

Volume 15 • Issue 3 • Fall 2006

performers

The magazine from ACTRA Toronto



Building Credit

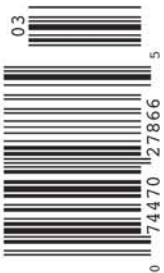
Peter Keleghan's big idea: a credit union for artists

INSIDE:

Fiona Reid in conversation with Sheila McCarthy page 10

Performers Chris Bolton and Fab Filippo get writing and get to air page 12

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ACTRA
TORONTO PERFORMERS



Belynda Blyth

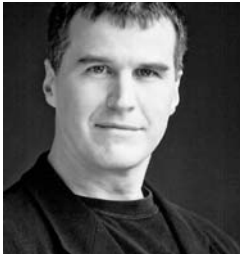


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President's Message



Facing Challenges Together

by Karl Pruner

Are we on the right track? That's the question we asked ourselves at the ACTRA Toronto Council meeting in August. A lot has happened since we introduced our current operating plan and budget. Halfway through the year, it was time to step back, take a look at the changing political and business landscape and ask ourselves if we are really doing everything possible to increase our work opportunities and to improve our working terms and conditions.

Culture was ominously absent from the federal budget. Since then we have seen troubling indicators that ACTRA's lobby efforts and other public policy initiatives have never been more timely or more important:

- a developing federal position in favour of more foreign ownership of telecommunications companies. (*Hard to imagine offshore corporate interests fighting to air more Canadian drama or sitting still for future attempts to regulate content, don't you think?*)
- an increasingly narrow federal focus on a strict economic development approach to our film and television industry. (*A 'dollars without sense' approach that is sensitive to the profit but not the purpose of our cultural industries, namely, to provide a national mirror to reflect Canadian reality, Canadian dreams and Canadian aspirations.*)
- a glaring lack of commitment to the obvious need for a toughening of Canadian content requirements for broadcasters. (*The relaxing of content and expenditure requirements and the broadening of the definition of prime-time in the CRTC's 1999 Television Policy has not resulted in an increase in original Canadian scripted entertainment. The extra-advertising-for-original-content incentive scheme has had 'mixed success.' Translation: it failed.*)
- a wait-and-see approach to regulation of new media. (*We'll lock the barn once somebody starts stealing horses. Make sense to you? Me neither. Corporations are finding ways to protect their intellectual property in what was thought to be the 'borderless' digital world. If this can be done, why can't we find innovative ways to create and protect digital 'shelf space' for Canadian content?*)
- a contradictory 'regional incentive' mindset with a built-in anti-Toronto bias that consistently works to strip a recognized centre of excellence of its production volumes. (*Why*

is everybody else's studio infrastructure built with federal assistance when Toronto's is not? Why does the one-billion-dollar B.C. film and television production industry qualify for regional incentives when the smaller – let's face it – Toronto industry does not?)

Real progress takes hard, sustained work.

Real progress takes hard, sustained work. In Ontario, ACTRA Toronto has worked hard with our union and industry partners in FilmOntario to improve the outlook for Ontario production. (*Remember the tax credit win?*) That effort continues in our lobby for an effective Ontario Status of the Artist bill. It continues in our participation in a jointly funded industry/province study aimed at enhancing the development, funding, production and distribution of film and television in Ontario. It continued in our suggestion to ROI (our labour-sponsored venture capital fund) to investigate the investment opportunity available in FilmPort, Toronto's mega-studio project. (*As a result of our advice, they did their due diligence, liked what they saw and took a significant equity position in that project. See Brian Topp's article on FilmPort on page 6.*) And it continues in our ongoing work with the Toronto Film Office to make this city more attractive as a production centre.

But let's remember that there are other voices in this debate too – well-funded interests (*like broadcasters and lobbyists for multinationals*) who do not share our concern for the development of a strong and stably funded homegrown production industry, built on original Canadian content. If we go to sleep or stop paying attention to public policy, we will not get the kind of legislation, funding or regulation that is needed to realize our vision for a vibrant and prosperous Canadian industry.

We need to stop flinching when we ask for appropriate public investment in our culture. The economic reality of a globalized TV and film business is that the production of indigenous drama in Canada requires public funding just as it does in every other country in the world, with the exception of the United States and India. It is a necessary investment in our national 'brand' which has the power to transform Canadians from passive consumers of someone else's culture to connected, self-aware citizens and to transform the world at large into an eager



ACTRA Toronto President Karl Pruner at the podium during the conference plenary in June.

tural policy. Why? Because we want them to do what needs to be done to build, nourish and protect a strong Canadian film and television industry. That's what our political action is all about. It's about achieving the first of our three goals. It's about getting work.

Keen as we are to improve work opportunities, what about our other two goals? What about working terms and conditions? What about fair pay? What about respect and dignity on set? Political action won't help us there. We don't win those things at Queen's Park or in Ottawa. We win them at the bargaining table. We are at the table this year to negotiate our biggest contract,

guilds. As I write this, they still have not put final signatures on a single agreement. Their belligerent approach has failed because it is fundamentally wrong-headed and short-sighted.

As a member of your IPA negotiating team, I have listened to the membership quite closely in recent months. I haven't heard a single member say that performers are paid too much for their work on set or that they earn too much for the continuing use of their performances. I haven't heard a single performer suggest that it might be appropriate for artists with a lifetime of experience and training to work for minimum wage if a producer's project is poorly funded. Yet these

I haven't heard a single member say that performers are paid too much or that they earn too much for the continuing use of their performances.

audience for our stories. Not a bad vision. Worth speaking up and fighting for, I think. How about you?

Our goals at ACTRA Toronto are clear. We want three things for all our members: more work, fair working terms and appropriate working conditions.

Work. Pay. Respect. These three goals drive all of our union's activity. ACTRA is increasingly making its members' needs heard in every significant forum where the key decisions affecting our industry are made. Our high-profile member lobbying initiatives, our strategic alliances and our efforts to build solidarity and consensus among our industry partners, continue to improve our access, credibility and influence among law and policy makers at every level.

We are trying to inspire these legislators with a big vision of a new Canadian cultural policy.

We are trying to inspire these legislators with a big vision of a new Canadian cul-

ture. The Independent Production Agreement (IPA), which expires at the end of December, 2006. There are three things necessary for us to get a good deal: solid preparation, an effective negotiating team, and our ultimate weapon – solidarity.

Our preparation for this round of bargaining is the most thorough we have ever made. The issues that ACTRA's negotiating team will put on the table came directly from the membership, painstakingly gathered in focus groups across the country from members in every category.

Our negotiating team is made up of experienced, high-profile performers who have worked at the highest levels of our industry, supported by experienced, long-serving staff members who have a wealth of knowledge gained by negotiating, administering and stewarding our contracts.

I have spoken elsewhere and at length about the challenging nature of this current round of bargaining. The Canadian Film and Television Production Association (CFTPA) has triggered 18 months of protracted and acrimonious negotiations with other unions and

are proposals that have been put forward by the engagers at the table with other unions and guilds and we expect they'll be put to us as well when we sit down in October.

We are a union of independent contractors who compete with each other for work. Within our own house, it is entirely appropriate and necessary that we discuss and disagree and debate as we elect leaders from our ranks to direct ACTRA's course and review their policies and plans. But now we are at the table. Now it is time to stick together and make a common front. The deal we get and the time it takes to get it depends on this solidarity. Now we have to watch each other's backs and keep our agreement with one another. I promise you that I will not put my career above our common interests and work for terms that are not sanctioned by the union. How about you?

Karl Pruner
President, ACTRA Toronto Performers



Contents

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On the cover:
Peter Keleghan
photographed by Jag Gundu.

- 3 President's Message** Facing Challenges Together
by Karl Pruner
- 6 FilmPort** An update on Toronto's mega-studio project.
by Brian Topp
- 8 Cover Story Building Credit**
Heather Allin interviews Peter Keleghan on his push for an ACTRA Toronto credit union.
- 10 Fiona**
Fiona Reid talks with her long-time friend Sheila McCarthy about acting and life as an actor.
- 12 Canadian Home Grown**
Performers Christopher Bolton and Fab Filippo get writing and get to air. *by Chris Owens*
- 15 This Bud's For You** *by Shawn Lawrence* • **Stewards at Work**
- 17 Members' News**
Gemini Award nominees, Kiefer Sutherland picks up two Emmy® Awards, Rita Deverell wins a WIFT award, ACTRA Toronto brings ad agency to heel, and more.
- 22 ACTRA Toronto Conferences**
- 24 Your TIP to the Red Carpet** Six films produced under ACTRA Toronto's Indie agreement make it to TIFF.
by Anne Marie Scheffler
- 29 ACTRA Toronto Council and staff listings**
- 30 In Memoriam** • **Welcome New Members**



We're at the table for you! IPA negotiations set to begin

ACTRA heads into what promises to be a tough round of bargaining in late October, as we renegotiate our Independent Production Agreement (IPA) with the producers, represented by the Canadian Film and Television Production Association (CFTPA). Watch www.actratoronto.com for updates and support your IPA bargaining team:

Heather Allin • Wendy Anderson • Tyrone Benskin • Thor Bishopric
Barry Blake • Aidan Devine • Richard Hardacre • Matt Holland • Ron Lea
Karl Pruner • Alberta Watson • Ron White • Maurice Dean Wint

FILMPORT: So? When? So?

An update on what's happening in building the studio space we so desperately need in Toronto.
by Brian Topp



So is there going to be a new studio or not?

At this writing (August 2006) the answer seems to be yes – sometime in late 2007. That means the proposed new facility on Toronto's lakefront, FilmPort, won't be creating new work opportunities for ACTRA members until fall 2007/winter 2008, which is the bad news. But it also means our town may actually get some 250,000 square feet of new, purpose-built studio space in the foreseeable future. This facility will include the largest state-of-the-art soundstage in North America, which is very good news.

The new facility responds to a crying need, identified almost eight years ago. This article is going to take a crack at updating you on the studio issue in Toronto, what's happening with the new studio development, and ACTRA Toronto's own role in trying to address this issue. Let's begin with a look at how we stack up against Vancouver and Montreal.

What's here now?

According to a recent study by the City of Toronto, the Greater Toronto Area currently has more than one million square feet of stage space situated in 30 facilities, with a total of 86 stages. Twenty-three of those facilities are in the City of Toronto itself.

Toronto Film Studios is our largest current facility by far, with 16

stages (the largest is 24,500 square feet) and various attached offices and facilities. *Cinespace* has 10 stages – including a couple of seriously big ones – at three locations, with appropriate facilities. *Downsview Park* is next, with eight stages.

Our industry also routinely accesses some 500,000 additional square feet of available unfinished warehouse space – as many ACTRA Toronto members are painfully aware, remembering cold winter shoots.

The other folks? Look west.

British Columbia has a total of 18 facilities, 46 stages and just under 500,000 square feet of combined stage space, most of it in Vancouver. Not so impressive, at first glance. BUT... critical parts of this space are modern, purpose-built facilities.

Vancouver Film Studios has 10 stages, with state-of-the-art soundstages with 40-foot ceilings, leading technology, a helipad and extensive office space. *Lions Gate Studios* has eight stages with support facilities. *The Bridges Studios* has six stages, with a 40,000-square-foot FX stage with 50-foot ceilings and more support facilities.

Look east.

Quebec has a total of 11 studio facilities, with 42 soundstages and approximately 325,000 square feet of stage space.

Toronto does not have a single facility in this league. All of our facilities are rebuilt warehouses with technical issues like unhelpful posts.

