat and cooling throughout the building was almost impossible. Sprinkler systems did not meet today's codes. Insufficient fresh air was reaching the auditorium. Major mechanical work at major cost would need to be done.

The Schematic Design

There are many stages to the design process, and one of the most exciting is the presentation of the schematic design. This is the architects' general concept of how they feel the building should look and how the space should be laid out.

Once the concept is accepted in principle, thousands of details must be worked out and hundreds of detailed drawings and plans must be made, revised, and revised again. The process is one of gradual detailing and refinement.

So on the morning of December 16, 2004, everyone waited eagerly to hear what Donald Schmitt, Antra Roze and Gerry Shoalts were about to propose.

It was felt that a "wow" factor was important to get city council, clients, and potential donors really excited about the project. No one was disappointed.

The plan was based closely on the needs analysis and wish lists outlined above; however, the designers went way beyond anything imagined in the needs analysis in the design for the auditorium.

In a plan that addressed acoustics, structure, and the need for "wow" the old auditorium ceiling would be removed, reducing the stress on the roof trusses, increasing the volume of the room by some 25% therefore enhancing acoustics,

and adding considerable visual excitement. Box seats would be added which would help to tie the room together and also improve acoustics, and the walls would be stripped down to the old limestone and brick, adding texture, visual excitement, a sense of history, and once again enhancing the acoustics. Plaster panels and accent lighting would add to the visual impact.

Up to this point, many had thought of the restoration as a much needed improvement to the functionality of the performance and audience spaces. With the presentation of the concept renderings it became apparent that enormous life and excitement could be injected into the old building.

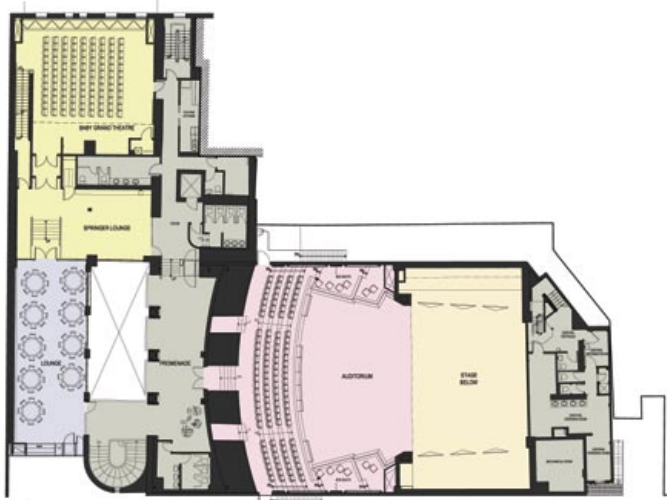
At this point the architects put forward another idea.

They sensed from their own observations and from discussion with staff members that the front of house and administrative areas (not originally covered in the Needs Analysis) could benefit from redevelopment and reorganization. While adding to the scope, the cost, and the time of the renovation, this might add considerably to the functionality of the building and enhance revenue possibilities. The result would be a building fully viable for at least 50 years as opposed to 20.

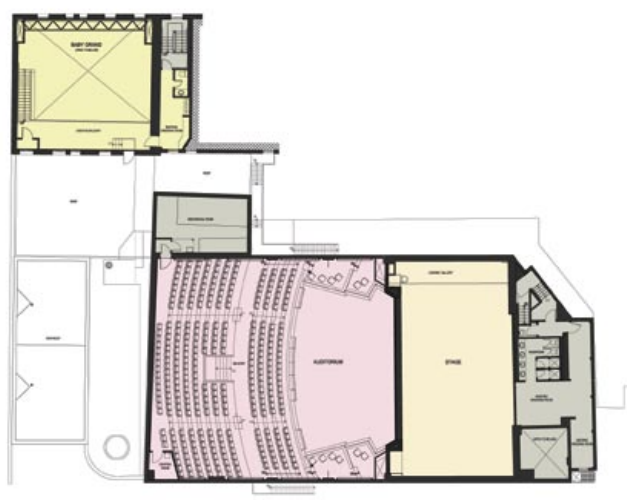
It was felt that City Council could be convinced that spending more money now would be a worthwhile investment.

The committee members went off to the Christmas holidays in an optimistic mood and I think we should all do the same.

Next month, I will report on the latest construction work and continue the saga of design development especially as influenced by that pesky factor "the budget".



Second Floor *



Third Floor *

> continued from page 1

members. The efforts bore fruit. To begin with, CITT/ICTS concluded an agreement with an insurance broker to offer a group health insurance plan to our members. Although members are free to sign up for it, it can be an essential asset to some of you or even provide a supplementary to an existing health insurance plan. Read more about this program on page 7.

In addition, we are happy to announce that the members can now obtain a 10% discount of the retail price of all items (including sale items, shipping and handling and GST are extra) carried by Music Books Plus www.musicbooksplus.com Music Books Plus features a large selection of music & audio books, videos, CD-ROMs, DVDs, software & sheet music - including titles on Theatre, Lighting, Rigging, Sound Reinforcement, Safety... and much more. Put CITT MEMBER in the comments section when placing an order online, or advise them when ordering by phone (1-800-265-8481), and they will adjust the order for the discount. The revised amount will be reflected on the shipping invoice.

