



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.

INDEX

In this month's issue:
ce mois-ci:

- p.1-2 **News from the National Office / Nouvelles du bureau national**
- p.3 **Special Feature: CITT/ICTS Award Recipient**
- p.4-5 **Diary of the Grand Theatre Restoration**
- p.6-7 **FLATS: Theatre Style vs. TV Style**
- p.8-10 **Membership News**
- p.11 **New Members and Upcoming Events / Nouveau membres et Événements à venir**
- p.12 **Rendez-vous 2007 Registration Form**

CITT/ICTS
National Office/Bureau national
340-207 Bank St.
Ottawa ON K2P 2N2
T: 613-482-1165
F: 613-482-1212
info@citt.org
www.citt.org

Collaborators:
David L. Smith, Linda McCormick,
Bob Vernon
Editor: **Monique Corbeil**
Layout: **Philippe Provencher**
Revision: **Danielle Leclerc**

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

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

The Atlantic region rocked my world!

It's one of Canada's best-kept secrets. What started as a traditional Christmas party for the employees of Tour Tech East, a Production rental, installation and distribution company based in Dartmouth, Nova Scotia, has become over the years indubitable one of the country's exclusive rock and roll happening sought after by the who's who of Canadian show business milieu. The annual Tour Tech East Show is not only a private trade show for its business associates and customers; it's a fun filled weekend extravaganza!

For my first time out there on behalf of CITT/ICTS as part of our outreach initiatives, I had the privileged of been briefed on the weekend's unfolding by a dear colleague friend of mine (Merci Marjorie!). The event kicked off Friday with the one-day All Access 2007 Trade Show and Seminars. Over 25 exhibitors were present including AC Lighting, Erikson Pro, GerrAudio, MDG Fog Generators & Robert Juliat, ROSCO, Sennheiser, SF Marketing, Strand Lighting, TELEX, TMB, and of course CITT/ICTS. Paul Del Motte from Mount Allison University in Sackville, NB and Warren Beatteay from the Harbour Station in Saint John, NB, joined me in setting up and staffing the CITT/ICTS booth – Thanks again guys for assisting me!

The two dozens or so seminars presented throughout the day ranged from House of Worship Sound Seminar to Fiber Optic Interconnection to Microphone 101, and included an information session hosted by CITT/ICTS. Colin Richardson, business agent for IATSE Local 680 in Halifax, joined Paul and I in outlining the organization's goals, mission and activities. We were especially pleased to announce plans to revive the Atlantic chapter. Throughout the rest of the day, we met with members, existing and new ones alike, and in the evening, we were

NOUVELLES DU BUREAU NATIONAL

- Monique Corbeil, coordonnatrice nationale

Ça brasse dans l'est du pays!

Voilà un des secrets les mieux gardés au pays! Ce qui a commencé par un simple party de Noël pour les employés de Tour Tech East, une compagnie de location, d'installation et de distribution d'équipement de scène et de production localisée à Dartmouth en Nouvelle-Écosse, est devenu au fil des ans l'un des *happenings* les plus courus par l'élite du milieu du spectacle canadien. L'événement annuel *Tour Tech East Show* n'est pas qu'un salon commercial réservé aux fournisseurs et aux clients, c'est une fin de semaine haute en couleurs et en décibels!

Pour ma première participation comme représentante du CITT/ICTS, j'ai été vraiment chanceuse d'être initiée au déroulement de cet événement par une bonne copine (Merci Marjorie!). Le tout débute le vendredi avec le salon commercial et les ateliers *All Access 2007*. Plus de 25 exposants étaient présents, parmi lesquels AC Lighting, Erikson Pro, GerrAudio, MDG Fog Generators & Robert Juliat, ROSCO, Sennheiser, SF Marketing, Strand Lighting, TELEX, TMB et, bien sûr, CITT/ICTS. Paul Del Motte, de la Mount Allison University à Sackville, NB, et Warren Beatteay du Harbour Station à Saint Jean, NB, m'ont épaulée pour installer le stand du CITT/ICTS et ils l'ont même occupé avec moi. Merci encore les gars pour votre aide!

Une quinzaine d'ateliers avaient lieu au cours de la journée. Ils portaient sur divers sujets dont la sonorisation dans les lieux de culte, l'interconnexion des fibres optiques, les microphones 101, à quoi s'est ajoutée une session d'information sur le CITT/ICTS. Colin Richardson, agent d'affaires du Local 680 d'AIEST, s'est joint à Paul et à moi pour parler de la mission, des objectifs et des activités de l'organisation. Nous étions

treated, as were the rest of the exhibitors, to a lavish dinner offered by Tour Tech East.

On Saturday, while the preparations for the 17th Annual Post Christmas Party were on their way at the Tour Tech East warehouse, the newly formed "Atlantic Revival Committee", composed of Paul, Warren, Colin and myself, met for a luncheon meeting to discuss course of actions for the Atlantic region. We opted to concentrate our endeavors on three items for this year:

- 1- Seek a member from both Prince Edward Island and Newfoundland & Labrador to join the committee (*Quick update: Since the meeting, Karl Simmons from St. John's Arts and Culture Centre has agreed to join the committee.*)
- 2- Pursuit outreach initiatives throughout the region.
- 3- Organize a rigging seminar to tour the provinces' major cities next autumn.

I'll report back later with more details about the Atlantic Chapter and its activities for 2007.



Tour Tech East Trade Show and Seminars

Later that evening, we headed back to Tour Tech East to attend THE party of the year, complete with 2 stages, a dozen bands, zillions of watts, and every possible Moving Light fixture available in the warehouse for this "Exactly Like Nothing Else" event! Over 2500 people attended this exclusive party, with proceeds going to the AIDS Coalition of Nova Scotia. It was a fantastic evening for a worthy cause – what more can you ask for! A sincere *Thank You* to Peter Hendrickson, Sean K. Burke, and the crew at Tour Tech East for their warm and generous hospitality, and for inviting CITT/ICTS to be part of their unique event. I had a wonderful time, and look forward to being there again next year!

particulièrement fiers d'annoncer la renaissance de la section Atlantique. Tout au long de la journée, nous avons pu rencontrer des membres, nouveaux et anciens, et, en soirée, nous avons eu le privilège d'assister au somptueux repas offert par Tour Tech East à tous les exposants.

Le lendemain, alors que les préparatifs pour le 17^e Party post-Noël étaient en cours à l'entrepôt de Tour Tech East, le nouveau comité - composé de Paul, Warren, Colin et moi-même - mis sur pied pour réactiver la section Atlantique, s'est réuni pour discuter d'un plan d'action pour l'année à venir. Nous avons choisi de concentrer nos efforts sur trois activités, soit :

- 1- Trouver un membre des provinces de l'Île-du-Prince-Édouard et de Terre-Neuve et Labrador pour siéger au comité. (*NDLR : Depuis cette rencontre, Karl Simmons du St. John's Art and Culture Centre a accepté de siéger au comité.*)
- 2- Poursuivre notre travail de sensibilisation et d'information dans la région.
- 3- Organiser un atelier sur le gréage et le faire tourner à travers les villes majeures des provinces l'automne prochain.

Je reviendrai sur ces sujets ultérieurement, avec plus de détails.

