



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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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

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Photo: Tourism Vancouver

VANCOUVER RENDEZ-VOUS 2007!

NATIONAL OFFICE NEWS

- Monique Corbeil, National Coordinator

Housekeeping items

After being a road warrior for some time now, it feels good to be back behind the desk at the office and to catch up on housekeeping items before heading out again on the road. All is well on the Eastern Front – as reported to the Board of Directors at the February midterm face-to-face meeting in Vancouver. Brian Low and his assistant Denice Jagic warmly greeted us at NASCO's new office space in one of the historic buildings located on Railway Street near Gastown for the daylong meeting in their conference room overlooking the Vancouver Harbour and the Rocky Mountains (Thank you again for your hospitality!). Amidst passing train convoys with blowing whistle below, the meeting allowed for updates from the working committees and a review of the annual action plan. In short, targets are being met, strategies are being outlined to achieve others, there is indeed work cut out for both the Board and the National Office, but we're certainly on the right track.

Rendez-vous 2007

The day before the board meeting, six board members and myself along with some of the Vancouver 2007 Conference Committee members spent the afternoon visiting the venue sites for the upcoming conference. We started at UBC where we met with Alison Greene and Bob Eberle from the Department of Theatre to discuss the Education Forum programme, and the hosting of the OISTAT Education Commission annual meeting by UBC, in conjunction with the annual conference. This will be the first official OISTAT meeting in many years for CITT/ICTS, who is also an OISTAT Centre. So far, the draft schedule plans for OISTAT delegates to take part at Education Forum on Thursday. Their annual business meetings will take place on Friday and Saturday mornings at the Chan Centre for the Performing Arts (located on the UBC campus), and the afternoons will be spent at the Roundhouse to attend Rendez-vous

NOUVELLES DU BUREAU NATIONAL

- Monique Corbeil, coordonnatrice nationale

Gestion courante

Ça fait du bien de se retrouver assise au bureau et de reprendre du service, bien branchée, après avoir travaillé dans une valise pendant un bon bout de temps. Tout va bien au front, tel que rapporté au conseil d'administration lors de la rencontre biannuelle en face-à-face il y a un mois à Vancouver. Brian Low et son assistante Denice Jagic nous ont chaleureusement accueillis dans les nouveaux locaux de NASCO situés dans un édifice historique de la rue Railway, près de Gastown, pour la réunion qui s'est tenue dans la salle de conférence surplombant le port de Vancouver et les Rocheuses (merci encore pour votre hospitalité!). Parmi les sifflements des convois de trains qui passaient en bas, la réunion a permis aux comités de travail de faire rapport de leurs mises à jour et de réviser le plan d'action annuel. Disons que certains objectifs sont atteints, que d'autres nécessitent des stratégies plus détaillées et qu'il y a du pain sur la planche pour le conseil et le bureau national. Mais nous sommes sur la bonne voie!

Rendez-vous 2007

La veille de cette réunion fut consacrée à la visite des lieux où se tiendra la conférence annuelle. Y ont pris part six administrateurs, moi-même et quelques membres du comité organisateur. Nous avons commencé la tournée à l'UBC pour y rencontrer Alison Greene et Bob Eberle, du département de théâtre, afin de discuter de la programmation du Forum Éducation et de la tenue de la rencontre annuelle de la Commission Éducation de l'OISTAT. Cette rencontre sera la première activité officielle d'OISTAT pour CITT/ICTS, qui est un centre d'OISTAT depuis un bon moment. À ce jour, l'horaire prévoit que les délégués OISTAT passeront la journée avec nous pour le Forum Éducation et que leurs réunions auront lieu les vendredi et samedi matin au Chan Centre for the Performing Arts (situé sur le campus de l'UBC). Les délégués seront invités à passer l'après-midi parmi nous au Roundhouse Centre pour profiter des activités de la conférence. Une réception d'accueil et un dîner d'adieu



The National Theatre School of Canada has an opening for the following position:

DIRECTOR - PRODUCTION PROGRAM ENGLISH SECTION

Primary Responsibilities

The Director of the Production program of the English section at the National Theatre School of Canada (NTS) defines the content, determines the activities and selects the students, and faculty of its Production program, in accordance with the artistic and pedagogical orientations of the English section of the NTSC.

The Production program Director reports to the Artistic Director of the English Section and works with him/her to collaboratively develop the training approach that supports the artistic vision of the School. NTS is looking for a leader who will bring a new drive to the production program; a practitioner who is aware of a broad range of theatrical processes and is interested in developing a program that will prepare students to support both current and future practices.

Job Requirements include:

- A minimum of ten (10) years experience as a production professional;
- Demonstrated pedagogical ability and experience;
- Proven skills in the areas of planning, organization, management and collaboration;
- Strong aptitudes for teamwork and the capacity to work with students, artists, and teachers;
- English verbal and written communication skills. A working knowledge of the French language would be an asset;
- Availability during the NTS school year.

The position is based in Montreal. Please visit www.ent-nts.qc.ca/nts/events.htm for additional information about the position and the School.

If this position interests you, please send your letter of intent and résumé before Wednesday, April 11, 2007 to: moniqueneron@ent-nts.qc.ca, title: Application - Director, Production or by fax: 514 842-5661

We offer equal opportunity employment to all. NTS thanks everyone who has expressed an interest in applying for this position. However, only those chosen for an interview will receive a reply.

Special Feature – CITT/ICTS 2006 AWARD RECIPIENT

On August 12 2006, Toronto hosted the 9th Annual CITT/ICTS Award Banquet in recognition of individuals and companies that excel in their field of live performance in Canada. This is the last portrait to be featured till next year.

This month we feature the CITT/ICTS Award for Technical Merit. The CITT/ICTS Award for Technical Merit is awarded to a production company or theatre, or a combination thereof, for outstanding achievement in the use of theatre technology on a specific project or production. **This year's recipient is Lord Of The Rings.**

Lord Of The Rings brought technical ingenuity to the stage

It cost \$27-million to produce and clocked in at a robust 3½ hours, but for fans of J.R.R. Tolkien's trilogy, the Lord of the Rings presented by Mirvish Productions at the Princess of Wales Theatre in Toronto last year, it was worth every second and penny.

