

Spring
Volume 19 • Issue 1

The magazine from ACTRA Toronto

performers



COLIN MOCHRIE

ACTRA Toronto's 2010 Award of Excellence recipient
on caviar, crying and the *other* Colin

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Murdoch Mysteries • Why I work ACTRA
2010 ACTRA Awards' nominees



President's Message

I'm writing on the first day of winter. Traditionally, this is a day of celebration. The shortest day of the year has passed, and daily we experience a little more light. It is a time to celebrate, to reflect on what we've done over the course of the past year and all of the possibilities available to us in the next.

During the past year ACTRA Toronto has accomplished many noteworthy objectives. We've turned up the volume at the CRTC and in Parliament with our campaign for more Canadian drama. Konrad von Finckenstein, the current chair of the CRTC, has used our data and research to probe the broadcasters and cable companies on their plans for our television screens. Our concerns are being presented to these companies as questions they must answer. Will they commit to spending this fee-for-carriage towards developing Canadian drama, comedy and local programming and putting it on our screens?

In recent lobby efforts we met with over 70 MPs, speaking on a range of ACTRA related concerns. We stressed that Canadian content expenditures and shelf space on our airwaves is essential. We addressed stable funding for our industry and asked MPs to support Bill C-56, extending Employment Insurance benefits to the self-employed. (As of this writing Bill C-56 has been passed by the Senate and has received Royal Assent.)

We identified areas of vulnerability in our jurisdiction with the help of our dedicated voice performers. In response to these concerns we developed the *I Work ACTRA* campaign to protect, increase and strengthen our jurisdiction. *I Work ACTRA* has three components, the education of our membership, outreach to our industry partners and finally enforcement of our jurisdiction.

Provincially we've made great inroads on some of the key files affecting our membership. Ontario virtually doubled our tax credits by expanding the credit to cover 25 per cent of a production's overall in-province budget, instead of just its labour costs. It's now one of the most competitive tax credits in North America. We've had strong support from MPP Peter Tabuns who presented several noteworthy bills in the Ontario legislature, from income tax averaging for artists, to including artists in the Employment Standards Act and extending tax credits for live performance.

Looking forward, you returned 20 of the incumbent councillors to the ACTRA Toronto Council, a clear vote of confidence in the work we've been doing. You also voted in four new councillors, **Colin Mochrie**, **Lisa Jai**, **Cayle Chernin** and **Eric Peterson**, esteemed performers and colleagues all. I'm confident they will bring experience, passion, wisdom and a little humour to the governance of your union.

Though we've made important advances on a number of issues, there is always more to be done. A number of issues on which we will be focusing our attention over the next year include:



Heather Allin and NDP MP Charlie Angus in the midst of ACTRA's lobby efforts in Ottawa. Photo: Janesse Leung

Income tax averaging for artists, to keep our membership's hard earned money in their own pockets.

Improved collective bargaining rights, to ensure our hard fought contracts, negotiated over our 66 year history, continue to remain fair and legal.

I Work ACTRA, an organizing initiative that will strengthen our jurisdiction, bring new work to our members and build the power of our union.

And finally, the coming year will usher in the broadcaster license renewal hearings at the CRTC. We've been waiting over ten years for this moment. Since the CRTC relaxed the Canadian content requirements for the broadcasters in 1999 there has been a steady and marked erosion of Canadian programming on our television screens. It is time to reverse this catastrophic ruling, one that has threatened our very livelihoods, and get back to the business of making Canadian television programs. It is essential that the CRTC get this right.

When these hearings are finished it will be another seven years before the broadcasters' licenses are next reviewed. This is where you can help. Visit your MP and tell them why you want to see Canadian drama on Canadian televisions. Write letters to the Heritage Minister, Ministers of Industry, and Finance, and to the Prime Minister. Tell them why Canadian drama is critical to the health of our country and our economy. Let's make some noise and ring in this new year with strength, unity and pride.

In solidarity,

Heather Allin
President, ACTRA Toronto





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PUBLISHER
Lyn Mason Green
lmgreen@council.actratoronto.com

EDITOR
Chris Owens
editor@actratoronto.com

EDITORIAL COMMITTEE
Heather Allin, Lyn Mason Green, Chris Faulkner,
Art Hindle, Jani Lauzon, Dan Mackenzie, Chris Owens,
Karl Pruner, Brian Topp.

DESIGN and LAYOUT
Erick Querci / creativeprocess@me.com

ADVERTISING SALES
Karen Cowitz / kcowitz@rocketmail.com 416-461-4627

CONTRIBUTORS

Heather Allin
Chris Faulkner
Jag Gundu
Janessa Leung
Norm MacAskill
Debra McGrath
Monica McKenna
Chris Owens

PLEASE ADDRESS EDITORIAL CORRESPONDENCE TO:

Performers magazine
c/o ACTRA Toronto
625 Church Street, Suite 200
Toronto, ON M4Y 2G1
Fax: 416-928-2852
editor@actratoronto.com

JOIN THE TEAM

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Colin Mochrie
Photo:
www.mckennaphoto.com

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Downtown Toronto 1900

Exploring the Murdoch Mysteries

by Chris Owens

In the first episode of *Murdoch Mysteries*, our hero, Detective William Murdoch, played by **Yannick Bisson**, pays a visit to the workshop of inventor, Nikola Tesla. When he arrives, Murdoch discovers Tesla in the middle of an experiment to transmit and receive a message 'through the air' to New York. The year is 1895. Murdoch is astonished.

Murdoch:

This invention of yours, imagine the possibilities. You could send voice over air-waves.

Tesla:

Why stop at voice? If you were to capture an image you could modulate the signal by the amount of light reflected.

Murdoch:

Transmit images...you could call it a telekineticoscope.

Tesla:

Mmmm...too many syllables. Call it...television.

Set in Toronto at the turn of the century, *Murdoch Mysteries* unfolds at a time when the world is on the cusp of great change and discovery. The automobile, the X-ray and the radio are just some of the jewels on the nearby horizon. It is also the beginning of modern day forensic study and the development of techniques we now take for granted.

Enter Detective Murdoch, forward-thinking and highly observant, his unorthodox methods include blood sampling and finger-printing. He is a man of science but he is also a spiritually devout Roman Catholic. Watching him solve cases while maintaining a strong foothold in both these worlds is a part of the Canadian drama series' growing appeal.

Murdoch Mysteries evolved out of a series of MOWs based on the crime novels of British-born Canadian writer, Maureen Jennings. The whodunit period piece also airs in the UK, France and on American Public Television. Developed and produced by Shaftesbury Films, *Murdoch Mysteries* provides local actors with the opportunity to do something a little different, to flex muscles that regular television fare doesn't offer. "We get a calibre of actors turning up that are looking for a challenge," says the Montreal-born Bisson. "And they really rise to the occasion." Bisson has played Murdoch for three seasons and sees himself as a set-up man providing a platform for guest actors to come in and knock it out of the park. He adds, "Toronto has such a vast pool of incredibly talented people that it's a thrill for me all the time" Being the detective in a murder mystery isn't easy. After you've found all the pieces of the puzzle you're expected to explain how they fit together. So how does Bisson manage to keep up when they're shooting over ten pages a day for 12-14 hours? "I start the season off being a hell of a lot more prepared and then, towards the end, I'm just running ragged," says the avid mountain biker. "But I've developed the ability to retain a fair bit of dialogue and with the calibre



Hélène Joy as Dr. Julia Ogden.
Photo: Steve Wilkie/Courtesy of Shaftesbury Films



The enthusiastic Constable Crabtree as portrayed by **Jonny Harris**
Photo: Stephen Scott/Courtesy of Shaftesbury Films

of writing it makes it a lot easier.” As the season progresses he does more of his work on set. “I memorize physically as well as mentally so doing the actions, being in the context helps me to memorize better anyway. I certainly wouldn't recommend to anybody to do it the way I do it on *Murdoch*,” he laughs. “The pace can be a bit dizzying.” There is also the additional challenge that they typically shoot two episodes at a time. “You have to know the scripts well,” says Yannick. “You've got to know your character and trust your writers.”

Fifty-six episodes playing Jack Hudson on *Sue Thomas: F.B. Eye* helped Bisson develop his acting muscles but as every Canadian actor knows if you want to build a career you've got to be pro-active. There is little time to rest on your laurels even if you have several series under your belt. When he isn't learning dialogue, Bisson is focused on developing projects with his wife, actress **Chantal Craig-Bisson**. “Whether it's creating it yourself, or sourcing it, or being the catalyst, developing a show is a matter of relationships and you've got to cultivate those relationships as you go. The thing that blows my mind is how many people are always willing to help a guy out and do it on the weekend, you know?” After twenty-plus years in the business Bisson feels positive about the future. “Canada is poised to have a really good footing in the industry worldwide,” he says. “I think the work and the sacrifice that everyone has done is going to start paying off.”

When Murdoch needs a skilled pathologist to perform a post-mortem, he calls on Dr. Julia Ogden, played by **Hélène**

Joy. Beautiful though she may be, watching the doctor work for the first time can be a little unsettling. She performs her autopsies without gloves and things tend to get a bit messy. Despite an early interest in biology this presented a challenge for Joy. “I can't look at blood,” she says laughing. “Every time I enter the set and they have it all ready to go. The body is there with its chest open. I mean it's all plastic, it's all syrup, but I really have trouble, I get sort of queasy and I sweat a bit and I get a little shaky.”