Plus tard dans la soirée, nous nous sommes rendus à nouveau à Tour Tech East pour assister au party de l'année : deux scènes, une dizaine de groupes rock, des milliers de watts et tous les projecteurs mobiles disponibles accrochés pour éclairer ce *happening* unique au pays! Plus de 2500 personnes ont assisté à ce party exclusif, dont les revenus générés par la soirée sont versés à la AIDS Coalition of Nova Scotia. Avoir l'art de marier un événement fantastique à une bonne cause, que demander de mieux! Je tiens à remercier Peter Hendrickson, Sean K. Burke et toute l'équipe du Tour Tech East pour leur accueil chaleureux et si généreux, et pour avoir invité CITT/ICTS à prendre part à cet événement unique. J'ai eu un plaisir fou et je compte bien y retourner l'an prochain!



CITT/ICTS AWARDS – CALL FOR NOMINATIONS

CITT/ICTS is proud to recognise individuals and companies that excel in their field of live performance in Canada, and therefore is pleased to announce a call for nominations for the following CITT/ICTS Awards:

- The Dieter Penzhorn Memorial Award
- The Ron Epp Memorial Award for Professional Achievement
- CITT/ICTS Education Achievement Award
- CITT/ICTS Supplier (Corporate) Achievement Award
- CITT/ICTS Award of Technical Merit
- The Honorary Membership Award

The CITT/ICTS Awards are designed to honour individuals or companies from a wide spectrum of the Canadian live performance industry. The nomination of candidates for CITT/ICTS Awards is driven directly by the membership. This is your chance to recognise the work of a mentor or a colleague, or acknowledge the service provided by a company or an organisation. The final selection is made by a committee of the CITT/ICTS Board of Directors made up of the members at large from the sections and the Chair of the Awards committee. For more information, visit www.citt.org/awds.php

The deadline for nominations is March 31 2007.

NOMINATION PROCEDURE

To nominate your candidate, please submit the following:

- 1- On a single piece of paper list
 - a) The Candidates name
 - b) The Award for which they are nominated
 - c) The names of two nominators, both of whom must be members in good standing of the CITT/ICTS.
- 2- On a separate sheet, list the accomplishments of the individual or company, stating why you believe they are worthy of being honoured by the CITT/ICTS.
- 3- A letter from each nominator to the CITT/ICTS Awards Committee stating your support for the nomination.

If you presented a nomination in a previous year, you may continue to support this nomination by sending a letter to the Nominations Committee expressing your continued support.

Send all nominations to:
CITT/ICTS National Office
Awards Nominations
340-207 Bank St.
Ottawa ON K2P 2N2
Fax: 613-482-1212
Email info@citt.org

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 The Honorary Membership Award. The Honorary Membership Award is awarded to an individual or organisation not actively involved in the technical disciplines of the Canadian live performance industry, but who by virtue of their position has contributed significantly to the development of technical disciplines within Canada. This contribution can be seen through the recipient's decision-making, influence, and philosophy within the community or by showing themselves to be a longstanding friend of the Institute. **This year's recipient is SHAPE.**

SHAPE (Safety and Health in Arts Production and Entertainment) is a non-profit association that was established in 1998 as the safety and health association for the performing arts and motion picture industry in British Columbia. SHAPE was created at the request of industry representatives and the Workers' Compensation Board of British Columbia in recognition of the unique nature of the entertainment industries. It serves as a tremendously important resource to us in BC, and stands as a model for the industry continent-wide.

Shape provides services such as safety training courses, hearing testing and safety consultations, as well as financial support for seminars hosted by other industry organizations. The SHAPE website is nothing less than a goldmine of safety information. Its numerous publications include monthly newsletters, safety guidelines, forms and posters, all of which are provided at no cost. SHAPE provides an on-line registry of worker training certifications, which enables employers to efficiently confirm, track and manage employee training.

SHAPE also supports CITT BC Section workshops and professional training initiatives, such as the Safety Meeting with Monona Rossol (January 2004) and the Rigging Seminar (August 2005), to name a few.

SHAPE is unique but it shouldn't be, nor should it be the envy of the industry. We all should have a group such as SHAPE to work with.

Acceptance Speech

*delivered by Don Parman,
Performing Arts Worker Representative on
SHAPE's Board of Directors*

Thank you. Everybody.
Thank you CITT National Board.
Thank you to all the membership for spreading the word of both SHAPE and Occupational Health and Safety (OHS) in general.

In 8 short years SHAPE has managed to change the way OHS is viewed in our industry, and helped reduce the Worker Compensation Board (WCB) assessment rate, by 27% in the performing arts sector and 16% in the Motion Picture sector this year alone.

Through a proactive approach SHAPE has taken on many issues once pushed to side by both Government and the industry alike. Issues like Dancers Nutrition, Musculoskeletal Injuries and paint disposal to name a few. I would encourage everyone to check out our website at www.shape.bc.ca to see the many documents, courses and initiatives SHAPE is involved with.

SHAPE's success has been driven by you: the industry workers and employers, and suppliers. Without your input and concern many of the issues we deal with today would go unseen and unresolved. Thank you.

There are a few people that have pushed SHAPE along the way and need to be thanked.

Miles Muir, and Rob Moser, both CITT members that have been involved with SHAPE since its infancy



Don Parman (at right) receiving The Honorary Membership Award on behalf of SHAPE with Past President Graham Frampton

Marty Klassen who spends 80% of his time visiting worksites, has made an immeasurable difference in the perception of OHS in BC.

Then there's Linda Kinney. She was the motor that drove SHAPE for the last 5 years, as general manager and is largely responsible for SHAPE's success. Linda retired 2 weeks ago and couldn't be here to accept this award, so I'm doing it in her place. Thank-you Linda.

WCB and Worksafe BC for having the faith to put OHS in the hands of the industry people that use it. Not an easy thing to do I'm sure.

Finally I would like to thank the people that have stood their ground and refused to work in unsafe situations. Not always an easy thing to do. Without that vital link we cannot improve safety in our ever-changing industry.

Through diligence and communication, one day thinking about OHS will be as easy as breathing in and out. Thank-you all.

Don Parman
August 12, 2006

DIARY OF THE GRAND THEATRE RESTORATION – Chapter Three

- 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 a flash back on the design and planning process. The journey continues with a look at the infrastructure restoration.

Things are looking up on the Grand Theatre construction site.

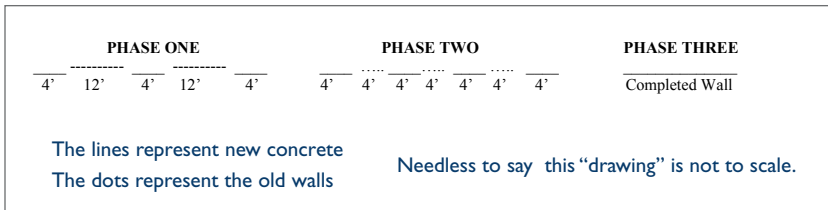
This winter's unexpectedly warm weather (mind you, it's actually minus nine outside as I write this) has enabled work such as roof repair to take place now instead of in the spring. Much other outside work is being made less arduous by the spring- like conditions.



Before:
View of the stage from the balcony early January 2007.