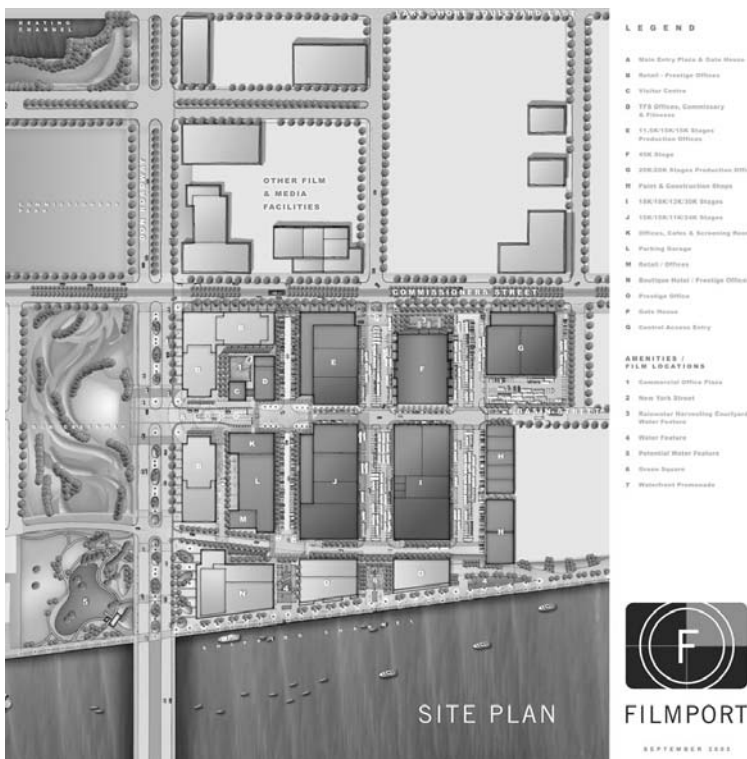
Of this: *Mel's Cité du Cinéma* has 13 purpose-built stages, with 40- and 50-foot ceilings and extensive facilities. *Ciné Cité Montréal* has six stages with all the trimmings. *Studio Ice Storm* has only three stages – but one is 30,500 square feet – and the facility has extensive VFX and green screen technology.

Toronto does not have a single facility in this league. All of our facilities, including our largest ones, are basically rebuilt warehouses, with various technical issues like unhelpful posts and beams.

And that's an important part of the reason why Toronto is having a hard time holding its work, as the focus has shifted from numerous low-budget MOWs to a lower volume of higher-budget feature and television productions.

Toronto's large stock of low-cost, relatively small studios do confer some advantages, however. Overall, the way we're set up now is good news for domestic Canadian production – always on the lookout for smaller, lower-cost facilities. And since 70% of all Canadian producers are headquartered in Toronto, it's a fine thing that so much low-cost space is available to them.

But as we've been saying, the combined effect of catastrophic federal policies, such as the CRTC Television Policy and the Heritage Ministry's practice of paying producers to not produce in Ontario, to cite two examples, have limited the growth of the Canadian domestic industry. Meanwhile, our set-up is not so good for higher-budget 'export production'.



So what is to be done? Build one.

We're now in year eight of trying to do that, the Toronto way – slowly. Much of the higher-end, purpose-built studio space in Vancouver and Montreal was built fairly quickly in the late 1980s and 1990s by public-private partnerships that included significant free grant money from federal and provincial governments. But we don't do things that way in Toronto. Instead, there has been a very slow, deliberate, painfully complicated process of trying to get one of these things built here by private investors.

Toronto isn't a 'region', and so doesn't qualify for the kind of assistance Canada's two other principal production centres enjoy on many fronts.

Toronto isn't a 'region' so doesn't qualify for the assistance Canada's two other principal production centres enjoy on many fronts.

The road we've travelled on this issue is therefore a long and complicated tale, but the key facts are these:

- In the year 2000, everyone (the Government of Ontario, the City of Toronto, and the industry) agreed that it was high time for Ontario to address its lack of purpose-built, higher-end studio facilities.
- In 2002, the city set aside a prime piece of the waterfront for such a studio, and launched a bidding process to look for a private developer and a private studio operator willing to finance, construct and run a new centre.
- In 2004, the winning bidder, a partnership between Britain's *Pinewood Studios* and some developers, withdrew from the project because of some disputes about what they were permitted to do with the land. Basically, it would seem, the developer wanted the right to convert the proposed studios into big-box retail stores in the event they didn't make money – a demand that led to the collapse of their proposal. This unfortunate misunderstanding cost Toronto at least three years on this file.
- The project was put up for re-bid, and was eventually won by a team led by *Toronto Film Studios* (TFS), the largest studio in Toronto and the closest thing we currently have to some of those competing facilities, and the Rose Corporation, a private merchant bank that put up the funds to renovate *Toronto Film Studios* and owns the land TFS sits on. Since then, most of the action has been over boardroom tables: negotiating the complex details of a land lease, the form of the proposed studio, the details of its all-private financing, various environmental and regulatory issues and many other topics – all the complex impedimenta of putting together a major construction project in downtown Toronto on public land.
- A dispute earlier this year over some zoning issues at the current site of *Toronto Film Studios* seems to have been particularly vexing for the City and the project leaders.

continued on page 28

ACTRA Toronto's project to establish a credit union for artists

Heather Allin interviews Peter Keleghan

Have you ever been turned down for a loan or a mortgage by a big bank? Have you ever felt that large financial institutions don't 'get' you and the nature of your business as an actor? You aren't alone. Peter Keleghan (best known for *The Newsroom*, *Made in Canada*, as Ranger Gord on *The Red Green Show* and currently working on *Billable Hours*) wanted to have a financial institution that would understand his financial realities, an actors' bank.

Creating a credit union for actors is something that will help to preserve and grow some of the money we as actors proudly earn. It's about building credit and creating a little more change in your pocket. It's about passion.

Heather Allin: *My first thought was this could be dull stuff if it's going to be about numbers and things like that.*

Peter Keleghan: You want to ask me about numbers? This could go badly...

Heather: *Instead I am interested in your passion for it. Did you wake up one morning thinking, "We need to start a credit union!"*

Peter: No. I think it all started way, way back. I think it's a pretty common story. A lot of actors, whenever they travel to a bank or any other kind of financial institution and actually have the guts to tell them that they're self-employed, without actually putting down that they are a waiter or work at some other day job, try to say "I need a car loan," or "I need a mortgage," or "I need some sort of line of credit," or a Visa card, or whatever it is. And it can be a really intimidating thing, especially when you consider that they [banks] don't consider us on par with somebody that has a job like they have, like a bank manager. I actually had a bank manager say to me once, "Well, what's to guarantee that you're going to be employed next year?" And my answer was, "What's to guarantee you're going to be employed next year?" So, for my first few houses – I think I owned two that my father had to co-sign for. And I found that incredibly humiliating. We are highly educated and underemployed. But I think that we deserve a hell of a lot more credit for financial responsibility than banks give us.

Heather: *So where did the idea originate for you?*

Peter: My experience with a credit union was down in Los Angeles, when I moved there. And that was like starting fresh, because I really did not have any credit rating in the States. So, I started looking into what The Actors Federal Credit Union (AFCU www.actorsfcu.com) had to offer and started realizing that the whole thing was set up around being a self-employed

person – an actor – you had to be a member of U.S. Equity, SAG or AFTRA to join. And so I joined up. And you can get a Visa card, and you get a free chequing account and they have all kinds of services. They have mortgages. They have GICs... they are called something else down there. Car loans – I bought a car with them and they financed the car. Anyway, I thought what a great idea. And their Visa card is really cool too. It's got the happy...

Heather: *Oh, wow! They've got the theatre mask sign!*

Peter: The theatre masks as a logo... So you know there's a certain amount of pride that goes along with being a member of a community like that because it's created by us and for us. I think their motto is *Financial performance to build a career* and it's a great system.

Heather: *So it's really a way to help actors to manage our finances.*

Peter: Yeah, and it's not like banks – being for-profit. All the profit from the credit union goes into members' products and services. And how great is that! We're working with each other to produce something that we all want.

Heather: *Most actors are not known necessarily as high income earners.*

Peter: Yes, but we are financially responsible people. The industry is so temperamental that we really need something or some entity that we have created to allow us to function. We all have to function as human beings. To have an entity that understands the process that we all go through, that income is temperamental or it's sporadic. It's great that something like this would be started up to be sympathetic to all those needs.

Heather: *I recognize that my financial cycle repeats and I start to think, 'Okay. I really need to have somebody to talk to who knows my life.' I have a financial advisor. I've had two or three... and none of them, as much as they empathize, none of them really get my financial realities. Some years I'm okay, but I never know if next year I'm going to have any money – and how to manage that, and be able to manage a life of that so that when I get to 65 I'm not destitute on the street. My biggest fear is that! And I laugh not!*

Peter: No, no, no! It will be interesting to see how receptive some of the young members are to accepting something like that, because I remember saying "Nah, I don't have to worry about that, I'm going to be making lots of money." The reality that hits you in the face when you get out there is that for every one of you there are 25 others, or a hundred of you, looking for the same job and then you quickly start to realize that maybe this is not as potentially glossy as you thought. Or you may luck into the first big job and you're on *Degrassi* for a while and you're making oodles of money. Then you get out of there and you're not quite as fluid as you were at the beginning. So,

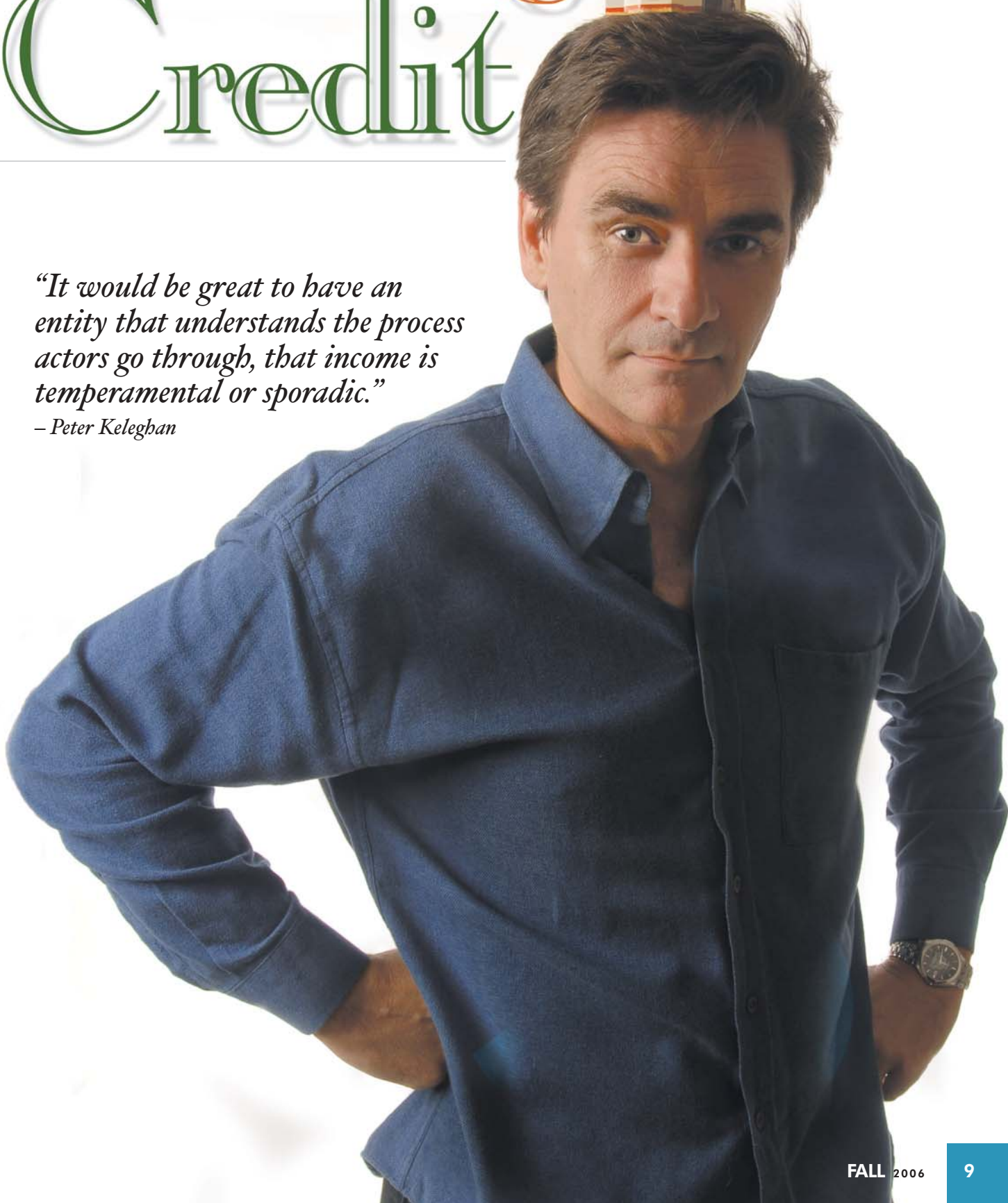
continued on page 25

Building Credit



“It would be great to have an entity that understands the process actors go through, that income is temperamental or sporadic.”