In many ways Dr. Ogden is a woman ahead of her time. She is independent and devoted to her work. Joy sees her as a reflection of the challenges still facing women of today. “Work has become as important, if not more important, than family and women are trying to find that balance and figure out how to do it all at once.” Joy adds, “Julia is a woman dealing with her place in society and her place in a partnership with a man. She is one of the rare women of her time that has made work the most important thing in her life.”

A native of Perth, Australia, Joy moved to Toronto via Vancouver. Not a fan of cold weather, she prefers to travel when winter arrives. “I think I saw snow for the first time when I was 25.” She shivers, “my memories are of the beach.” This time she'll be heading to L.A. for three months as Toronto settles in for hockey season.

“Across the board I have been lucky in Canada. Toronto in particular has been awesome,” says Joy. In 2008 she won the Gemini for Best Leading Actress in a Drama Series for her

work on *Durham County*. She was also a series lead in *An American In Canada* and had a recurring role in *MVP*. Much to her delight, Joy has also found steady work lending her voice to a number of animated series.

Joy once reached a point where she thought she'd give up acting and go back to work in real-estate full time. That experiment only lasted a week. "Eventually I realized that it takes commitment. I'm in whether the money's good or not. I'm in for better or worse and the nice thing is, when you make that commitment things just always go better — that's been my experience." Joy adds, "I used to wonder, being an actor, of what use am I really, you know? But the thing is not only do I meet people constantly that are highly appreciative, but I know that I feel that way, I'm deeply affected by art of any kind. If it's good, it can have profound effects, it can make you feel good to be alive."

Thomas Craig plays Murdoch's no-nonsense boss, Inspector Brackenreid. "He likes old-fashioned policing," says Craig. "Brackenreid wants to take suspects in the back room and beat them rather than use Murdoch's cerebral approach." Raised in Sheffield, England, Craig worked for years as a plumber before he turned to acting. His stage name is a tribute to former footballer Tommy Craig, a member of one of England's oldest professional football clubs, the Sheffield Wednesday F.C. Craig has performed extensively on the British stage and is probably best known for his recurring roles on two well-loved British TV series' *Where the Heart Is* and *Coronation Street*. He received a Gemini nomination for his work as Brackenreid in 2008.

George Crabtree, played by **Jonny Harris**, is Murdoch's go-to constable. He does much of the legwork gathering evidence, interviewing witnesses and offering his own version of the events. Harris concedes he is "probably the less brilliant of the dynamic duo" but he insists Crabtree has his moments. "What he lacks in genius he makes up for in ambition," says Harris. "He's a good soul. The ladies love Crabtree."

Born in Newfoundland, Harris confesses to being "a bit of a miscreant as a kid, a bit of a troublemaker." At the end of high-school he and his restless energy enrolled at Memorial University in Cornbrooke on the advice of his mom and dad. "I might be the only kid whose parents suggested theatre school to them," he laughs.

Between seasons on *Murdoch*, Harris is busy developing a series idea with the Comedy Network and honing his stand-up routine. He appreciates the dynamic between the main cast members. "It's a nice little stir-fry," he says. "Each brings something different to the table." With such a small core group of cast members Harris says "it's really about the guest players and we get the cream of Canadian actors on our show."



Chris Owens is the editor of *Performers Magazine*. He recently died (again) in the movie *Red*. He plays hockey with Sgt. Rock.



Thomas Craig is Murdoch's sceptical superior, Inspector Brackenreid.
Photo: Christos Kalohoridis/Courtesy of Shaftesbury Films



Yannick Bisson
Photo: Stephen Scott/Courtesy of Shaftesbury Films

Colin Mochrie

Canada's improv king sits down with Deb McGrath, his wife and partner in crime, to reflect on being named ACTRA Toronto's 2010 Award of Excellence recipient and what's in store for the future of Canadian television.

DM: *Colin?*

CM: Yes, dear?

DM: *Who are your acting and performing idols, and why?*

CM: When I was a kid one of the things I used to do with my mother was watch a lot of movies, so I was deeply influenced by a lot of my mother's favourites, like Cary Grant, Jimmy Stewart, Spencer Tracy. I love the actors who didn't do a lot, who would just sort of be. In television I loved Jack Benny, Dick Van Dyke, the old Sid Caesar show and then, when Monty Python came along, all of them, especially John Cleese. They were all people that I would watch and steal little bits of because they had this different point of view, this fresh outlook. They were doing things that I'd never seen before, so I was intrigued by that.



“ I love the fact that I’m never alone, unlike stand-up where it’s you against the audience. With improv you are always working with someone and you’re working with the audience trying to get a scene happening. ”



Colin at a 2006 Queen's Park press conference seeking Status of the Artist legislation. Photo: Jag Gundu

DM: *Lord knows when I married an improviser it wasn't because I thought we would soon be bathing in caviar.*

CM: Kind of like we do now!

DM: *I never thought it would pay the rent and then you got Whose Line is it Anyway? How did that change your life, other than the ill-conceived caviar pay?*

CM: It was one of those things where it seemed to come out of nowhere. I was at *Second City*, the producers came to see the show and we were a really good cast. So they said to me, 'we're doing this show called *Whose Line is it Anyway?* It's improv games and we'd like you to audition'. The beautiful thing about this cast was everybody worked well together, so consequently during the audition nobody stood out because we were doing what you're supposed to do in improv – you're supporting and giving. So none of us got it. The next year, we'd moved down to L.A. to enjoy that experience and they came through again and consequently, because I was auditioning with people I didn't know, it was 'hey, look at me, look at me'. Selfish, selfish. (For all the young people out there, that's how you really get ahead.) So I managed to get on the show and the time I was doing the British show it was almost a little fantasy camp.

DM: *What is that you love so much about improv?*

CM: You know the lazy part of me loves not having to learn anything. I don't have to learn lines. I love the fact that it is immediate. I love that challenge. I mean it's a sense of danger. It's the closest I'm going to get to sky-diving without actually putting my body in any kind of danger. I love the fact that I'm never alone, unlike stand-up where it's you against the audience. With improv you are always working with someone and you're working with the audience trying to get a scene happening.

DM: *Yeah, it's better than stand-up, you've got someone else to die with. What is the biggest misconception about your career?*

CM: Well, there's the one where if you appear on a television show, you're rich. I always like to say, 'well, of the shows I did, one was owned by Disney, who are notoriously cheap, and the other was with the CBC'. So draw your own conclusions. I've done quite well, but I'm certainly not rich.

DM: *What is the biggest misconception about you as a person?*

CM: That I'm that guy on television. You call me the other...

DM: *I call you the other Colin.*

CM: I fear when people come up to me in the street that I disappoint them because I'm not the guy that walks like a fiddler crab.

DM: *I know. And I always go into overdrive to make up for it.*

CM: I tend to get very withdrawn. Although I got better when *Whose Line* became a success, just because of the nature of the beast. You have to do a lot of interviews, you have to meet a lot of people. So it was actually good for me as a person.

DM: *How do you balance your professional life with your career, keeping in mind that I'm sitting right here?*

CM: It was never really a hard thing to balance. I think the beauty of us as a couple is that our personal life always came first. Acting is our job, it's not our lifestyle.

DM: *When do you cry?*

CM: I am a sap basically, especially since our son was born in 1990. I was never a big crier, per se. Once he was born it was like it broke something in me. But now I've managed to whittle it down to, you know, deep personal things.

DM: *Yes.*

CM: Of course, you will always make me cry, but *Inside the Actor's Studio*, and *So You Think You Can Dance* regularly make me cry.