After:
Same view, a week later, with the forest of scaffold set up.



On the south side of the building, work is almost complete on the gradual replacement of the theatre's decaying foundations. How do you repair foundations while the building is still standing on them? You dig out a four-foot wide section. You move along twelve feet, dig out another one and repeat the procedure for the length of the wall. As each section is dug out, you pour a concrete underpinning. Once the first concrete has hardened to a sufficient strength, you move along four feet and repeat the process. One more repeat and the disintegrating limestone foundation has been completely replaced with concrete. *See drawing above*

The digging of a utility trench down Opera Lane is about to begin. Part of the reason the old foundations have decayed is that when they were built over a century ago, no provision was made for drainage and storm water runoff. The new plans, as one might expect, call for drainage tile around the walls and for proper outflow of water from the roof gutters. This, plus the addition of new washrooms, means that the Grand will be putting more into Kingston's sewer system than in past. As a result, considerable discussion with the city's engineering department was required to determine how and where the systems would connect.

Utilities Kingston has determined that new electrical primaries must be run from Montreal Street to the new transformers that will be installed in the existing transformer vault. A culvert will be dug and a new duct bank will be built.

These are some of the myriad details that most people probably never think of when they see a major building project under way, but they are critical elements and require detailed engineering and considerable expense.

Inside, the auditorium is being filled with scaffolding. This will allow masons to repoint and repair the 40-foot high brick walls.



View of the lobby.
On the upper level at right can be seen the new lounge area. This is new construction. Previously beyond the doors was an open courtyard. We'll get into that story more in the next "History Lesson". The flexible ducting in the background is part of the temporary heating system.

This is the new lounge.
When this was the outdoors, the opening at the end was a bay window from the old lounge. It will be a connecting doorway and steps between the two lounges. Beyond, you can actually see into the Baby Grand and out to Princess Street. Eventually there will be a wall separating the Baby Grand.

Fairly soon, steel columns and beams will be installed. Eventually they, rather than the brick walls, will support the weight of the roof. In fact, once the steel is in place, several feet of the top of the wall will be completely removed and replaced. The impressive old wooden roof trusses will remain in place but they will be provided with steel support.

During Phase One of the project, structural engineers Gerry and Chris Roney were kept very busy coming up with solutions as structural problems appeared.

Now let's back track to where we left the design team at the end of last month's article.

The architects had presented their schematic design, the committee was very excited and everyone went off in a positive mood for the Christmas holidays while the cost consultants Curran McCabe Ravindra and Ross made their first estimates.

There is a chicken and egg scenario involved with costing a major project. The cost consultants cannot come up with an accurate forecast until a fair bit of design work has been done. Once they come up with an estimate, the design work may have to be modified (sometimes a little, sometimes a lot) to stay within the budget OR the clients may need to come up with more money. It is a frustrating way to work, but there really is no other way (unless one has generous backers with unlimited bank accounts).

On January 6, 2005 the Class C estimate was presented. This was a document over 30 pages in length, which broke costs down into areas such as Structure, Exterior Enclosure, Partitions and Doors, Fittings and Equipment, Mechanical, Electrical, Site Work, Fees, Allowances, and Contingencies. The estimated cost of achieving the schematic design was significantly higher than the budget.

Thus started the agonizing process of determining how to keep the costs in line.

Items were prioritized. Certain areas were considered essential.

- Fire alarm, suppression, and life safety upgrades had to be done or **nobody would be allowed** to occupy the building.
- Almost all components of the HVAC system had to be replaced or **nobody would want** to occupy the building.
- Understage excavation and new dimmers were considered essential to meet the expectations of the clients.

Thinking began to move toward eliminating much of the new stage equipment with the understanding that it could and would be installed at a later date.

To the credit of the design committee, this wasn't a blanket exclusion. Certain things would be best installed while the walls were torn out; other things could be added later.

For example, dimmers were considered essential. They would involve major electrical work both for the primary feeds and the distribution network. Dimmers would be included, as would Ethernet and architectural controls for house and work lights. Consoles and lighting equipment, which could be purchased at any time and simply plugged-in were not.

Planning was undertaken for the infrastructure that would support later technical installations.

- Isolated power and conduit for audio feeds would be installed. Audio equipment could follow later.
- The machinery pit for the orchestra lift would be dug now. The lift could be installed later.
- In order to install a steel counterweight system, the stage house roofline would have to be modified. This would be done as part of the major construction. The actual rigging could come at a later date.

An application was made to Heritage Canada for a Cultural Spaces Grant that was targeted specifically toward performance facilities and equipment.

When, in January 2006, Kingston MP (and Speaker of the House) Peter Milliken announced that the full \$2,000,000 request had been approved, it was relatively easy to add the fly system, the pit lift and other technical equipment back in because the infrastructure was already in the plans.

More history next month! Now, back to the present.

January 5, 2007 - The Ontario Ministry of Agriculture, Food and Rural Affairs announced that a grant of \$980,942 under the Rural Economic Development Program had been approved. In case anyone wonders, a City of under 200,000 people is considered "rural" for purposes of this grant. This brought the "Let's Make Her Grand Again" campaign very close to its goal of \$3.35 million from corporate, public, and non-municipal government sources. Campaign co-chairs Walter Fenlon and Fred LaFlamme have indicated that they are contemplating extending the campaign's goals to add further enhancements to the project.

January 11, 2007 - As an indication of the seriousness with which the designers take the issues of acoustics and noise suppression, an acoustical training session was held today. Attendance was mandatory for any of the sub-trades whose work might impact these areas.

The major focus was sound isolation. Given the age of the building there are limits on what can be done, but the acousticians are aiming for an NC 20 rating (Not quite the coveted NC 1 attained by the Four Seasons Centre, but nevertheless quite an acceptable ambient noise level.)

For those who would like to know, Noise Criteria curves were originally derived by Leo L Beranek in 1957 and are widely used today to evaluate existing noise conditions in buildings and to establish acceptable standards for different types of venues.

Noise can infiltrate from outside, but much of it is created by the building's mechanical systems. Pumps, compressors, fans, and other motors all generate noise. The noise can be transmitted directly if openings through walls and floors have not been properly sealed, and it can also be transmitted by vibration if flexible joints have not been placed in ductwork and if machinery has not been mounted correctly on proper shock absorbers. For space reasons, much of the Grand's new mechanical equipment will be roof mounted so proper isolation will be critical to avoid the building becoming one giant sounding box.

The intention of the meeting was to emphasize the need for attention to detail and careful observance of the specifications. "If in any doubt, ask! Do not improvise". The acousticians will inspect and take sound measurements before final acceptance of the work, but the hope is that deficiency corrections can be reduced or eliminated by careful attention while the work is being done.

January 18, 2007

The auditorium is now a forest of scaffold. It is almost impossible to see the stage from the balcony because of "the trees".

Masons are at work on the brick. Soon drywall will be attached to the underside of the roof, the wooden trusses will be sandblasted, steel will go in, and eventually mechanical will begin to hang ductwork.

The new service entry for electrical has been installed. Division 16 contractors are figuring how best to route dozens of runs of "pipe" (conduit to most of us) to carry audio, video and control signal, as well as AC to the front of house lighting positions. Because the finished interior will have exposed brick walls, the runs need to be as neat and as inconspicuous as possible.