Bringing Tolkien's fantasy world to life on stage involved a first in technological innovation. From the moment you enter the theatre, spectators were caught up in the magic of the production. The entire proscenium and boxes of the theatre were covered in a mass of gnarled roots thrusting out to embrace the audience and helping one feel they truly are in Middle Earth. A 40-ton piece of equipment, shaped like three interlocking turntables with 17 elevators inside, was created to make Middle Earth a reality on stage. The turntable was part of a tree trunk with roots, bark and leaves extending far out into the theatre, wrapping the audience in the set itself. Getting the turntable in place meant cutting out 30 tons of concrete from beneath the stage and reinforcing it with a network of steel. The automated, cantilevered stage floor turned, twisted, rose, fell and tilted creating various locations such as a winding path or a soaring battlefield. Wind and smoke swirled through the auditorium as well. The production, in numbers, include:

- 7 tons of screen at the back of the set.
- 17 elevators in the stage floor.
- 20 4,000-cubic-foot sea freight containers used to ship the set pieces from England.
- 30 tons of concrete that had to be removed from under the old stage to install the network of new steel supports to take that 40-ton weight.
- 40 tons of computer-controlled stage floor.
- 55 cast members.
- 73 people working behind the scenes on

- each performance.
- 150 weapons.
- 280 pair of gloves worn by the hobbits, orcs, elves and ents.
- 387 costume changes.
- 400 individual metal motifs hand-sewn on Elrond's costume.
- 500 pieces of armour in the show.
- 504 costumes
- 808 pair of shoes worn by hobbits, orcs, elves and ents.
- 5,000 yards of fabric in the costumes.
- 37,155 man-hours spent making the costumes and hats at Toronto's Seamless Costumes.

All that combined made "LOTR" the most expensive musical ever staged. The show also won seven Dora Mavor Moore Awards last June in Toronto, including Outstanding Costume Design, Lighting Design, and New Musical.

For more information about the production, read the in-depth article written by Ellen Lampert-Gréaux at http://livedesignonline.com/mag/tolkien_points



LORD OF THE RINGS selected credits (Toronto 2006)

Design Team

Producers: Kevin Wallace and Saul Zaentz in association with David & Ed Mirvish, and Michael Cohl

Director: Matthew Warchus

Set/costume designer: Rob Howell

Lighting designer: Paul Pyant

Sound designer: Simon Baker, for Autograph

Moving image direction: The Gray Circle

Special effects designer: Gregory Meeh

Production manager: Canada: Scott Whitham

Production managers: UK: Stephen Rebeck, Stewart Crosbie

Production stage manager: The. John Gray

Stage manager: Chris Porter

Moving light programmer: Jonathan Rouse

Automation engineer: Ralph Goyarts

Set design assistant: Andrzej Goulding

Asst. lighting designer: Heidi McDonald

Asst. costume supervisor: UK: Edward Gibbon

Asst. special effects designer: Michael Walton

Production carpenter: UK: Micky Murray

Production engineer: UK: Andy Hardy

Wig/make-up consultant: Chris Redman

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 please 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

The Flying Dutchmen

New approach to automated flying in the Netherlands.

- Gerbrand Borgdorff

In the Netherlands, counterweight systems are becoming obsolete. Health and safety regulations forbid the use of manually operated flybars for drop loads over 75 kg. All stage machinery in more than a hundred and twenty Dutch theatres is now being mechanised and computerised. Drastic measures indeed. For many theatres computerising the installation is just an expensive way to deal with health and safety issues, but for others the necessary renovation is a welcome opportunity to improve the stage tower's layout. Gerbrand Borgdorff, Commercial Director for theateradvies bv in Amsterdam, reports.

New Rules

In Dutch theatre, one was used to doing things their own way. First of all there is a system of intensive touring; most of the productions do one-night stands in theatres, i.e. get in and get out on a daily basis. No rules applied and if they did, people could just bend them, with an excuse of artistic freedom. Health and safety inspectors respected their independence. Accidents hardly ever happened and inspectors understood that many rules were highly impractical in the theatre. Who could expect dancers to walk around in steel toe boots and with hardhats on? Since the inspection did not know how to deal with theatre techniques, theatre technicians got used to the idea that they could do whatever they liked. Ten years ago this changed drastically when the Dutch inspection decided that it was time for theatre to respect existing and new rules. First they started with the safety of luminaires such as the much-used Par 64. This luminaire was considered electrically unsafe and the industry made an interesting profit selling gadgets such as the Parshell and the Parsafe. After that, a standard was made about the use of ladders and stairs in the theatre. When everyone thought the dust had settled, attention was drawn to the manually operated counterweight flying systems. In retrospect this was logical. In other industries such as building construction, the maximum weight any worker is allowed to carry was reduced to 25 kg. In theatre we can only dream of such limits.

Strangely, technicians were the first to oppose the idea of mechanising and computerising their installations. No computer would be sensitive enough for subtle movements. No computer would be as good as a good technician, but as we say in the Netherlands: once the first sheep is over the gate, the rest will soon follow. When the first theatre changed to an automated flying system, the mood quickly changed. Computers, it was found, usually do not forget what you told them and do not have hangovers. These are strictly human features. Once you program a subtle move, you will get the same subtleness day after day after day.

Copy/Paste or New Layout

When one looks at the first conversions to mechanised flying systems one sees that health and safety were the key factors. Hardly anyone was interested in the artistic possibilities or difficulties of a new installation. The conversion was entirely dealt with by the technical people of the theatres in question. Only a small number of touring companies were interested and none were involved in the design. In the eyes of technicians, the conversion was just that and not an opportunity to reconsider the whole layout of the stage tower.

Theatre consultant Louis Janssen of theateradvies bv in Amsterdam was one of the first to recognise the possibilities of the new approach. Automating a flying installation is an expensive task that had better be done right the first time. The renovation of the Stadsschouwburg Amsterdam, the municipal theatre of the city of Amsterdam is a good example of his approach.

National Monument

The Stadsschouwburg Amsterdam is a classic horseshoe theatre that hosts some 300 different performances each season, including ballet, drama,

opera and festivals. Both the interior and the exterior are protected, because they are of historical interest. Any renovation therefore needs the approval of the committee for national monuments. The stage tower had 66 counterweighted flybars, 4 motorised flybars (fixed speed), 8 point hoists (fixed speed) and no chain hoists. Furthermore, there are galleries at three levels, a moving lighting bridge, tormentors and a fire curtain.