Agreements with hotel chains and national rental car companies are also in the talks. These membership benefits will be added to those already in force, such as the \$100 US discount on registration fees for all ETCP (Entertainment Technician Certification Program) certification exams, as well as rate reductions granted to members who take part in activities organized by CITT/ICTS. We hope that you'll enjoy these benefits. Please contact the national office if you have any comments or need more information.

Who said Santa Claus didn't exist?

Ed note: The Gift of the Magi is the title of a short story written by O. Henry. A very inspiring reading, for those interested.

> suite de la page 1

comité *Relations avec les membres*, dont l'un des objectifs est de mettre en place des avantages pour les membres, travaille à négocier avec divers partenaires des ententes accordant des rabais sur différents services et produits. Les efforts ont porté fruit. Tout d'abord, CITT/ICTS a conclu une entente avec un courtier d'assurance dans le but de vous offrir un régime d'assurance collectif en soins de santé. Bien que les membres soient libres d'y adhérer ou non, ce régime saura sûrement combler un besoin essentiel pour certains d'entre vous non couverts par un plan d'assurance et même, compléter un plan d'assurance à ceux qui en possèdent déjà un. Lisez tous les détails concernant ce programme en page 7.

De plus, nous sommes heureux d'annoncer que les membres peuvent maintenant obtenir un rabais de 10% sur le prix au détail des items (incluant les items en solde, frais de port et taxes de vente en sus) de la maison d'édition Music Books Plus - www.musicbooksplus.com Music Books Plus possède une vaste collection de livres, vidéo-cassettes, CD-ROM, DVD, logiciels et feuilles de musique, avec des titres sur le théâtre, l'éclairage, l'audio, le gréage, la santé et sécurité, etc. Il suffit d'indiquer que vous êtes un membre CITT/ICTS sous la rubrique *Comments* (commentaires) au moment de l'achat en ligne, ou de les aviser par téléphone au 1-800-265-8482, et ils feront l'ajustement du prix sur la facture d'expédition.

Par ailleurs, des ententes avec des chaînes d'hôtels et avec des compagnies de location de voitures sont également en pourparler. Tous ces avantages s'ajouteront à ceux qui sont déjà en vigueur, tels le rabais de 100 \$US sur les frais d'inscription à l'examen de certification ETCP (Entertainment Technician Certification Program) et les réductions accordées aux membres qui participent aux activités organisées par l'organisme. Nous espérons que vous saurez en profiter. N'hésitez pas à communiquer avec le bureau national pour nous faire part de vos commentaires, ou si vous avez besoin de plus d'information.

Qui a dit que le Père Noël n'existait pas?

NDLR : Le Cadeau des Rois mages est le titre (traduit) d'une nouvelle écrite par O. Henry. Une lecture inspirante, pour les intéressés...

MEMBERSHIP NEWS

CITT Ontario Section - STUDENT NIGHT!

The Ontario Section of the Canadian Institute for Theatre Technology (CITT/ICTS) will be hosting their Annual Student Night on Friday, January 19th, 2007 at the Ryerson Theatre, 43 Gerrard St. East at the Ryerson Theatre School in Toronto from 7:00 pm - 9:30 pm. This is the same location as last year's event: the big theatre across the street from the Theatre School.

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 1/2 hours and afterwards we'll all head over to Reilly's on Yonge Street for some "extra -special" networking and libations.

RSVP before January 12 to Linda McCormick at lmccormi@ryerson.ca or 416-707-4767

We hope to see you there!

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

INDIVIDUAL/INDIVIDU

Stephen MULLIN Guelph ON
Clyde RIGSBY Edmonton AB
Cody STADEL Kelowna BC

ORGANIZATIONAL not-for-profit ORGANISME 'à but non lucratif'

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UPCOMING EVENTS/ ÉVÉNEMENTS À VENIR

JANUARY / JANUARY

All Access 2007 Trade Show (Tour Tech East)

Friday January 12, 2007
from 9h30am to 5h30pm
Dartmouth Nova Scotia
Tour Tech (170 Thornhill Drive)
www.landrysolutions.com

CITT Ontario Annual Corporate Showcase Monday January 15 2007

Students 5:30pm
General public 7pm
Toronto, Ontario
MacMillan Theatre
(80 Queen's Park)
www.citt.org/ontario/sect_ont.htm

CITT Ontario Annual Student Night Friday January 19 2007

from 7pm to 9:30pm
Toronto, Ontario
Ryerson Theatre
(43 Gerrard St. East)
www.citt.org/ontario/sect_ont.htm

FEBRUARY / FÉVRIER 2007

La Bourse RIDEAU 11-15 février 2007

Québec, Québec
www.rideau-inc.qc.ca

MARCH / MARS 2007

USITT Annual Conference and Stage Expo

March 16-19 2007
Phoenix, Arizona USA
www.usitt.org

Pacific Contact

March 30 - April 3
Burnaby, British Columbia
www.bctouring.org

APRIL / AVRIL 2007

EN COULISSE 5-6 avril 2007

Montréal, Québec
www.encoulisse.com

With your CITT/ICTS membership you can now protect your health and a valuable GROUP INSURANCE PLAN

- presented by John McArthur

Do you have the freedom of running your own small business or being self-employed or a contract worker? Maybe your current employer doesn't have a group insurance plan. Perhaps you're enjoying the well-deserved freedom of retirement? If so, no one knows better than you do that freedom and responsibility go hand in hand. Unfortunately, this freedom generally doesn't include group health and dental coverage.