DM: *Totally. You weep through So You Think You Can Dance ...*

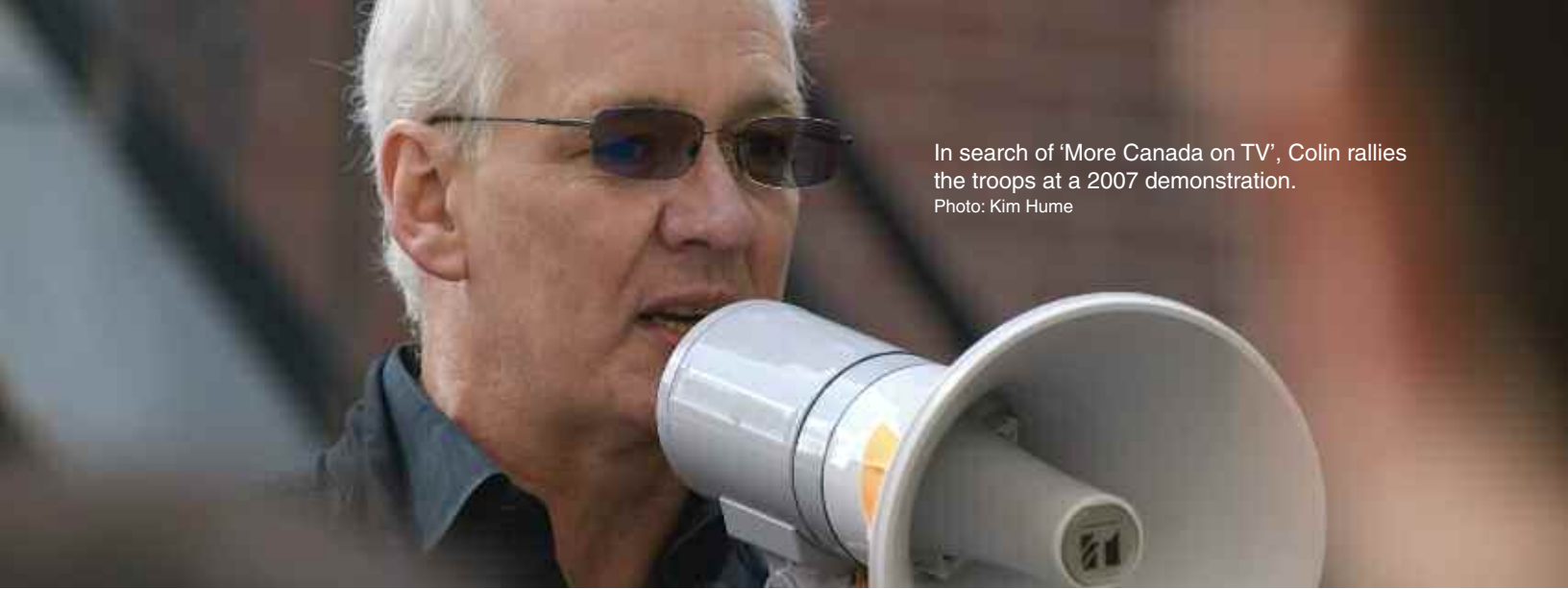
CM: Ok, I don't weep. Weeping sort of says that I make noise and stuff. It's silent with tears, tears of joy more like. You know what it is, it's the passion. They are so young and full of hope and they have no idea. I think that's part of the tears. But there's just the passion with their craft and you see them fighting through injuries or pain and they're making this piece of art come alive.

DM: Ok, let's move on! You are doing *Art* at Canadian Stage this winter.

CM: What?

DM: *You have only done one play since leaving theatre school and it was The Brady Bunch Live, how are you feeling as Art approaches?*

CM: Well, super confident, come on! It's what I love about my career. I love when there's challenges and for me this is a major challenge. It's being directed by **Morris Panych**, who I've known for years from Vancouver. He's a great director, a great writer, a great actor and I'm also working with **Peter**



In search of 'More Canada on TV', Colin rallies the troops at a 2007 demonstration.
Photo: Kim Hume

Donaldson who we've recently become very good friends with.

DM: *You do a lot of live improv around town with young troupes and you go out and support them and enjoy it, what keeps you doing that?*

CM: I've been improvising now for 27 years and **Brad (Sherwood)** and I do 70 to 100 dates a year and we actually talked about sometimes we get too comfortable and we don't push ourselves into going somewhere that we're not comfortable. And that's what I love working with what I call 'the young ones' is that they are fearless and they drag you along.

DM: *Tell us about the mousetrap game.*

CM: This was a game that Brad actually came up with. There's 100 live mousetraps set on stage and Brad and I are blindfolded and barefoot and then we'd do a scene in the mousetraps. It's fairly stupid but the audiences love it. There's that tension as we're walking along, and it's interesting for us because as we're doing the scene we're doing the alphabet game where you start a sentence with the letter A and then my sentence starts with B. So you're improvising a scene, you're going through the alphabet and you're stepping on things that are hurting you.

DM: *You were recently appointed to the board of the Actors' Fund of Canada. Can you tell us a little bit about that? What does the fund mean to you?*

CM: Well, the Fund was very important to me when I was first starting out because I went there a couple of times, more than a couple of times. They helped me when I truly had nowhere else to turn. And that's what's been great about being a part of this and going through applications, reading about people who, through some sort of injury or bad luck, are going through tough times. Being able to help that person keep in the business, at least for a little while, until they find their footing again, is satisfying. Sometimes it's a little emotional and hard to hear.

DM: *The hot issue on Canadian television right now is fees for carriage. The broadcasters and the cable companies are both trying to influence public opinion to suit their needs. What is your take on this issue?*

CM: It's one of those issues where you're not for the cable companies and you're not for the broadcasters, because they're both bastards. I love the fact that they put all their energy into making commercials rather than some Canadian programming. The broadcasters have had a free ride for a long time since the CRTC relaxed their regulatory rules. The only bonus to watching the American shows is we get to see our friends in the Canadian commercials.

DM: *What are your thoughts on the current state of the Canadian film and television industry? What are we doing right? What are we doing wrong? And what can we do better?*

CM: I think both movies and television need more Colin Mochrie. I think we have more artistic freedom up here. I wish the people who provide the money would have more trust in the creators to let them put their product out there in the way that they want to put it 'This was your idea, you have the vision, you do it'. The beauty of both television and movies is that nobody really knows what's going on. Nobody can take a script and go, 'You know what, this is going to be the next best thing'.

DM: *Ok, one final question. Do you have a pair of pyjamas with monkey feet on them that you wear around the house?*

CM: Yes.

DM: *Thank you Mr. Mochrie, I'm done!*



Deb McGrath has worn many hats in the entertainment industry, from series creator to, writer, performer, director and improviser. Some of her recent onscreen credits include *Little Mosque on the Prairie*, *The Ron James Show* and *Love Letters*.

ACTRA in Ottawa



ACTRA members from across the country gather for a photo in front of the Peace Tower.
Photo: Fred Chartrand

In pursuit of Canadian programming

November 16th started out like any other day in Ottawa.

Parliament was sitting and the CRTC was about to start hearings into the future of Canadian television broadcasting. Little did these politicians realize that by the end of the day they would be deluged by a horde of passionate performers, demanding that the government and the CRTC stand up for Canadian culture.

The day started early for those ACTRA members. Before the sun had risen in the sky, members had already piled onto buses and were headed off to Ottawa, determined to let our politicians know that Canadian culture is worth fighting for. While hundreds of members were traveling the 401 other performers were holding a press conference and turning up the star wattage at the CRTC hearings in Gatineau, Quebec.

Dalmar Abuzeid (*Degrassi*), **Charlotte Arnold** (*Degrassi*), **Nicholas Campbell** (*Da Vinci's Inquest*), **Jackson Davies** (*The Beachcombers*), **James McGowan** (*The Border*), **Mark McKinney** (*Kids in the Hall*), **Carlo Rota** (*Little Mosque on the Prairie*), **Zaib Shaikh** (*Little Mosque on the Prairie*), **R.H. Thomson** (*The Englishman's Boy*) and **Tonya Lee Williams** (*The Border/The Young and the Restless*) called on the CRTC to show some backbone and put in place real regulations to mandate that Canadian dramatic programming be given space during primetime hours. The activists spoke about the value and importance of supporting Canadian dramatic programming and the jobs it provides to millions of Canadians. By early afternoon hordes of spirited Canadian actors had arrived on Parliament Hill to put on a boisterous rally in support of the cause. They waved their flags and placards and chanted our message – “**More Canada on TV**”.

When the rally wrapped up Canada's stars took to the halls of power and began knocking on MPs' doors, bringing our stories to Ottawa's decision makers. And, as our feisty protesters made their way back to Toronto, some remained behind to continue their lobbying the next day.

Over the course of two intense days we met with more than 80 MPs, including five cabinet Ministers, the Chairs of key committees, Parliamentary Secretaries and critics for Heritage, Finance and Industry. Among them were Jim Flaherty (Minister of Finance), Tony Clement (Minister of Industry), Charlie Angus (NDP Heritage Critic), Pablo Rodriguez (Liberal Heritage Critic), Dean Del Mastro (Parliamentary Secretary to the Minister of Heritage), Thomas Mulcair (NDP Finance Critic) and Marc Garneau (Liberal Critic for Industry). They got to hear, first hand, about the tragic state of Canadian programming and were asked to put their signatures to a letter calling on the CRTC to increase the amount of Canadian content on our television screens.

The letter coming, as it did, in the middle of the massive advertising war between the cable companies and broadcasters, urged a rational solution to that debate – yes, cable companies should pay conventional broadcasters for their signal, and not pass the bill on to consumers, but the broadcasters should also put that new revenue directly towards Canadian programming. The letter also called on the CRTC to assert that broadcasters dedicate at least 6 per cent of their revenues to drama and air a minimum of two hours a week of original Canadian drama during prime-time hours.

Most MPs agreed that this wasn't too much to ask. In fact, given what's at stake, homegrown Canadian TV, Canadian culture and thousands of Canadian jobs, it seemed like a pretty reasonable stance.

Did we make noise? Yes! Did we get media coverage? Yes! Did we change minds and influence decision makers? Yes! Will we need to continue to lobby and speak out on behalf of Canadian programming, culture and jobs in our industry? You bet!

Stay tuned, this is only the beginning.



Norm MacAskill is an Organizer with ACTRA Toronto. He can be reached at nmacaskill@actratoronto.com



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1. Tonya Lee Williams prepares to march on Parliament Hill. Photo: Janesse Leung 2. Some of the cast of Degrassi, Dalmar Abuzeid, Charlotte Arnold and Jamie Johnston, address the assembled protestors. Photo: Chris Faulkner 3. Nicholas Campbell talks about the need for Canadian stories on Canadian television screens. Photo: Chris Faulkner 4. Mark McKinney breaks down the Canadian broadcasters' programming schedules. Photo: Fred Chartrand 5. (L – R) Tonya Lee Williams, Zaib Shaikh, Carlo Rota and James McGowan observe the CRTC hearings. Photo: Fred Chartrand

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IWORK

Building the power of our union

This spring we will be unveiling our ***I Work ACTRA*** organizing initiative designed to protect, increase and strengthen our union's jurisdiction, our members' rights and our work opportunities. The campaign has three components: member education, industry outreach and enforcement.