The roof of the stage tower is sloped with a large beam at the peak on which the headblocks were fitted. All of the cables of the flying system were distributed from this central beam to the single pulleys across the floor of the flyloft. This made the flyloft a maze of steel cables; beautiful for pictures, but terrible as a working space (*Image A*). The floor of the flyloft consisted of grating. A kind of potato cutter that causes vertigo and causes square kneecaps when kneeling. Flybars were 18 cm apart

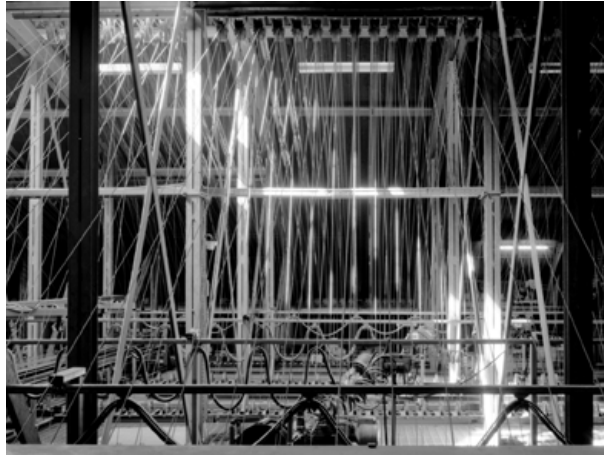


Image A

between structural roof trusses. Under these trusses, there were none, creating gaps in the hanging plot. The bars were not long enough to be able to effectively mask the sides. As compensation, some walls of the stage tower were painted black.

The maximum load was 300 kg per bar. Nowadays 500 kg is considered standard.

The point hoists were hardly useful. Limited areas of the stage could be reached and the hoists, themselves, were only mechanised, but not automated. Synchronised use was not possible. The iron fire curtain was an old fashioned affair that used up space between the proscenium wall and the lighting bridge, thus making the distance between actor and audience larger than necessary. The lighting bridge and tormentors were technically written off, as was the orchestra elevator.

Fibre Curtain

Janssen chose an integral approach. He suggested that the old fire curtain be replaced with a fibreglass one. It was no longer certifiably safe and had to be removed. The fibreglass curtain is rolled up in a cassette that can be fitted in a very small space, so the first fly-bar can be placed closer to the auditorium. This enlarges the effective size of the stage and diminishes the distance between actor and audience. Contrary to conventional steel curtains, one made of fibreglass is certified and proven to last more than two hours. Because the cassette is small, the whole system can easily be concealed. These features convinced both the fire department and the monument committee.

Wireless Flyloft

Secondly, he demanded that the flyloft become cable free. In theatres across the world one can see that pulleys are either located on the floor or suspended from the roof. When placed on the floor, cables run some 10 cm above the floor. Negotiating your way across the floor proves to be a difficult task. Placing anything on the floor, let alone a sizable point hoist, becomes practically impossible. In other theatres where the pulleys are located above one's head, the floor is free of cables, but one finds seven or eight 'curtains' of steel cables (making their way down to the stage). Neither was acceptable. The only alternative to this was to locate the pulleys and cables under the floor. However, two new problems arose from this new situation. Firstly, easy access of cables and pulleys is necessary for maintenance and secondly hooks on the point and chain hoists may become entangled with the steel cables, which they pass on

their way down to the stage. The latter was solved by placing a steel c-channel floor instead of the traditional floor grating (*Image B*) The steel cables occupy a total width of 10 to 12cm. The steel channels are 14cm wide and are centred above the cables, and thereby they prevent the hooks from meeting the steel cables. Since all bars are 20cm apart, the gap between two profiles is 6cm. This is just enough for a standard hook on a point- or chainhoist. Walking on the floor is much less frightening because the floor is visually closed and kneeling will cause less harm to the knees. The use of hinges along one side of the c-channel allows larger hooks to go through and also allows access to the cables (*Image C*).



Image C

Above the pulleys the grating is maintained. In the floor of the Stadsschouwburg Amsterdam, a total of seven strips of grating cover the pulleys. The grating provides a good view of the pulleys, so a slack wire can be easily spotted. When needed for maintenance, the grating can be removed quickly without any danger of falling through the gap. One now has a cable free floor that is easy to walk and work on.

Janssen also wanted to avoid having the gaps between flybars normally found under the roof truss. At these positions, pulleys were simply hung under these trusses. The pulleys remain accessible from the flyloft. There are no more gaps in the hanging plot, making the theatre more versatile.

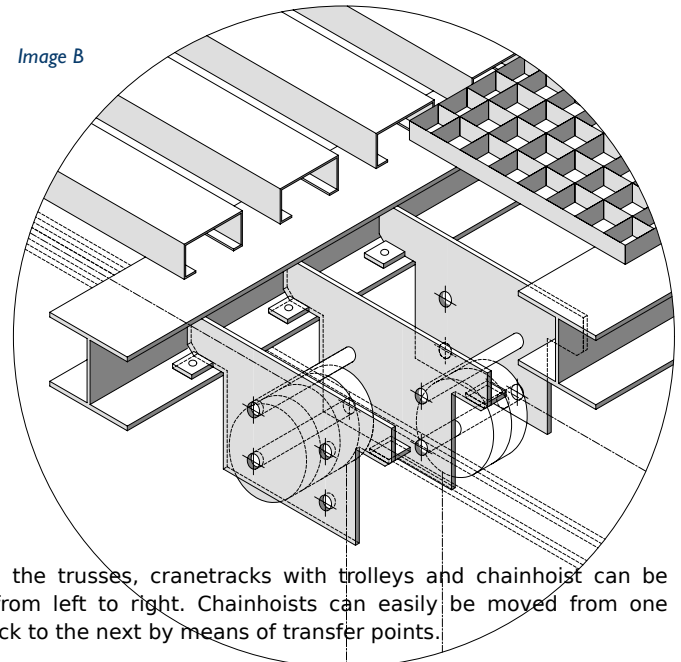
Masking the Stage and Unmasking the Brickwork

The bars were still not long enough. That was easy to solve. The stage-tower was already wide enough for longer bars. All that needed to be done was narrow the side galleries. Of course this had to be done in accordance with the demands of the monuments committee. Since it was decided that the detailing was to be the same as the original, they did not protest. With the longer bars, masking no longer poses a problem. Walls no longer have to be painted the standard black, allowing the original brickwork from 1894 to be restored. Although the committee had not demanded this, they are quite happy with the result. Narrowing the back galleries provided extra space, allowing for two extra flybars, effectively deepening the stage by 40 cm. Combined with the extra space in front, the stage is now more than 1 m deeper than it used to be. For a relatively small theatre, this is a serious improvement. Combined with filling the gaps at the roof trusses, the number of fly bars could be increased to 71, even after the distance between bars was increased from 18 to 20cm.