In addition, you're probably aware that your provincial health plan may take care of some of your needs, but not all of them. Prescription drugs, dental care, vision care, registered health care services, semi-private and private hospital accommodation and many other necessities are 'out-of-pocket' expenses, if you're not covered by a group health plan. This situation will continue as governments reassess healthcare, and reduce or eliminate coverage for additional health-related services.

It's not surprising that this has created a growing concern today. Routine, health-related expenses can add up very quickly. Then, think about what would happen if you suffered a serious accident or illness. How would you pay for the unexpected medical expenses without a group health plan to depend on?

Individual supplemental health insurance for CITT/ICTS Members offers a wise and simple solution

Thankfully, CITT/ICTS has secured a group insurance rate plan for all individual, organizational and corporate members through Manulife Financial. Manulife Financial provides solutions for people like you who are not covered by a group health plan. As Canada's leading supplier of supplemental health insurance, Manulife Financial offers individual health plans that will help you cover the gaps in your provincial health insurance plan.

With your CITT/ICTS membership, you will be able to save as much as 15% off of retail rates and have many more options for coverage than non-members.

For example, the Association Health & Dental Plan offers a wide selection of coverage options so that you can select the coverage that best suits you and your family. There are eight core plans from which to choose. Four of these plans include both prescription drug and dental coverage, while four include coverage for dental care services (without drug coverage). Each of the eight plans offers different levels of protection, and includes core benefits such as:

- Extended Health Care coverage for registered specialists and therapists
- Vision care
- Hospital benefits
- Homecare and nursing, prosthetic appliances, durable medical equipment
- Travel insurance (for those under 65 years)
- Accidental Death & Dismemberment
- And more.

You're probably wondering if you have to complete a medical questionnaire to be eligible for the Association Health & Dental Plan coverage. The answer: your acceptance is guaranteed* for many of the core plans.

Just by being a CITT/ICTS member, it's simple to put a plan in place to safeguard your health and independence and those of your family.

When you value something, it's wise to do what you can to protect it. For more information about the protection offered by the Association Health & Dental Plan, or for a free no-obligation quote, contact the CITT/ICTS National Office at 1-888-271-3383.

** For those plans not requiring completion of a medical questionnaire, acceptance is guaranteed upon receipt of first premium payment. This plan is offered through Manulife Financial (The Manufacturers Life Insurance Company).*

Votre adhésion à CITT/ICTS vous permet de protéger votre santé grâce à un RÉGIME COLLECTIF D'ASSURANCE

- présenté par John McArthur

Jouissez-vous de la liberté qu'offre la gestion de votre propre entreprise ou votre statut de travailleur autonome ou de travailleur à contrat? Est-ce que votre employeur vous offre un plan d'assurance? Peut-être êtes-vous sur le point de profiter pleinement de la liberté d'une

retraite bien méritée? Dans ce cas, personne ne sait mieux que vous que cette liberté s'accompagne inévitablement de responsabilités. Malheureusement, cette liberté n'inclut généralement pas le maintien de la protection offerte par une assurance collective de soins médicaux et dentaires.

De plus, vous savez probablement que le régime d'assurance-maladie provincial peut prendre en charge certains de vos besoins, mais pas tous. Les médicaments sur ordonnance, les soins dentaires, les soins de la vue, les services des spécialistes et thérapeutes autorisés, les chambres privées et semi-privées à l'hôpital ainsi que plusieurs autres besoins indispensables imposent des déboursés que vous devrez assumer vous-même si vous n'adhérez pas à un régime d'assurance collective qui les couvre. Et cette situation perdurera puisque les gouvernements réévaluent sans cesse les soins de santé et réduisent ou abolissent la protection relative aux services complémentaires aux soins médicaux pris en charge.

Il n'est pas surprenant que ce fait ait suscité des préoccupations de plus en plus grandes. Les simples frais de soins médicaux ordinaires peuvent s'accumuler très rapidement. Alors, pensez à ce qu'il arriverait si vous étiez victime d'un accident ou d'une maladie grave. Comment paieriez-vous les frais médicaux imprévus si vous ne pouvez compter sur un régime collectif de soins médicaux?

L'assurance individuelle de soins médicaux complémentaires pour les membres CITT/ICTS offre une solution d'une sage simplicité

Heureusement, CITT/ICTS a obtenu un plan d'assurance collective pour l'ensemble de ses membres via la Financière Manuvie. La Financière Manuvie offre des solutions aux personnes qui, comme plusieurs d'entre vous, ne bénéficient pas d'une protection d'assurance collective pour les soins de santé. Chef de file au Canada des assureurs de soins médicaux complémentaires, la Financière Manuvie offre des régimes individuels de soins médicaux qui pallieront les vides laissés par votre régime d'assurance-maladie provincial.

À titre de membre CITT/ICTS, vous pourriez économiser jusqu'à 15% sur les primes et obtenir des options supplémentaires pour votre plan par rapport aux non-membres.