– Peter Keleghan





Fiona

Fiona Reid, and Sheila McCarthy, two multi-award winning actors, veterans of stage, TV and film and long-time friends share some intimate thoughts about acting and life as an actor.

Sheila McCarthy: *Many congratulations on your Order of Canada. It's well deserved.*

Fiona Reid: I sort of feel like I don't deserve it, but don't tell anybody.

Sheila: *No, shut up! I hope the pin matches all your outfits. So you'll have to wear it.*

Fiona: (laughing)

Sheila: *We've both been acting for a long time. What does it mean to you now? Are you still loving it?*

Fiona: I love it more, because aspects of it get easier. You think, 'Oh, I must know what I'm doing now.' But I have a really healthy dose of humility or maybe lack of confidence.

Sheila: *Where did that come from? Maybe the months between engagements?*

Fiona: Yes, possibly. (laughing) You get to a certain point and people think you work all the time. I've decided that I will have to live with that illusion. But as long as *you* turn things down, maybe I'll continue to work. You got a huge, honking, great movie didn't you, and couldn't do *Sweeney Todd*, and that's why I did it?

Sheila: (laughing)

Fiona: Okay, Okay. What does it mean to me? It means everything to me, because I don't know what to do with myself when I'm not acting, quite frankly. I live to perform. I live to act. And what is so awful about being a woman is that the roles become further and further between the older you get, and just when you start to really know what you're doing! It's terrible for women. And there are so many formidable women! At the same time, I think also it gets easier in some ways. The competitive aspect, and the envious aspect, they start to really dissipate, and you do start actually to find yourself really wishing your friends quite well. I probably wasn't capable of that kind of generosity in my younger years. There's an admission.

Sheila: *Then there's also the reducing of the parts.*

Fiona: There are times when it feels as if oblivion is just around the next corner. And trying to earn a living wage is such a challenge, and there are those jobs where (chuckling) the pay

just gets lower and lower, and then you're asked to bring your own wardrobe and apply your own makeup and 'could you drive to the set?' But no, and then you get lost getting there. By that time you think 'I'm actually subsidizing this job.' (laughter) There are those aspects of it. But I'm not complaining. I'm very, very grateful that I even have a career with all its ups and downs.

Sheila: *It's a tough thing to say "no" to work. I don't work for months and months and all of a sudden there are two things, and one has to make a choice.*

Fiona: I know.

Sheila: *Then when something comes up, and it's scale-minus-15.*

Fiona: Just when the bottom can't fall any further, there's a new bottom. But I was actually lectured recently by another ACTRA member who said, "Fiona, if you don't, with your name, stand up and say, 'I won't work for scale,' then you understand what that does to the rest of us?" More of us have to start saying no. It's pretty tough when you're trying to put food on the table, so that's the dilemma.

Sheila: *So, have you been to any auditions lately?*

Fiona: Not a lot. I'm learning to relax more and enjoy those. It's so little about whether you're showing them that you can act. It's about entertaining them, I think, in a way. It's all so labour intensive, just getting a job. You take two days to prepare for an audition, a day to find an outfit (laughter), four hours to apply the polyfilla. (laughter)

Sheila: *Seven hours to cry when you don't get it. (laughter)*

Fiona: But, learning the lines takes a good day-and-a-half, and you think, oh, the time, and then of course, they've written the part out, or they didn't want to see women.

Sheila: *You're working more though, now that your kids are gone.*

Fiona: The weird thing about that, is you don't stop being their parent.

Sheila: *But it makes it easier to work, because you can go away now, you can travel.*

Fiona: Yes, it does. It's just you feel really bad about the times you're not there. As they get moved into their college

continued on page 26

Canadian *Home Grown*



Jennifer Baxter, Brandon Firla, Fabrizio Filippo and Dov Tiefenbach star in *Billable Hours*.
Photo courtesy Alliance Atlantis Communications Inc.



Rent-a-Goalie: Chris Bolton as Cake and Jeremy Wright as Short Bus.
Photo courtesy Alliance Atlantis Communications Inc.

How Fab Filippo and Christopher Bolton jump-started their own projects: *Billable Hours* and *Rent-A-Goalie*

by Chris Owens

Psssst. Psssst. Listen: I know it's tough out there, but Canadian television, wounded though it may be, is not dead yet. There are grass-roots programs beginning to take hold, there are people creating against the odds. There are folks who have had enough of waiting by the phone.

"I like to go to work everyday and it's kind of difficult to do when you're an actor," says Fab Filippo, co-creator and star of *Billable Hours*, a half-hour comedy airing on Showcase. "So that's where the writing started. To have a little bit more control and not be auditioning for a living. You take a much bigger risk when you say, okay, I want to do my own project and go out there and try to sell it to people. But being a hired gun, you're always at the mercy of the market."

This sentiment is echoed by Christopher Bolton who created and stars in the half-hour comedy *Rent-A-Goalie* also on Showcase. "Well, you can either bitch and complain about the lack of work or you can go out and create it. I went to the Film Centre in '95 as a writer and that was sort of the beginning of things for me. I wrote *Rent-A-Goalie* because I was really interested in comedy – it's what we do well in Canada. I think we do other things well too, but I like the comic sensibilities of Canadians."

Well, you can either complain about the lack of work or you can go out and create it.

– Christopher Bolton, creator of *Rent-A-Goalie*

If you're going to try to buck the odds, it's good to have a co-conspirator, someone you get along with who can push you and has a passion for the project. When Chris Szarka came on board as a producer for *Rent-A-Goalie*, Bolton knew he had found the right line-mate. "Zark was my godsend – I had lots of ideas but not a lot of finish. I just had tons and tons of stuff in my hard-drive, this being one of them – I must've had 25, 30 half-hour scripts for pilots."

Szarka had just left the corporate world. "I was putting myself through my own film school, shadowing Nicholas Grey who was a supervising producer on *Street Time*. On my first or second day, Bolton (a regular on the show) hands me this script. Well, for a guy who absolutely loves hockey and comedy, it was just bang on. I loved it and immediately said to Chris: 'we should do this!'"

When Fab Filippo met up with Adam Till, co-creator of *Billable Hours*, Adam, too, had just left the corporate world. "I was a lawyer and I articulated at Goodmans. While I was there, I met Michael Levine who began representing me and introduced me

"One of the first things Fab said to me was 'I came back to Canada to create my own stuff.' And that had been my whole thing... That's why I left law, so that I could bring to life the creative vision that I'd been working on."

– Adam Till, co-creator with Fab Filippo of *Billable Hours*

to Fab. I had written this one-hour dramedy called *Big Law* which was more of an Ally McBeal-type law show and I'd sent it over to Showcase and they were interested, not necessarily in doing that exactly, but they kind of liked it. And then I hooked up with Fab and we did a short film together (*The Human Kazoo*, 2004). I then found out that Showcase was chomping at the bit to do something with Fab and they said that if we could make it into a half-hour comedy, they would be very interested. So, we did.

"When we got together, one of the first things Fab said to me was 'the reason I came back to Canada was that I wanted to create my own stuff – I could still be in L.A. going project to project but I really want to do my own thing.' And that had been my whole thing. That's why I left law so that I could bring to life the creative vision that I'd been working on for so long. So, we seemed to be of the same mindset."

Though Showcase was interested in the concept of *Billable Hours* "almost right away," the creators of *Rent-A-Goalie* knew they'd have to find another approach. On the advice of a screenwriter in New York who said "you're never going to tell people what this is, you're going to have to show them," Bolton and Szarka shot a not-for-broadcast 15-minute presentation over a weekend with their own money. They used the presentation to get a development deal. "We got a lot of help because people just loved the concept and so they jumped on board. We had a screening and everyone loved it. We also ended up sending it around."

Despite enthusiasm for the presentation, a few networks gave the project a pass but Showcase had them in for a meeting. "It's not just the shows for them," says Bolton, "they're really into developing talent and they have been so amazing with us. They've given us enough rope to hang ourselves and to let us try and fix it."

When it came time to find production money, both *Billable Hours* and *Rent-a-Goalie* were originally turned down by Telefilm. "For *Rent-A-Goalie* to become a reality, we needed



Creator Christopher Bolton as Cake and Inga Cadranell as Fran in *Rent-a-Goalie*.
Photo courtesy Alliance Atlantis Communications Inc.



Fabrizio Filippo, co-creator of *Billable Hours* with Adam Till, also stars in the show.
Photo courtesy Alliance Atlantis Communications Inc.

Telefilm to kick in their equity – but, the trough was not deep that year, there were many applicants, and we were turned down,” recalls Szarka. “Now, at this point, most shows are dead. We don’t have a show. Showcase had never in their history as a drama channel gone full tilt with a licence fee big enough, less tax credits, to fund a production of a series. But, they loved us and they loved *Billable Hours* and they said, ‘you know what guys: for the first time in the history of our company we’re going to cover what it costs.’” They were greenlit for eight episodes for Season 1 at \$400,000 per episode. “A very ballsy move on the part of Showcase, but they believed in the show.”

With the support of Showcase, both shows faced the challenge of creating Season 1. “It’s all a bit of a blur really,” says Filippo. “Until you get a few seasons in, it’s going to be just crazy, it’s going to be chaos, a beautiful kind of controlled chaos and your job really is to get compelling stuff on camera that moves the story forward – you’ve got to do anything you can to get that. The first season of a television show is pretty crazy at times, especially doing a comedy.”

Within this ‘controlled chaos’ any number of challenges emerge. “For me”, says Bolton, “it was going from writing to acting. You come up with all this stuff, just hanging out, being funny – then I realized on day one, literally, that my guy, Cake, had to be the straight man and that made me really insecure. The first three days in the studio was the toughest part of the process.”

Billable Hours is about the goings-on in a law firm. Is the finished product close to what was originally envisioned? “The original idea was an hour-long dramedy. It became a more traditional sitcom but in terms of what I wanted to do, I thought it was pretty close,” says writer Adam Till. “We had a lot of control. Showcase was great, we got great notes from them.”

And what about *Rent-A-Goalie*? “It’s about rent-a-goalies in an Italian cafe just as it always was,” says Bolton. “In the original concept, every episode was built around archival footage from the history of hockey that would be echoed in the show. The archival footage was prohibitively expensive and no one really responded to it, which was strange to me, but that became cameos – having real players appear on the show: Tiger Williams, Phil Esposito, Darryl Sittler. That’s how we touch on the lore – we just did it in a different way. For the most part, the concept has developed, but it hasn’t really changed.”

Producer Chris Szarka observes, “we don’t see a lot of one-hour Canadian dramas because they’re so expensive to make and they can be hard to sell internationally, so there may be very little return. Half-hour comedies are selling internationally. Showcase really makes us pay attention to the fact that they want a Canadian show that’s going to do well in Canada but that can travel.”

And what about season two? Both shows are moving beyond their first eight episodes and developing new story lines. “We have a bigger staff in the second season so it’s a different thing, it’s not just me and Adam writing the scripts,” says Filippo.

continued on page 27

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Joan Fairfax singing in CBC's *The Jackie Rae Show*, 1957.
Photo courtesy CBC Still Photo Collection.



ACTRA Toronto Stewards at work

While performers can often recognize violations of their rights, they often aren't sure how to handle them on the spot. Here are some examples from actual productions and what the performers in these cases could have done and, in some instances, did do.

Case 1 – Some Risky Business

A group of six Background Performers felt they were being directed to do something that amounted to a 'Risk Performance'. Half of them checked 'disagree' on their vouchers and the others did not. All sought upgrades, but the producer refused. ACTRA took up the performers' case and got upgrades for those who had checked 'disagree' on their vouchers, but was not successful in getting them for those who had checked 'agree'. This demonstrates the importance of performers checking 'disagree' if there is an inaccuracy in the voucher.