Thanks to our engaged membership we have identified six areas of concern that we will be focusing on.

- Better pay
- Retirement benefits
- Health benefits
- Work opportunities
- Intervention when there's trouble
- Leading the fight for our culture

We have big expectations for this initiative. We began rolling out the campaign in early February. If you visit www.iworkactra.ca you'll be able to access valuable information and view video testimonials from some of the union's most recognizable members about the importance of working ACTRA.

We've come a long way over the 66 year history of our union and we've made great strides in advancing the welfare and agenda of our membership. I'm proud to be part of a 21,000 member strong group of professionals that has my back, because I have yours - that's what being in a union is all about.

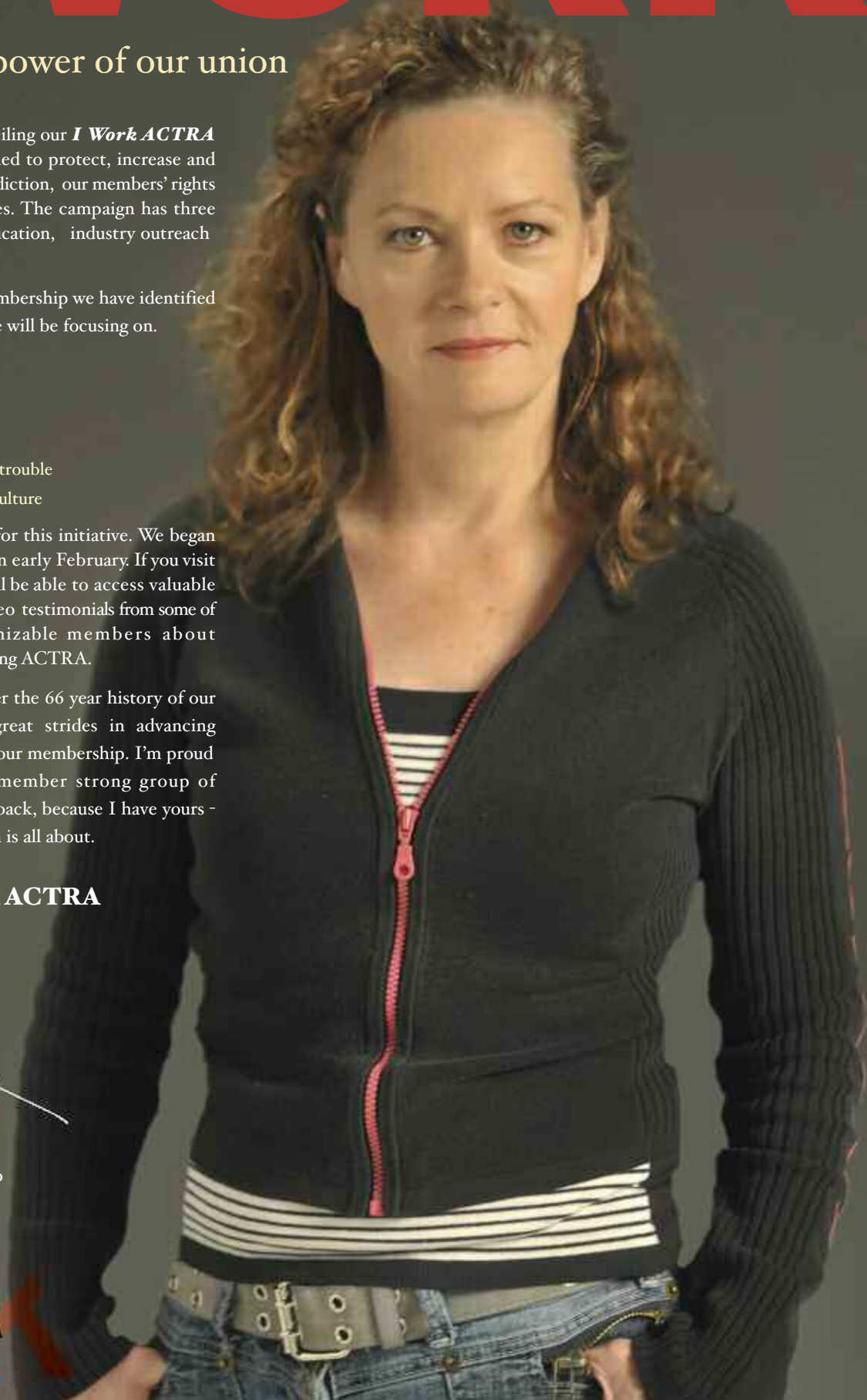
That's why I work ACTRA

In solidarity,



Heather Allin

President, ACTRA Toronto



ACTRA



"I work ACTRA for the same reason that small band of performers got together 66 years ago. They knew that they could do more together than they could ever dream of doing alone."

— Adrian Truss

"I work ACTRA because I get a fair, living wage. ACTRA makes sure I don't get ripped off. I get the money I'm owed for my work."

— Dalmar Abuzeid

Better pay

IWORK

Retirement benefits

"I work ACTRA because it's nice to know that I'll have some security when I retire. Every time I work a little something goes into my retirement account."

— Mpho Koaho

Work opportunities

"I work ACTRA because I get more jobs – not less. My union card gets me respect. It tells the world I'm a professional actor."

— Jayne Eastwood

ACTRA



Health benefits

"I work ACTRA because after the birth of my child, during times of sickness and disability, and even as a partner in the pursuit of health - my ACTRA medical benefits have been an invaluable support."

— Catherine Disher

"I work ACTRA so I can have health benefits, because if I get sick or need special medication I know I'll get the care I need without my family worrying about how to pay for it."

— Peter Keleghan

IWORK

Intervention when there's trouble

"I work ACTRA because I know when I step on a set, I'll be safe. And if I don't feel safe I can make a phone call, knowing ACTRA always has my back."

— Art Hindle

"I don't particularly care for rules, but when I'm working on an ACTRA set I know those rules are there to protect me. They protect me from having to do anything I'm not comfortable with. I don't face problems by myself - I face them with my Union."

— Tonya Lee Williams

ACTRA



“I work ACTRA because we’re the leading voice demanding more Canadian programming. When my union fights for Canadian TV it’s fighting for my job and it’s fighting for my culture.”

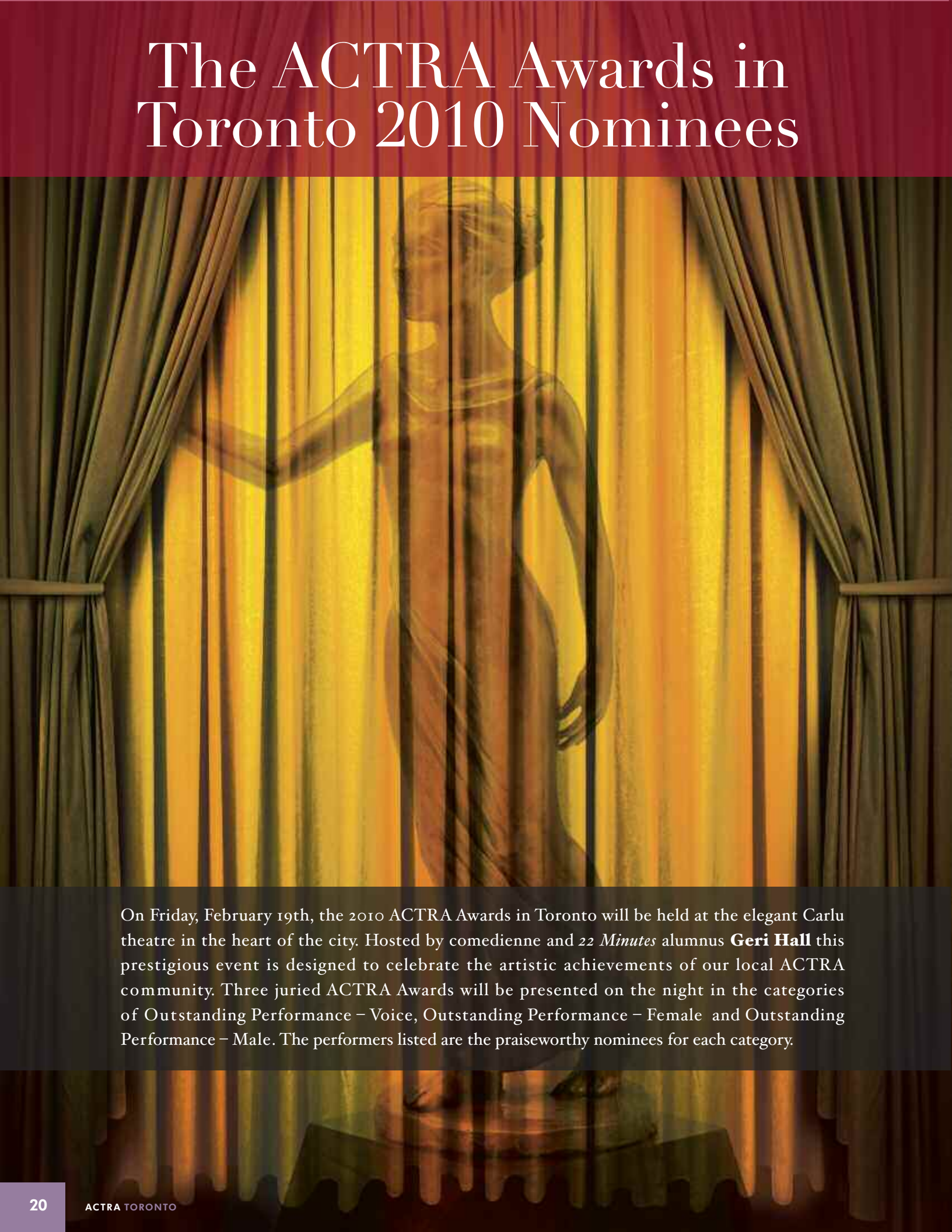
— Colin Mochrie

“I work ACTRA because I’m tired of turning on my TV and seeing so many American shows on Canadian channels. I want to be able to work in Canada and tell our own stories.”

