

performers

A Better Deal:

• the next IPA – see page 16 • Status of the Artist – see page 7



ACTRA
TORONTO PERFORMERS

Alberta Watson:
Canadian film and TV Star
and IPA negotiator

Shaftesbury Films:
Toronto's fiercely
Canadian producer

**ACTRA Awards
in Toronto –
our winners**



Sarah Polley

Samantha Womack

Tom McCamus

CONTENTS

The Issues in this issue



President's Message **Pg. 3**

ACTRA Who's Who **Pg. 4**

Who Are You Going to Call?
/New This Month **Pg. 5**

This *Buds* for You/
Silly Set Tricks **Pg. 6**

Members' News **Pg. 7**

The ACTRA Awards In Toronto **Pg. 9**

Getting Ready To Deal
With 'The Rollback Crowd'
By *Karl Pruner* **Pg. 16**

Alberta Watson:
Canadian film and TV Star/
IPA Negotiator
By *Brad Borbridge* **Pg. 19**

Letter to the Editor **Pg. 20**

Christina Jennings & Shaftesbury Films
By *Dave Sparrow* **Pg. 21**

Last Conference Highlights **Pg. 25**

IN MEMORIAM/
Welcome New Members **Pg. 29**

Your NEXT
Members' Conference **Pg. 30**



Now's not the time to blend in

The average amount of time your headshot gets to make an impression on casting is 2 seconds. If you're still relying on an old-fashioned neutral headshot to inspire a casting director to take a chance on letting you audition, you're wasting your time and theirs. Get out of neutral and put it in drive. Get a picture that makes contact with casting.

CHRIS FRAMPTON PHOTOGRAPHY

Thoroughly contemporary headshots that
get actors in the room

224 Wallace Avenue studio 421 Toronto M6H 1V7
Phone (416) 834-0840 www.chrisframpton.net



Photos from top: One of the Genie hosts, **Lisa Ray**. **Samantha Weinstein** (ACTRA Award winner for Outstanding Performance, female) in *Big Girl*, **Elias Koteas** in the feature film *Camilla*

PRESIDENT'S MESSAGE



It's About Time... for a better deal!

"To everything there is a season, and a time to every purpose under heaven..."

I like this quote because it reminds me that there is an action appropriate to every moment. It's about knowing what's important and when. It's about time.

In the ACTRA calendar, it's about time we talked about the next bargaining round of the **Independent Production Agreement (IPA)**. While your negotiating team has been preparing to meet the engagers at the table, I found myself asking some questions.

Do I have the kind of clout that guarantees that I will always get paid more than ACTRA's negotiated minimum rates?

No. Not many performers do these days. Increasingly even our highest profile performers are being forced to work for scale. How did this happen? Does it make sense? I don't think so.

Does it make sense that Canadian performers regularly work alongside our American colleagues BUT GET PAID MUCH LESS?

No it does not! What makes the work of a SAG member worth more than the work of an ACTRA member? Why are we second-class citizens on our own sets? And why is the gap only getting wider? In the last round of bargaining south of the border, SAG (Screen Actors' Guild) and the WGA (Writers' Guild of America) won a 3% increase every year over the three years of their contract. This is the industry standard by which our next contract should be measured. This is the standard by which the CFTPA's (Canadian Film and Television Production Association) outrageous rollback demands should be judged.

Do I think it's a bad idea for engagers to increase their contributions to our insurance and retirement benefits?

No I don't, and the big Hollywood studios don't either. They gave SAG and the WGA an extra percentage point into benefits. Is a dignified retirement and protection against injury and sickness something that only American performers can dream of?

Do I think that engagers should be able to rip us off and get away with it?

No I don't! When producers cheat performers out of their salaries or fail to live up to their signed contracts, we declare them "unfair engagers" and prevent them from hurting other performers by denying them access to our jurisdiction. In recent negotiations, the CFTPA has suggested that the "unfair engager" language should be

removed from our contracts, allowing these scam players to go unpunished. Does that sound fair and equitable?

Do I think there's an organization other than ACTRA that can stand up to the engagers at the bargaining table and get us fairer wages and better working conditions?

No I don't! For 60 years, ACTRA has been fighting for the rights of performers in cinema, radio and television. These hard-won rights are now being threatened, not because of a changing business model, but because of greed. Our industry is at a crossroads now and our union, ACTRA, is the most quoted and consistent voice today speaking out for legislative and regulatory change. Change that will protect the right of Canadians to see themselves on television and in films and that will ensure that our industry continues to thrive in a globalized economy.

If you agree with some of my answers to these questions, maybe there are a few other things we can agree on.

- *Our union's resources and attention are appropriately focused right now on getting us all a better deal at the bargaining table — a deal that you and I and all of us will have to live with until 2010!*
- *The time and money and effort that our union has expended has been time and money and energy well spent. We have carefully researched our negotiating positions, conducting focus groups with different constituencies within the membership, reaching out to other unions and guilds, working closely together (for the first time in years) with our colleagues in British Columbia and generally getting ready to kick some ass at the bargaining table.*
- *The producers' demands for deep cuts and rollbacks to our contract are completely unwarranted and must be met with a united front and a firm refusal.*

We have a fight on our hands this time around. It is a fight that we must win and that we will win. We will win by agreeing to stick together and stand up for a better deal for Canadian performers.

It's about time!