Slow and Dumb or Fast and Intelligent.

The next task was the positioning of pointhoists and chainhoists. Most chainhoists are slow and dumb, but strong. In recent years some intelligence has been added to some chainhoists, but the speed is still relatively low and the noise level too high. Chain hoists are thus not a good solution for fast scene changes, but perfect for hanging large and heavy equipment such as lightgrids, for which a fixed speed of 8 m/min is enough. For the chainhoists, a system of crane tracks was designed. The roof trusses go from left to right, dividing the flyloft into five sections.

Image B



Between the trusses, cranetracks with trolleys and chainhoist can be moved from left to right. Chainhoists can easily be moved from one cranetrack to the next by means of transfer points.

Point hoists are not used for heavy loads, but should have the same characteristics as standard fly bars. A point hoist should be operated with the same control as the normal flybars and must allow for synchronised use. One should be able to use a pointhoist from anywhere above the stage. In the Stadsschouwburg, the new pointhoist was designed by Trekwerk, the contractor of the stage machinery. With this hoist a drop load of 250 kg can be moved with a variable speed of up to 2 m/s (*Image D*).



Image D

More improvements

The tormentors look standard, but the curved spot rails prove to be quite an improvement. The new orchestra elevator can be moved up and down with variable speed and the new moving lighting bridge has the added feature of a concealed flybar under the floor. The total installation was done in three months time, during which the technicians were trained to work with the new control system.

Conclusion

The refurbishment of the Stadsschouwburg Amsterdam shows that new rules about working conditions can be a perfect opportunity for innovative design of the stage machinery.

Photo Credits:

image A and C : Jan Theun van Rees,
image B Eric Heldens, image D: Louis Janssen

DIARY OF THE GRAND THEATRE RESTORATION – Chapter Four

- 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 looked at the infrastructure restoration. The journey continues with a look at the architect renderings of the new Grand Theatre restorations, with a quick peak of the last day before closing the theatre in 2005. David's diary entry will resume next month.

THE GRAND THEATRE RESTORATION PLAN INCLUDES

- Cleaning the exterior of the Princess Street façade and improving the lighting and marquee
- Updating the main auditorium with new catwalks, box seats, ambient lighting, doors and wider seats. The redesigned auditorium will feature better sightlines and acoustics
- Upgrading the lobbies, bar and public areas including washrooms
- Repairing the auditorium and fly tower roof and removing the interior ceiling
- Upgrading the stage area by adding 2220 square feet of green room and storage space under the stage, excavating for an orchestra pit lift, installing insulated doors to stage left installing a new dimmer systems along with new performance equipment
- Improving and expanding the seating capacity of the Baby Grand Theatre
- Reconfiguring and improving the second floor lobby and Springer Lounge
- Upgrading the mechanical, electrical heating, air conditioning and safety systems
- Purchasing an acoustic shell to improve the acoustics for the Kingston Symphony Orchestra and other musical performances and installing overhead reflectors and winches

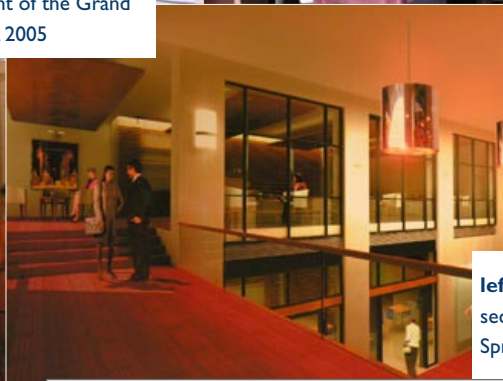
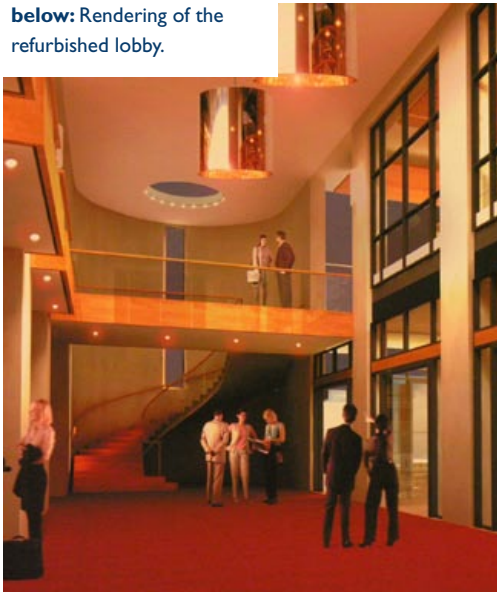


above: This is the front of the Grand on closing day May 15, 2005



above: One last shot showing the main lobby on closing day. This was the volunteers' party. On the left can be seen the open patio which is now the enclosed walkway, and above it, the new lounge.

below: Rendering of the refurbished lobby.



left: Rendering of the second floor lobby and Springer Lounge

below: Rendering of the Grand main auditorium.



THE GRAND THEATRE RESTORATION CREDITS

Architects

Diamond and Schmitt Architects Incorporated
Donald Schmitt, Principe
Antra Roze, Project Architect
 Shoalts and Zaback Architects Limited
Gerry Shoalts

In joint venture

Structural Engineers

Roney Engineering

Mechanical/Electrical Engineers

Crossey Engineering

Civil Engineers

Josselyn Engineering

Acoustic Consultants

Jaffe Holden Acoustics

Theatre Consultants

Theatre Consultants Collaborative LLC

Cost Consultants

Curran,McCabe,Ravindra and Ross

Code Consultants

Leber Rubes Inc.

General Contractors

ASCO Construction

Performance Lighting Subcontractor

Christie Lites Ottawa

Drawing credits: Architects: Diamond and Schmitt Architects Inc. in partnership with Shoalts and Zaback Architects Ltd. Architect's renderings by Cicada Design. Please note: Images of proposed Grand Theatre improvements are based on concept drawings only and may not represent final plans.