— Michael Seater

**Fighting for
our culture**

The ACTRA Awards in Toronto 2010 Nominees



On Friday, February 19th, the 2010 ACTRA Awards in Toronto will be held at the elegant Carlu theatre in the heart of the city. Hosted by comedienne and *22 Minutes* alumnus **Geri Hall** this prestigious event is designed to celebrate the artistic achievements of our local ACTRA community. Three juried ACTRA Awards will be presented on the night in the categories of Outstanding Performance – Voice, Outstanding Performance – Female and Outstanding Performance – Male. The performers listed are the praiseworthy nominees for each category.

Outstanding Performance – Voice



Juan Chioran

Juan Chioran *Grossology*

Juan Chioran moved with his parents to Toronto from Argentina in 1975. He graduated from the University of Alberta with a Bachelor of Fine Arts in Dramatic Arts. An accomplished actor on the stage and screen Juan has been performing in one way or another since the late 80s. Some of Juan's screen credits include *Street Legal*, *PSI Factor: Chronicles of the Paranormal*, *Relic Hunter*, *Earth: Final Conflict* and *The Border*. Juan received a Gemini Award in 2000 for Best Performance in a Performing Arts Program or Series for his work on *Dracula: A Chamber Musical*. Recently Juan lent his voice to a number of animated productions including *Skyland*, *Jane and the Dragon* and *Growing up Creepie*.

Juan's thoughts on *Grossology*, "To be recognized by one's peers is a huge honour. I never thought that giving voice to an evil pimple bent on world domination could bring such reward."

Paul Fauteux *Afghanistan*

A graduate of the University of Victoria and the National Theatre School of Canada, Paul Fauteux is a multiple Dora award nominee. Paul's Dora nominated performances include *Planet 88*, *Theatre Extasis*, *Go Chicken Go*, *Tillsonburg* and *Semi-Private*. Some of Paul's selected film and television credits include *Hustle: The Pete Rose Story*, *Deceived*, *Chasing Cain*, *Until I Hear From You*, *Missing*, *This is Wonderland*, *Relic Hunter*, *Due South* and *Flashpoint*. Paul can currently be heard as Private Dean Donaldson on the CBC radio series *Afghanistan*.

On being nominated for an ACTRA Award Paul says, "Thank you to the whole team at *Afghanistan*. It's a great project because of all the great people involved."



Julie Lemieux

Julie Lemieux *Spliced*

Julie Lemieux's voice career began in 1992 with the part of Rupert Bear in the animated series *Rupert*. An ACTRA member for over 20 years, Julie's work includes a wide range of commercials, documentaries and more than 75 animated projects. Julie holds a BFA in Theatre Performance from Concordia University and an MFA in Theatre Performance from York University. Julie was also nominated for an ACTRA Award for Outstanding Performance – Voice in 2008. "I am thrilled to be nominated for the voice award. It's an honour to be selected by a jury of your peers, especially when your peers comprise one the very best talent pools in the world." She adds, "I am so very grateful to be able to work within the creative and caring community of actors that we have in Toronto. Thank you and I look forward to the awards night."

Julie is currently the voice of Batty in *Almost Naked Animals*.

Ron Pardo *Bob & Doug*

After a 12-year teaching career in Cambridge, Ontario, Ron Pardo decided to take his knack for doing impressions seriously. In 1994, he won Yuk Yuk's 'Search For Canada's Funniest New Comic' and his new career was underway. Headlining at comedy clubs and corporate events across Canada, Ron caught the eye of writer/performer/director Rick Green who was developing a show called *History Bites*. Ron's impressions of David Letterman, Don Cherry, Regis Philbin, Larry King, and numerous others, led to three Gemini nominations. "I have been a cartoon nut since I was a kid," says Ron. "My heroes growing up were Mel Blanc, Daws Butler, Don Messick, and Jack Mercer. To be doing the same kind of work for a living is fantastic enough, but to be nominated by my peers is extra special. Thanks to everyone at *Bob & Doug* and best of luck to the other nominees!"

Ron began the voice-acting facet of his career in 1998. He has since performed in countless animated series and considers it the greatest job in the world. Ron resides in Cambridge with his wife, Colleen. They have two grown children.



Carolyn Scott

Carolyn Scott *Best Ed*

Carolyn Scott has been a professional performer for 30 years and is damned proud of the fact. "It really is an honour just to be nominated," she says. "Oh yea, and work is good." Equally at home in front of the camera, on stage and in the recording booth she has a diverse list of credits, in a number of mediums, to her name. Her onscreen credits include *The Prizewinner of Defiance Ohio* with Julianne Moore, *Pushing Tin*, directed by Mike Newell, *The Ron James Show*, *The Newsroom*, *This is Wonderland*, *Soul Food* and *Monk*, amongst others. Some of Carolyn's theatre work includes *Women Fully Clothed*, *Second City*, *Godspell* and the original New York production of *Tony and Tina's Wedding*. While her cabaret exploits include *Not the Rosemary Clooney Show*, and most recently, *Two For the Road* - a two person cabaret performed at the 2009 Toronto International Jazz Festival.

Carolyn's animation work includes roles in *Ned's Newt*, *Bob and Margaret*, *Cyberchase*, *Roboroach*, and most recently, *Dating Guy* and *Stoked*.



Ron Pardo



Paul Fauteux

Outstanding Performance – Male



K.C. Collins

K.C. Collins *Guns*

K.C. Collins was born in Rochester, New York. A graduate of the York University theatre program K.C. was nominated for a Gemini Award in 2007 for Best Performance by an Actor in a Leading Role in a Dramatic Program or Mini-Series for his work on *Doomstown*. Some of his recent Canadian film and television credits include *The Toronto Show*, *ReGenesis*, *Billable Hours*, *The Listener* and *Young People Fucking*, which was an Official Selection of 2007 Toronto International Film Festival, as well as being voted one of the top ten Canadian films of 2007 by the TIFF Group. K.C. is also active on the stage, having appeared in *Faith*, *Otello* and *Seven Streams of the River Ota*.

"It's special when you're appreciated by those who ride the same train as you everyday," says K.C. "ACTRA and my fellow actors are family. When your family gives you the thumbs up, it's touching."

Ennis Esmer *The Listener*

Ennis Esmer came to Toronto from Ankara, Turkey at the age of three. He trained in theatre at York University and sketch improv at *Second City*, while paying his dues in stand-up comedy at clubs all over the city. His stand-up work paid off with a gig as the host and creative consultant of *The Toronto Show*, an hour long showcase of Canadian music and comedy. During the show's 120 episode run, Ennis performed with some of the best in Canadian comedy, including Dave Foley and Sean Cullen.

Some of Ennis' recent credits include *Billable Hours*, for which he received a Gemini nomination, *The Rocker*, *ReGenesis*, and *Snow Globe*. Recently Ennis starred in the romantic comedy *Young People Fucking*, which became a word of mouth hit when it premiered at the Toronto International Film Festival. It was named one of the top ten Canadian films of 2007 by the TIFF Group, and after getting caught up in the media storm of the Bill C-10 controversy, enjoyed a wide release across Canada in 2008.



Allan Hawco

Allan Hawco *Love and Savagery*

Allan Hawco is a native of the Goulds, Newfoundland and a graduate of the National Theatre School of Canada. In 2005 Allan co-founded, and is artistic director, of the Company Theatre and starred in the 2009 production of *Festen*, as well as the company's inaugural production of Tom Murphy's *Whistle in the Dark*. Some of Allan's recent credits include *ZOS: Zone of Separation*, the political thrillers *H2O*, and its sequel *Trojan Horse*, and the World War II drama *Above and Beyond*. Allan is also the co-creator, writer and star of the *Republic of Doyle*, which premiered recently on the CBC. Allan plays Jake Doyle, the roguish private investigator at the center of a colourful cast of characters.

On being nominated for an ACTRA Award Allan said, "There is no higher compliment than to be recognized by ones peers and to be included in a category such as this. I am honoured and humbled, thank you so much."