Par exemple, le Plan association pour les soins de la santé et les soins dentaires offre un vaste choix d'options de protection que vous pouvez sélectionner en fonction de vos besoins et de ceux de votre famille. Vous avez le choix parmi huit régimes. Quatre d'entre eux incluent la prise en charge des frais de médicaments sur ordonnance et des soins dentaires alors que les quatre autres offrent la prise en charge des frais de soins dentaires, (sans les médicaments sur ordonnance). Chacun des huit régimes offre des niveaux de protection différents et inclut les garanties de base suivantes:

- Garantie d'assurance maladie complémentaire pour soins des spécialistes et thérapeutes autorisés
- Soins de la vue
- Soins dentaires
- Soins à domicile et soins infirmiers, prothèses, équipement médical permanent
- Assurance-voyage (pour personnes âgées de moins de 65 ans)
- Décès ou mutilation par accident
- Et bien d'autres encore.

Vous vous demandez probablement s'il vous faut remplir un questionnaire médical pour être admissible à la protection du Plan association pour les soins de la santé et soins dentaires. La réponse : Votre admissibilité est garantie* pour plusieurs des régimes de base.

Établir le meilleur plan qui soit pour assurer votre santé et votre indépendance, et celles de votre famille, est simple comme bonjour si vous êtes membre du CITT/ICTS.

Il est toujours sage de protéger ce à quoi l'on tient le plus. Pour plus de renseignements au sujet de la protection qu'offre le Plan association pour les soins de la santé et les soins dentaires, ou pour obtenir gratuitement et sans obligation de votre part une estimation personnalisée, communiquez avec le bureau national de CITT/ICTS au 1-888-271-3383.

** Votre adhésion aux régimes qui n'exigent pas de questionnaire médical est garantie sur réception de la première prime.*

Plan association pour les soins de la santé et soins dentaires est offert par la Financière Manuvie (La Compagnie d'Assurance-Vie Manufacturers).

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NOTRE PATRIMOINE - Passage vers le futur

LE MONUMENT-NATIONAL Lieu d'engagements de 1893 à aujourd'hui

L'École nationale de théâtre du Canada vous invite à redécouvrir une partie de l'histoire de Montréal – de 1893 à aujourd'hui – à travers celle du Monument-National pour y revivre 110 années d'innovation artistique, d'action politique et communautaire, de mouvements sociaux et économiques. Cette exposition est installée au 1^{er} étage du Monument-National, situé au 1182, boul. Saint-Laurent, Montréal, Québec.

Le Monument-National dans la ville

Inauguré le 24 juin 1893 par l'Association Saint-Jean-Baptiste de Montréal – aujourd'hui la Société Saint-Jean-Baptiste – le Monument-National était situé à la jonction historique du secteur francophone (à l'est du boulevard Saint-Laurent) et de la zone anglophone (à l'ouest) de Montréal.

Par son audace architecturale et ses dimensions imposantes, c'est le premier «monument» célébrant la gloire de la «nation» canadienne d'expression française d'Amérique, d'où son nom de «Monument-National».

Un projet colossal

Le Monument-National est non seulement l'un des plus grands bâtiments montréalais de l'époque, c'est aussi le premier dont la structure entière est en acier. Il se distingue des autres grands édifices de l'époque, tous de style victorien, par sa façade néo-Renaissance.

Le Monument-National faisait partie d'un vaste projet, inachevé, de «boulevard National», véritables Champs-Élysées montréalais, qui devait relier la rue Saint-Denis au boulevard Saint-Laurent avec, à ses deux extrémités, le Monument-National et l'Opéra-National, ce dernier n'ayant jamais vu le jour.

Le Monument, terre d'accueil

Dès la fin du XIX^e siècle, le Monument-National, qui se trouve au cœur de ce qui était en train de devenir le quartier juif de Montréal, s'impose comme un formidable lieu de création, d'échange et de diffusion. C'est ce qui en fait l'un des premiers et plus importants foyers communautaires et culturels d'Amérique. En plus de sa vaste salle du premier étage où se produisaient les grandes vedettes de l'époque, le Monument-National abritait, au rez-de-chaussée, le Starland, une salle dédiée au théâtre burlesque, et, au sous-sol, un musée de cire, l'Éden.

Le Monument-National des femmes

C'est au Monument-National qu'est né le féminisme québécois francophone à la fin du XIX^e siècle. Regroupées au sein d'un comité appelé

«Dames patronnesses de l'Association Saint-Jean-Baptiste» autour de Marie Gérin-Lajoie, les Montréalaises francophones les plus en vue de l'époque entreprennent une vigoureuse et vaste campagne qui vise la promotion des Canadiennes françaises dans tous les secteurs de la vie sociale, culturelle, économique et politique du pays.

C'est également au Monument-National que commence le long combat pour l'obtention du droit de vote des femmes.

Le Monument-National, terreau d'idées nouvelles et centre d'éducation populaire

Pendant près de soixante ans, le Monument-National a été un important centre de formation populaire. Inaugurés dès 1895, les «cours publics du Monument» ont formé des dizaines de milliers de personnes au génie, au droit, à la comptabilité, à l'hygiène, à la physique, aux arts, à l'histoire, à la littérature. C'est au Monument-National que se trouvent les racines de l'École polytechnique, de l'École des hautes études commerciales, de l'École des beaux-arts et du Conservatoire d'art dramatique.