For more photos and information please visit www.grandagain.ca or www.grandtheatre-kingston.com

CQICTS

CENTRE QUÉBÉCOIS DE L'INSTITUT CANADIEN
DES TECHNOLOGIES SCÉNOGRAPHIQUES

Le CQICTS est fier de présenter sa 1^e édition 2007 de
LES CONFÉRENCES EN COULISSE

En partenariat avec SOLOTECH

CQICTS is proud to present its 2007 1st edition of
EN COULISSE CONFERENCES

In partnership with SOLOTECH

Pleins feux sur la santé et la sécurité au travail !

5-6 avril 2007

Palais des Congrès de Montréal

INSCRIPTION OBLIGATOIRE : Veuillez communiquer avec Monique Corbeil, secrétaire du CQICTS au cqicts@citt.org pour vous inscrire, et venez nous rencontrer au kiosque # 4 dans la salle d'exposition EN COULISSE. La durée des conférences est de 90 minutes. À moins d'indication contraire, les conférences sont en français et le coût d'inscription pour chacune des conférences est de 5 \$ (gratuit pour les membres CQICTS). Les conférences auront lieu dans la salle 514A. Information : www.encoulisse.com

Jeudi 5 avril - 10h30

PLAN D'URGENCE POUR UN ESPACE THÉÂTRAL avec Sean A.Tracey, P.Eng., MIFireE - **En anglais** (avec commentaires français sur demande)

Description sommaire : Cette conférence effectuera un survol des items requis pour réaliser un plan d'urgence dans un espace théâtral. On y discutera d'incidents passés, des attentes du public, du comportement humain en cas de crise et l'on fournira les composantes clés d'un programme en gestion de désastre.

Jeudi 5 avril - 14h00

QUAND LA PRÉVENTION ENTRE EN SCÈNE, CHACUN A UN RÔLE À JOUER !

Avec Cécile Collinge, ingénieure et ergonomiste à la Direction de la prévention-inspection de la CSST - **Gratuit pour tous**

Description sommaire : La *Loi sur la santé et la sécurité du travail* définit les droits et les responsabilités légales des employeurs et des travailleurs en matière de prévention des accidents et des maladies du travail. Qu'en est-il pour les travailleurs de la scène ? Sont-ils soumis aux mêmes obligations ? Comment se partagent les responsabilités lorsqu'on se retrouve à plusieurs équipes sur une même scène ? Quel est le rôle attendu du producteur ? Le travailleur autonome a-t-il des responsabilités en ce qui concerne la santé et la sécurité ? Qui peut exercer un droit de refus devant un danger imminent ? La conférencière répondra à de nombreuses interrogations du milieu et démontrera l'importance d'intégrer la prévention à toutes les étapes de production. Les participants seront invités à partager leurs questionnements. www.csst.qc.ca

Vendredi 6 avril - 10h30

IGNIFUGATION avec Michel Gohier, Président JD Ignifugation

Description sommaire : Une présentation des normes de protection d'incendies des salles de spectacles ainsi qu'une exposition des différentes techniques et produits ignifugeants traitant les tissus, les surfaces et les matériaux de scène. www.jdinternational.net

- Présentation des normes canadienne S109
- Présentation des normes NFPA 701 et 705

Vendredi 6 avril - 14h00

SÉCURITÉ - TRAVAIL EN HAUTEUR avec Marc-André Pilon, Cordages Barry

Description sommaire : Cette conférence vise à sensibiliser les techniciens aux risques du travail en hauteur et à enseigner les règles élémentaires de sécurité. www.barry.ca

Spotlight on Health and Safety in the Workplace!

April 5-6, 2007

Palais des Congrès de Montréal

REGISTRATION REQUIRED: Please contact Monique Corbeil, CQICTS Secretary at cqicts@citt.org to register, and stop by the CQICTS Booth # 4 in the EN COULISSE Exhibition Hall. Length of each conference is 90 minutes. Unless otherwise indicated, the conferences are in French (with English commentaries available on request) and registration fee is \$5 (free for CQICTS members) for each conference. The conferences will take place in room 514A. Information: www.encoulisse.com

Thursday April 5 - 10:30am

AN INTRODUCTION TO EMERGENCY PLANNING FOR THE THEATRE ENVIRONMENT with Sean A.Tracey, P.Eng., MIFireE - **In English**

Summary: The presentation will give a brief overview of the requirements for a basic emergency plan for a theatre. It shall discuss past incidents, the public's expectations, elements of human behaviour, as well as outline the basic components of a disaster management/business continuity program.

Thursday April 5 - 2:00pm

WHEN PREVENTION STEPS ON STAGE, EVERYONE HAS A ROLE TO PLAY!

With Cécile Collinge, Engineer and Ergonomist at the *Direction de la prévention-inspection* of the CSST **Free admission for all**

Summary: The *Act respecting occupational health and safety* define the rights and legal responsibilities of employers and workers in regards with the prevention of accidents and occupational diseases in the workplace. And what about stage technicians? Are they subjected to the same obligations? How are the responsibilities shared when there are several crews working on the same stage? What is the role of the producer? Does the independent worker have responsibilities regarding health and safety? Who can exert the right to refuse to perform work in front of an imminent danger? The lecturer will answer those questions and will demonstrate the importance of integrating prevention in every step of production. Participants will be asked to share their questionings. www.csst.qc.ca

Friday April 6 - 10:30am

FLAME RETARDANTS with Michel Gohier, President JD Ignifugation

Summary: Conference of the application procedures of flame retardants, codes and standards in the entertainment industry. www.jdinternational.net

- Summary of the Canadian S109 code
- Summary of the NFPA 701 et 705 norms

Friday April 6 - 2:00pm

SECURITY: WORKING IN HEIGHTS with Marc-André Pilon, Barry Cordage.

Summary: This conference aims to increase awareness of the risks related to working in heights and to explain elementary rules of safety. www.barry.ca

BEHIND THE SCENES

– ESTA's unique foundation that brings financial assistance to entertainment technicians in need

Editor's note: Back in November we received a message from Michael Maag, Master Electrician at the Oregon Shakespeare Festival, explaining his current situation, and requesting that we print his letter in StageWorks, along with a storyline on The ESTA Foundation's BEHIND THE SCENE program. Michael, as promised, here is it. Thank you for sharing your story with us. MC.

Dear Fellow Theatre Technicians,

I recently received a grant from The ESTA Foundation's Behind the Scenes program and I want you to know how important and helpful that act of generosity was.