Noam Jenkins *Flashpoint*

A professional actor for almost two decades, Noam Jenkins has built an remarkable resume in both film and television. Noam had a lead role in the critically acclaimed Atom Egoyan feature *Adoration*, as well as leading roles in *This Beautiful City* directed by Ed Gass-Donnelly and *All Hat* directed by Leonard Farlinger, all of which screened at The Toronto International Film Festival in 2007 and 2008. Noam also stars in the film *Walled In* opposite Misha Barton, an adaptation of the Serge Brussolo novel.

On the small screen, Noam's recent credits include leading and guest starring roles in the CTV series *Flashpoint*, the BBC mini series *The State Within* and the CBC movie *Abroad*. Noam has also directed two short films *Fur* and *Norm* and is developing a feature with Telefilm. He is currently playing a regular role in the new series *Copper* for Global.



Daniel Kash

Daniel Kash *The Line*

Daniel Kash is the son of Canadian opera icon Maureen Forrester and Eugene Kash, virtuoso violinist and conductor. He trained at London's Drama Centre and the Banff School of Fine Arts. Twice nominated for a Gemini award as Best Actor, Daniel has performed in a number of Canadian film and television projects with appearances in *Due South*, *RoboCop*, *This is Wonderland*, *Street Legal*, and the award-winning *Gross Misconduct*, written by Paul Gross and directed by Atom Egoyan. Daniel recently directed three plays for the Toronto and Winnipeg fringe festivals, as well as the award-winning short films *Germgirl*, *Flip Phone* and *For Lease*.

"It is enormous to know that the work that is put into a part is communicating at all. To not only get confirmation of that but to feel the gracious support of the acting community makes me proud to be a Canadian actor," says Daniel. "I'm walking around with a huge smile on my face and the people at the grocery store are wondering what's up."



Noam Jenkins



Ennis Esmer

Outstanding Performance – Female



Rhea Akler

Rhea Akler *Undercurrent*

Rhea Akler is a graduate of the York University Theatre Program in Directing. Her love of acting ultimately overshadowed her degree and she immersed herself into the depths of her passion with vigour and purpose. Some of her onscreen credits include *Shades of Black*, *Kevin Hill*, *Doc*, *The White Raven*, *Virus* and the indie short, *The Getaway*, which won the audience favourite award at the Washington D.C. Shorts Film Festival and was nominated for Best Comedy at the FAIF Film Festival in Hollywood. Lately, Rhea has been busy promoting *Undercurrent*, her first short film, which she wrote, starred and co-produced. The film, and Rhea, have been traveling the festival circuit throughout North America, having screened in Toronto at the ReelHeART International Film Festival, at the SoCal Film Festival, the La Femme Film Festival in California and most recently at the Anchorage International Film Festival in Alaska.

"I am absolutely floored," Rhea says. "This couldn't have happened at a better time in my life, and what a way to begin a new decade."

Kristin Booth *At Home By Myself... With You*

Kristin Booth is a versatile performer experienced in film, television and theatre. She won her first Gemini Award in 2005, for her guest performance in an episode of *ReGenesis* entitled 'Spare Parts.' She received a second Gemini Award nomination for her portrayal of Connie Lewis, in the CBC series, *MVP*.

Recently, Kristin appeared in her recurring role on *The Border* and starred in the pilot *My Best Friend's Girl* for CBS. She has also guest-starred on *Copper* for Showcase, *Flashpoint* for CTV and *The Listener* for CTV. Her upcoming projects include two independent Canadian features, *At Home By Myself...With You* and *Crackie*. Kristin is also voicing the lead character in the animated series, *Producing Parker*. Kristin was nominated for an ACTRA Award in 2008.



Tasha Lawrence

Tasha Lawrence *The Line*

Tasha Lawrence is a native Canadian, but has spent the last twenty years in New York city. Some of Tasha's theatre credits include the Tony nominated *Wilder, Wilder, Wilder*, the Broadway National Tour of *Proof*, *Dangerous Liaisons* and the world premiere of George F. Walker's *Suburban Hotel*. Her film and television credits include John Turturro's *Romance and Cigarettes*, *Irma & Floyd*, John Ford Noonan's *Dig a Hole*, *Find a Finger*, all four of the *Law & Orders*, a recurring role on *Third Watch* and most recently fellow Canadians Maury Loeffler's *Pookie* and Cavan Campbell's *Hangnail*. Tasha is nominated for her work on *The Line*, for which she also received a Gemini nomination. "I am honoured to be nominated alongside my fellow nominees, and I'm thrilled to be back working in Canada," she says. "And, I would like to thank every single person who I worked with on *The Line*, especially George F. Walker and Dani Romain for letting me have such a blast playing Pam. I will never forget it."

Kathleen Munroe *Flashpoint*

Originally from Hamilton, Kathleen Munroe studied Cinema at the University of Toronto. While still in school, Kathleen booked her first role as the lead in the MTV pilot, *The New Girl*. Shortly afterwards, she was cast in the Showtime movie, *Last Call*, co-starring Jeremy Irons and Sissy Spacek. Kathleen has also made a name for herself in television in North America by starring in several series such as the ABC Family series, *Beautiful People* as well as the award-winning Montreal-based series, *Durban County*. Kathleen will next be seen in the upcoming George A. Romero film, *Survival of the Dead*. She is currently filming the first season of the dark comedic series *Call Me Fitz* in Nova Scotia for HBO Canada. When asked about her nomination Kathleen said "The nomination was totally unexpected, and of course I'm thrilled. It's so valuable and important that ACTRA supports and recognizes its artists, and I'm honoured to be among the nominees this year. It's particularly meaningful for me to be recognized for this guest-starring role, which has a very close, personal tie to the screenwriter."



Kateri Walker

Kateri Walker *Kissed by Lightning*

Kateri Walker is a tribal member of the Chippewa of the Thames First Nation, Ontario and the Saginaw Chippewa Indian Tribe of Michigan. Kateri received a Bachelor of Arts degree from the University of Michigan where she majored in Theatre and Drama. As an actress, Ms. Walker has received accolades for her work in *Home* and the *The Strange Case of Bunny Weequod* from the American Indian Film Institute. She also received an Outstanding Performance Award from the First Americans in the Arts Awards for her work in *Outside Ozona*. Kateri recently returned to performing by starring in the Mohawk feature film, *Kissed by Lightning*, which made its premiere in the Imagine Native film festival in Toronto.

"I'm dancing around again with sheer awe and happy tears for being nominated by ACTRA for this amazing role which I dedicate to all my indigenous sisters who I am honoured to represent," says Kateri. "Thank you ACTRA I am truly humbled by your support and this wonderful honour! Chii Miigwetch."



Kathleen Munroe



Kristin Booth



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Heather Allin (1,2) hallin@actratoronto.com

PAST PRESIDENT

Karl Pruner (1,2) kpruner@actratoronto.com

ACTRA NATIONAL PRESIDENT

Ferne Downey (1,2) fdowney@actra.ca

VICE-PRESIDENT, FINANCE

Austin Schatz (1,2) aschatz@council.actratoronto.com, ext. 6607

VICE-PRESIDENT, INTERNAL AFFAIRS

Theresa Tova (1,2) ttova@actratoronto.com, ext. 6605

VICE-PRESIDENT, EXTERNAL AFFAIRS

Art Hindle (1,2) ahindle@council.actratoronto.com

VICE-PRESIDENT, COMMUNICATIONS

David Gale (1,2) dgale@council.actratoronto.com

VICE-PRESIDENT, MEMBER SERVICES

David Sparrow (1,2) dsparrow@council.actratoronto.com

EXECUTIVE MEMBER-AT-LARGE

Wendy Crewson (1, 2) wcrewson@council.actratoronto.com

Cayle Chernin (2) cchernin@council.actratoronto.com

Dom Fiore (2) dfiore@council.actratoronto.com

Richard Hardacre (2) rhardacre@actra.ca

Karen Ivany (1,2) kivany@council.actratoronto.com

Lisa Jai (2) ljai@council.actratoronto.com

Taborah Johnson (2) tjohanson@council.actratoronto.com

Don Lamoreux (2) dlamoreux@council.actratoronto.com

Jani Lauzon (1,2) jlauzon@actratoronto.com

Steve Lucescu (2) slucescu@actratoronto.com

Colin Mochrie (2) cmochrie@council.actratoronto.com

Lynn MacKenzie (2) lmackenzie@council.actratoronto.com

David Macniven (2) dmacniven@council.actratoronto.com

John Nelles (1,2) jnelles@council.actratoronto.com

Jack Newman (1,2) jnewman@council.actratoronto.com

Eric Peterson (2) epeterson@council.actratoronto.com

Wayne Robson (2) wrobson@council.actratoronto.com

Legend 1 - ACTRA National Councillor;