Work continues on the main entrance, the lobby, and the two lounges.

By next month, things will really be flying.

FLATS: Theatre Style vs. TV Style

by Bob Vernon

The flat, a long stable item in the presentation of stage productions, did not come in to its own until the Italian Renaissance. Prior to this time, Greco-Roman, Medieval, and Elizabethan theatre used minimal scenery and relied on the rear wall of the theatre as the setting. When scenic elements were used, the scene location was obvious or unimportant. In many cases, the dialogue provided a verbal description of the plays locale.

The Italian Renaissance saw the birth of theatre scenery, as we know it today. Due, in part, to the discovery of the rules of perspective and the importance of realism in art and architecture. In the early fifteenth century, an Italian sculptor, Filippo Brunelleschi, develops a mathematical system for creating the illusion of space and depth on a flat surface. Brunelleschi's secrets were published in 1435 by Leon Battista Alberti in *Della Pitture*, the first treatise on the geometric principles of linear perspective.

In 1508, Pellegrino da San Daniele details individual houses (probably as angled wings) in front of a painted backdrop for a staging of Ariosto's *The Casket at Ferrara*.

In 1545- Sebastiano Serlio publishes *Architettura* the first work detailing the design and construction of a court theatre. Sebastiano Serlio: *Tragic Set* Serlio's playhouse was erected in a large existing room (a Hall of State) in the court palace, the standard

In 1606- Giovan Battista Aleotti (1546-1636) introduces the flat (not angled) wing in Ferrara.

In 1638- Nicola Sabbattini publishes *Practica di fabricar scene e machine ne' teatri* Manual for Constructing Theatrical Scenes and Machines), the first practical stage craft manual

During the English Renaissance, Inigo Jones (1573-1652), England's first major scene

designer, introduced the Italian concept of perspective scenery to the English court theatre of James I in the beginning of the 17th century. He visited Italy in 1600 returning to his native England four years later. In 1605 he designed a perspective setting using angled wings and a back shutter for a production of Ben Jonson's, *The Masque of Blackness*. By 1608 he was framing his scenery with a proscenium arch and in the 1630s he abandoned the angled wings of Serlio for the more practical flat wings¹.

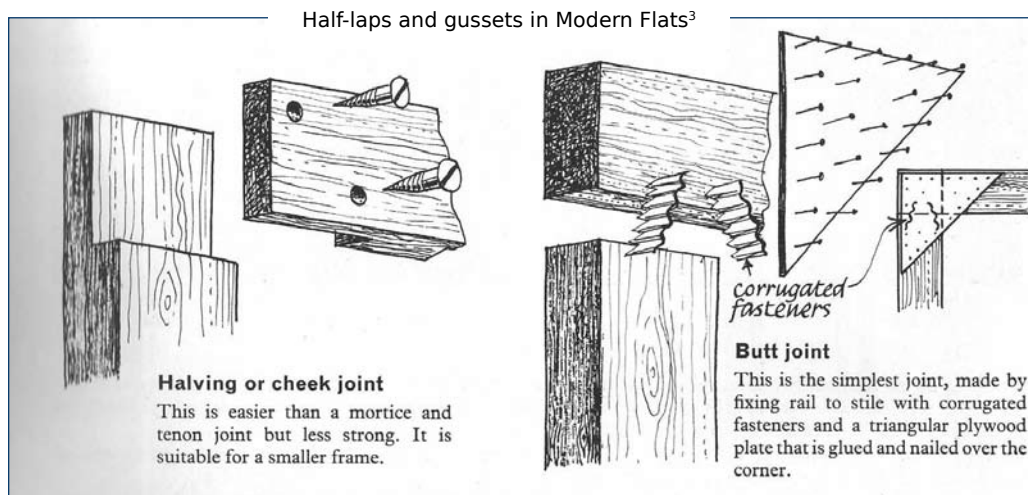
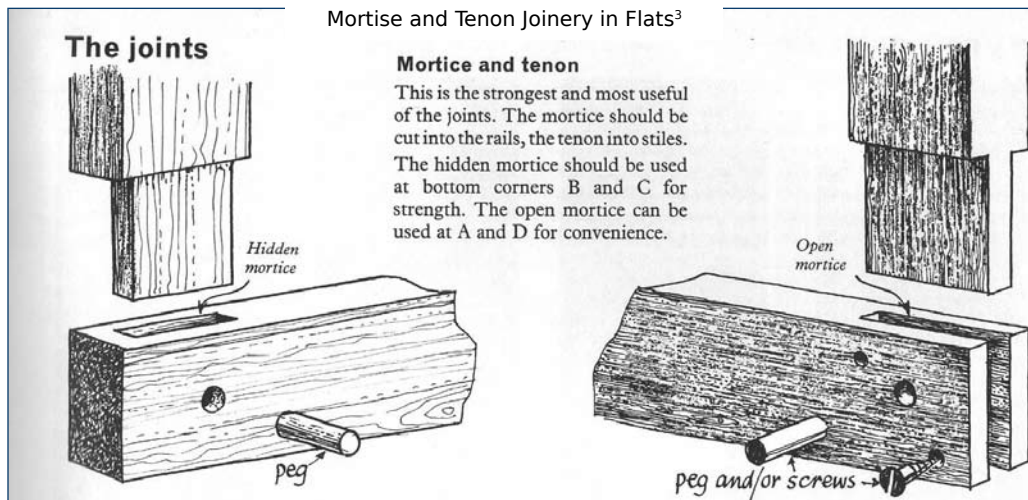
Fast forward to the nineteenth century. The rejection of the traditional two-dimensional painted canvas, and a desire for realistic, historically accurate scenery, brought about the development of the box set. Modern carpentry practices made it easy to construct rigid wooden frames over which muslin was stretched, and architectural details, such as windows and doors, added.

When I say "modern carpentry" I do not mean the stapled together 1x3 structures of today but more solid frames of five-quarter². These frames were constructed as fine furniture, employing many of the same joinery techniques. Mortise and tendon construction was the norm for flats of the era.

Mass production of new fastening devices in the industrial age and the development of plywood in the mid-twentieth century lead to the use of nails, screws and gussets for assembling the frames, and the flat, as we know it was born.

The theatre flat was developed to be a rigid frame over which unbleached muslin or cotton was stretched to provide a seamless and uniform surface. The size of this flat is limited only by the availability of width of muslin. Although, as the size of the frame increases, so too, does its weight and the frame can no longer remain rigid under its own weight. As the frame size increases, additional structure must be added in the form of stiffeners.