I am Michael Maag the Master Electrician at the Oregon Shakespeare Festival, you may have heard of us. Founded in 1935, the Tony Award-winning Oregon Shakespeare Festival is among the oldest and largest professional non-profit theatres in the nation. Each year OSF presents an eight-and-a-half-month season of eleven plays in three theatres in rotating rep, OSF presents more than 780 performances annually. So you know that means I have a few things to do. Unfortunately, while taking a break from the joy and craziness that is the OSF Lighting Department, I was struck by a car while riding my bicycle. The resulting Spinal Cord Injury paralyzed my legs, and permanently damaged my right shoulder. I also faced a deteriorating condition and spreading paralysis that would require more surgery to halt.

The Oregon Shakespeare Festival was amazingly accommodating to my new situation; they allowed me to return to work as the Master Electrician. The Festival even held a benefit performance to help with my enormous medical expenses.

However, beyond the financial difficulties I had many practical problems to overcome. Just to get to work I had to have someone drive me, unload my wheel chair and help me into it. I also had a very difficult time moving between our three theatres and getting where I needed to be to do my job. My wife and I were overwhelmed with the many financial and practical problems my new situation presented to us.

That is when I wrote to The ESTA Foundation after a friend (Dinna Myers at Musson) suggested that I do so. The ESTA Foundation-Behind the Scenes program is a brand new granting agency and I think they might have been a little overwhelmed by enormity of the list of expenses that I need help with. However, they acted quickly and sent me a check for the expense that would be most helpful to me, the motorized wheelchair. With the chair I have a lot of independent mobility options that I did not have before. This chair is so amazing; it has a 10 – 12 mile range. I actually use it to get back and forth from work to home. It also climbs the steep hills of Ashland like it is a mountain goat. Most importantly I can get in and out of the theatres on my own now.

I cannot find enough ways to express my gratitude for this grant. The ESTA Foundation's Behind the Scenes program has given me independence and the ability to continue in the work I love. The support and love of the people at OSF, and through Behind the Scenes, the people in our industry gives me the courage to fight this battle every day.

I urge you to make even a small donation to the Behind the Scenes if you have the means. There are many theatre technicians in need, whose lives can be changed for the better as mine has been.

<http://www.estafoundation.org/bts.htm>

Thank you to The ESTA Foundation - Behind the Scenes for your generosity. The gift you have given will have a long lasting positive effect on my life.

Sincerely,
Michael K Maag
Master Electrician
Oregon Shakespeare Festival



Michael Maag, Master Electrician at the Oregon Shakespeare Festival, with his 7-year old Malamute named Thunder.

About Behind the Scenes

- Don't Leave Your Colleagues in the Dark

Behind the Scenes provides financial support to entertainment technology industry professionals when they are ill or injured. The program was created by The ESTA Foundation so industry members could support each other in times of crisis. The model is simple: Individuals and organizations contribute money to the program, and Behind the Scenes provides grants for emergency situations. With this initiative, our industry can make sure our colleagues are cared for when tragedy strikes.

Behind the Scenes helps industry members through crises, such as serious illness, injury or death. The program fits each grant to the recipient's needs. Funds can be used for medical care and living expenses such as rent, mortgage, utilities, food, transportation and child care.

Many people in the entertainment technology industry – predominantly those who work behind the scenes in theatres, arenas and other venues – lack health insurance and other financial support systems that are common for professionals in other fields.

For these men and women – our colleagues and friends – illness or injury can mean financial ruin for an entire family. Behind the Scenes is designed to help prevent the financial tragedy that so often accompanies misfortune.

Behind the Scenes is working to raise \$5 million to create an endowment so our industry will be able to help our colleagues for many years into the future.

Canadian technicians are eligible for support and have always been considered a part of this program.

For more information about Behind the Scenes, to donate, or to apply for a grant, visit www.estafoundation.org/bts.htm

MEMBER PROFILE — Resolve Software Solutions presents Cris Dopher, Lighting and Scenic Designer

You may not recognize his name, but you've seen his work if you stopped to admire the decorative holiday displays at Toronto's The Bay or Macy's and Lord & Taylor along New York's Fifth Avenue.

To create these famous showcases, Cris teamed with Spaeth Design to bring the magic to life.

When Cris isn't occupied with holiday themes, Cris uses his design talents to create elaborate lighting and scenic designs for both on- and off-Broadway plays like *The Full Monty* in addition to events such as Elvis Costello at Lincoln Center. Currently, Cris is working with the Merce Cunningham Dance Company. He's drafting stage configurations to fit the different non-arena venues, which is no easy feat since the dance is in-the-round.

Cris began his education in theater at Southwest Missouri State University where he obtained a BS in Education for Speech and Theatre as well as a MA in Theatre Theory and Criticism. He went on to pursue a MFA in Set and Lighting Design at NYU Tisch School of the Arts.

While at NYU, Cris also served as a lighting design instructor, teaching both hand drafting and CAD. Cris eventually found the ultimate tool for his drafting



software toolbox, MiniCAD, now named VectorWorks. Cris made sure to include VectorWorks in his teaching curriculum, but only after his students had learned hand drafting.

No longer a university instructor, Cris now shares his lighting and scenic design expertise and CAD drafting knowledge with students and professionals alike across Canada and the US through the VectorWorks Professional Learning Series seminars with Resolve Software Solutions. He has even contributed to the VectorWorks Spotlight Training Workbook.

Cris is looking forward to meeting CITT/ICTS members in his Spotlight seminars.

Located in Burnaby, BC, Resolve Software Solutions is an authorized Canadian distributor of VectorWorks and CINEMA 4D. In addition to developing custom solutions for VectorWorks users across the globe, Resolve Software is also the training creator and provider for the VectorWorks Professional Learning Series seminars that are held across Canada and the US.

For more information: www.resolve.ca

Head of Acting



Toi Whakaari: NZ Drama School is looking for an inspirational, talented and organised leader and teacher to take on the key role of Head of Acting.

For nearly 40 years the acting course at Toi Whakaari has graduated internationally successful actors from the premier theatre and film acting School in New Zealand. The School also teaches directors, designers, techs, performing arts managers and costumiers. The Head of Acting position is ideal for someone who wants to make their mark on the future of theatre and screen.

The Head of Acting is a part of the senior management team of the School. They lead, direct and teach the Bachelor of Performing Arts (Acting) degree. Essential attributes:

- extensive experience as a professional screen or theatre actor/director
- a broad view of different acting techniques and methodologies
- a strong desire to explore an interdisciplinary approach to theatre production
- willingness to enter fully and contribute to the cultural life of Toi Whakaari
- experience of managing staff /budgets/timetables

For more information contact Annie Ruth, Director of Toi Whakaari at annie.ruth@toiwhakaari.ac.nz or on +64 4 381 9228.