**Karl Pruner, President
ACTRA Toronto Performers**



ACTRA
TORONTO PERFORMERS

performers

The magazine from ACTRA Toronto

Summer 2006 • Volume 15 Issue 2

PUBLISHER

Lyn Mason Green
lmgreen@council.actratoronto.com

EDITORIAL COMMITTEE

Lyn Mason Green, Brad Borbridge, Dan Mackenzie,
Karl Pruner, Carol Taverner, Brian Topp

DESIGN and LAYOUT

Erick Querci
creativeprocess@sympatico.ca

ADVERTISING SALES

Karen Cowitz
kcowitz@rocketmail.com
416-461-4627

CONTRIBUTING WRITERS

Brad Borbridge • Neil Crone • Lyn Mason Green
Kim Hume • Bernadette Jones • Shawn Lawrence
Dan Mackenzie • Terry O'Reilly • Chris Owens
Karl Pruner • David Sparrow • Theresa Tova

PRESIDENT Karl Pruner (1, 2) kpruner@council.actratoronto.com, ext. 6611
PAST PRESIDENT, ACTRA'S NATIONAL PRESIDENT Richard Hardacre (2) rhardacre@actra.ca
VICE-PRESIDENT, FINANCE Austin Schatz (1, 2) aschatz@council.actratoronto.com, ext. 6607
VICE-PRESIDENT, EXTERNAL AFFAIRS Heather Allin (1, 2) hallin@council.actratoronto.com, ext. 6610
VICE-PRESIDENT, INTERNAL AFFAIRS Theresa Tova (1, 2) ttova@actratoronto.com, ext. 6605
VICE-PRESIDENT, COMMUNICATIONS Lyn Mason Green (1, 2) lgreen@council.actratoronto.com, ext. 6603
VICE-PRESIDENT, MEMBER SERVICES Eric Murphy (2) emurphy@council.actratoronto.com
EXECUTIVE MEMBER-AT-LARGE David Sparrow (1, 2) dsparrow@council.actratoronto.com

Joanna Bennett (2) jbennett@council.actratoronto.com
Brad Borbridge (1, 2) bborbridge@council.actratoronto.com
Bob Collins (2) rcollins@council.actratoronto.com
Aidan Devine (1, 2) adevine@council.actratoronto.com
Ferne Downey (1, 2) fdowney@council.actratoronto.com
Toni Ellwand (2) tellwand@council.actratoronto.com
Dom Fiore (1, 2) dfiore@council.actratoronto.com
David Macniven (1, 2) dmacniven@council.actratoronto.com
John Nelles (2) jnelles@council.actratoronto.com
Tara Pearson (2) tpearson@council.actratoronto.com
Priya Rao (2) prao@council.actratoronto.com
Maria Ricossa (2) mricossa@council.actratoronto.com
Wayne Robson (2) wrobson@council.actratoronto.com
Anne Marie Scheffler (1, 2) amscheffler@council.actratoronto.com
Stephen Graham Simpson (2) sgsimpson@council.actratoronto.com
Ron White (2) rwhite@council.actratoronto.com

Legend: 1 – ACTRA National Councillor; 2 – ACTRA Toronto Councillor

Shereen Airth, Apprentice Chair sairth@actratoronto.com, ext. 6621
Peter Lukashel, Apprentice Vice-Chair plukashel@actratoronto.com, ext. 6616
Bob Grant, Apprentice Secretary bgrant@actratoronto.com, ext. 661
Ed Pzytula, ACTRA Extra Chair epzytula@actratoronto.com
Paul Anthony, ACTRA Extra Vice-Chair panthony@actratoronto.com
Larry Robertson, ACTRA Extra Secretary lrobertson@actratoronto.com
Theresa Tova, Children's Advocate ttova@actratoronto.com, ext. 6605
Jani Lauzon, Diversity Chair jlauzon@actratoronto.com, ext. 6618
Sheila Boyd, AccessAbility Task Force Chair sboyd@actratoronto.com, ext 6619
Shawn Lawrence, Ombudsman slawrence@actratoronto.com, ext. 6604

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

FYI — ACTRA People You Should Know

I've Got A Big Voice. I've Got A Cool Voice.
My Voice Can Do Anything.
I've Got A Voice That Should Be Heard.
So...
how do you get the word out?

At MYVOICEDEMO we create voice recordings that are as good as you are.

We specialize in producing demos for radio, film and TV.

- Thousands of scripts to choose from
- Lots of music and sound design choices
- Expert voice direction
- Professional recording environment

For more information, call us at
416 463-6262 or
visit **www.myvoicedemo.com**

MYVOICEDEMO is a friendly partner of Umbrella Sound Studios Inc.

PLEASE ADDRESS EDITORIAL CORRESPONDENCE TO:

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

JOIN THE TEAM

If you're an ACTRA Toronto member or apprentice and want to write an article, contribute original cartoons, artwork or photos – we'd love to hear from you! Send us an email.

THE NEXT COPY DEADLINE IS

August 1, 2006
The magazine invites members to submit notices of births, marriages, obituaries, and letters to the editor. Article submissions MUST be sent via e-mail (editor@actratoronto.com) or on disk with accompanying hard copy.

We reserve the right to edit or omit any material for length, style, content or possible legal ramifications.

Performers magazine is published three times a year by ACTRA Toronto Performers. The views expressed in unsolicited and solicited articles are not necessarily the views of ACTRA Toronto Performers, its Council or this committee.

www.actratoronto.com



On the front Cover:

(in alphabetical order)
Heather Allin, Joanna Bennett, Brad Borbridge, Lorne Cardinal, Aidan Devine, Ferne Downey, Lyn Mason Green, Art Hindle, Jessica Holmes, Ron Lea, Christie MacFadyen, David Macniven, Debra McGrath, Colin Mochrie, Karl Pruner, Fiona Reid, Wayne Robson, Anne Marie Scheffler, Austin Schatz, Sonja Smits, David Sparrow, Cassie Steele, Julie Stewart, Theresa Tova, Tonya Lee Williams.

WHO CAN YOU CALL?