Mortise and Tenon joinery, gussets, the stretching and securing of the muslin covering, made this form of flat construction labour intensive. As well, the fabric covering, would vibrate with the least touch or jar, and it was subject to sagging given changes in the ambient humidity. Rips and tears were a constant problem. The availability of inexpensive hard sheet goods in the late



¹ Historical information taken from: *A History of the Theatre*, by Oscar G. Brockert; Allan and Bacon Inc Pub. 1977 and *The Living Stage*, by Kenneth MacGowan and William Melnitz; Prentice-Hall Pub. 1955

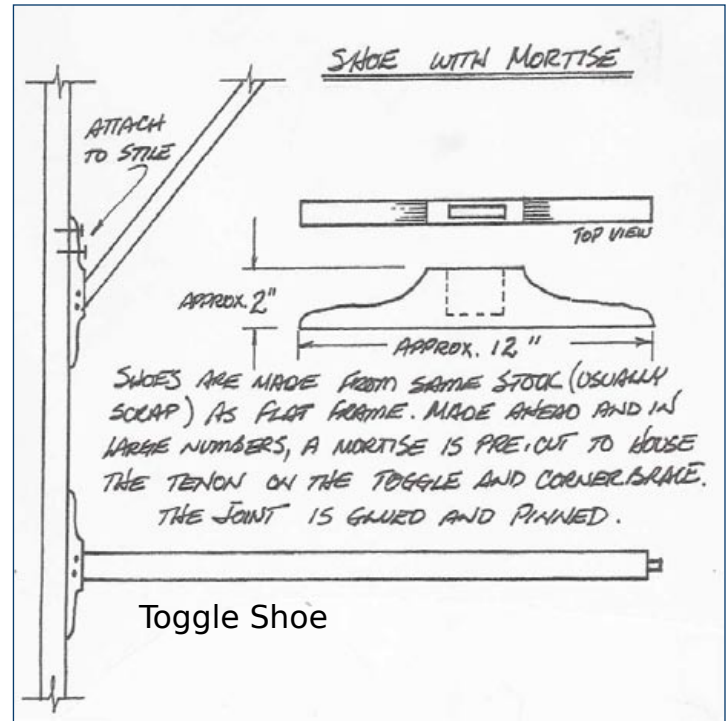
² Five Quarter – A designation of the thickness of lumber as it was milled. Measured in one-quarter inch increments, one inch lumber is four-quarter, two inch lumber is eight-quarter and five-quarter is one and one-quarter inches thick.

³ Illustrations taken from *Stage Scenery: Its Construction and Rigging*, by A.S. Gillette and *Stock Scenery Construction Handbook*, 2nd edition, by Bill Raoul.

twentieth century provided an alternative to the canvass covered flat. The hard surface was paint-ready, and did not require the step of "sizing" the fabric to accept theatrical pigments. The use of hard sheet coverings meant that the frame could be constructed of lighter, cheaper material and the use of three-quarter inch thick lumber stock became standard. While the 4' x 8' sheet size limited the size of the flats that could be built, it did allow for theatre companies to develop an inventory of stock sizes for re-use over the course in a number of productions.

As quick and easy as the hard-covered theatrical flat was to make, it still was not fast enough for another segment of the entertainment industry, film and television. Sets for film productions needed to be of a rigid construction, fast to construct and simple to set up in a studio for different scene shootings. Turning the 1x3 frame material "on edge" and using edge-to-face joinery could eliminate the gussets and bracing. This increased the thickness of the flat added rigidity and allowed for the easy placement of doors and windows. The on-edge construction also allowed for easy connection to adjacent flats using nails screws or bolts.

Theatre style and studio flats have their benefits and detractors, as a scenic carpenter, I think the style you gravitate to is the style that you first learned in theatre school. However, each and every construction situation is unique and the argument must be made for which flat style best fits the situation. Is the seamless, and lightweight of the muslin covered, theatre style flat worth the added cost and time in construction, or is speed and rigidity the primary importance?



Below is a comparison of the features of each style of flat as taken from the CITT/ICTS Callboard, On-Deck discussion form.

Soft-cover theatre style:

- When weight is an issue, these are substantially lighter than hard cover flats.
- They are seamless. The size is limited only by the availability of wide muslin stock and construction space.
- They have a consistent surface texture for painting.
- They do take longer to construct, and are more costly in terms of materials and labor.
- They are easily recoverable. When the muslin is old or is damaged, simply strip off the old and apply the new.
- The surface shakes, particularly when installed in a wall with a door. Even an actor walking by can cause the fabric to vibrate.
- The construction techniques are similar as for constructing black fabric-covered masking flats we use in theatre so much.
- They are a microcosm of carpentry techniques and structural theory. Accuracy of layout and cutting, wood joinery, structure and triangulation.
- They require stiffener batons when assembled into a wall.
- They are easier to attach rigging hardware to for flying and take up less space in the air. A desirable feature when your line sets are close together.
- As stock items, they take less space to store or ship than do TV style flats.
- Canvas flats can take a range of translucent paint treatments; but are not as good for applied textures
- Can be assembled quickly using French Braces and the lost art of the lash line.

Hard-covered TV style

- They are heavier due to the weight of the sheet goods.
- Faster and less expensive to construct.
- The hard surface provides a better base for paint texture treatments
- Less prone to shaking and vibration due to action on set.
- Not seamless. Joints between sheets must be filled and sanded.
- The 1x3 on-edge construction makes for a more rigid structure.
- The on edge construction makes for quick assembly. Flats can be bolted or screwed, no need for additional hardware.
- The simple box construction makes it easier for "non-carpenters" to build this type of flat.
- Size of the units is limited to availability of sheet sizes.
- Although TV style can be flown, it takes more planning and shop time to outfit the flats for the hardware and to determine lift points.
- TV flats can be ganged together and reinforced with walers for easy movement. Hence the term "wild wall" in the film and TV production.
- TV flats take more room to store, but they stand up better to abusive handling.

The requirement for muslin-covered flats is waning in the entertainment industry yet there is still a need to teach theatre students this skill. As I stated in the comparison, theatre flat construction is a microcosm of carpentry skills. It involves, mathematical calculations, accurate cutting, layout and assembly, learning the physics of construction, working with a pliable, translucent material. One learns the skill to make it a homogeneous surface, ready to receive paint.

While many theatre students will never see a soft cover flat after they leave theatre school, the skills are applicable to other scenery construction. Black fabric-covered masking flats are a staple in nearly all theatres, even roadhouses without producing companies. The physics of structure learned in the construction of a flat can be applied to the fabrication of risers, and other scenic elements. I teach the construction of traditional, factory cotton covered flats in my first year course, including the proper

> continued on page 10

CHRISTIE LITES OPENS IN EDMONTON, ALBERTA - WINTER 2006

Christie Lites is pleased to announce the opening of our Edmonton office in the winter of 2006. We are open to greet our clients and friends, and have established a great team: here they are below!! Please feel free to stop by or call them anytime. Our contact info is:

14560 121A Avenue
Edmonton, AB Canada T5L 4L2
Tel (780) 488-4825 Fax (780) 488-4887

Thank you for your continued support of Christie Lites!!

Gary Meiklejohn: Sales and Rental Account Manager

Gary has been with Christie Lites since the fall of 2004, and in his capacity as a sales and rental account manager has had the opportunity to work with many theatres, schools, churches and special event groups. His primary focus is that of system sales and design. Gary had previously been employed as General Manager with another lighting company in the Edmonton area for over 12 years

Joanne Soetaert Lantz: Inside Sales/Customer Service

Joanne has worked in entertainment since the mid 80's, as a designer, technician and manager. She lived and worked in Edmonton until 92 when she moved to the Yukon, and then Vancouver where she worked for William F White Limited, and picked up 3 awards for her lighting designs along the way. She moved back to Edmonton 2 years ago and took a break from the industry, but just could not stay away and is happy to be back with Christie Lites.