Les scènes du Monument : innovation et avant-garde

Dès 1896, les grandes étoiles anglophones du théâtre nord-américain s'y produisent, de même que les personnalités marquantes de la scène lyrique et de la scène musicale d'envergure internationale. Le Monument-National a également joué un rôle fondamental dans le développement du théâtre francophone au Québec.

Mais le Monument-National a aussi été un formidable centre d'innovation et d'expérimentation artistique. Dès le début des années vingt, la modernité théâtrale faisait son entrée à Montréal par la grande salle du Monument.

Foyer culturel et artistique juif

Construit au moment où la première grande vague d'immigrants juifs atteignait Montréal, le Monument-National s'est retrouvé, une fois achevé, au cœur du quartier juif. Tout naturellement, et avec l'appui de l'Association Saint-Jean-Baptiste, il est devenu un imposant foyer communautaire juif, servant à l'occasion de synagogue, sans cesser d'être fréquenté par le public et les artistes canadiens-français. Il a présenté en 1896 les premiers spectacles yiddish (juifs) – venus de New York. Pendant près de 60 ans, le Monument a aussi été la principale scène yiddish d'Amérique à l'extérieur de New York. En 1919, le Monument-National a accueilli le premier Congrès juif canadien.

Éclectisme et succès populaires

De 1898 à la fin des années quarante, les deux scènes principales du Monument-National, la grande salle et le Starland, ont attiré des millions de spectateurs de Montréal et des environs. Les Veillées du Bon Vieux Temps (1923-1943),

la Société canadienne d'opérette (1921-1933), les célèbres Variétés lyriques de Lionel Daunais et Charles Goulet (1937-1955), les Fridolinades (1938-1946) de Gratien Gélinas et l'étonnante Équipe (1942-1947) de Pierre Dagenais se partageaient la grande salle du Monument avec de grandes vedettes internationales comme Édith Piaf et Charles Trenet.

Le long naufrage du Monument

Après la Seconde Guerre mondiale, commence pour le Monument-National une longue phase de déclin. Le boulevard Saint-Laurent – ou «la Main» – a mauvaise presse. La prostitution, les maisons de jeu, les trafics de toutes sortes rebutent les habitués du Monument qui lui préfèrent désormais les grandes salles de la rue Sainte-Catherine, plus sûres, plus confortables et plus modernes.

L'époque est également difficile pour la Société Saint-Jean-Baptiste qui quitte le lieu en 1976. Voué à une démolition qui semble inéluctable, le Monument-National sombre dans l'oubli.

Naître à nouveau, centenaire

Après avoir miraculeusement échappé à quelques reprises au pic des démolisseurs, le Monument-National est déclaré «bien culturel classé» en 1976. Le bâtiment est finalement restauré, de 1991 à 1993, grâce aux efforts héroïques de son nouveau propriétaire, l'École nationale de théâtre du Canada.

Cent ans jour, pour jour, après son inauguration, le Monument-National connaît ainsi une formidable renaissance et rouvre ses portes le 24 juin 1993. C'est le plus ancien théâtre au Québec encore en activité et ses scènes, auxquelles s'est ajouté le cabaret-théâtre *La Balustrade* en 1999, sont à nouveau parmi les plus prestigieuses et les plus dynamiques du pays.

L'École nationale de théâtre du Canada

L'École nationale de théâtre du Canada occupe occasionnellement le Monument-National dès 1965. En 1978, elle en devient officiellement propriétaire et elle assure sa restauration, réalisée de 1991 à 1993 par la firme d'architectes Blouin, Faucher, Aubertin, Brodeur, Gauthier.

Établie à Montréal depuis 1960, l'École offre une formation professionnelle dans toutes les disciplines du théâtre : l'interprétation, l'écriture dramatique, la mise en scène, la scénographie (avec une formation en peinture scénique) et la production, et ce, autant en français qu'en anglais.

Au fil des années et des promotions, l'École s'est imposée sur la scène théâtrale internationale comme un lieu de formation unique, de grande qualité, alliant audace et tradition. Elle accueille chaque année près d'une soixantaine de nouveaux étudiants et a déjà formé plus de 1 400 professionnels du théâtre et des arts de la scène.

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For more information / Pour plus d'information : www.monument-national.qc.ca

OUR HERITAGE - A passage towards the future

THE MONUMENT-NATIONAL A site of great undertakings from 1893 to today

The National Theatre School of Canada invites you to rediscover a part of Montreal's history - from 1893 to today - via the Monument-National's history. Relive one hundred and ten years of artistic innovation, political and economic action, and social and community movements. This exhibit is on display on the 1st floor of the Monument-National, located at 1182 St. Laurent Street, Montreal, Quebec.

The Monument-National in Montreal

Officially opened on June 24, 1893 by the Association Saint-Jean-Baptiste de Montréal (the present-day St. Jean Baptiste Society), the Monument-National was situated at the historical interface between the Francophone neighbourhoods (to the East) and the Anglophone areas (to the West). With its daring architecture and imposing dimensions, the Monument-National was the first "monument," as such, to celebrate the glory of the French-Canadian "nation" and this is why it was called the "National Monument."