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

ACTRA TORONTO PERFORMERS GENERAL CONTACT INFORMATION

Tel: 416-928-2278 or toll-free 1-877-913-2278
info@actratoronto.com
www.actratoronto.com
625 Church Street, 1st floor, Toronto, ON M4Y 2G1

COMMERCIAL AGREEMENT INTERPRETATIONS

Judy Barefoot (Manager)
Tel: 416-642-6705, jbarefoot@actratoronto.com

Kelly Davis (Steward)
Tel: 416-642-6707, kdavis@actratoronto.com

Cathy Wendt (Steward)
Tel: 416-642-6714, cwendt@actratoronto.com

COMMERCIAL AUDITION CALLBACK INQUIRIES

Claudette Allen
Tel: 416-642-6713, callen@actratoronto.com

COMMERCIAL CHEQUE INQUIRIES

Jennifer Bernardo (Examiner)
Tel: 416-642-6739, jbernardo@actratoronto.com

Lyn Franklin (Examiner)
Tel: 416-642-6730, lfranklin@actratoronto.com

Brenda Smith (Examiner)
Tel: 416-642-6729, bsmith@actratoronto.com

COMMERCIAL PAYMENT INQUIRIES

Tereza Olivero (Coordinator)
Tel: 416-642-6731, tolovero@actratoronto.com

Laura McKelvey (Coordinator)
Tel: 416-642-6728, lmckelvey@actratoronto.com

COMMUNICATIONS AND ORGANIZING

Dan Mackenzie (Manager)
Tel: 416-644-1506, danmackenzie@actra.ca

Joy Corion (Web Communications Coordinator)
Tel: 416-642-6747, webwiz@actratoronto.com

Kim Hume (Public Relations Officer)
Tel: 416-642-6710, khume@actratoronto.com

Norm MacAskill (Organizer)
Tel: 416-642-6711, nmacaskill@actratoronto.com

Carol Taverner (Public Relations Officer)
Tel: 416-642-6751, ctaverner@actratoronto.com

FINANCE AND ADMINISTRATION

Karen Ritson (Director)
Tel: 416-642-6722, kritson@actratoronto.com

INDEPENDENT PRODUCTION AGREEMENT (IPA), CBC TV & RADIO, CTV, CITY-TV, GLOBAL & TVO AGREEMENTS

Eda Zimler (Manager)
Tel: 416-642-6717, ezimler@actratoronto.com

Indra Escobar (Senior Advisor)
Tel: 416-642-6702, iescobar@actratoronto.com

Barbara Larose (Steward, IPA, Co-op, Student Films)
Tel: 416-642-6712, blarose@actratoronto.com

Noreen Murphy (Steward, IPA, Animation, Digital, Documentaries)
Tel: 416-642-6708, nmurphy@actratoronto.com

Richard Todd (Steward, Audio Code, CBC, Global & IPA)
Tel: 416-642-6716, rtodd@actratoronto.com

Karen Woolridge (Steward, City TV, CTV & IPA)
Tel: 416-642-6709, kwoolridge@actratoronto.com

TORONTO INDIE PRODUCTIONS (TIP)

Tasso Lakas (TIP Coordinator)
Tel: 416-642-6733, tip@actratoronto.com

MEMBER TRAINING INTENSIVE & GORDON PINSENT STUDIO BOOKINGS

Stephanie Stevenson (Administrative Assistant)
Tel: 416-642-6735, sstevenson@actratoronto.com

MEMBERSHIP DEPARTMENT DUES & PERMIT PAYMENTS

Contact: **Membership Department**
Tel: 416-928-2278
Dan Mackenzie (Manager)

You asked...

“What’s ACTRA Toronto doing for me?!”



Check out the latest and most up-to-date info on issues that are affecting you **now!**

Go to the ACTRA Toronto website.

www.actratoronto.com

New this month:

- **Meet** your newly elected Apprentice Caucus.
- Diversity Committee **update** on Mainstream Now, from New Chair Jani Lauzon...
- Political Action Committee Report from Heather Allin: **fighting** for your rights as artists.
- Awards Committee report from Chair Jackie Laidlaw: Our biggest and hottest **party** ever!
- **Finance** Committee update from Austin Schatz: ACTRA's fiscal health is yours too!
- Communications Committee news from Lyn Mason Green: Staying **in touch**. Getting your feedback!
- NEW MEMBERS: ACTRA Toronto's Member Training Intensive now a **required** course.

YOU & YOUR UNION

Find out more on the ACTRA website:

www.actratoronto.com

Keeping you in the loop!



'This Bud's For You'

by Shawn Lawrence, ACTRA Toronto's Ombudsman

To many members, this will serve as an introduction to both me and the job of Ombudsman. The mandate for this job is to serve the ACTRA Toronto Council and the Toronto membership in the areas of problem solving and membership education. All issues that are dealt with are handled in confidence, except of course for the staff and council members with whom I may need to consult. I'd like to stress the remarkable assistance and guidance I have received from our staff whenever I have needed it. My own experience includes almost 10 years on the National Council and Toronto Council. I have brought to the job a well-rounded basic knowledge of our union, and a good working relationship with the staff, as well as the working experience of a 30-year-plus ACTRA member. I have served as your Ombudsman for six years.

The problems and issues I have dealt with are as varied and challenging as you can imagine. I've dealt with numerous successful upgrade claims, including a \$29,000 adjustment for a member on *Cinderella Man*. I deal, as well, with discipline issues, agent issues, a large number of Fraternal (AFBS) issues pertaining to coverage, slow claims, death benefits, reserve funds and special consideration cases. I've handled on-set discrimination cases, dishonest agents and a number of stunt concerns. You'd be surprised what some members think is a stunt!