Mike Kapler – Technician

Mike attended a *Behind the Scenes* class course at the Arden Theatre after school when he was in junior high and since then 11 years ago, he has grown it into an exciting career. Mike has evolved his career with a variety of educational courses. He attended the Grant MacEwan Theatre Production and from there went to New York to attend the Broadway Lighting Master Class. In his spare time, Mike is a freelance Lighting Designer. He has designed lights for events such as Breakforth Edmonton, Edmonton Folk Fest, Juno's Gala Dinner in Halifax and Adam Gregory's Western Canadian Tour to name a few. Mike started part time with Christie Lites in June and became full time in September and looks forward to new exciting challenges in the future with the company.

Brenna Kelly: Operations

Brenna started out volunteering for the Edmonton Fringe Festival while she was in high school where she noticed the technical side of the festival. The interest then turned her to further pursue this after high school and attend Grant MacEwan College where she graduated from the Theatre Production Program in 2004. She spent the next year freelancing in the theatre community doing carpentry, audio and lighting. In the spring of 2005 she went down south for a contract with Carnival cruise lines where she worked as their automated scenery technician. Brenna started up with Christie Lites working on and off in the Calgary shop, until the winter of 2006, when they opened a shop in Edmonton. Brenna's other interest is animals. She owns a few dozen fish, newts, a cat named Banzai, a dog named Rowdy and two chinchillas.

RC4 Introduces Low-Cost Wireless DMX Toolkit

RC4 Wireless has introduced the **RC4-Magic Wireless DMX Toolkit**. An economically priced bundle of products from the new RC4-Magic product line-up, the Wireless DMX Toolkit provides a DMX transmitter, a DMX receiver, two 2-channel wireless dimmers, and – as part of a limited-time introductory offer – a Metageek Wi-Spy RF Spectrum Analyzer.

"Our new RC4-Magic product line stands out in several remarkable ways," explains James David Smith, president and chief product designer at RC4 Wireless. "First, it is by far the smallest wireless DMX technology. The DMX transmitters and receivers are only 2.25" x 3.25" x 1.5" and have no external antennas to get tangled up in. More importantly, our 2-channel wireless dimmers are the smallest ever offered – only 2.25" x 1.25" x 0.75" – so they fit easily into tiny props, hats, costumes, and so on, again with no protruding antennas. A full universe of DMX is supported, both in and out, and the radio technology dynamically handles channels and frequencies all by itself for a superb user experience."

Intended for worldwide use, the RC4-Magic system is the first 2.4GHz product from RC4 Wireless. "With such a wide range of applications, and a very attractive price-point, we wanted to make sure you could take these things anywhere in the world without worrying about compliance with local regulations. Just like line terminators and XLR adaptors, we'd like to see a Wireless DMX Toolkit in everyone's bag of tricks. Sometimes you need a little Magic to get the job done," smiles Mr. Smith.



The price point certainly is groundbreaking: the entire 5-piece toolkit is available directly from RC4 for only \$899USD. And the first 25 kits sold will include the Wi-Spy RF Spectrum Analyzer, a \$199 value. RC4-Magic components are also available separately, and can be added to any system at any time.

DMX inputs and outputs meet USITT DMX512/1990 with an RDM-ready hardware design. Future firmware updates will provide RDM functionality, including comprehensive remote setup of RC4-Magic remote dimmers. The DMX output rate is a full 44 frames-per-second with 512 channels, and works reliably to 200 feet non-line-of-sight in typical indoor theatre and entertainment facilities.

Each tiny RC4-Magic dimmer provides two independent 10-Amp DC outputs with selectable linear or inverse-square-law curve, assignable to any DMX channel. They operate from 4 – 30VDC with 4096 dimmer steps, making them ideal for LEDs, 6V and 12V lamps, motors up to 24V, and all common batteries, including 4.8V, 9.6V, 12V, 14.4V, 16.8V, 18V, and 24V rechargeables. There is no limit to the number of wireless dimmers that can be used in any RC4-Magic system.

The radio technology used for RC4-Magic is the smartest, smallest, and most versatile to-date. Every system sold is encoded with a unique ID number, ensuring that multiple systems can operate in the same space without crosstalk. When a transmitter powers up, it scans through all available frequencies in the 2.4GHz band and establishes a presence where there is the least radio congestion and activity. When a receiver powers up, it scans for data encoded with its system ID. In an uncluttered RF environment, ten or more separate RC4-Magic systems can co-exist without interference; it will be a rare situation where less than 3 systems can find useable bandwidth. Every system sold is registered in the RC4 user database, making it easy to order additional RC4-Magic modules for an existing system at any time. From a user-standpoint, RC4-Magic is truly plug-n-play, all the way.

For more information, visit www.theatrewireless.com, call 1-866-258-4577, or contact: James David Smith, President and Product Designer jsmith@theatrewireless.com

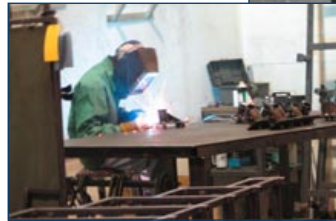
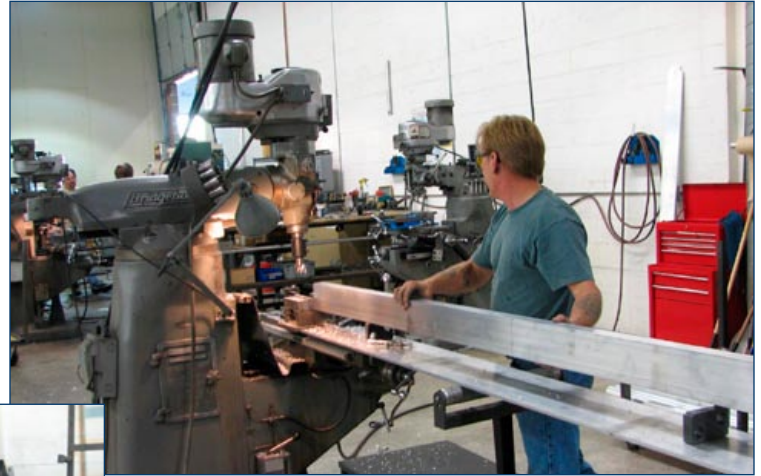
MEMBER PROFILE – Staging Concepts

Staging Concepts has been serving the theatre industry since 1990, providing portable performance staging and seating risers to various theatres throughout North America and overseas. Staging Concepts manufactures virtually all its product line at the factory headquarters in Minneapolis, Minnesota. The company believes in using only the highest quality materials to manufacture its equipment, putting its products in the 'top-of-the-line' category. This belief in quality has been steadfast at Staging Concepts throughout its 17 years in the business. In fact, the very first platforms ever produced are still in use today.

Staging Concepts' work with the Canadian theatre market has increased dramatically within the past two years, especially since becoming a member of CITT/ICTS. Staging Concepts' equipment can be found at the Young Centre for the Performing Arts, Chemainus Theatre, GW Graham Theatre, EPCOR Centre, as well as various schools, municipalities, and sports venues all over Canada.

Staging Concepts works closely with various architects and theatre consultants worldwide to stay informed on future projects and be on the cutting-edge of theatre technology and new developments.