Case 2 – Hey, That's Me!

A performer was watching a popular prime-time American TV show when, to his surprise, he saw himself on the screen in a clip from a film he'd done several years earlier in Toronto. The performer contacted an ACTRA Toronto Steward who was able to track down the producer of the film and arrange payment for the actor of his original contracted daily fee plus 'use' fees for the clip. It took a lot of follow-up work by ACTRA, but the result for the performer was substantial.

This Bud's For You

By Shawn Lawrence, ACTRA Toronto's Ombudsman



Since my last column, my fellow members have kept me busy. All cases are kept confidential, but I've dealt with membership issues, visible minority issues, upgrade cases and some ACTRA Performers' Rights Society (ACTRA PRS)

cases, including chasing down a delinquent producer. As of February, 2006, they have collected a total of \$10.3 million! Kudos! FYI, some of the staff kept a diary of a normal day's workload. Currently staff service more than 13,000 Full Members, Apprentices and ACTRA Extras. On this 'sample day,' our Receptionist handled 500-plus calls, ranging from humorous to abusive to just plain stupid. One Commercial Coordinator handled more than 20 calls, endless emails from members, agents, payroll companies and producers, and processed associated paperwork. An IPA Steward handled 41 calls, attended three meetings, made one set visit and reviewed and prepared various documents and letters. So please be patient when you call. Our staff is working hard for you. More good news: council is currently investigating ways to upgrade the Gordon Pinsent Studio and its capabilities. And finally, a touch of humour; a member told me that he was being overlooked by some casting directors and could I please discipline them. I gently explained why neither I nor ACTRA had the power to do that and suggested he discuss his concern with his agent.

Until next time, I wish you work!

Contact Shawn Lawrence at 416-928-2278 ext. 6604

FYI — ACTRA Stuff You Should Know

More news and ACTRA Toronto Committee reports at www.actratoronto.com www.actra.ca

ACTRA files TV report with CRTC

http://www.actra.ca/actra/control/press_news1?id=10455

ACTRA alarmed by Chum takeover

http://www.actra.ca/actra/control/press_news1?id=10445

Send a letter to your MPP for Status of the Artist

http://www.actratoronto.com/ccp/soa_06.asp

Join PAL Toronto and help Canadian artists

<http://www.actratoronto.com/home/pal.html>

ACTRA appalled at increased spending on U.S. drama

http://www.actra.ca/actra/control/press_news1?id=10422

ACTRA Toronto committee reports

<http://www.actratoronto.com/committees.htm>

Less Cut, More Action Take 2

ACTRA Toronto's Co-op Challenge – Deadline: January 15, 2007



Less Cut, More Action Take 2 is a challenge to the ACTRA Toronto membership to create a short film (90 seconds or less) under our Co-op Agreement and spread the message that we need Canadian drama, Canadian stars, and a cultural policy to develop and protect a healthy Canadian film and television industry.

ACTRA members are experts in telling stories on camera so let's use that expertise to create short, witty and arresting messages that tell the politicians and the CRTC how we feel and get the public on side. Get political, get creative, and put your wits to work!

Winners will be selected by a jury of industry professionals and screened at our February conference and on our website www.actratoronto.com. Use your voice to say that we want our film and television screens back.

Winners will be selected by a jury of industry professionals and screened at our February conference and on our website www.actratoronto.com. Use your voice to say that we want our film and television screens back.

Submit your co-op film to the **Less Cut, More Action Take 2** challenge by January 15, 2007. You must be an ACTRA member and all performers in the project must be ACTRA members.



Getting Started

Co-op Agreement guidelines and examples from the first co-op challenge are at:


www.actratoronto.com/home/Co-opChallenge_06.htm

The Gordon Pinsent Studio is a free recording studio open to ACTRA Toronto members. The studio is in the ACTRA Toronto office and is available in 1/2-hour timeslots.

Request more information and register your interest at www.actratoronto.com/home/Co-opChallenge_06.htm

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Congratulations to our 65 Gemini Award nominees!

It's not news that good shows have been cancelled this past year. Performers in *This Is Wonderland*, *The Tournament* and *Da Vinci's City Hall*, all cancelled by CBC, earned Gemini nominations. A total of 65 ACTRA Toronto members have been nominated this year, with three two-time nominees: Helene Joy (*Under the Dragon's Tail*, *ReGenesis*), Mark McKinney (*Slings & Arrows*, *Robson Arms*) and Peter Outerbridge (*Under the Dragon's Tail*, *ReGenesis*). Congrats to our ACTRA Toronto member nominees in the top categories:

Actress in a Continuing Leading Dramatic Role

Martha Burns, *Slings & Arrows*
 Martha Henry, *At The Hotel*
 Cara Pifko, *This Is Wonderland*

Actor in a Continuing Leading Dramatic Role

Gil Bellows, *Terminal City*
 Nicholas Campbell, *Da Vinci's City Hall*
 Mark McKinney, *Slings & Arrows*
 Peter Outerbridge, *ReGenesis*

Actress in a Featured Supporting Role, Dramatic Series

Susan Coyne, *Slings & Arrows*
 Jayne Eastwood, *This Is Wonderland*
 Kathryn Winslow, *This Is Wonderland*

Actor in a Featured Supporting Role, Dramatic Series

Michael Filipowich, *Charlie Jade*
 Michael McMurtry, *Godiva's*
 Michael Murphy, *This Is Wonderland*
 Paul Soles, *Terminal City*

Actress in a Leading Role, Dramatic Program or Mini-Series

Wendy Crewson, *The Man Who Lost Himself*
 Joanne Kelly, *Playing House*
 Victoria Snow, *Waking Up Wally: The Walter Gretzky Story*

Actor in a Leading Role, Dramatic Program or Mini-Series

Shawn Ashmore, *Terry*
 Tom McCamus, *Waking Up Wally: The Walter Gretzky Story*
 Tony Nardi, *Il Duce Canadese*
 Peter Outerbridge, *Under the Dragon's Tail*
 Michael Therriault, *Prairie Giant: The Tommy Douglas Story*

Actress in a Featured Supporting Role, Dramatic Program or Mini-Series

Megan Follows, *Shania: A Life in Eight Albums*
 Helene Joy, *Under the Dragon's Tail*

Actor in a Featured Supporting Role, Dramatic Program or Mini-Series

Gary Farmer, *One Dead Indian*
 Judah Katz, *Canada-Russia '72*
 Don McKellar, *Prairie Giant: The Tommy Douglas Story*
 Dino Taverone, *Il Duce Canadese*

For a full list of ACTRA Toronto nominees go to www.actratontoronto.com. The Gemini Awards, presented by the Academy of Canadian Cinema and Television, take place Oct. 16, 17, 18 (Toronto) and Nov. 4 (Vancouver).



Leslie-Ann Coles honoured by WIDC

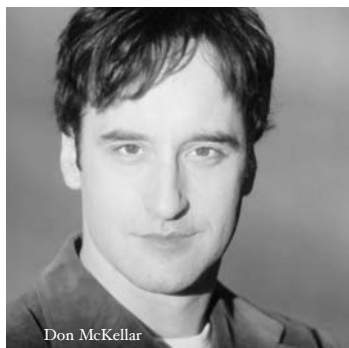


At the 10th Anniversary launch event for **Women in the Director's Chair Workshop** (WIDC), ACTRA Toronto member and WIDC alumna Leslie-Ann Coles received the @Wallace Studios WIDC Alumnae Award. Leslie-Ann is a multiple award-winning filmmaker/actor and founder of the Female Eye Film Festival.

She will use her prize to direct a teaser for her new comedy television series, *Variety Store*.

Don McKellar and Bob Martin win Tony and Drama Desk Awards

Don McKellar and Bob Martin are piling up the U.S. hardware by winning both the Tony Award and the Drama Desk Award for best book of a musical for *The Drowsy Chaperone*. *Drowsy* was nominated for 13 Tonys and took home five statues. The show received 14 Drama Desk Award nominations, and won six awards including outstanding new musical. *The Drowsy Chaperone* was originally presented at the stag party for the wedding of Bob and ACTRA Toronto member Janet van de Graaf, written by Don McKellar, Lisa Lambert and Greg Morrison. That was 1998. In 1999, with Bob in the cast, and Janet producing, a revised version became a hit at Toronto's Fringe Festival. From there, *Drowsy* went on to a production at Theatre Passe Muraille, the Winter Garden Theatre and then it was produced in Los Angeles in 2005 before hitting Broadway in 2006.



Fiona Reid, John Neville, receive Order of Canada

Well-deserved congratulations to Toronto members Fiona Reid and John Neville who have been awarded the Order of Canada.

Members' News

Rita Deverell has won the 2006 WIFT-T mentorship award.



Rita Deverell wins WIFT-T mentorship Award

ACTRA Toronto member Rita Deverell has been awarded WIFT-T's 2006 Quebecor Banff Mentorship Award. Of her award, Rita says, "After 30-plus years in broadcasting, management, news and current affairs, I am in a career transition to TV drama as an independent producer, director, performer and writer. The Quebecor BANFF Mentorship Award is a welcome investment in my new career, which I hope to return to the community in my television projects and further mentoring of women, Aboriginal and visible minority talents." The mentorship award winner is chosen through a national competitive program and presented to one talented Canadian female or male producer of a visible minority or Aboriginal group. The WIFT-T Quebecor BANFF Mentorship Award provides Rita with a three-month executive mentorship with Barna-Alper's Loren Mawhinney.

Primetime Emmy® Award winner Kiefer Sutherland with his two Emmys for 24.

Photo by Matthew Imaging. Courtesy: The Academy of Television Arts & Sciences.



Kiefer Sutherland scores two Emmy® Awards for 24

ACTRA Toronto members Kiefer Sutherland, Sandra Oh and Donald Sutherland were among the Emmy Award nominees this year. Kiefer won two Emmys for *24* – as best actor, and for best drama as co-producer. This is Sandra Oh's second supporting Emmy nomination for her role in *Grey's Anatomy*. She won a supporting actress Golden Globe Award in 2005. Donald Sutherland's Emmy nomination is for his lead actor role in the miniseries *Human Trafficking*. Donald won a supporting actor Emmy Award in 1995 for *Citizen X*.

Ron White



Brother Mungo welcomes baby Sebastian Arthur McCallum Dulmage.



Ron White elected to Academy Board

ACTRA Toronto councillor Ron White has been elected to the Board of the Academy of Canadian Cinema and Television. Ron will represent the interests of performers on the Academy's Board for the next two years.

It's a boy!

Members Elizabeth McCallum and Todd Dulmage and their son Mungo are delighted to announce the arrival of Sebastian Arthur McCallum Dulmage, born Sunday, July 23 at 9:41 a.m. weighing 7 lbs. and with a full head of dark hair like Daddy's. "Thanks to the midwives, we were all home by 1:30 p.m. to enjoy the rest of the day. We are all ecstatic and looking forward to new family adventures ahead!"

Wedding bells for Nicolle and Paul

ACTRA Toronto members Nicolle Nattrass and Paul Tedeschini were married on June 10, 2006, in Lantzville, a tiny community by the sea in British Columbia. Best wishes to the happy couple.

Michael Therriault honoured for Tommy Douglas role

ACTRA Toronto member Michael Therriault attended the inaugural Soeul Drama Awards in August, to receive an award for his portrayal of Tommy Douglas in *Prairie Giant: The Tommy Douglas Story*. The Soeul Drama Awards are organized by the Korean Broadcasters Association to promote international television programming. The nominated dramas did not have to have been shown in Korea to be eligible.



Michael Therriault as Tommy Douglas in *Prairie Giant: The Tommy Douglas Story*. Photo courtesy CBC Still Photo Collection. Photo by Allan Feidel.