Many questions have come to me concerning our constitution and by-laws, our collective agreements such as IPA and NCA, and special agreements such as CIPIP and TIP. I've had a wonderful work-

ing arrangement with ACTRA PRS and have assisted in recovering royalties for members and explaining how ACTRA PRS works. I'm happy to have been able to assist members who are in distress by co-ordinating with PAL, the Actors Fund and Fraternal's Member Assistance Program. I also do educational outreach visits to Humber College and George Brown speaking to their graduating acting students about ACTRA and the business.

All of this activity, though time consuming, is very rewarding and not without some humour. Three of my favourite cases in this area are as follows:

One senior member felt that we should have a 'seniority policy' that would apply to getting jobs, like in the plumbers' union. Why that could not work was explained to her.

Another member who ran an amateur theatre company, and had hired a background casting agent as an actor, subsequently fired the agent for not being good enough. He complained later that the agent he had fired was getting even by not sending him on background gigs anymore. It was gently suggested that he not hire casting agents in future.

My favourite was a mother who called and asked if some 'ACTRA officials' could come and see her 12-year-old daughter in her school play, as she was sure they'd grant her an immediate membership once they saw her. ACTRA membership procedure was explained and I encouraged this mother's special girl to keep doing what she loved and that we would likely see her when she was ready. And who knows...

Check in with *Performers Magazine* for more tales of your Ombudsman working for you on the front lines! This column will be profiled regularly. I wish you work!



Your "Bud" Shawn Lawrence, Rosemary Dunsmore and Tom McCamus in the CBC series *At The Hotel*.

SILLY SETTRICKS ?

They inhabit that maze of offices on the second floor of ACTRA. They're the disembodied voices at the other end of the line when we call ACTRA with a problem or complaint. Sometimes we see them on set or on location. They're "the stewards" – that small army of people who work on our behalf. But as important as they are to us, how many of us really know very much about what they actually do or how they do it? Probably not many. That's why, in the near future, we will be including in this new column some of the kinds of issues the stewards encounter in their work, such as payment disputes, contract interpretation, contract compliance on set and off, new technologies and the adventures and misadventures of working actors on set. Watch for it. You may be amazed, you may learn a lot and you may even have a chuckle along the way!



Do We Have YOUR Money?

Attention all performers who have earned royalties, residuals and use fees under an ACTRA agreement (film, TV, documentary or commercial productions).

- Have you moved and not kept a current address with ACTRA?
- Are you holding on to an uncashed cheque from the ACTRA Performers' Rights Society (ACTRA PRS)?

If you answered "Yes" to either of these questions, ACTRA PRS may be holding an unclaimed residual payment for you and you need to claim it!

Here's How:

Visit www.actra.ca and locate the ACTRA PRS section to view the list of performers' names under "ACTRA PRS NKA Payments". If your name is listed, contact ACTRA PRS at **416-489-1311** or prs@actra.ca.

We'd be happy to hear from you and arrange for payment!

KUDOS to Canadian Stars during Federal Election

Media came out in force to cover ACTRA's 2006 election press conference led by our Toronto performers **Walter Alza, Wendy Crewson, Luba Goy, Richard Hardacre, Art Hindle, Dan Lett, Miriam McDonald, Colin Mochrie, Cara Pifko, Karl Pruner, Fiona Reid, Wayne Robson, Sonja Smits, Julie Stewart** and **R.H. Thomson**. Our stars spoke passionately about the decline of Canadian television drama, the lack of Canadian films in our movie theatres. They also raised the alarm about increased foreign ownership of Canadian airwaves and the need for increased long-term funding for Telefilm, the Canadian Television Fund and the CBC.



Cara Pifko, Julie Stewart and Fiona Reid speaking to press at ACTRA's election press conference.

Congrats to Young Artists!



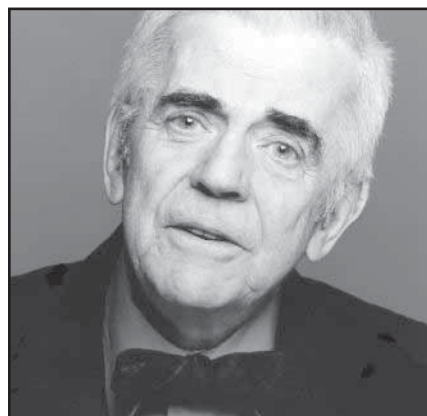
Tajja Isen is the winner of the "Young Artist Award" for 'Best Performance in a Voice-Over Role' for her work in *Atomic Betty* for the second year in a row. In her acceptance

speech, Tajja dedicated her win to voice legend **Len Carlson** who recently passed on.

Congrats also to **Brandon Craggs** and his *Bad News Bears* cast-mates who won for 'Best Performance in a Feature Film Ensemble'.

Introducing the Sean Mulcahy Council Chamber

ACTRA Toronto's council has officially named their boardroom the **Sean Mulcahy Council Chamber**. Active with ACTRA for more than 45 years, Sean retired from union politics this winter. He was Vice-President of ACTRA 1960-61; he became Chair of ACTRA Performers' Guild in 1978 and Vice-President again in 1988-89. Sean served as Acting National President in 1989 when Dale Goldhawk had to put his Presidency in abeyance because of ACTRA's dispute with the CBC over freedom of speech. Sean has represented ACTRA Toronto on local and national councils for more than 25 years and has also been a Governor of ACTRA Fraternal Benefit Society's Board for more than 15 years. He is a passionate and vocal advocate for all actors and he has earned our respect and gratitude. If you see him, shake his hand.



Take action for Status of the Artist! Send a letter to your MPP

Join ACTRA Toronto's campaign for Status of the Artist legislation in Ontario. During the 2003 election, the Liberals promised to enact Status of the Artist legislation. We're still waiting and time is running out in this government's mandate. Protect child performers under the law, set minimum standards that other workers rely on, tax artists more fairly, give artists access to training programs and ensure dignity for older artists. Artists are workers too!