2 - ACTRA Toronto Councillor

Shereen Airth, Apprentice Chair sairth@actratoronto.com, ext. 6621

Chris Gauthier, Additional Background Performer Chair
cgauthier@actratoronto.com

Theresa Tova, Children's Advocate ttova@actratoronto.com, ext. 6605

Jani Lauzon, Diversity Co-Chair jlauzon@actratoronto.com, ext. 6618

Shelia Boyd, Diversity Co-Chair sboyd@actratoronto.com, ext. 6619

Eric Bryson, Stunt Committee Chair ebryson@actratoronto.com

Shawn Lawrence, Ombudsman slawrence@actratoronto.com, ext. 6604

ACTRA Toronto Staff is here for YOU

ACTRA Toronto

General contact information

Tel: 416-928-2278 or toll free 1-877-913-2278

info@actratoronto.com

www.actratoronto.com

625 Church Street, Toronto, Ontario, M4Y 2G1

Commercial Agreement Interpretations

Judy Barefoot, Director, Tel: 416-642-6705

Kelly Davis, Steward, Tel: 416-642-6707

Cathy Wendt, Steward, Tel: 416-642-6714

Commercial Audition Callback Inquires

Claudette Allen Tel: 416-642-6713

Commercial Cheque Inquiries

Tammy Boyer, Examiner, Tel: 416-642-6739

Lyn Franklin, Examiner, Tel: 416-642-6730

Brenda Smith, Examiner, Tel: 416-642-6729

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Tereza Olivero, Coordinator, Tel: 416-642-6731

Communications and Organizing

Dan Mackenzie, Director, Tel: 416-644-1506

Chris Faulkner, Public Relations Officer, Tel: 416-642-6710

Janesse Leung, Public Relations Officer, Tel: 416-642-6747

Norm MacAskill, Organizer, Tel: 416-642-6711

Laura McKelvey, Organizer, Tel: 416-642-6728

Finance and Administration

Karen Ritson, Director, Tel: 416-642-6722

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Sue Milling, Director, Tel: 416-642-6719

Indra Escobar, Senior Advisor, Tel: 416-642-6702

Barbara Larose, Steward: IPA, Canadian Film Centre, Co-op, Student

Films. Staff Liaison: Minors, Background Performers, Tel: 416-642-6712

Noreen Murphy, Steward: IPA, Animation, Dubbing, Digital Media. Staff

Liaison: Voice Performers, Tel: 416-642-6708

Cindy Ramjattan, Steward: IPA, Audio Code, Documentaries, Industrials,

Reality TV, TIP, Tel: 416-642-6746

Richard Todd, Steward: IPA, CBC, Global, NFB, TVO, Digital Media.

Staff Liaison: Stunts, Tel: 416-642-6716

Karen Woolridge, Steward: IPA, City-TV, CTV, VISION,

Tel: 416-642-6709

Toronto Indie Production

Tasso Lakas, TIP Coordinator, Tel: 416-642-6733

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Stephanie Stevenson, Administrative Assistant, Tel: 416-642-6735

Membership Department Dues & Permit Payments

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Dan Mackenzie, Director



Member



Art Hindle, Wendy Crewson and Ontario Premier, Dalton McGuinty, at the FilmOntario annual general meeting. Photo: Ben Mark Holzberg

Dalton McGuinty brings out the best in our industry

FilmOntario's annual general meeting keynote speaker Ontario Premier Dalton McGuinty brought out almost 300 industry movers and shakers to hear him talk. Among the gathered attendees were many ACTRA Toronto members, showing our thanks for this government's clear support of its film and television sectors. Last summer the government changed the way it offers tax credits to the industry, expanding the tax credit to cover 25 per cent of a production's overall budget instead of just its labour costs.

Ontario now has one of the best tax credit opportunities in North America. McGuinty spoke of his youth, growing up to appreciate culture, art, music, film, television and recognizing its value as part of his family's environment. McGuinty tied that to his perspective as Premier, that the province must include the entertainment industry as a pillar of its economic future. He added that his government is committed to an Ontario where film and television production is encouraged, supported and developed.



Jeanne Beker and Barry Flatman prepare to match wits in Scrabble® fundraiser. Photo courtesy of PAL

Expand your vocabulary at PAL fundraiser

On Monday, April 12th the Performing Arts Lodge (PAL) will be holding their annual **Scrabble® with the Stars** fundraiser to benefit arts professionals in the areas of health and affordable housing. Come out and match wits with some of Canada's biggest celebrities, past fundraisers have included **Graham Greene, R.H. Thomson, Jayne Eastwood, Gordon Pinsent** and **Sarah Polley**. Now in its sixth year **Scrabble® with the Stars** will help fund the first steps towards providing assisted living care for PAL residents who can no longer live independently. This year's event, hosted by Actors' Fund president **Barry Flatman** and fashion journalist **Jeanne Beker**, will be hosted at The Suites, located at 1 King West. For more information, or to sponsor a table, check out www.scrabblewiththestars.ca.



Shelly Cook



Shane Cardwell

Stunt performers to receive Lifetime Achievement Award

Traditionally, the plenary session at ACTRA Toronto's member conferences is an opportunity to keep the membership up-to-date about the state of the union's business. This February the plenary session will also be an occasion for the union to recognize the achievements of its stunt community. Respected stunt performers **Shelley Cook** and **Shane Cardwell** are set to jointly receive a special award of distinction, the ACTRA Toronto Award for Lifetime Achievement in the Stunt Specialties. Introduced at last year's three-day member conference the award is designed to celebrate the long careers and significant contributions to our industry made by our stunt community. The awards will be presented on February 18th.

rs' News



Support for income averaging at Queen's Park

ACTRA Toronto has thrown its support behind a Private Member's Bill aimed at opening the door to allow artists to average their income over a number of years for income tax purposes. If passed the Bill, introduced by NDP MPP Peter Tabuns, would give the government the power to create regulations providing for income tax averaging for artists over a specified number of years. It would also provide for income tax exemptions for artists receiving income from specific grants and royalties. Toronto members were on hand for a press conference, which included



MPP Peter Tabuns and Wendy Crewson announce the introduction of a bill that supports income averaging for artists Photo: Janesse Leung

Wendy Crewson, and outlined the grave need for income averaging. "Among ACTRA members who reported income under ACTRA contracts last year, the average income from their performance work was just \$11,831" said Crewson. "Our members, and indeed all artists, need some help to allow them to make a living from their work." Artists are among Ontario's lowest paid workers earning on average 37% less than the Ontario workforce in general.

Eugene Levy receives ACTRA National Award of Excellence

On January 21st ACTRA hosted a special ceremony at the Canadian consular residence in Los Angeles honouring ACTRA member **Eugene Levy**. Born in Hamilton, the comedy legend is well known to audiences around the world, having starred in more than 40 films and the groundbreaking sketch-comedy TV series *SCTV*. Eugene earned critical acclaim for co-writing and co-starring in Christopher Guest's *Best in Show*, *Waiting for Guffman*, *For Your Consideration* and *A Mighty Wind*. Eugene has numerous Canadian Comedy Awards, the Banff TV Festival's Sir Peter Ustinov Award, the Gemini's Earle Grey Award, a star on Canada's Walk of Fame, and the Governor General's Performing Arts Award. Eugene has invested considerable time and resources giving back to Canada's film and TV industry. He participates in countless charities and fundraising efforts, remains a committed and active Second City Alumni and is Chair of Telefilm Canada Features Comedy Lab. The ACTRA Award of Excellence celebrates a highly respected Canadian performer's body of work and acknowledges the recipient's generosity of spirit in giving back to the Canadian film and TV industry.



Eugene Levy at ACTRA National's Awards of Excellence reception at the Canadian consular residence in Los Angeles. Photo: Eric Charbonneau



ACTRA Toronto invests in its members

ACTRA Toronto continues its support of the Actors' Fund of Canada by investing in the wellbeing of its members with a \$4,000 contribution to the Fund for 2009. ACTRA Toronto President, **Heather Allin**, commented on the donation, "ACTRA Toronto is committed to ensuring the strength of our industry and the welfare of those who work in it. Donating to the Actors' Fund is part

of that commitment. The Fund has provided compassionate assistance to many ACTRA Toronto members who faced periods of unemployment due to injury or personal tragedy, an important service in a profession already filled with uncertainty." The fund recently set a new record for the amount of financial aid delivered to industry members in a single year, topping \$600,000 in 2008-09. The Actors' Fund of Canada is the lifeline for Canada's entertainment industry, it receives no major government funding and is sustained by support from individuals and entertainment industry organizations.

Members' News



Phobia ridden Romy (Kristin Booth) takes a time out under her bed.
Photo: Kelly Kruschel

TIP success stories; At Home, By Myself... With You

At Home, By Myself... With You is a claustrophobic film with an expansive imagination, a visual metaphor of how some things small become big after all, one pocket full of change at a time. This 90-minute comedy centers on a phobia-plagued single woman, who hasn't left her apartment in six years, when she finds her carefully organized existence disrupted by her attractive next door neighbour. Shot (almost) on a single location this feature film is brilliantly cast and so well written that **Gordon Pinsent** was enticed to deliver its narration. Starring **Kristin Booth** and **Aaron Abrams** the quality of the film speaks to the support of ACTRA Toronto's membership for the Toronto Indie Productions (TIP) program. In fact, the movie was so well crafted that Telefilm couldn't resist coming up with the cash to do the final post-production push.

If you're looking for more information, check out www.athomebymyselfwithyou.com, and keep an eye out as release dates will be announced soon.

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In Memoriam

We share our sadness at the passing of our beloved colleagues

Leo Blumin • Howard Cooney • Kenneth W Deas • Ed Fielding
Daniel Duquette • Todd R Stewart • Neil Munro



Photo courtesy of the Stratford Festival

Douglas Campbell 1922 - 2009

An excerpt from Graham Abbey's eulogy delivered at the Stratford memorial service.