Scott Leva earns Academy Award for his design of stunt-use airbags

Stunt performer and Toronto member Scott Leva earned the ultimate recognition for his work earlier this year when he was presented with an Academy Award for Technical Achievement. Scott designed a new airbag for use in stunt falls – an airbag that ensures performers are rolled into the centre of the bag, no matter where they land. It's a bittersweet achievement, however. Scott was motivated to improve airbag design after the death of a close friend who had been bounced out of one after a fall. Scott has performed, coordinated or rigged stunts in *Everybody Hates Chris*, *Lemony Snicket's A Series of Unfortunate Events*, *The O.C.*, *Desperate Housewives*, *X-Men* and *The West Wing*. He just finished working on Clint Eastwood's *Flags of Our Fathers* and *Letters From Iwo Jima*.

Scott Leva has won an Oscar® for technical achievement.



Launch of DVD showcasing performers with disabilities

In August, ACTRA Toronto held a reception to mark the launch of our AccessAbility DVD Demo Reel, promoting performers with disabilities. Developed to increase exposure for our talented professional performers with disabilities, the DVD is a casting tool available to casting directors, producers and directors. "For most actors with disabilities, access to audition rooms is limited or the necessary support needed to audition, such as an ASL interpreter or audition sides in Braille is not available," said ACTRA Toronto's Diversity Chair Jani Lauzon. "The AccessAbility demo reel brings the audition to the industry professional, a small step towards our long-term goal of totally accessible audition facilities." The DVD was developed by ACTRA Toronto's Diversity Committee, in tandem with the AccessAbility Task Force, chaired by Sheila Boyd. Eric Murphy, Vice-President, Member Services, said, "This demo reel is another positive step in making sure that our disabled performers are integrated within our media landscape and that our TV and movie screens reflect the whole of Canadian society. It is a celebration of how ACTRA can improve society's understanding of the abilities of performers with disabilities." www.actratoronto.com/access06/access1.html



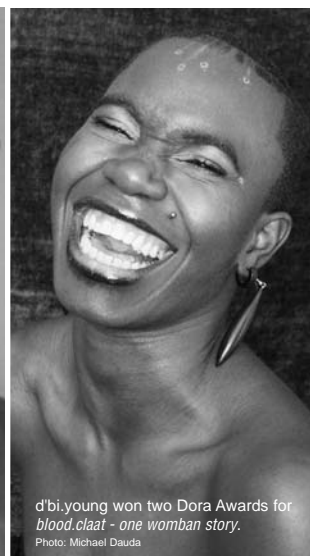
Diversity Committee Chair Jani Lauzon, VP Member Services Eric Murphy, AccessAbility Task Force Chair Sheila Boyd and councillor John Nelles at the launch for ACTRA Toronto's AccessAbility DVD Demo reel.

Congratulations to our Dora Award Winners

Many ACTRA members won Dora Awards in June, for their work in theatre, opera and dance. In the General Theatre Division, d'bi.young took home two Doras – Outstanding New Play and Outstanding Performance by a Female – for *blood.claat – one womban story*. Other ACTRA member Dora winners in General Theatre are Nigel Shawn Williams (Direction, *The Monument*), Shawn Doyle (Performance in a play, *A Number*), Michael Therrault (Musical Performance, *The Lord of the Rings*), Corrine Koslo (Musical Performance, *Bunnacula*), and Gord Rand (Featured Role Performance, *The Innocent Eye Test*). In the Independent Theatre Division, David Ferry won a Dora for his direction of *The Last Days of Judas Iscariot*, as well as for lighting design (with Glenn Davidson). *The Last Days'* lead performers Diego Matamoros and Irene Poole also won Doras. Member Suba Sankaran won for sound design/composition for *Bombay Black* and Helen Taylor won Outstanding Performance in the Theatre for Young Audiences Division for *Wrecked*. Congratulations to all. Full list of winners at www.tapa.ca/doras.



Shawn Doyle won a Dora Award for his performance in *A Number*.



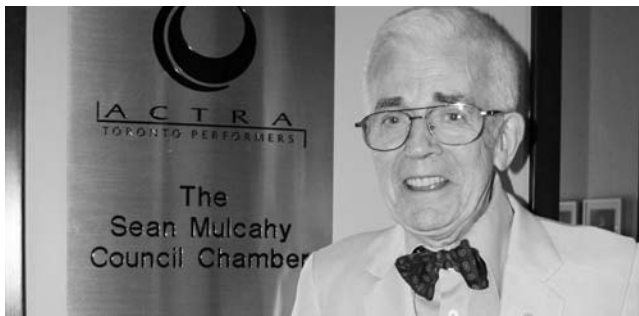
d'bi.young won two Dora Awards for *blood.claat - one womban story*. Photo: Michael Dauda

Members' News

FYI — ACTRAMembers'News

ACTRA EXTRAS COMMITTEE is working for YOU.

Thanks to the work of the committee, there have been two important developments for ACTRA Extras. First, total hours worked as an ACTRA Extra are now counted toward Apprentice membership. 1,600 background hours plus the Member Intensive Training Course now gives you your first ACTRA credit. Second, the time to accumulate these hours has been extended from 2 to 4 years. We need strength in numbers. Encourage your cash extra colleagues to become ACTRA Extra members to make life better for us all. Application forms are on the ACTRA Extras page of www.actratontoronto.com. The committee meets the third Thursday of each month at ACTRA Toronto, 625 Church St., and observers are always welcome. Please notify Chair Ed Pzytula in advance. (edpzytula@actratontoronto.com or at (416) 928-2278 ext. 6620)



Sean Mulcahy enjoys the party in his honour that recognized his contributions by naming the Toronto council room The Sean Mulcahy Council Chamber.

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Our offices have been assisting Canadian corporations, self-employed and individuals in the field of entertainment with unique tax problems for several years. We know that everyone wants to follow the law and pay the lowest amount of tax. But events happen in life and returns are not filed on time. That is a fact. However, you are not alone in these circumstances and it can be corrected immediately! Let me help you. Take the worry off your mind today.

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ACTRA Members Approve ACTRA/AFBS Service Agreement

In a referendum vote held in July, ACTRA members overwhelmingly approved the new Service Agreement negotiated by ACTRA with our insurance and retirement benefits provider, Actra Fraternal Benefit Society (AFBS). The agreement was approved by 93% of eligible voting members. The agreement solidifies our long-standing, arm's-length working relationship with AFBS and provides a foundation for our future. ACTRA and AFBS are encouraged by members' support and are more committed than ever to working together to ensure that ACTRA members are receiving the best insurance and retirement benefits possible at the lowest cost.



ACTRA Toronto brings ad agency to heel

An advertising agency that had knowingly been shooting both union and non-union commercials, a no-no for any producer who has adhered to our agreements in order to work with professional ACTRA performers, has agreed to stop the practice and has paid damages to ACTRA Toronto for its transgression. ACTRA Toronto met with the producer over this practice, and they admitted to the error of their ways and offered a cash settlement to fix the situation. This victory for performers came about thanks to our organizer Norm MacAskil and Laura McKelvey in our Commercial Department who noticed the non-union activity and worked with our lawyers to confront the ad agency. If you know of non-ACTRA commercial shoots that should be ACTRA, contact Norm at nmacaskil@actratontoronto.com.

Women in the Directors' Chair – actor and crew deadline Oct. 31

Performers are encouraged to apply to be in the acting ensemble for the Women in the Directors' Chair (WIDC) program. The 2007 WIDC will once again be held in beautiful Banff, Alberta, from Jan. 18 to Feb. 4, 2007. Actors and crew must apply by Oct. 31. Information and applications: www.creativewomenworkshops.com or www.actra.ca.



Actors' Fund 10th Big Swing Golf Tourney

A record 148 golfers took part in the tenth annual Big Swing golf tournament raising more than \$50,000 for The Actors' Fund of Canada.



The happy winners on the Big Swing 2006 first place team: Judah Katz, Hamish McEwan, Gerard Donoghue and David Eisner.

Sarah Polley directorial debut a hit at TIFF

Away From Her, a feature film written and directed by Sarah Polley, had its world premiere at a gala at this year's Toronto International Film Festival in September. Sarah's first feature as a director, the film is based on Alice Munro's short story *The Bear Came Over the Mountain*, and stars ACTRA Toronto members Gordon Pinsent, Kristen Thomson, Michael Murphy, Wendy Crewson and Alberta Watson as well as Julie Christie and Olympia Dukakis. The film's high praise turned into significant deals: it's been sold in 27 territories. Lions Gate will distribute *Away From Her* in the U.S., and Metrodome bought U.K. rights. Lions Gate says they plan an Oscar nomination campaign for 2007. Sarah keeps chocking up the achievements. She received ACTRA Toronto's 2006 Award of Excellence last February.



Sarah Polley on location directing her first feature, *Away From Her*. Photo courtesy Capri Releasing

Canadian Comedy Awards

The Canadian Comedy Awards and Festival descend on London, Ontario, October 25-28 for the seventh annual funny event. More than 120 performers are taking part in the events, workshops and shows to celebrate the best Canadian comedic talent in stand-up, television and film. A one-hour highlight special will air on The Comedy Network. For winners, check out www.canadiancomedyawards.ca.



ACTRA members come marching for Labour Day 2006

ACTRA members were out in force for the 2006 Labour Day Parade in September, joining unions from across the Toronto area to celebrate labour's day. More than 200 members attended and marched along Queen Street West in our actor-black ACTRA Toronto T-shirts. Our contingent was enlivened with balloons, flags, stiltwalkers, a juggler and by our best turnout of members ever! Thanks to all who joined in.



June Callwood, Knowlton Nash honoured

ACTRA Toronto Life members June Callwood and Knowlton Nash have been honoured for their achievements. A laneway in the Broadview Ave. and Queen Street East area of the city has been named June Callwood Way with an unveiling ceremony in late August. June, 82, said "Today is a joyous one for me and my family. I love my street, love the neighbourhood. I'll be here every day, tidying." Knowlton Nash was honoured in June by the Canadian Journalism Foundation with the 2006 lifetime achievement award in recognition of Knowlton's outstanding contribution throughout his life and career to journalism in Canada. During his acceptance speech, read by his wife, member Lorraine Thompson, Knowlton criticized the CBC's plan to bump *The National* for airings of the U.S. reality show, *The One*, which was later cancelled by ABC for poor ratings.



Photo courtesy CBC Still Photo Collection



Photo courtesy City of Toronto. Photo: Jocelyn Richards

Record attendance for June Members' conference and BBQ

The weather held and members were able to enjoy an outdoor barbecue lunch in the tranquil setting of Victoria College's grassy quadrangle during ACTRA Toronto Members' Conference at the end of June.

The toughest task attending our popular conferences is choosing which workshops to attend. June's offerings included seven morning sessions and six in the afternoon. Star of his own show, *Jeff Ltd.*, Jeff Seymour returned with energy and humour to 'tell-it-like-it-is' in his workshop on promoting yourself. The commercial casting session in the afternoon attracted almost 200 members for a peek inside the commercial casting process from the perspectives of casting directors Brian Levy, Shasta Lutz and actors Brad Borbridge and Quancetia Hamilton, hosted by Joanna Bennett.



Photos by Jag Gindru

Enjoying the barbecue at ACTRA Toronto's June members' conference.



Jeff Seymour on promoting yourself as an actor.



Actor Brad Borbridge in the workshop on commercial casting.

Writing from the Actors' Perspective

ACTRA members and writers Sharon Corder and Jack Blum joined us once again to help actors bring their unique perspective to writing.

Writing advice

Lose the fear and get past your first word. Writing is by nature semi-autobiographical. Stop caring if you look stupid or silly. Hit the 'Yes' button and play the 'Yes' game of writing, similar to the 'Yes' game of acting. Writing is like the theatre – the first day of rehearsals is not what you have on opening night.

Intention

Ask yourself: what is your character's intention? What is the character doing? What does the character want? Whether it's a half-hour drama or a four-hour miniseries, from beginning to end, there is something the character is going after. The hit TV show *Friends*, whether you like it or not, was very well-written, they were always trying to get something. For example, Ross going after Rachel. People want things they will not get. What was the character doing before they came into this scene? Know their intentions and why. What happened in the scene before? Where did they come from?

Action

Introducing a character is best done by what the character is doing, no character 'just is'. When it's not working it's usually because there is no action, no reason.

The difference between a writer and an actor is that the writer lives all the characters. Imagine a character climbing out of a pit to be somewhere. Ask yourself: how do they proceed? What is their sound? Vulnerability? Energy?