Go to www.actratoronto.com.



Tonya Lee Williams speaks to CBC Radio on Status of the Artist.



ACTRA Toronto President Karl Pruner, The Honourable Caroline De Cocco, Minister of Culture, Fiona Reid and Sonja Smits.

Vote Now for the 2006 Canadian Comedy Awards

Go to www.canadiancomedyawards.ca to submit your nomination now for the 2006 Canadian Comedy Awards and Festival to take place October 24 - 28, 2006 in London, Ontario.

For questions please visit the website or contact info@canadiancomedyawards.ca

Congratulations 2006 Genie Award Winners!

This year, **Lisa Ray** and **Terry David Mulligan** hosted the 26th Annual Genie Awards Presentation at The Carlu in Toronto, later airing on CHUM stations.

Best Actress in a Leading Role:

Seema Biswas, *Water*

Best Actor in a Leading Role:

Michel Côté, *C.R.A.Z.Y.*

Best Actress in a Supporting Role:

Danielle Proulx, *C.R.A.Z.Y.*

Best Actor in a Supporting Role:

Denis Bernard, *L'Audition*

For the complete list of Genie Award winners visit www.genieawards.ca



Genie hosts Terry David Mulligan and Lisa Ray

Canada's Walk of Fame

Eugene Levy, **Brendan Fraser**, **Alex Trebek** and **Pamela Anderson** are among this year's inductees into Canada's Walk of Fame

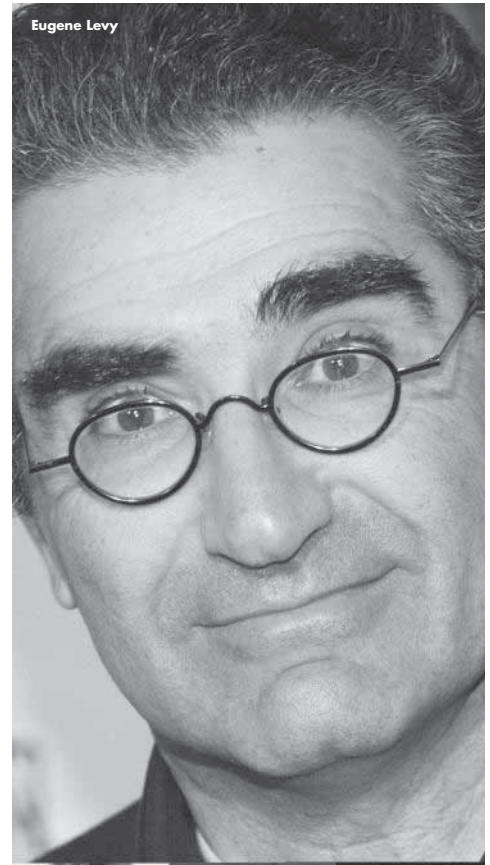
The Hamilton-born Levy, an alumnus of classic Canadian comedy troupe SCTV, has forged a successful career in Hollywood, with recent credits including *Best In Show*, *A Mighty Wind*, the *American Pie* series and *The Man*.

Anderson's TV credits include *Home Improvement*, *V.I.P.* and *Stacked*, although she is probably best known for her role as a lifeguard on the hit show *Baywatch*.

Fraser, who most recently starred in **Paul Haggis's** Oscar-winning film *Crash*, is an alumnus of Toronto's prestigious Upper Canada College.

The Sudbury-born Trebek, a former broadcaster on CBC-TV and CBC Radio, has been the host of the long-running game show *Jeopardy* for 22 seasons. He has been honoured with a star on Hollywood's Walk of Fame.

The ever-growing walk, which winds through Toronto's downtown theatre district, also added singers **Jann Arden** and **Robert Goulet**, and David Letterman's bandleader **Paul Shaffer** to its ranks.



DON'T MISS THE LABOUR DAY PARADE!

Join us for the Annual Labour Day Parade -- Monday, September 4

Free entry to the CNE! • Wear your walking shoes and bring your family! • Watch www.actratoronto.com for our meeting time and location.



THE ACTRA AWARDS IN TORONTO 2006

If you attended the 2006 ACTRA Toronto Awards, we are sure you had a great evening. Over the next few pages are some of the highlights of this very special evening.

Luba Goy (centre) enjoying the show



ACTRA Toronto President Karl Pruner on stage



Peter Keleghan hosting the awards show



Sonja Smits being interviewed by SUN TV





Leah Pinsent, Peter Keleghan and son Braedon, nominee Victoria Snow and ACTRA's National President Richard Hardacre.



Degrassi stars Miriam McDonald and Sarah Barrable-Tishauer.



Karl Pruner, Sari Friedland, 2004 Outstanding Performance winner Diane D'Aquila, Chick Reid (accepting for Tom McCamus) and nominee Victoria Snow.



Nominee Wendy Crewson.



Award of Excellence winners: Gordon Pinsent (2003), Sarah Polley (2006) and Sonja Smits (2004).



Taborah Johnson



Tara Pearson



ET Canada's Rosey Edeh and nominee Shawn Ashmore.

Sarah Polley: Recipient of ACTRA Toronto's Award of Excellence

- excerpts from her acceptance speech



10 years ago, I stormed off ACTRA Council and wrote a letter, which I demanded be read at the minutes, personally insulting almost everyone at the table. At that moment, I never expected this.

I've grown up a bit since then. But so has ACTRA. I think if there's anything to offer us some hope in what have been some bleak times, it's the amazing transformation this organization has undergone. It's gone from a place where you weren't welcome if you had an activist bone in your body, to a place that harasses you almost weekly to get off your ass and go to Ottawa. It's bewildering actually. But it's become an organization that I am immensely proud to be a part of. I think it's one of the most hard-working, devoted champions not just for performers but for Canadian film and television at large. **So, thanks.**

On the topic of ACTRA, now that I've been on the other side of the camera, I understand the frustrations many people have. But it's also made me even more appreciative of the rules we have in place, and our willingness to protect them. One thing I learned from my experience in the labour movement outside of the film industry is that if employers aren't complaining about a union – it's not doing its job.