Deadline for applications: 1 May 2007

NATIONAL OFFICE NEWS

> continued from page 1

numerous activities and events. A special welcome reception and farewell dinner will be offered to salute our international distinguish guests. We'll post a more detailed schedule later once it's finalised.

Our site survey continued toward Plaza of Nations to meet with Russell, Captain of the Abitibi our cruise vessel for the Saturday Keynote and Award Banquet. Our final stop was at the Roundhouse Community Centre, the hosting venue and general HQ of the annual conference. Jeremy Baxter, Technical Director, and his assistant Liz welcomed us for a grand tour of the space. We still have some logistic details to iron out, but already the conference programming committee is busy planning great sessions for the weekend. More than a dozen corporate members have confirmed their presence at the Trade Show, and all major sponsorships are sold out. Plus we have outstanding pre-conference one-day workshops lined up for those interested in devoting more time to professional development: **VectorWorks** for beginners and for advanced; or if you are involve with managing staff, don't miss out on **Conflict Resolution** and **Supervisory Skills**. And for all, there is a unique venue tour of some of Vancouver Island's finest theatres to be seen on Wednesday. Take a look at the conference details on page 11, and come join us this summer in Beautiful British Columbia for what will be yet another great conference. See you there!

NOUVELLES DU BUREAU NATIONAL

> suite de la page 1

sont prévus en l'honneur de nos invités internationaux. Nous afficherons un horaire plus détaillé lorsqu'il sera complété.

Nous avons poursuivi notre visite à la Plaza of Nations pour rencontrer Russell, le capitaine du *Abitibi*, le bateau de croisière sur lequel se tiendra le banquet de la remise des prix CITT/ICTS le samedi soir. Puis, nous avons conclu notre tournée au Roundhouse Community Centre, site hôte et quartier général de la conférence annuelle, où le directeur technique Jeremy Baxter et son assistante Liz nous ont fait faire une visite du propriétaire. Bien que de nombreux détails logistiques restent à peaufiner, le comité de programmation s'active pleinement à planifier des ateliers intéressants pour tous. Plus d'une douzaine de membres corporatifs ont déjà confirmé leur présence au salon commercial et toutes les commandes majeures sont vendues. Pour ceux qui sont intéressés à consacrer du temps au développement professionnel, nous leur proposons une programmation exceptionnelle d'ateliers pré-conférence dont **VectorWorks** pour débutant et avancé; ou si vous avez à diriger des équipes techniques, ne ratez pas **Conflict Resolution** (résolution de conflit) et **Supervisory Skills** (compétences pour superviser); et, pour tous, nous organisons une visite des plus importants théâtres situés sur l'île de Vancouver. Prenez le temps de consulter les informations sur la conférence en page 11 et venez nous rejoindre dans la magnifique province de Colombie-Britannique pour assister à l'une des meilleures conférences du genre de notre industrie. Au plaisir de vous rencontrer cet été!

MEMBERSHIP NEWS

CQICTS

CENTRE QUÉBÉCOIS DE L'INSTITUT CANADIEN
DES TECHNOLOGIES SCÉNOGRAPHIQUES

AVIS DE CONVOCACTION

4e Assemblée générale annuelle CQICTS
(1e janvier au 31 décembre 2006)

Le lundi 12 mars 2007 à 17 heures*
à La Balustrade du Monument-National
1182, boul. Saint-Laurent, Montréal

Sont invités : Tous les praticiens du secteur des
arts et des technologies scénographiques

Auront droit de vote: les membres en règle du CQICTS

* Un 5 à 7 suivra l'assemblée générale,
restez et prenez un verre avec nous!

RSVP Monique Corbeil cqicts@citt.org

AGM NOTICE

CQICTS 4th Annual General Meeting
(January 1st to December 31 2006)

Monday March 12, 2007 at 5pm*
at La Balustrade du Monument-National
1182 blvd. Saint-Laurent, Montréal

Are invited: All practitioners in the live performing arts sector

Right to vote: CQICTS members in good standing

* Stay and have a drink on the house with us afterward!

RSVP Monique Corbeil at cqicts@citt.org

IN MEMORIAM - RICK McNAIR

Rick McNair, director, actor and playwright born in Nova Scotia, passed away suddenly on January 31, 2007 in Winnipeg, Manitoba. He was 65.

McNair was the artistic director for four Canadian theatres including Theatre Calgary and Manitoba Theatre Centre. Under his directorship of Theatre Calgary (1978-84) he brought works by Sharon Pollock, John Murrell, and W.O. Mitchell to the city and supervised the planning for the company's move to the Max Bell Theatre in the Calgary Centre for the Performing Arts. He also wrote plays for the Stage Coach Players, Theatre Calgary's touring company for young audiences, including *Napi*, *the First Man*, which toured Wales.

At Manitoba Theatre Centre (1986 -1989) he continued to champion Canadian works notably *101 Miracles of Hope Chance* (which he directed, 1987). He also founded a Winnipeg Fringe Festival in 1988, and was involved in MTC's annual Master Playwright festivals. He last appeared at MTC in *A Christmas Carol* (2005) and directed Tom Stoppard's *After Magritte* (2007).

His plays include: *Dr. Barnardo's Pioneers* (Theatre Calgary, 1978); *Hamlet - Who Cares?* (Theatre Calgary 1979, dir. Martin Fishman); *Ghost Town* (Theatre Calgary, 1982); *To Far Away Places* (Ship's Company Theatre 1989).

In a statement issued February 1st, MTC artistic director Steven Schipper extended condolences to McNair's family and called McNair "a large man with an enormous heart, who was always looking for ways to help others, to inspire and teach, and to share his love of laughter."

McNair is survived by two sons and a daughter, who is a stage manager in Calgary.