A colossal project

The Monument-National was not only one of the biggest buildings in Montreal at the time, it was also the first whose frame was entirely in steel. The structure set itself apart from all the other big Victorian-style buildings of the time because of its Neo-Renaissance façade.

The Monument-National was part of a vast, never-completed project to build a national boulevard in Montreal, similar to the Champs-Élysées in Paris. The boulevard was intended to link St. Denis Street to St. Laurent Boulevard. The landmark structures at each end of this boulevard were to have been the Monument-National and the "Opéra National," an edifice that was, in the end, never built.

The Monument's "open arms"

Built in the heart of what was in the process of becoming the Jewish district of Montreal, the Monument-National soon established itself as a hotbed of creativity, innovation, debate, and performance that made it one of the most important multi-ethnic community and cultural centres in America. Apart from the huge auditorium on the first floor where the top celebrities of the late 19th century performed, the Monument-National contained a burlesque theatre called the Starland on the ground floor and a wax museum called the Eden in the basement.

The Monument-National and the Women's Movement

Francophone Quebec feminism was born at the Monument-National in the late 19th century. Grouped around Marie Gérin-Lajoie within a committee called the "Dames patronnesses de l'Association Saint-Jean-Baptiste", the most prominent Francophone women in Montreal at the time undertook a massive, vigorous campaign to promote French-Canadian women in all sections of the country's social, cultural, economic and political life.

The Monument-National was also the birthplace of the long struggle to establish women's right to vote in Quebec.

The Monument-National, a breeding ground of new ideas and a multi-ethnic cultural centre

For almost sixty years, the Monument-National served as an important centre of continuing education. Started in 1895, the "cours publics du Monument" trained tens of thousands of people in engineering, law, accounting, hygiene, physics, the arts, history, and literature. Later, key institutions like the *École polytechnique*, the *École des hautes études commerciales*, the *École des beaux-arts* and the *Conservatoire d'art dramatique*, all had their origins in the Monument-National.



Photo: Serge Paré

The permanent exhibit of the Monument-National
L'exposition permanente du Monument-National

On stage at the Monument: innovation and avant-garde

From 1896 on, the biggest Anglophone stars of North American theatre appeared on stage at the Monument-National, as did the top personalities on the operatic and international music scene. The Monument-National also played a key role in the development of Francophone theatre in Quebec.

In addition, the Monument-National was also a remarkable centre of artistic innovation and experimentation. Starting in the early 1920s, modern theatre began to be seen in Montreal through the shows performed on the Monument's main stage.

The Monument-National as a Jewish cultural and artistic centre

Built around the time that the first big wave of Jewish immigrants settled in Montreal, the Monument-National, once completed, found itself right in the middle of the Jewish district. Thus, in a very natural way and with the support of the Association Saint-Jean-Baptiste, it became a grandiose Jewish community centre that was periodically used as a synagogue, while the general public and French-Canadian artists continued to come to activities in the building just as they had before. In 1896, the Monument began to put on the first Yiddish (Jewish) shows from New York and for virtually the next 60 years, served as the most important venue for Yiddish theatre in America outside New York; in 1919, the Monument hosted the first meeting of the Canadian Jewish Congress.

On stage at the Monument: eclecticism and popular success

From 1898 to the late 1940s, the shows on the Monument-National's two main stages (the main auditorium and the Starland) attracted millions of spectators from Montreal and the surrounding area. Acts or groups like *Les Veillées du Bon Vieux Temps* (1923-1943), the Canadian Operetta Society (1921-1933), Lionel Daunais and Charles Goulet's famous *Variétés lyriques* (1937-1955), Gratien Gélinas' *Les Fridolinades* (1938-1946), and Pierre Dagenais's astonishing *Équipe* (1942-1947), they shared the Monument's main stage with big stars like Edith Piaf and Charles Trenet.

The long slide downhill

After the Second World War, the Monument-National went into a long downward spiral. The St. Laurent Boulevard - or "the Main" - as it was known, developed a bad reputation. Prostitution, gambling and trafficking of all kinds repelled the Monument's regulars, who then opted for the large, safer, more comfortable and more modern locales on St. Catherine Street.

The post-war era was also difficult for the St. Jean Baptiste Society, which moved out in 1976. Destined for apparently ineluctable demolition, the Monument-National sank into oblivion.

Renaissance: rebirth and centenary

After miraculously avoiding the wrecking ball on a number of occasions, the Monument-National was officially designated as a valuable cultural property in 1976. However, it was not until the three years from 1991 to 1993 that the building was finally restored, thanks to the heroic efforts of its new owner, the National Theatre School of Canada.

A hundred years, day for day, after its official opening, the Monument-National underwent a remarkable renaissance on June 24, 1993. It now stands as the oldest operating theatre in Quebec and its stages, to which the "Balustrade" - a cabaret theatre - was added in 1999, are once again among the most prestigious and dynamic in the country.

The National Theatre School of Canada

From 1965 on, the National Theatre School of Canada sporadically occupied the Monument-National and in 1978, became the building's official owner. Some ten years later, from 1991 to 1993, the School was able to have it restored using designs prepared by the architectural firm Blouin, Faucher, Aubertin, Brodeur, Gauthier.