The first time I heard Shakespeare's words spoken out loud it was through the voice of Douglas Campbell. I was ten years old and Douglas was playing Falstaff to my Fairy Number Three in *The Merry Wives of Windsor*. His performance in that play made me fall in love with Shakespeare and set me on a course that would change my life forever.

Time passed, I went away to school to study politics, but something drew me back to the stage and 16 years later found myself back at the Stratford Festival under the direction of Douglas Campbell in his production of *Oedipus Rex*.

True to form, Douglas insisted on having a private meeting with each and every member of his cast. And so I sat down with him in the rehearsal hall and he asked me about my life. I told him I wasn't quite sure I wanted to be an actor. He asked what I thought I would rather be and I told him a politician. Douglas looked at me and said, "Why would you want to do that my boy, when you can change the world as an actor and still be respected in the morning?" And with those words Douglas Campbell once again changed the course of my life.

Four years later Douglas and I crossed paths again when I was fortunate enough to play Prince Hal to his Falstaff in 2001. On the afternoon of September 11 after a performance of *Henry IV* Douglas took a moment to speak to the audience about the difficulty of presenting plays about war and revenge on a day when the world seemed to be upside down.

That evening after performing *Henry the Fifth* I followed Douglas' example and asked the audience to take the hand of the person next to them while we shared a moment of silence. When I went backstage there was a man standing outside my dressing room door in tears. He explained that he was from New York and that he couldn't get back to see his family that day. He told me how much he appreciated the performances and particularly Douglas' address to the audience. Then he said something that I have never forgotten. He said the only thing that made sense to him that night was to turn off CNN and come and listen to the words of Shakespeare.

Suddenly my talk with Douglas all those years ago made sense. In one afternoon Douglas had changed this man's world from his pulpit in Eastcheap. That was the extraordinary power of Douglas Campbell. Spending time with him, whether in a theatre, his living room or the pub, always made you feel like you could change the world. He was a man who welcomed kings and paupers into his sanctum and treated them all with equal doses of reverence and scrutiny. He was a mentor, a colleague and a friend to so many.

He was, simply put, the greatest politician I have ever known.

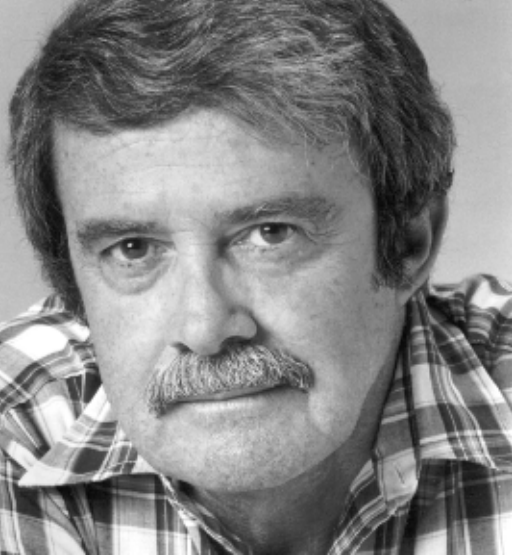
Till we meet again in Eastcheap, goodnight sweet Jack. — **Graham Abbey**

Lou Jacobi 1913 - 2009

Lou was born in Toronto and began acting at a very early age, making his stage debut in 1924 as a violin prodigy in *The Rabbi and the Priest*. After working as the drama director of the Toronto Young Men's Hebrew Association, the social director at a summer resort and a stand-up comic Lou went to Britain to pursue a career on the stage. He would go on to forge a career both onscreen and onstage that would last over fifty years. Lou garnered a reputation as a comic character actor but was also known to inhabit dramatic roles as well. Some of Lou's notable onscreen work includes *The Dick Van Dyke Show*, *The Man from U.N.C.L.E.*, Woody Allen's *Everything You Always Wanted to Know About Sex* But Were Afraid to Ask*, *Irma La Douce*, *Avalon* and *I.Q.* In 1957 Lou married Ruth Ludwin, who died in 2004.



Photo: Associated Press



In Memoriam

We share our sadness at the passing of our beloved colleagues

Frank Perry 1925 – 2009

Frank enjoyed a distinguished career that spanned over 60 years. He established himself during the golden age of CBC Radio as one of Canada's premiere character actors and narrators. Frank fondly recalled the fantastic radio drama days, when he would perform several live dramas per week such as *John and Judy*, *The Craigs* and the *CBC Stage Series*, including *The Picture of Dorian Gray* and *Sunshine Sketches of a Little Town*. Some of his television and film work included character roles on *The Forest Rangers*, *Adventures in Rainbow Country*, *Wojcek*, *Quentin Durgens, M.P.*, *Street Legal*, and the movies *My Side of the Mountain*, *The Neptune Factor*, and *The Accident*. The 1990's found Frank back on radio in the CBC drama *The Middle of Nowhere*. — **Michael Perry**



Goldie Semple 1952 – 2009

Beloved and respected veteran actress, Goldie Semple died December 9th, 2009 after a long battle with cancer. She was only 56. Ms Semple was born in Richmond, B.C. and studied theatre at the University of British Columbia, then at the Bristol Old Vic in England. Her career took her to stages across Canada, but she was best known for 17 stellar seasons with the Shaw Festival and prior to Shaw Festival, nine seasons at Stratford. She also appeared in many TV and film productions.

Sherry Flett writes:

“Being a friend to Goldie meant being a part of an interlaced web of friends. Our daily ritual of walking often brought visitors from the east, west, UK, New York, female or male, each interesting, creative and smart. Goldie burned with intelligence, curiosity, wit, humour, and an internal beauty which made her externally stunning. Her eyes were the mirror to her soul, and she walked her relentless quest at top speed. We never thought she would die, even when the stages of cancer were threatening. She fooled us all in her true blue friendships, always keeping a promise, always being a task master, always a stellar artist, wife to Lorne, and particularly a mother to Madeline.

We miss our friend terribly.”

Welcome new members

Brittany Adams
Patrick J. Adams
Shereen J. Airth
Jordan Alexander
Shamier Anderson
Jenna Andrews
Gabriel Antonacci
Jemini Archer
Shahrukh Arif
Elisa Atristain
Stella Azzopardi
Olivia Barrett
Tim Beresford
Marla Black
Cindy Block
Jenna Borden
Leah Simone Bowen
Gabriel Brown
Dean Buchanan
Monica Bugajski
James Cade
Jesse Catibog
Stephen Chambers
Mercy Cherian
Britt Churchill
Jordan Clark
Zoe Cleland

Stephanie Cole
Peter George Commanda
Amy Correia
Brianna D'Aguzzo
Amanda Damaren
Justice Darragh
Emily Davidson-Niedoba
Drew Davis
Noah Davis
Amanda De Freitas
Mikal Dixon
James Doria
Rick Jon Egan
Penny Eizenga
Madison Falle
Jordan Ford
Lily Frost
Jessie Gabe
Donna Garner
Jordan Gavaris
Gabriel Giammaria
Raquel Gil-Jiménez
John Gillespie
Mercy Goguen
Johnny Goltz
Adrian Gorrissen
Nikki Grant

Paula Griffith
Maria Haddad
Linnaea Halpert
Gitta Hansson
Alex Hanson
Elizabeth Hart
Heidi Hatcher
Sebastian Hearn
Carly Heffernan
Nathan Henry
Adrienne Ho
Michael Hogeveen
Mariah Horner
Jack Hourigan
Gillian Hutchison
Duncan Innes
Andrey Ivchenko
Conor Jackson
Cathy Jacobsen
Ryan Conrad Johnson
Miles Johnson
Sheena Kamal
Max Kang
Tanya Karn
Ali Kazmi
Stephanie Kerr
Tony Kim

Rayisa Kondracki
Chris Kratt
Martin Kratt
Milena Kulchenko
Kayla Ladouceur
James A. Latkowski
Damien Lavergne
Miranda Looby
Alastair Love
David Ludwig
Kyle Mac
Emilie Mac Donald
Michael J Macdonald
Kiana Madeira
Husein Madhavi
Scott Magee
Caroline Mangosing
Lida Mankovski
Ayesha Mansur
Paul Marques
Christian Martyn
David Matheson
Kojo Mayne
Scott McCallum
Kevin McGarry
Zain Meghji
Mya Michaels

Miranda Millar
Kristina Miller
Atticus Mitchell
Tyler Miura
Keon Mohajeri
Jacob Neayem
Jameson Nguyen
Jill Niedoba
Christina Notto
Frank Nyilas
Ron Pederson
Julie Pinto
Erin Pitt
Tanner Polgar
Ofilio Portillo
Navin Pratap
Tyler Pullen
Olivia Rameau
Michael Ramsauer
Ronan Rees
David Rego
Diana Reyes
Landon Reynolds-Trudel
Cherissa Richards
Adam Rodness
Julia Taylor Ross
Adam Sergison

Kris Siddiqi
Jake Sim
Isaiah Slater
Tom Smart
Emma V Smith
Evan Alexander Smith
Adriano Sobretudo Jr
Al St. Louis
Ayla Summers
Chloe Tudisco
Adam Underwood
Janaye L. Upshaw
Edwin Vasan
Apolonia Velasquez
Myles Vita- Finzi
Dane Wagner
Amanda Mona Weise
Marjorie Wingrove
Zachary Wiseman
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Hor d'oeuvres
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Awards ceremony – 9:30 pm.
Dancing until 1:00am.

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