Staging Concepts is looking forward to another great year as a member of CITT/ICTS, serving the theatre market and providing the best-in-class equipment to Canada's venues in need of portable performance staging and seating risers. For further information about Staging Concepts, visit them at www.stagingconcepts.com



Staying Healthy as an Artist

Everyone of us, at some point during our day, is exposed to potentially harmful chemicals and toxins, or unsafe conditions. As artists, it is often necessary to repeatedly use harmful chemicals and toxins, or continually place ourselves in harms way in order to create art and make a living. How often do we consider the consequences of repeated exposure to these potentially harmful chemicals and situations?

The Stratford Festival is pleased to announce that on Monday, February 19 we will present "Staying Healthy as an Artist" a healthy and safety workshop for artists, in collaboration with the Artists' Health Centre Foundation. The workshop will cover topics including: toxicity in artists' materials, health and safety in the studio, and naturopathic and nutritional strategies for detoxification and creation of a healthier artistic practice.

Ted Rickard, Manager of Health and Safety at the Ontario College of Art and Design, and naturopath Dr. Jean-Jacques Dugoua, two expert presenters, will lead the workshop. Their combined knowledge and

expertise will provide artists with the information needed to develop a safe and healthy professional artistic practice.

STAYING HEALTH AS AN ARTIST is a free workshop for all local artists and practitioners, as well as open to the public, and is presented by the Artists' Health Centre Foundation and the Stratford Festival.

**Monday, February 19, 2007
from 7pm to 10 pm**

**Paul D. Fleck Marquee
in the Festival Theatre**

(Please enter by Stage Door)
Registration, refreshments and displays begin at 6:30pm
To register, please e-mail mburr@stratfordfestival.ca
or call 519-271-0055 ext. 2416

THE PRESENTERS

TED J. RICKARD, BA, MLS, M.Ed, CRSP

Mr. Rickard is Manager of Health & Safety, Ontario College of Art & Design, as well as the Editor on contract to the Education Safety Association of Ontario. Ted is considered a national expert on health and safety issues for artists, and for over twenty years has presented hundreds of seminars

and lectures on occupational health and safety. He has also written over thirty booklets and articles for various arts and occupational health and safety journals, and has produced two audio-visual training kits on health and safety which were marketed across North America and in other parts of the world. He has lectured on topics such as general art hazards, Risk Homeostasis for Artists, personal protective equipment, mural-making, musculoskeletal injuries, and specific hazards in design studios, foundry, jewellery, metal shop, mouldmaking, painting, weaving and dyeing, photography, plastics, and printmaking. He has also been asked to advise on health and safety issues for many individuals, institutions and organizations (including physicians, school boards, universities, private and public corporations).

DR. JEAN-JACQUES DUGOUA, BSc (Hons.), ND, BSc (Hons.) MSc (cand.)

Dr. Jean-Jacques Dugoua, or Dr. JJ, as he is more commonly known, is a naturopathic doctor with the Artists' Health Centre and the Director of the Truestar Health and Wellness Clinic. Dr. JJ

combines naturopathic medicine, clinical nutrition, homeopathy, acupuncture, detoxification, drainage and intravenous (IV) therapies in his treatments. He has worked with patients suffering from chronic disease, including HIV/AIDS, cancer, arthritis, chronic fatigue, fibromyalgia, multiple chemical sensitivities, chronic pain, gastrointestinal disease and heart disease. He practices preventative medicine where patients are given treatment plans and health strategies to optimize their health.

The Artists' Health Centre Foundation supports the work of the AI and Malka Green Artists' Health Centre (AHC) at Toronto Western Hospital and is involved in outreach, education, and prevention services for the over 20,000 professional artists who live in the Toronto area. The AHC offers alternative/ complementary and conventional health care for professional performing and creative artists. For more information about the Centre or Foundation, please visit our website at www.ahcf.ca or contact us at 416.351.0239 or info@ahcf.ca

> continued from page 7

Flats: Theatre Style vs. TV Style

"stretching" of the cloth and application of glue sizing. Then, as a comparison, I have the students build a hard-cover, TV style flat. They are amazed at the difference between the two.

The newest trend in scenic construction takes the art of flat construction out of the hands of the carpenter craftsman and into the welding shop. Many scenic studios now are opting to construct flat frames of steel or aluminum, and covering these with luan plywood. Is the craft of traditional flat construction dead?

According to Robert Moser, of Vancouver, British Columbia, it isn't:

"It's funny you should mention this Bob. This last season of Battlestar Galactica we have made about 90 cotton flats. There are applications where weight comes into play and the cotton flat is the answer. We also used cotton as the final texture (glued over hard scenery) on one of our standing sets (5 bolts of cotton used). It's amazing how many people do not know how to handle and stretch cotton. I think it's one of those things that don't get used for a couple of years and then all of a sudden it's the flavor

of the week. Keep teaching those kids the art of cotton flats!"

Considering the drain on the world's resources; pine from the forests of North America, luan mahogany from The Philippines, Southeast Asia, China, Central and South America. The construction of theatrical scenery today is a use once and throw away industry. It's unfortunate that the muslin flat has not made a come back. A well-made flat frame is durable and will last for many years, and cotton, after all, is a natural product and a renewable resource.

News from PACT Call for Nominations: Inaugural Mallory Gilbert Leadership Award

The Professional Association of Canadian Theatres (PACT) is pleased to announce a call for nominations for the inaugural Mallory Gilbert Leadership Award. The deadline for nominations is **Friday, March 9, 2007**.

This \$2000 Award was initiated in celebration of PACT's 30th anniversary in 2006-2007 and named after former PACT President Mallory Gilbert. Supported by the PACT Communications Centre (PCC), the Mallory Gilbert Leadership Award will annually celebrate and recognize an individual who has demonstrated significant and valuable leadership within the Canadian theatre community.

PACT is very pleased to announce that the members of the inaugural Selection Committee for the Mallory Gilbert Leadership Award are **Mallory Gilbert** (Toronto, ON), **Jillian Keiley** (St. John's, NL), and **Peter Zednik** (North Vancouver, BC). This national committee will review all nominations, and the first presentation of the annual Award will be made at the 2007 PACT Conference in Halifax.

Mallory Gilbert, the Award's namesake, is one of Canada's most respected arts managers. In addition to her successful 34-year tenure at Toronto's Tarragon Theatre, she has served on numerous local and national boards of directors and advisory boards. Ms. Gilbert

served on PACT's Board for 20 years (as PACT President 1989-1993), and she was the recipient of PACT Honourary Life Membership in 2005. By mentoring countless aspiring arts administrators during the course of her career, she has shaped the careers of many of Canada's theatre leaders and encouraged the creation of exciting new theatre ventures.

Jillian Keiley is the founding Artistic Director of Artistic Fraud of Newfoundland in St. John's, and winner of the 1998 John Hirsh Prize and the 2006 Siminovitch Prize for Directing. Her productions have played Canada, the US, Italy, Australia, New Zealand and the UK. For the past decade, she has been working with Artistic Fraud to develop a mathematically-based choreography and directing system. Ms. Keiley teaches this innovative system at professional training institutions across Canada and in national and international workshops.