Based in Montreal since 1960, the School offers professional training in all theatrical disciplines: acting, playwriting, directing, set and costume design (including scenic painting) and technical production, in both French and English.

Over the years, due to hard work and increased promotional efforts, the National Theatre School of Canada has established itself as a high-quality, one-of-a-kind training facility that combines audacity with tradition. Every year, it accepts around 60 new students and has already trained more than 1,400 professionals in theatre and the performing arts.

IN MEMORIAM

Our Dear Henry

Western Canada Theatre is devastated to announce the passing of executive assistant, friend, and for all intents and purposes, family member - Henry Vandenberghe.

On the morning of Tuesday, November 28th, at around 7:00 am, while walking to the bus stop near his home to ride into work, as he did every workday, Henry was apparently attacked and savagely beaten. A passer-by found him a short time later, slumped over on the ground. He had severe injuries to the head and was rushed to hospital. On Wednesday night, Henry succumbed to his injuries. It is truly heartbreaking to lose such a wonderful, generous friend. It deeply saddens us all that he was taken unnecessarily before his time.



Henry dedicated 18 years of his life to serving the artistic community through his work at Western Canada Theatre, but that was not the sole extent of it. He served on the local arts council, and was a current member of the arts commission; he worked tirelessly with Theatre BC helping organize both Mainstage and the New Play Festival; he was involved with Volunteer Kamloops, and coordinated the opening and

closing ceremonies for the 1993 Canada Summer Games. He also worked with Workshop West in Edmonton for several years, the company behind the recent production of *Mary's Wedding*. He was very proud of all of his work, especially because of the teams of people he worked with in all of these organizations. As an indication of how well he was loved and respected within the community, Western Canada Theatre phone's were ringing off the wall in the days following the apparent attack on Henry; people phoning from across the country full of concern, caring and best wishes. Thank you from WCT to all of those who have been calling. "We cannot tell you how much we appreciate the support. In particular, we would like to thank the team of physicians and caregivers at Royal Inland Hospital. It has been so wonderful knowing he was receiving the best care possible. But the staff not only took care of Henry, they took care of us in our grieving, which was a gift beyond measure." The company would also like to thank the RCMP for their ongoing intensive efforts to find out what and who were behind the assault resulting in Henry's death. We continue to urge the public to come forward with any piece of information, small or large, that may help them piece together this tragic story.

"Henry was a beautiful, wonderful man with a quick mind and a sharp wit who kept us all organized and marching in the right direction while laughing along the way. We will miss him more than words can express."

A memorial was held for Henry on Saturday, December 9th at the Sagebrush Theatre in Kamloops. If you have any information for the RCMP, please call 250-828-3000. If you wish to remain anonymous, please call Crime Stoppers at 1-800-222-TIPS

BC Festival Founder Ernie Fladell dies at 81

Ernie Fladell passed away at 81 years of age on December 8, 2006 at Lions Gate Hospital, Vancouver BC, from complications following a heart attack.

Ernie was best known as the founder of the Vancouver International Children's Festival and the Vancouver Folk Music Festival. He was a dynamic person who was able to make his own and other people's dreams and ideas become reality. The results of his longtime commitment to the arts have touched the lives of millions of people.

Ernie was a native of New York City. There he ran an advertising agency, and in 1968 with his nephew Richard Lorber, he co-authored "The Gap", an inter-generational dialogue published by McGraw-Hill and excerpted by Life Magazine. After moving with his family to Vancouver in 1971, Ernie and his wife Judy opened Graphic House art gallery in Gastown. In 1971 he was employed by the City of Vancouver's Social Planning Department where he was responsible for civic arts and cultural funding and participated in numerous community initiatives. In 1976 he oversaw the City's participation in Habitat Forum, an unprecedented city-sponsored music, drama and dance event at Jericho Beach held in conjunction with the United Nations Habitat Conference on Human Settlements. In 1978 he founded the Vancouver International Children's Festival and Vancouver Folk Music Festival as an evolution from the Habitat Forum. He left his City position in 1979 to become head of Communications for the CBC B.C. Region, until 1984. Over

these years he maintained his role as producer of the Children's Festival until the demands of its success warranted his full time attention. The Children's Festival became a world leader in arts for young audiences and served as the prototype for similar festivals across Canada and around the globe. Ernie was the Executive Director until his retirement in 1992.

In retirement Ernie remained involved in cultural and community organizations, most recently serving as Chair of the West Vancouver Seniors' Centre Board of Directors. He enjoyed a creative writing class at the Seniors' Centre, aquacize at the West Van Aquatic Centre, and most importantly his family and friends too many to mention.

Ernie is survived by his loving wife Judy Fladell, son Matthew and wife Kathy Callahan, daughter Anne Goodwyne, nephew Richard Lorber and wife Dovie F. Wingard, their daughter Lola Lorber, and niece Adrienne Lorber.

A memorial service and celebration of his life will be held early in 2007, with the time and place to be announced. In lieu of flowers, the Fladell family requests that donations in Ernie's honour be sent to the Vancouver International Children's Festival or the Vancouver Folk Music Festival.