ACTRA is often a big part of protecting the right of filmmakers to cast their first Canadian choices, and I'm very grateful for that both as an actor and as a filmmaker. While we have some work to do in terms of accommodating small independent films, we should never become casual about these rules, or stop understanding why they are there.

I've learned a lot over the last few years about our film and television industry. And for a film industry that's so young, we've done brilliantly. I'm also constantly amazed at the level of talent in this city and the commitment to stay here by so many great performers and artists. It's not always the easiest decision to make, and certainly in the last few years it's hard to judge the decision to leave, but I think we're in the middle of building something here and when you're building something spectacular there are the occasional holdups.

I don't think patience is the key. I think, in fact, the really good things that happened recently have been due to all the impatience we can muster.

When I talk to people who are wondering whether or not to stay here as an actor, it makes me feel very strongly we have to create the conditions where it's easy to tell people to stay.

It is incumbent on the organizations involved with the arts, if they want our support and rallying in times of crisis, (and Lord knows, there will be a lot of crises to come), to be a part of this community. To hold it up, nurture it, and not create the barriers of *us* and *them*.

The last few years, this event has really been one of rare moments of hope in the film and television community. I've looked forward to coming to it with an almost unhealthy excitement. Thanks so much to the people who organize this event every year. It's an enormous boost to laugh and feel good in a room together. It doesn't happen often, and you can't underestimate the impact you have by pulling it together every year.

Thanks so much for this award. Given my history with this organization, and the way it has inspired me in the last couple of years, nothing could mean more than this.

SAMANTHA WEINSTEIN

ACTRA Toronto's Award for Outstanding Performance (female)

By Chris Owens



Warning: if you watch *Big Girl* you may just have your heart stolen by a young actress named **Samantha Weinstein**, winner of this year's ACTRA Award for Outstanding Performance. Written and directed by **Renuka Jeyapalan**, *Big Girl* tells the story of a bittersweet battle of wills between nine-year-old Josephine and her mom's new boyfriend, Gerry (**Kris Holden-Ried**). Not willing to let go of the memory of her father, Josephine is determined to make life difficult for Gerry until he comes up with a plan:

GERRY

Okay. What if we have a little competition? Let's say, a bunch of games – best out of five wins. If you win, I'll walk away from your mom and if I win, you have to stop giving me such a hard time.

JOSEPHINE

Can I have that in writing?

The film, winner of the Bravo!FACT Short Cuts Canada Award, traces the competition and the developing friendship between the two combatants. I had the enjoyable

task of speaking with Samantha about her role.

What did you think when you first saw the film?

"I thought it was the most beautiful film I'd ever seen and, you know, for me, that's the sole purpose of acting: to make beautiful films that touch people's hearts like *Big Girl* did. It's really special to see it blossom like a beautiful flower. And also knowing that it's touched hearts all over the world because it's actually on the World Festival Tour now. It won Best TIFF Short last year and it's been in Berlin and there's been such a great response there that it's been invited to festivals in Rome, Russia and Tokyo. Its next stop will be the Tribeca Festival in New York.

Do you get to go to that one?

"No, I'll be in school, but I'm excited to see how it will do."

How do you like to work?

"Everyone has their own way of preparing

TOM McCAMUS

ACTRA Toronto's Award for Outstanding Performance (male)

By Chris Owens



In the CBC movie, *Waking Up Wally: The Walter Gretzky Story*, the incomparable **Tom McCamus** was given the task of playing **Walter Gretzky**. And for his masterful, nuanced work, the Winnipeg-born actor is the recipient of this year's ACTRA Award for Outstanding Performance (male).

On a beautiful fall day in October 1991, while whitewashing the cellar of the family farm, Walter 'Wally' Gretzky, father of hockey great Wayne Gretzky, experienced a sharp, painful headache accompanied by slurred speech, blurred vision and dizziness. Following a six-hour operation to repair the damaged vessel that caused a hemorrhage in his brain, doctors informed the family that it was not likely he would last the night. But, Walter Gretzky defied the odds and, with the help of dedicated therapists, family and friends, battled back from the stroke that destroyed 10 years of his memory and forced him to start over.

"When I read the script, I was so taken with it. To be able to lose those memories, that just totally shocked me – to lose a whole decade that everybody else in the world remembers, that's incredible."

Were you nervous about playing the father of a Canadian icon?

"Yeah, a little bit, actually... but, if you can capture the essence of the person then, after a while, the audience forgets about that and they just follow the story. If you try to mimic them, then you're always being compared to the real person and then they forget what the story's actually about. If we accept the truth of the character, then we're with them all the way through."

How do you like to prepare?

"I have to do a lot of work beforehand. With 'Walter', I videotaped him just so I could try and get all his mannerisms. But, basically, what I try to do is learn all the lines and do them as many ways as I can so that when I come on set, I don't have one particular way that I'm going to do it. That way you can, hopefully, be spontaneous."

Did you always want to be an actor?

"I was going to be a writer; that was my dream when I was younger and I still write when I have the time. But, before I went to university, I did a season at the Grand

“*I want to become a writer/director/actor and I want to keep doing that for my whole life. I love the arts.*”

for a role. For me, I go over the script with my mom and I figure out all the questions (if there are any parts I don't necessarily understand – grown-up kind of stuff) and I read it over a couple of times just by myself. I also go over it with the director, like I did with Renuka – it showed me how important a relationship is between a director and an actor in really understanding the character.”