Peter Zednik has had a long career as a theatre manager and is well-known in the professional theatre community. With a background in acting, music and playwriting, Mr. Zednik was an Administrator at Young People's Theatre (now LKTYP) in Toronto before joining Green Thumb Theatre for Young People in Vancouver as General Manager for 14 years. He has served on PACT's Board of Directors, including

a post as PACT President in 1995/1996, and is currently pursuing his CGA designation.

PACT Executive Director Lucy White is proud to launch this new Award in honour of a Canadian theatre icon. "Mallory Gilbert has had a profound influence on the careers of many theatre professionals across the country. Her stellar managerial skills combined with her dedication and passion for theatre make her an esteemed colleague and an ideal role model for future theatre leaders. It is my hope that this Award will celebrate, recognize and encourage the leaders among us who are following in Mallory's footsteps."

For further information on the Mallory Gilbert Leadership Award, including a nomination form, please see visit www.pact.ca

The Professional Association of Canadian Theatres (PACT) is a member-driven organization that serves as the collective voice of professional Canadian theatres. For the betterment of Canadian theatre, PACT provides leadership, national representation and a variety of programs and practical assistance to member companies, enabling members to do their own creative work. PACT celebrates 30 years of service in 2006-2007.

CITT ONTARIO Annual Student Job Fair a big hit!

- Linda McCormick, CITT Ontario Board Member

CITT Ontario's Annual Student Job Fair was held on the evening of January 19th at the Ryerson Theatre School in Toronto. Approximately sixty students from York, Waterloo, Sheridan, Ryerson, Humber and Cambrian took the opportunity to drop off resumes and network with representatives from more than fourteen potential employers. As the presenters briefly introduced themselves it was clear that there was representation from a wide range of employment structures. Students were able to explore options for summer jobs and longer term strategies with representatives from NASCO, With Intent and Mediaco, as well as from three IATSE locals: 828-Scenic Paints & Props, 822-Wardrobe,

Make-up & Hair, 58 Stagehands, and from the Thousand Islands Playhouse, Lorraine Kimsa Theatre for Young People, Souleppper, Young Centre for the Performing Arts, and PRG Lighting. We also heard about props internships on the horizon at the Canadian Opera Company and the annual S.M.Arts stage managers' conference coming up in March. After the formal portion of the evening wrapped up, we had a record-breaking contingent migrate a few blocks away for more networking and refreshments. A big "Thank You" to the team of Production students from Ryerson who took care of the set up and strike for the evening at Ryerson.

Buzz grows for Joni Mitchell-Alberta Ballet collaboration

Source CBC Arts News

The upcoming dance, music and visual art collaboration between Canadian singer-songwriter Joni Mitchell and the Alberta Ballet is drawing interest from around the world.

Mitchell has collaborated with the ballet's artistic director Jean Grande-Maître to create *The Fiddle and the Drum*, a ballet set to her music and performed before projections of her artwork. The company described the work as a semi-abstract narrative ballet dealing with the themes of "environmental neglect and the warring nature of mankind."

The 48-minute production, featuring nine Mitchell songs, is set to premiere as part of a mixed program the company will stage in Calgary, running Feb. 8-10. It then moves to Edmonton for shows on Feb. 16 and 17.

"As an artist creating today, quite frankly, I can see no other subject matter that is of more importance now. We need people to awaken to this reality," Mitchell said in a statement.

According to Grande-Maître, interest in the ballet has been growing, with calls from across Canada and abroad for more details. London's Sunday Times, the New York Times, the BBC and other media from Europe and

North America have all expressed interest in the new production, he said. "We never expected anything like this," Grande-Maître said, adding that interest in *The Fiddle and the Drum* has been unlike anything else the company has seen in its history.

The acclaimed choreographer and artistic director said he wrote to Mitchell a year ago, asking her to consider collaborating on a production. Mitchell "has always loved ballet and dance, and being involved in this way interested her a lot," he said. However, participation comes at a price for the reclusive artist, who for years has lived away from the public eye. "Whenever she comes out [into public], it's like suddenly everybody goes after her and she gets overwhelmed by it," Grande-Maître said.

Final preparations for *The Fiddle and the Drum* are underway, with a one-hour TV special also in the works. Mitchell's agent has said she will speak about the new ballet the week before the grand opening.

Mitchell, responsible for such radio hits as "Big Yellow Taxi," and "Both Sides Now," was inducted into the Canadian Songwriters Hall of Fame on January 28, 2007.

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.

CHARGÉ(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: [Courtenay Tuzo](mailto:Courtenay.Tuzo@gcstage.ca) courtenay@gcstage.ca



Équipement de Théâtre G.C. Ltée

9725 Clement, LaSalle, Québec, H8R 4B4

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

Membership Renewal

The March renewals have been mailed out and the dues are expected for March 1st. A friendly reminder as well to those who have received their October renewal, but have not yet sent in their dues. Remember that CallBoard is now included with your membership and your renewal keeps it activated. Please contact the National Office if you have any inquiries about your membership or CallBoard. Thank you for your prompt payment, and for supporting CITT/ICTS.

Renouvellement des cotisations

Les formulaires de renouvellement d'adhésion ont été postés récemment et votre paiement est attendu au plus tard le 1^{er} MARS. Un rappel aussi à ceux qui ont reçu le leur en octobre 2006, mais qui n'ont pas encore envoyé leur paiement. Comme vous le savez, votre compte CallBoard est maintenant inclus dans l'adhésion et votre paiement permet de le maintenir actif. Veuillez communiquer avec le bureau national si vous avez des questions au sujet de votre adhésion ou de votre compte CallBoard. Merci de soutenir CITT/ICTS et de faire parvenir votre paiement dans les meilleurs délais.

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

STUDENT/ÉTUDIANT

DANCE, Holly Toronto ON
EYRE, David Calgary AB
HERITAGE, Tracy Calgary AB
MURPHY, Clare Calgary AB
OLSON, Kevin Oakville ON
QUINN, Meghan Oakville ON
REICKER, Matthew Saint John NB
SIM, Paisley V. Calgary AB
SNIVELY, Serena I. Calgary AB
WILCOX, Andrew Oakville ON
WILLETTE, Andrea
Niagara-on-the Lake ON
WINER, Jeffrey Calgary AB

INDIVIDUAL/INDIVIDU

ZYLA, Libid Winnipeg MB

ORGANIZATIONAL not-for-profit
ORGANISME à but non lucratif

FRINGE THEATRE ADVENTURES SOCIETY

10330 84th Avenue
Edmonton AB T6E 2G9
T 780-448-9000
www.fringetheatrealberta.ca

Upcoming Events / Événements à venir

FEBRUARY / FÉVRIER 2007

La Bourse RIDEAU
11-15 février 2007
Québec, Québec
<http://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

MAY / MAI 2007

PACT Conference
May 31-June 3
Neptune Theatre
Halifax, Nova Scotia
www.pact.ca

AUGUST / AOÛT 2007
CITT/ICTS Rendez-vous 2007
August 16-19
Roundhouse Centre
Vancouver, BC
www.citt.org/conf.php

SEPTEMBER / SEPTEMBRE 2007
CONTACT EAST 2007
September 30 - October 3
Liverpool, Nova Scotia
www.contacteast.ca



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