Writing about family is the richest writing: rewarding and challenging. To get started, try anything that helps you get out of your brain. Use real actors to bring the script to life, take improv classes or join a writers' group.

U.S. Accents for U.S. Film and Television

Eric Armstrong, Stefanie Samuels and David Smukler led another workshop to help members keep a career in Canada while getting roles on U.S. shows shooting here. Here are some select words to practice pronouncing with the phonetic difference between the Canadian and American pronunciation.

	Canadian	American
arrange	uh.range	ah.range
bosom	boo.zuhm	bu.zuhm
book bag	BOOK.bag	book.BAG
again	uh.gain	uh.gen
been	bean	bin
either	aye.ther	ee.ther
neither	nye.ther	nee.ther
organization	ore.gan.i.zation	ore.gaan.ai.zaytion
produce	proh.doos	prah.dus
process	proh.ses	prah.ses
progress	proh.gres	prah.gres
shone	shon	shown
sure	shu.r	shr
pasta	pass.tuh	pah.sta
Mazda	maz.dha	mah.zda
Vietnam	vee.it.nam	vee.it.nahm
borrow	bo.rrow	bah.row
horrible	ho.ribble	hahrr.ible
sorry	saw.ree	sah.ree
tomorrow	ti.moh.row	tuh.mah.row
futile	fju.tile	fju.tuhl
missile	miss.ile	miss.uhl

Courtesy David Smukler and Eric Armstrong.

Pitch the networks

The five finalists for ACTRA Toronto's first-ever **Pitch the Networks** contest were cheered on by a packed room as they pitched their ideas to top-level broadcasters and producers. Robin Neinstein (CBC), Julie Lacey (Shaftesbury), Karen King (Global TV), Lesley Grant (Barna-Alper) and Dave Smith (S&S Productions) were impressed by the ideas and quality of the pitches. The judges complimented the actors on their passion and ability to bring their ideas to life before selecting a winner.



Jack Blum and Sharon Corder with host Marcello Cabezas for the Writing from the Actors' Perspective workshop.

Mark de Angelis' project, *Logo*, won our Pitch the Networks Contest.

The finalists included Michael Mortensen, Cayle Chernin and Leslie-Ann Coles with *Michael Mortensen's Wicked People*; Tanya Fraser, Janet Davidson, Lindsay Stewart with *Aisle 7*; Peter Gorys, Julius Gorys, Beverlee Russell, Antanas Sileika and Ali Mukaddam with *By The Book*; and Matt Austin and Greg Aronowitz with *The Department of Heroes*.

And the winner: Mark De Angelis for his confident sell of his solid series concept for *Logo*. The one-hour dramatic comedy follows the story of an estranged father and son who are forced to work together. Young political activist Che is arrested at an anti-globalization protest. His father makes him work at his corporate No Logo advertising agency to clean up his act before his court date. The series, reminiscent of *The Office* and *The Newsroom*, is narrated by Mike Vernon, a paraplegic hired by the dad as a PR stunt – only he's forgotten to give him an actual job.

Mark's winning pitch scores him prizes from Deluxe Sound & Picture and Precision Transfer. And, the win has opened some doors. "It's been received very well," he says. "*Logo* is in the hands of a few broadcasters right now." Mark has had meetings with Barna-Alper, S&S, The Comedy Network, CBC and The Movie Network. An impressive start, and as he says, "a great contest."

The runner-up, *Michael Mortensen's Wicked People*, has also had success following their pitch. Cayle reports the team had a top meeting with Lesley that went very well. With the exposure and the experience, the team's confident they can approach other broadcasters with projects, be it this one, or their next idea. Leslie-Ann adds "it was a great experience as it afforded us the opportunity to pitch a live audience... Actor-writer-producers are driving the success of many great Canadian comedy and TV dramas, so it's good that ACTRA and the industry recognize this and encourage it!"

Pitch Tips from the networks

- Don't be afraid to be fun and show your personality as long as it reflects the tone of your project.
- If you have a demo, make sure it is a GOOD demo and that it will do your project justice.
- Follow-up material is more important than the verbal pitch.
- Understand the business and be realistic about your role in it. Don't expect to be the head writer if you've never had a script produced before.
- Don't rely on 'x meets y' comparisons when pitching your idea, it's not always accurate and can be counter productive.
- Don't take rejection personally! Broadcasters and producers are guessing and have different tastes. If one idea doesn't stick, come up with another one!
- Don't sign away your idea – it's yours. Make sure you have some role in the future of the project. If you're a first-time writer, don't expect to be in charge – but make sure you have some role.
- Know the timeslot your series might air in – it tells a producer a lot about the tone and content.
- Be professional – show up on time, have your printed materials ready.
- Make sure your proposal has contact info on every page.

OCTOBER 2006

ACTRA Toronto's Fall members' conference takes place on Sat. Oct. 21 at Victoria College.

Panelists and moderators include Walter Alza, Tonya Lee Williams, Mag Ruffman, Charmion King, Maria Ricossa, Bruce Hunter and casting directors Tina Gerrusi, Marsha Chesley and Millie Tom. Workshops include Tools of the Trade, on self promotion; Mirror Mirror, a workshop to explore if Canadian screens are accurately reflecting our society in all its diversity; Casting for TV, a behind-the-scenes session with casting directors and producers; Acting Your Age, a master class for seniors; From Sketch to Screen, on stand-up and sketch comedy as a training ground for screen; and Stunts and Your Health and Safety, a return of actor/stunt professional Russell Yuen. Plus, our annual focus on child performers with morning and afternoon sessions for young ACTRA members and their parents.

Tonya Lee Williams



Charmion King



Russell Yuen



Luba Goy



Mag Ruffman



Your TIP to The Red Carpet

This year, six low-budget films made under ACTRA's Toronto Indie Production Agreement made it to TIFF, Canada's biggest filmfest.

by Anne Marie Scheffler

You know how you, as a yet-to-be-discovered-mega-movie-star, get frustrated in the heart of your own city, during the Toronto International Film Festival, wondering why you aren't climbing out of a limo onto the red carpet? Well, that may not be your story next year. Not if ACTRA Toronto's TIP Coordinator Tasso Lakas has anything to do with it.

I'm sure you know that TIP, the Toronto Indie Production agreement, is ACTRA Toronto's answer to developing the Canadian film industry. When we work on TIP projects, we, as ACTRA members, work at a discounted daily rate, so that up-and-coming Canadian movie makers can use ACTRA members in their films. And having just shot a few TIP projects myself (brag, brag), including *Secret Miracle* directed by Joe Wolf, I can attest to the fact that the roles tend to be pretty fantastic and juicy.

This year six TIP movies were screened at TIFF. A feature film called *Monkey Warfare*, directed by Reginald Harkema, *True Love*, a short film directed by Adam Brodie and Dave Derewlany, *Tragic Story of Nling*, a short film directed by Jefferey St. Jules, *Aruba*, a short directed by Hubert Davis, and two more shorts, *The Last Bang* directed by Emmanuel Shirinian, and *Ninth Street Chronicles* directed by Megan Martin. You know how impressive that is if you have ever tried to get accepted by TIFF. Furthermore, TIPsters (users of the TIP programme) Mark Montefiore, David Miller, Steven Bray and Jessica Wallace planned to compete at the Pitch This session at TIFF. Start writing your own *Good Will Hunting* now...

Twenty-one TIP productions have made it into TIFF over the last three years, and since the program's launch in July 2002, more than 200 awards have been won internationally.

"It is astounding what has been accomplished with virtually no public funding. When you think of all the volunteers, donated services and facilities, and performer fees discounted, this represents an investment possibly worth 10 times as much as the real cash and this can be multiplied by that again when all the career benefits have been factored in," says Tasso. Working on a TIP movie that makes it into the film festival circuit ensures that an ACTRA member's work is seen by an international market.

FYI, another recent TIP success story is Glen MacDonald's feature *Dogs Playing Poker*, which is being submitted to

Sundance. As a part of the cast, I was at the wrap party where we were bowled over by the 20 minutes Glen showed us. I'll get my dress ready for the red carpet. I also wanted to mention TIPster Daniel O'Connor has completed *Run Robot Run*, which should be coming soon to a festival screen near you!

And so with six TIP movies at TIFF, and even more TIP movies in other festivals, and with Tasso creating a whole new 'TIPster' language, it's clear that TIP is doing lots to get Canadian talent some international exposure. And because we are all fantastically talented, as Tasso puts it: "quality is being delivered."



Anne Marie Scheffler is a regular contributor to *Performers Magazine* and *InterACTRA*. Her one-woman stage play, *Not Getting It*, was picked up by CTV. She's currently shopping the sequel, *Got It Good*.

TIP films at TIFF 2006

Monkey Warfare (feature)

Principal cast: Don McKellar, Tracy Wright, Nadia Litz

True Love (short)

Principal cast: Aaron Eves, Katie Crown, Chris Locke

Tragic Story of Nling (short)

Principal cast: Tom Barnett, John Neville, Steven McCarthy, Kate Campbell

Aruba (short)

Principal cast: A.J. Saudin, Devon Bostick, Chris McCawley, Soo Garay

The Last Bang (short)

Principal cast: Bernard Behrens, Russell Bennett, Beatriz Yuste

Ninth Street Chronicles (short)

Principal cast: Samantha Weinstein, Tommy Lioutas, Richard Banel, Kristin Adams, Tom Barnett

* Best Canadian Short at the Atlantic Film Festival

Don McKellar and Nadia Litz in the TIP feature *Monkey Warfare*. Photo courtesy New Real Films

A.J. Saudin in *Aruba*. Photo courtesy National Film Board of Canada

Tommy Lioutas as Speedo Boy in *Ninth Street Chronicles*. Photo courtesy Slanted Wheel. Photo: Noel Araquel



BUILDING CREDIT

continued from page 8

that's a tough nut to crack, I think. When you're in the middle of an earning phase, it's really hard to imagine the other side of that, let alone think about it, because it's scary. Like you say, you can make a shitload of money doing a series run and then make zero or very little the next year. How much advice people are willing to take at the beginning in order to get through those times, how to manage your tax money, when you should become incorporated, and, if you incorporate, what you should be doing to keep that corporation viable. And again, another great thing for our credit union is to work with some small corporations – the private corporations, like mine, *Keleghan Productions*. I'll happily move over there – and I'm sure a lot of people have corporate companies that they would happily move over there.

Heather: *If you were to table a few other things that you thought AFCU offered that were just exceptional, what would they be?*

Peter: Well, it's just competitive. When you look at investing options, it always has to be competitive. Knowing that you're helping the rest of the community and that any profit that this happens to make would go right back to the product and services for me. So, it's in all of our best interests to join up and to make it as fluid as possible and to make sure every-

body else does too. That would be, I guess, an important thing. And the sense of pride at the end of the day. "Hey, I'm an actor, look what we did! I've got the theatre masks on my Visa card!"

Heather: *I love it!*

Peter: It's cool! It is cool!

Heather: *It's really cool!*

"When you're in the middle of an earning phase, it's really hard to imagine the other side of that, let alone think about it, because it's scary."

Peter: I read an article in the AFCU newsletter about a guy who's a member of AFTRA-SAG and he had to have a big financial plan put in place for starting his own record label, so he went to the credit union and started it all up and he said "it was a huge investment in myself – one that I couldn't take without the help of the credit union... Thank you AFTRA-SAG."

Heather: *Having the credit union helping us invest in ourselves – small things, but still valuable things; things that have to do with our ability to stay alive and competitive...*

Peter: In some ways dancing the industry. And a really nice angle to take to make it more user friendly, to encourage

more production so that more members work. I mean, how great that is! In this we are the shareholders and it's going to serve us. It's very much a win-win situation.

Heather: *It clearly comes from your personal experience, a consciousness and sense that actors should build something.*

Peter: Democratic ownership, ethical investing. It's important, I think, that people know that we are starting off on the right foot – that we're making sure that we have all possibilities covered when we go into this. It seems it's very timely. There's a big downturn in the industry. A lot of people are wondering about their futures in this business. To know that there's financial potential out there, that there are people who understand the unique needs of wherever we are at right now, who maybe are going to help us through the situation that we're in. That's our challenge, I think. It's overdue. This probably should have been done years ago.