The Vancouver Children's and Folk Festivals have been planning tributes to Ernie Fladell in conjunction with their 30th Anniversaries in 2007. "We greatly regret that he won't be here in person to be acknowledged. The greatest tribute we can pay to Ernie is to ensure that future generations continue to enjoy the fruits of his labour."

Mavor Moore: a life devoted to Canadian culture

The Canada Council for the Arts joins Canada's theatre community in remembering playwright, actor, director, producer and educator Mavor Moore, who died on December 20 at the age of 87.

The author of more than 100 plays and musicals for stage, radio and television, Mr. Moore was founding chairman of the Canadian Theatre Centre and the Guild of Canadian Playwrights, as well as the founding

artistic director of the Charlottetown Festival and the founding general director of the Toronto's St. Lawrence Centre for the Arts. He later taught theatre history at York University and wrote a weekly culture column for the *Globe and Mail*.

In addition to his long and prolific career in Canadian theatre, Mr. Moore was the first professional artist to chair the Canada Council, a position he held from 1979 to 1983. He later served as chair of the British Columbia Arts Council.

Mavor Moore : une vie consacrée à la culture canadienne

Le Conseil des Arts du Canada se joint à la communauté théâtrale du pays pour marquer le décès de Mavor Moore, dramaturge, comédien, metteur en scène, réalisateur et professeur, qui s'est éteint le 20 décembre à l'âge de 87 ans.

Auteur de plus d'une centaine de pièces et de comédies musicales destinées à la scène, à la radio et à la télévision, M. Moore a été président fondateur du Centre du théâtre canadien et de la *Guild of*

Canadian Playwrights, de plus, il a été le premier directeur artistique du Festival d'été de Charlottetown et premier directeur général du Centre Saint-Laurent des arts. Par la suite, il a enseigné l'histoire du théâtre à l'Université York et a rédigé une chronique hebdomadaire sur la culture dans le *Globe and Mail*.

En plus de mener une longue et prolifique carrière sur la scène théâtrale au Canada, M. Moore a été le premier artiste professionnel à occuper la charge de président du Conseil des Arts du Canada, de 1979 à 1983. Par la suite, il a aussi occupé la charge de président du *British Columbia Arts Council*.



Rendez-vous 2007 Information Sheet



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

PRE-CONFERENCE WORKSHOPS

Monday Aug 13

- ◆ Vectorworks for Beginners
- ◆ Conflict Resolution

Tuesday Aug 14

- ◆ Vectorworks Advanced
- ◆ Supervisory Skills

Wednesday Aug 15

- ◆ Vancouver Island Theatre Tour

CONFERENCE SESSIONS UPDATES *with still more to come...*

- ◆ **Ask The Expert: Accountant** – Presenter TBA
- ◆ **BC Wine Appreciation: Beginner level introduction to BC wines** – Presenter: Taylorwood Wines
- ◆ **Fall Arrest Systems** – Presenters: Steve Goodman, Scott Miller
- ◆ **How to Talk To An Engineer: Structural** – Presenters: Reed Jones Christoffersen, Structural Engineers
- ◆ **Lighting Consoles Demos** – Presenters: David Neal (Christie Lites), others TBA
- ◆ **Roadhouse Roundtable** - Presenters: Steve Goodman, Mark Stevens
- ◆ **"Saw Stop" Demo** – Presenter TBA
- ◆ **SFX Demo** (Audio Software) – Presenter: Scott Miller
- ◆ **Sound Consoles Demos** – Presenters TBA
- ◆ **Stump The Expert: Audio** – Presenters: Blair Morris, Shawn Hines (GerrAudio), Jack Jamieson (Jack Singer Concert Hall)
- ◆ **Video Systems** – Presenter: Byron Tarry (TELAV)

CONFERENCE PRELIMINARY SCHEDULE

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

THURSDAY August 16

- ◆ **CITT/ICTS Education Forum** *Sponsored by Mirvish Productions* - 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** *Sponsored by Cinequipwhite* - 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** *Sponsored by MDG FOG GENERATORS & 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** *Sponsored by NASCO Staffing Solutions* - 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

T. 613-482-1165 / 1-888-271-3383 F. 613-482-1212 info@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 = \$ _____

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

Education Forum Pass Thursday Aug 16 ☐ \$75 \$ _____
 Venue Tour Pass Friday Aug 17 AM ☐ \$50 \$ _____
 Trade Show Pass Friday Aug 17 PM ☐ FREE
 One Day Pass ¹ ☐ SAT Aug 18 ☐ SUN Aug 19 _____ x \$200 = \$ _____

¹Breakfast, coffee breaks and luncheon included

Conference Single Session Pass² Sat / Sun _____ x \$40 = \$ _____
 Conference Double Session Pass² 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 Owning \$ _____

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: info@citt.org

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 until December 31 2006 deduct \$100 - \$ _____
 • Early registration January 1 to 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 www.ywcahotel.com
733 Beatty St. 10-minute walk to Roundhouse Centre
Rates start at: \$65.00 + tax / night
Information & reservations: 1-800-663-1424 Local 604-895-5830

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

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

Sandman Hotel City Centre www.sandmanhotels.com
180 West Georgie St. 10-minute walk to Roundhouse Centre
Rate: \$149.00 + tax / night Quote Group# 328513
Information & reservations: 1-888-726-3626 Local 604-730-6600