Do you have other aspirations in the arts?

“I really like singing. I sing jazz with **Jaymz Bee and the Royal Jelly Orchestra**. We do benefit concerts for Sick Kids. It's quite a passion of mine. I also really like dancing and drawing.”

What are you working on now?

“I'm actually not working on anything now. I'm pretty much being a kid. I'm a full-time school-girl so I'm doing normal kid stuff. I do have another short film coming out this year directed by **Meagan Martin** called, *9th Street Chronicles*.

How did you feel about the awards show?

“I can't really describe it – all these words like thrilling, amazing, spectacular all put into a chocolate fudge sundae with a cherry on top.”

What does the award mean to you?

“The ACTRA Award puts even more responsibility on me – which is a good thing – and it makes me want to become an even better actor, to really push myself to the limit to work as hard as I can to become the best actor I can be. It's an award given by actors, for actors – so, it's really all about the acting and it's really special and I'm just so honoured to have it. It's also quite a beautiful piece of art as well.”

Where do you keep it?

“I keep it on my bookshelf in my room. I keep all my special stuff on my bookshelf. It's my special place.”

Are you reading any books now?

“I'm reading the 'Unfortunate Events Series by Lemony Snicket.' I'm on the 10th book now. I also read the *Harry Potter* series. I'm half-way through the fifth book. I love reading and writing. I write scripts in my spare time.”

Is that something you'd like to pursue?

“I really want to become someone like **Sarah Polley, Meagan Martin, Renuka Jeyapalan**. They're all young women writing and directing incredible work and, you know, that's what I'd like to do when I'm an adult. I want to become a writer/director/actor and I want to keep doing that for my whole life. I love the arts.”



Samantha Weinstein in *Big Girl*

“*I'm certainly not prepared to give up the theatre because I love it way too much. And I love doing Canadian stuff. I believe in it.*”

Theatre and I fell in love with the craft of acting.”

You move freely between film and television, and theatre. Was that always the case?

“I spent so much of my early years doing theatre at Shaw and Theatre Plus. I was devoted to the theatre because I hated doing film and television and it wasn't until I worked with **David Wellington** in *I Love A Man In Uniform* [for which he received the 1993 Best Actor Genie Award - ed.] that I started to like it. He sort of taught me to enjoy making movies.”

What was different about that experience?

“Well, for one thing, it was a much bigger part. But, with David directing, we would do a shot and he'd say, 'okay that's great, we've got that, now this time, let's try it this way.' There was such a freedom to it, almost like a rehearsal. He made it a lot of fun. I didn't care about the camera, I just had a good time acting and he encouraged that.”

Have you considered working south of the border?

“I've been able to do film and television together here and that doesn't happen very often, certainly in Los Angeles it wouldn't happen, and I'm certainly not prepared to give up the theatre because I love it way too much. And I love doing Canadian stuff. I believe in it.”

What performers do you admire?

“There are so many... **William Hutt, Martha Henry, Douglas Rain, Richard Monette, Brent Carver, Stephen Ouimette** – if I act with them, I always feel like I act better. When you watch these actors perform and you see the level of what they do, it sort of makes you go: 'okay, I can't be so lazy, I've got to work a lot harder.’”

What does winning the ACTRA Award mean to you?

“Well, the respect of my peers means more to me than anything else. The public looks at it a different way, as they should – but, with your peers, hopefully they understand what it takes to make something look simple so, that's always the highest praise.”



Tom McCamus in the TV movie *Waking Up Wally: The Walter Gretzky Story*.

THE 2006 NOMINEES

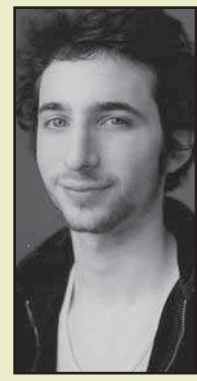
Michael Miranda: *Lives of the Saints*

Like they say, "There are no small parts"... **Michael Miranda** in *Lives of the Saints*, made the most of his supporting role as Alfredo Innocente, brother of **Nick Mancuso's** Mario Innocente, and brother-in-law to Sophia Loren's Teresa Innocente. Michael's portrayal of Alfredo as a tough, proud, hard-working Italian immigrant who went from post-war optimist to weathered realist, was entirely believable.



Dov Tiefenbach: *The Dark Hours*

Dov Tiefenbach's character, Adrian, appears at first as a disarming charmer, a simple sidekick to the terrifying psychopath, Harlin Pyne, played by **Aidan Devine**. From the moment Adrian shoots the family dog, his murderous unpredictability jolted us into a heightened sense of fear and paranoia. And yet, Dov gave him a weirdly vulnerable quality which made him so very interesting to watch.



Joe Pingue: *Leo*

Joe Pingue was able to infuse his big, dumb, sweetheart character Leo, with a sensitive depth which left us all hoping that he would be able to live his dream and find love. Joe Pingue is unquestionably a master at comedy, just watch him try to fit his large frame delicately on a living-room sofa, he avoids clichés and instead uses subtle nuances of breathing, gesture and timing to make his Leo a memorable and emotionally moving performance.



Shawn Ashmore: *Terry*

Shawn Ashmore tackled the monumental task of recreating a Canadian legend, **Terry Fox**, with sensitivity and charm. Ashmore brought to life a tangible hero, his remarkable performance covering a wide range of intense emotions, from the horror of learning his illness would take his leg, to compassion, rage, disappointment and hope.