Heather Allin is Vice-President, External of ACTRA Toronto. She is taking a course to become a director of the credit union.

Establishing a credit union for performers

What's a credit union?

A credit union is a member-owned and controlled financial co-operative. It provides financial services like mortgages, car loans, credit cards, as well as loans and lines of credit, bank accounts and RRSPs. Any profit goes back to credit union members.

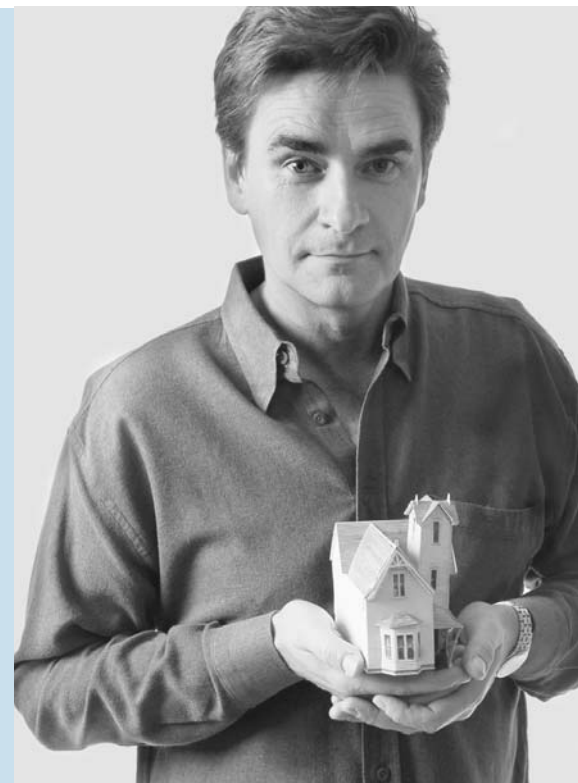
What's involved in setting up a credit union?

What we have done so far:

- A task force has been set up.
- A consulting team has been hired.
- The project has been defined.
- A market survey of ACTRA members has been completed.

Next steps:

- Dec. 2006 – Business case will be completed.
- A 'go-ahead' or 'no-go' decision must be made by the end of 2006.



FIONA continued from page 11

digs it's all getting loaded on my husband and I feel really guilty. The thing is, you don't stop worrying about them. And then you think 'Can we just go back on a few things?' But you can't take it again. Because that wasn't a test. It was a final exam.

Sheila: *Also, it's that you're not the one leaving, they're leaving. How dare they leave?*

Fiona: And they have no problem leaving, either. (laughter) But they're great.

Sheila: *You're doing theatre now. But tell me about film. I get asked a lot about the differences for you in your acting soul. Do you have a preference? Is it difficult going back and forth?*

Fiona: We do have to do it all, don't we? I don't think it's difficult at all. And I'd rather have the theatre skill that's more often honed, because I think there's something physically taxing about theatre that requires you to keep doing it regularly, because it just uses so many muscles.

Sheila: *There's a fear factor too, isn't there?*

Fiona: Yes, yes, and the fact that you're acting from your feet up to the top of your head. The concentration factor.

Sheila: *And the boredom factor? Doing the same thing?*

Fiona: Well, you see, I never find it boring. I really love doing both. I just did a TV movie a couple of months ago, and there was such an ensemble feeling on the set, that it was as good as doing theatre, because we really did feel like a company, like a family, and that's a rare feeling. We just had a ball.

Sheila: *Isn't that a gift? So what are you doing now?*

Fiona: The play's called *Generous*, by Michael Healey. It's a new play. And that's almost completely different. Working on a new play, you sort of feel like a *Cirque du Soleil* performer because you're there to be available for everything. And we've just been having a hoot.

Sheila: *Don't you just think that the more you do it, the more you just want to have fun?*

Fiona: That's true. You actually start getting very quickly bored with anyone who takes it too seriously. And of course, that was me, 30 years ago, so I just can't stand the spectre of my former self.

Sheila: *Weren't you at Queen's Park for ACTRA's Lobby Day on Status of the Artist? What was that like?*

Fiona: It was great. It makes you respect politicians. It really does. The people we met really do dignify their office, and so

it's inspiring. It was a good day, telling MPPs what it means to be an artist, how an artist does his or her work, letting them know about the itinerant nature of the work, and how passionate we are about it. Status of the Artist [legislation] would allow the government to protect people at their most vulnerable, as children, when they're not yet working under ACTRA's jurisdiction, in mid-career, when they might need to re-train, and as elderly persons needing appropriate housing and care. I actually think, as a community, we MUST not sell ourselves short. We must stand together behind our work. We're worth more. I think we've come to a critical time.

Sheila: *Have you ever thought of writing or producing or directing? What about teaching?*

Fiona: Well, I'm about to do some teaching, I'm about to teach a bit of a Shakespeare intensive at my old high school. I'm excited about that.

Sheila: *Do you read reviews?*

Fiona: I really think I have it down. I can't read them the first two weeks, because I'm too vulnerable. If I leave them for two weeks, I generally don't give a damn about them by then anyway. I've noticed they don't belabour the art of acting very much at all, so what's the point?

Sheila: *This woman came up to me recently, and she said, "Oh, we just love you in everything you do. John, my husband, sees everything, he's your biggest fan even when you're miscast, he loves you..." (laughter) For as long as we've both been around, people think they get to know you.*

Fiona: You know what I've learned about Canadians? They love their Canadian actors. They're watching Canadian television or going to Canadian theatre... it's all good.

Sheila: *When people come up to me, I'm thrilled. I'm just delighted.*

Fiona: Me too, and I love how they think, 'I don't want to disturb your privacy,' and I think 'What?! Me?'. (laughing)



Sheila McCarthy is a dear friend of Fiona Reid's. A familiar stage onstager for many seasons at the Stratford Festival, Sheila's film and television credits include *I've Heard the Mermaids Singing*, *Emily of New Moon*, *Rare Birds* and *The Lotus Eaters*.

Photo: Carol Racicot



Fiona speaking at ACTRA's election news conference in the CBC atrium in June, 2004, with Maurice Dean Wint and Wayne Robson behind her.

Fiona Reid

selected credits

Film & Television

King of Kensington
(Gemini nomination)
My Big Fat Greek Wedding
At The End of the Day:
The Sue Rodriguez Story
Luck
Blood & Donuts
Puppets Who Kill
Blue Murder
Relative Chaos
This is Wonderland
(Gemini nomination)

Stage

Fallen Angels (Dora Award)
How I Learned to Drive
Six Degrees of Separation
(Dora Award)
Generous
The Seagull
Arcadia (Dora nomination)
Sweeney Todd (Dora nomination)
Indian Ink
Hayfever
Hamlet
A Delicate Balance
Three Tall Women
A Streetcar Named Desire
Humble Boy (Jessie Award)
Hedda Gabler
The Importance of Being Earnest
Who's Afraid of Virginia Woolf?



"We have more minds to access and that tends to make for a more textured product, when you have the right team. And, we definitely have the right team."

If there is one thing the creators of *Billable Hours* and *Rent-A-Goalie* have in common, it's the desire to get their shows on the air despite all the hurdles any new Canadian show has to face. As Fab observes, "It's a test. You're there all the time. Twelve hours a day. It is your entire life. You have to be passionate about it. Success in our industry depends on how badly you want it. I mean, everybody has their limitations but basically, you work as hard as you can to get it and then someday it kind of happens – it's the harder I work, the luckier I get, kind of thing."



Chris Owens has been a regular contributing writer for *Performers Magazine* and is now helming as editor. He just finished shooting the role of journalist Dave Stubbs in Jerry Ciccoritti's CBC TV movie *Victor* about Victor Davis. He plays hockey in Toronto.



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FILMPORT continued from page 7

- After some six months of discussion (some heated) the whole thing got referred to the Ontario Municipal Board (a provincial referee for these kinds of issues) and work on the project itself resumed.
- This zoning discussion seems to have cost us another half-year – very unfortunately delaying the opening to the other side of summer, 2007.

One of the many discussions happening over boardroom tables was about how to put together the private sector funding to pay for this new facility. Like any venture, the funding needs to be in two forms: borrowing from banks, and equity from investors.

The project leaders are putting up the majority of the equity. But they needed to round out their financing with one or more minority partners.

One of the potential investors they came to talk to was ACTRA Toronto. We've been following these issues closely, and have an obvious interest since better studio space will translate into more work for our members.

We're not in the investment business, however. But our Labour-Sponsored Investment Fund (LSIF) is.

Enter ROI Fund

Since 2001, ACTRA Toronto has sponsored an LSIF called Return On Investment Fund or ROI. No ACTRA monies are invested in this fund because venture capital funds are inherently risky, and therefore are best invested in by sophisticated investors working through



investment advisors. Nonetheless, the LSIF we sponsor has been quietly very successful. It has raised more than \$105 million since 2001 from thousands of investors across Ontario. And it has been investing in a number of companies (check out their website at www.roifund.com for more information about this fund).

ROI Fund is professionally managed at arm's length from ACTRA Toronto. Arm's length means that the board of this fund makes its own independent decisions about what to do. But they do listen when we talk to them, so we encouraged them to have a word with the FilmPort consortium.

Those conversations went well. And so ROI Fund announced in July, 2006, that it was going to be making a significant investment into *Toronto Film Studios* and into FilmPort – enough to provide the project with the capital it was looking for to get off the ground. This kind of good work is exactly what these funds are for.

What now?

So at this writing, some last, final details are being worked out on the financing. The project operators are getting ready to order up their structural steel and to get going on clearing land, pounding in piles and preparing foundations. There's about a 20-week wait from order to delivery of the steel needed to build one of these things. Assuming that the basic order goes in as planned, there will be an impressive pile of steel and a real construction site in place sometime next spring – and completed buildings towards the end of the year.

With any luck, we'll have cameras rolling in our new studios by Christmas 2007. It's no secret that this industry in this town needs this facility. In the big-city construction business, 'soon as possible' can be almost a decade long. And counting. Unless of course something else happens. At least we'll have a ringside seat. We'll keep you up to date as we move forward.

Brian Topp is Executive Director of ACTRA Toronto Performers.

Soundstage capacity in Canada



	Facilities	Total square feet	Stages	Purpose-built
Toronto	30	> 1 million	86	no
Vancouver	18	< 500,000	46	yes
Montreal	11	~ 325,000	42	yes



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Visit the ACTRA Toronto website at www.actratoronto.com!

Mark your calendar: Fri. Feb. 23, 2007 Conference & Awards

ACTRA Toronto's next members' conference will be Friday, February 23, 2007, at Victoria College, University of Toronto. The ACTRA Awards will be held that evening, at The Carlu. Free to ACTRA Toronto members who register. Registration will open at the end of January, 2007, at www.actratoronto.com.

IF YOU HAVE A PROBLEM...ACTRA TORONTO STAFF IS HERE FOR YOU.

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IN MEMORIAM

We share our sadness at the passing of the following ACTRA Toronto members

Lloyd Bochner • Don Cameron • Claire Cellucci
Lewis Gordon • Les Leigh • Leon Pownall
Peter Schenkman • Stella Sprowell
Robert Windsor

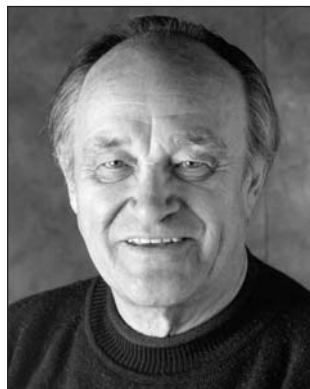


Photo courtesy Real Fishing Magazine

Fishing Legend Red Fisher, 1914-2006

Bernard Herbert "Red" Fisher passed away in May, 2006, at the age of 92. Red was known for his 21 years on television in *The Red Fisher Show* that first aired in 1968. The outdoor fishing show included guests, stories and passed on Red's love of fishing. The show featured the fictional Scuttlebutt Lodge and

was interspersed with silent black and white footage. Sound familiar? *The Red Fisher Show* is commonly known to be the inspiration for *The Red Green Show* and also spawned a host of other outdoor living TV shows. Red was an enthusiastic angler who always threw the fish back. He was also a storyteller and wrote a book of poems, *Poems Of Our Great Outdoors* and a book of stories, *Tight Lines and Tall Tales*. Originally from the U.S., Red was inducted into the U.S.-based Fishing Hall Of Fame in 1948.