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

**UPCOMING EVENTS/
ÉVÉNEMENTS À VENIR**

STUDENT/ÉTUDIANT
BJARNASON-WILLCOCKS,
Kari Winnipeg MB
BRUSSE, Marijka
Vancouver BC
SEILER, Monika
Montréal QC
THOMSON, John
Stratford, ON

**INDIVIDUAL/
INDIVIDU**
CONLEY, Ward Delta BC

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

MARCH / MARS 2007
USITT Annual
Conference and
Stage Expo
March 16-19
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
Montréal, Québec
www.encoulisse.com

MAY / MAI 2007
PACT Conference
May 31-June 3
Neptune Theatre
Halifax, Nova Scotia
www.pact.ca

JUNE / JUIN 2007
SHOWTECH 2007
June 19-21
Berlin, Germany
www.showtech-messe.com

PQ 2007
June 14 -24
Prague, Czech Republic
www.pq.cz

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

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

M A N A G E M E N T	<p>Monday Aug. 13 9am - 5pm</p> <p>Conflict Resolution with Kent Highnam</p> <p>Managing the hostile individual... We've all experienced them, now its time to find better ways to interact with them. From conflict avoidance to conflict resolution, we can all use better and different ways to avoid problems on the job. Help make your venue a stress free environment, by joining us for this daylong workshop.</p> <p><i>"This workshop stood out from others that I have taken because it offered concrete solutions and procedures for you to use in your workplace. The workshop leader was able to tailor the information to our specific work environment that helps the content become relevant and therefore useful. I highly recommend this workshop to anyone who engages other people as a part of their job. That would be all of us"</i></p> <p style="text-align: right;">Steven Goodman Manager, District Theatre Technical Operations Bell Performing Arts Centre - Surrey, BC</p>	<p>Tuesday Aug. 14 9am - 5pm</p> <p>Supervisory Skills with Michelle MacIntosh</p> <p>You run crews everyday but were you ever really trained to be a supervisor? We've all been thrown into jobs as Managers and Supervisors without much, if any, formal training. Highly acclaimed last year in Toronto, this extended daylong workshop will offer a more in-depth view of some of the simple and often over looked DO'S and DON'TS of being a great leader.</p> <p><i>"Michelle MacIntosh is one of the most exciting workshop and session leaders I have ever attended a class of. Her no nonsense, tell all approach is both refreshing and welcome. Michelle calls a spade a spade and throws your complaints right back in your face to put the onus on you to learn how to be a better Supervisor. I would highly recommend this course to anyone who has ever run a crew, or is going to run a crew in the future. The lessons are simple and Michelle makes the process fun. The energy is endless and laughs and longing. If you want a great conference experience and workshop session that you are guaranteed to come out of having learned something new, then this is the course for you. You'll be sorry when hear from some of the gang at Swag Bingo what a great workshop you missed."</i></p> <p style="text-align: right;">Jeff Cummings Production Manager Lorraine Kimsa Theatre for Young People (LKTYP) Toronto, ON</p>
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VECTORWORKS

Sponsored by PAXAR Technologies and Douglas College

Monday Aug. 13 9am - 5pm – VectorWorks I for Beginners

Tuesday Aug. 14 9am - 5pm – VectorWorks II Advanced

Instructor: Ross Nichol - These sessions are only an introduction. Not all aspects of the software can be covered in the available time. The course will give an overview that will lead to more productivity in your work and allow you to take advantage of other training materials. VectorWorks 11.5 is loaded in Douglas College's PC lab. The course will still be applicable to other versions of the software and to Mac users.

VectorWorks I This workshop will cover the basics of VectorWorks. We will begin with a general introduction to the on-screen environment and then move on to basic exercises. The afternoon will focus on a ground plan and elevations. We will cover page set-up, drawing tools, attributes, constraints, layers and symbols. This session is will focus on foundation skills but can be adjusted to the needs of the participants.

VectorWorks II The day will be divided into two topics. The morning will look at 3D including walls, symbols, stairs and layer links. The afternoon will be an introduction to Spotlight, VectorWorks' lighting package. We will cover instrument insertion, labeling, and 3D beam projection. This class is recommended for those with previous experience, but is manageable for some beginners.

VANCOUVER ISLAND TOUR

Wednesday Aug. 15

Vancouver Island Theatre Tour

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

CONFERENCE SESSION UPDATES AND SCHEDULE

With still more to come... (Pre-conference Workshops & Conference Session and Schedule are subject to change)

<ul style="list-style-type: none"> - Ask The Expert: Accountant – Presenter TBA - Audio Visual in the Theatrical Space – Presenter: Byron Tarry - Introduction to BC Wines – Presenter: Taylorwood Wines - Ecology & the Performing Arts – Presenter: Ron Morissette - ETCP Candidate Information – Presenter: ESTA - Fall Arrest Systems – Presenters: Steve Goodman, Scott Miller - Hands on Lighting Console – Presenters: David Neal (Christie Lites), others TBA - How to talk to an Engineer: Structural – Presenters: Reed Jones Christoffersen, Structural Engineers 	<ul style="list-style-type: none"> - Not Just Knots – Presenter: Tom Heemskeerk - Roadhouse Roundtable – Presenters: Steve Goodman, Mark Stevens - 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) - Theatre Technology in the Longhouse – Presenter: Bob Eberle - Theatrical Fabrics – Presenter: Tony Devai (Rosebrand) - Wireless Dimming – Presenter: Jim Smith (RC4) 		
<p style="text-align: center; margin: 0;">THURSDAY Aug. 16</p> <ul style="list-style-type: none"> • CITT/ICTS Education Forum <i>Sponsored by MIRVISH PRODUCTIONS</i> – Education Forum will greet international guests from the OISTAT Education Commission • Opening Night BBQ Reception & Junk Challenge <i>Sponsored by CINEQUIPWHITE</i> 	<p style="text-align: center; margin: 0;">FRIDAY Aug. 17</p> <ul style="list-style-type: none"> • New Product Breakfast • The Red Robinson Show Theatre Venue Tour • Corporate Luncheon <i>Sponsored by MDG FOG GENERATORS</i> • 17th Annual TRADE SHOW • 8th Annual SWAG BINGO 	<p style="text-align: center; margin: 0;">SATURDAY Aug. 18</p> <ul style="list-style-type: none"> • Session Breakfast • Conference Sessions • CITT/ICTS AGM Luncheon • CITT/ICTS Keynote & Awards Dinner Cruise <i>Sponsored by NASCO STAFFING SOLUTIONS</i> 	<p style="text-align: center; margin: 0;">SUNDAY Aug. 19</p> <ul style="list-style-type: none"> • Conference Sessions • Plenary Luncheon and Forum <i>Sponsored by the Christie Lites</i> - 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! • Conference Wrap-up Reception



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 Pass¹ 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 Geogie 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