In Memory of Leslie Yeo 1915-2006

Leslie Yeo, Life member and a principal builder of theatre in Canada, has passed away at the age of 91. Les first brought his London Theatre Company to St. John's, Newfoundland in 1951, to stage 26 plays in 26 weeks. An accomplished actor himself, he moved to Toronto in the late '50s to work in film and television. He starred in Canada's first feature, *The Luck of Ginger Coffey*, and was Kate Reid's husband in *Bye Bye Blues*. He continued performing into his 80s. Les was one of the first people to join ACTRA. He served as Treasurer from 1967 to 1971 and became involved in the Board of Trustees for the ACTRA Insurance and Retirement Plan. He was one of the founders of the Actra Fraternal Benefit Society when it formed in 1975, serving as Vice-President, Finance, and Chairman of the Insurance Committee for most of the next 15 years until he retired in 1990. Les passed away in Toronto on September 14, 2006. He is survived by his son, Jamie, and his wife, Grete.

Welcome new members!

- | | | |
|----------------------------|---------------------------|---------------------------|
| Spike Adamson | Dan Galea | Robert Melamed |
| Christy Adamson | Kristin Galer | Andrew Mephram |
| Elyse M Airth | Kieran Gallant | Kojo Millington |
| Yuri Vladimir Aleshine | Nicko Giannakos | Grace Victoria Mooney |
| Allan Matthew Alexander | James Gilbert | Krista Moore |
| Jonah Allison | Krystal Kiran Girab | Mateo Morales |
| Robbie Amell | Carla Giuliani | Michelle Morgan |
| Briana Andrade-Gomes | Sharon Gless | Monique Moses |
| Jeanettea Antonio | Kyle Golemba | Max Mott |
| Ariana | Saidah Gomez | Samantha Munro |
| Mercedes Arn-Horn | Daniel Joseph Gordon | Dwain Murphy |
| Miana Atkinson | Aidan Gouveia | Lama Nakib |
| Jonah Azzopardi | Natalie Grace | Tanya Nordby |
| Dalal Badr | Brian J Graham | Denise Oliver |
| Terrance Balazo | Ann Green | Monique Osier |
| Brandon Banks | Antony Stuart Grice | James Papatuis |
| Amanda Barker | Nathifa Griener | Danny Pathan |
| Hugh Barnett | Maura Grierson | Scott Penfold |
| Nigel Batson | Graeme Guthrie | Stefano Pezzetta |
| Jeff Alan Baxter | Dayna Guy | Teri Phillips |
| Lisa Beam | Jennifer Hannoush | Nathan James Pidgeon |
| Marc Bendavid | Cathy Hare | Robert Pomakov |
| Iouri Besperstov | Kaylin Hart | Holly Primosig |
| Neema Bickersteth | M. Christian Heywood | Dana Puddicombe |
| Hailey Birnie | Derek Holland | Matt Purdy |
| Benjamin Blais | Krista Howard | Jenny Raven |
| Stephan Blizzard | Darryl Huggins | Lisa Ray |
| Alexandra Bonnet | Carla Huhtanen | Alexis Renfrey |
| Amber Borden | Ben Hunter | Simon Rice |
| Emily Boutet | Fahad Hussein | Rashad Nathaniel Richards |
| Grant Boyle | Katrina Ing | Karie Richards |
| Emma Brown | Nahid Islam | Gary Rideout Jr. |
| Susan Bryant | Paul Jeffrey | Tosh Robertson |
| Tre-Michael Bullen | Fenulla Jiwani | Knickoy Robinson |
| Andrew Bushell | Natalia Jonas | Alexandra Robinson |
| Alex Cairns | Dean O'Neil Jones | Sammy Rosen |
| James Edward Campbell | Bernadette Jones | Robin Ruel |
| Evelyn Cespedes | Ciara Jones | Lindsey Rummell |
| Natasha Chandel | Spencer Jones | Talia Russo |
| Shemar Charles | Ian Jutsun | Heather Schiller |
| Sandy Chen | Nicholas Kaegi | Peter A Schindelbauer |
| Pino Cheng | Jennifer Kaley | Miles Seward |
| Noella Choi | Fajer Kaysi | Nada Shahid |
| Auston Clark | Edward Kennington | Meredith Shaw |
| Russell Tyson Clark | Kashif Khan | Mike Sheer |
| Mike Cota | Jon-Paul Khouri | Harriet Sherman |
| Steven Cristini | Michael Kieselstein | Justin Simpson |
| Alex Cross | Marc Kimelman | Tyra Slater |
| Michelle D'Alessandro Hatt | Sheri Kimura Kiroh | Alison Smyth |
| Jordan D'Ascenzo | Jameson Kraemer | Talon So |
| Deon Dabideen | Christa Kries | Jonathan Soja |
| Alex Dallas | Natalie Krill | Mitchell Starkman |
| Mitch Daniels | Noam Kröll | Roy Swanson |
| Erin Nicole Davis | Bryce Kulak | Heidi Tan |
| Frank Deluca | Jordan L'Abbe | Pat Thornton |
| Phil Delvecchio | Stacey La Berge | Christopher Torbay |
| Jason Derosse | Alexandra Lalonde | Catherine Tsai |
| Jordan Devon | Jee-Yun Lee | Rico Tudico |
| Sharmila Dey | Angel Lewis | Mike Tyrell |
| Shanti Dhore | Aiden Locke | Jody Vance |
| Marco Difelice | Roshel London | Stefano Varga |
| Rebecca Dmytrow | Andrea Loren | Walter Venafro |
| Nina Dobrev | Phil Luzi | Victor |
| Starr Domingue | Ian Macintyre | Charlie Wadhwa |
| Mike Drach | James Madge | Sophia Walker |
| Dolores Dukes | Colin Maier | Fraser Walters |
| Anthony R Dunn | Michael Majeski | Maya Washington |
| Daniel Dyer | Michelle Mallen | Carol Webb |
| Jackie English | Francesca Martin | Courtney Wells |
| Josh Epstein | Hart Massey | George Westerholm |
| Stephen Erickson | Tim Mcauliffe | Ashiko Westguard |
| David Fairbloom | Jane McClelland | Mike Wiebe |
| Troy Feldman | Alexandra Mcdonald-Martin | Juanita Wilkins |
| Lara Fenton | Jeff Mcenery | Melinda Wilson |
| Marc Finlay | Lawrie Mcewan | Ajit Zacharias |
| Ashleigh Foster | Chad Mcfadden | |
| Celina Fraschetti | | |

GEMINI 21

ONE GOAL, ONE PASSION FROM COAST-TO-COAST
CELEBRATING CANADA'S BEST TELEVISION

Congratulations to all of this year's nominated performers!

Roger Abbott	Martha Burns	Laurie Elliott	Tracey Hoyt	Brianna Lombardo	Shenelle Morgan	Wayne Robson	Jo-Ann Sundermeier
Simon Alarie	Brent Butt	Fred Ewanuick	Cathy Jones	Jeff Lumby	Michael Murphy	Swikriti Sarkar	Rick Tae
Charmaine Allen	Nicholas Campbell	Gary Farmer	Helene Joy	Billy MacLellan	Sarah Murphy-Dyson	Janet Sartore-De Luca	Dino Tavarone
Cas Anvar	Lorne Cardinal	Don Ferguson	Richard Jutras	Shaun Majumder	Marie-Eve Nadeau	Klea Scott	Michael Therriault
Shawn Ashmore	Maury Chaykin	Michael Filipowich	Erin Karpluk	Rachel McAdams	Tony Nardi	Michael Seater	Audrey Thibodeau
Bob Bainborough	Jesus Corrales	Megan Follows	Linda Kash	Tom McCamus	Peter Outerbridge	Nevon Sinclair	Ian Tracey
Brigitte Bako	Ari Cohen	Maurice Fraga	Judah Katz	Ryan McDonald	Alan Park	Sarah Slean	John Paul Tremblay
Isabel Bayrakdarian	Susan Coyne	Nadia Goode	Joanne Kelly	Don McKellar	Michèle-Barbara Pelletier	CindyMarie Small	Oneil Watson
Nancy Beatty	Gavin Crawford	Al Goulem	Patrick Lamothe	Patrick McKenna	Eric Peterson	Mike Smith	Richard Waugh
Gil Bellows	Wendy Crewson	Luba Goy	k.d. lang	Patricia McKenzie	Cara Pifko	Steve Smith	Zhang Wei-Qiang
Nigel Bennett	Mark Critch	Amanda Green	Craig Lauzon	Mark McKinney	Christian Potenza	Victoria Snow	Robb Wells
Danny Bhoj	Louis-Philippe Dandenault	Rick Green	Jean Lawrence	Michael McMurtry	John Ralston	Paul Soles	Kathryn Winslow
Tara Birtwhistle	Ishan Davé	Kate Greenhouse	Lloyd Lawrence	Robert Meilleur	Meaghan Rath	Ksenia Solo	Janet Wright
Jully Black	Melanie Demers	Andrea Hall	Vanessa Lawson	Andrea Menard	Liisa Repo-Martell	Tara Spencer-Nairn	Johnny Wright
Isabelle Blais	Dmitri Dvogoselets	Camille Harrison	Kaisha Lee	Derek Miller	Michelle Rhode	Sarah Strange	
Paula Boudreau	Lushin Dubey	Martha Henry	Ermine Lewis	Gabrielle Miller	Teena Riley		
Paula Brancati	Jayne Eastwood	Jessica Holmes	Stephen Lewis	Stephen Miller	Sharon Riley		
Sarah Brown	Derek Edwards	Jeremy Hotz	Chelsey Lindsay	Flora Montgomery	Nancy Robertson		

21ST ANNUAL
GEMINI AWARDS

NOVEMBER 4, 2006

Live at 9:30 pm ET / 6:30 pm PT

Global Television



ACADEMY OF CANADIAN
CINEMA AND TELEVISION
ACADÉMIE CANADIENNE DU
CINÉMA ET DE LA TÉLÉVISION

The Gemini Award statuette was created by Scott Thornley.

For more details, visit:
www.geminiawards.ca

The ACTRA Awards in Toronto 2007

Friday, February 23, 2007
The Carlu

ACTRA is pleased to announce the addition of a NEW ACTRA Award, **Outstanding Performance – Voice!** Three ACTRA Toronto members will receive Outstanding Performance ACTRA Awards: one for performance by a male, one for performance by a female and for the first time, Outstanding Performance – voice, at the ACTRA Awards in Toronto at The Carlu on February 23, 2007.

Criteria for ACTRA Award for Outstanding Performance – voice

- performance must be by an ACTRA Toronto member in good standing
- performer can be either male or female for the one award
- performance must be an original characterization in animation, radio drama/ comedy, or dramatic narration

Criteria for ACTRA Award for Outstanding Performance – male, female

- performance must be by an ACTRA Toronto member in good standing
- lead or supporting performances only
- production can be in any genre (TV series, TV movie, feature, short film)

For all categories, the production must be ACTRA-signatory and must have had its first broadcast between December 1, 2005 and November 30, 2006 to be eligible. You must be a Toronto ACTRA member in good standing (Full, Apprentice or ACTRA Extra) to make a submission. ACTRA Awards submissions now open until Nov. 30, 2006 at www.actratoronto.com.



Samantha Weinstein, winner of an ACTRA Award for *Big Girl*. Photos: Jag Gundu



Sarah Polley

Miriam McDonald, Sarah Barrable-Tishauer

Leah Pinsent, Sonja Smits, Karl Pruner

Wendy Crewson

MAKE YOUR SUBMISSIONS FOR THE ACTRA AWARDS BY NOVEMBER 30, 2006.
www.actratoronto.com

Help us honour outstanding performances by our fellow ACTRA Toronto members.



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