Many thanks to
the generous sponsors of The ACTRA Awards in Toronto 2006:

Gold Sponsors



Silver Sponsors



Bronze Sponsors

Barna-Alper Productions, Breakthrough Films & Television, Cavalluzzo Hayes Shilton McIntyre & Cornish LLP, Don Carmody Productions, Grant Thornton LLP, KBSH Capital Management, Rhombus Media, Sleeman Breweries, Temple Street Productions, Unionville Insurance (a division of C G & B Group), United Steelworkers

THE 2006 NOMINEES

Wendy Crewson: *The Man Who Lost Himself*

The pain in **Wendy Crewson's** face as Lorraine Evanshen, upon hearing of her husband's nearly fatal accident, is real. Wendy Crewson's character is flesh and blood. The tangible bond she builds between her husband, Terry, played by **David James Elliott**, and herself comes from the experience of a seasoned actress and mature woman.



Victoria Snow: *Waking Up Wally: The Walter Gretzky Story*

As **Walter Gretzky's** devoted wife, Phyllis, **Victoria Snow** touchingly portrayed her patience, frustration, devotion and emotional courage as she coped with Walter's devastating stroke. In emotionally charged scenes, exhibiting grief tinged with gentle humour at the hospital, home and arena, she let us see the depth of Phyllis' inner strength.



Paula Boudreau: *The Tournament*

Paula Boudreau's long-suffering Janice McConnell was one of the key comedic characters in CBC's short-lived series, *The Tournament*. Her wonderfully quirky character balanced intelligence and naivete, modest self-esteem and parental pride with hilarious results. Boudreau's self-sacrificing Janice, was a character that every Canadian hockey mom could relate to and her character will be missed.



Megan Follows: *Shania: A Life in Eight Albums*

Megan Follows gave us a glimpse at the struggle and determination of Shania's stage mother, **Sharon Twain**. Follows infused her with a complex character, tough and determined and perhaps just a little starstruck, but always fiercely proud.



LATE TAXES CAN BE DANGEROUS to your financial health

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.

We can help you without fear, attitude, judgement or guilt

LEONARD TAM
Certified General Accountant

5th floor- 120 Eglinton Ave East, Toronto, ON, M4P 1E2
T: (416) 487-8571 E: leonardt@on.aibn.com
Also find us in the Yellow Pages under "Tax Consultants"



ALZA 44 FILMS On-Camera Scene Study Film & TV

with Award-Winning Actor/filmmaker
Walter Alza

Currently Walter Alza and ALZA 44FILMS LTD. are in pre-production with the feature film *PIF* and a line of

other projects: *Rude Awakening*, *The Adventures of Fuming Chu* and many other productions.

Recent credits: co-starring role in the feature film *Get Rich or Die Tryin'*, with Oscar-nominated director Jim Sheridan, Ken Finkleman's *At The Hotel*, and in his Lead role as Andreas in *Metropia*.

John Doyle, of the *Globe & Mail* quotes "Walter Alza is delicious as the testosterone-driven Slavic waiter".

ON-CAMERA SCENE STUDY
INTERMEDIATE LEVEL
Wed 6-10 (5weeks)
225. ACTRA,
249. non-ACTRA
@ Casting Link,
10 St. Mary Street, 2nd floor

BEGINNERS LEVEL (intro)
June 17
12-3pm (4weeks)
Saturdays
269. ACTRA
299. non-ACTRA

INTENSIVE WEEKEND WORKSHOP
June 3 - 4:
covers auditioning, scene study, cold reads
399.
maximum of 6 students
8 hours total

•Private coaching: \$65/hr

To register and for more info visit:
www.walteralza.com, fill out a form and/or call 416-890-0999 or email pic and resume to: class@walteralza.com

"At ALZA 44FILMS LTD. we strive to develop stronger actors with endless dimensions" - WA

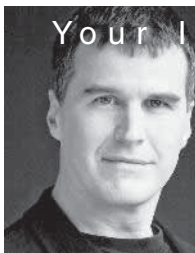
*We'll be pulling
for **you!***



Getting ready to deal with the 'rollback crowd'

By Karl Pruner

Your IPA Negotiating Team



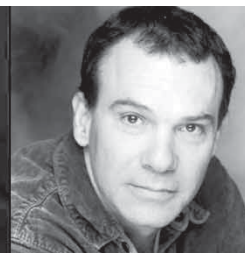
Karl Pruner



Maurice Dean Wint



Ron Lea



Ron White



Alberta Watson

The Independent Production Agreement (IPA) is ACTRA's cornerstone contract. You've heard me refer to it in these pages as our Big Deal. Our current IPA expires at the end of this year. By the time you receive this magazine, ACTRA will have begun the process of negotiating a new collective agreement with the producers' association – the CFTPA.

There is always uncertainty as we go into bargaining. It's an unpredictable process and full of surprises, but this time two things seem clear.

First, the CFTPA negotiators are likely going to demand that we roll back pay for performers, and roll back many other key terms of our contracts – without any compensating gains.

Second, we're going to tell them to forget it (or more vigorous words to that effect!) Instead, we're going to demand significant and long-overdue improvements to the pay and working conditions of Canadian performers.

The producers' negotiators paid ACTRA a major compliment during this year's bargaining season. They scheduled us last – after all of the other unions and guilds – on the correct assumption that ACTRA is the least likely to knuckle under to rollback proposals.

That is still true today. Performers across Canada, in both our sister union in British Columbia (UBCP – at this writing in mediation after having refused an outrageous set of rollback proposals proposed by producers) and in the rest of ACTRA, are in no mood to play the rollback game with the CFTPA. Small wonder, considering what they've been proposing in negotiations with other unions to date.

What do they want?

Pay:

All of the major unions and guilds in the United States received pay increases of 9% in their current agreements over three years, plus improvements in benefits. This occurred because the North American film and television industry is booming and highly profitable.

But the CFTPA wants to further widen the already substantial gap between the earnings of Canadians and our colleagues across the border. Not content with the status quo in which Canadians are paid (and often treated) as second-class citizens, the CFTPA is seeking to make us third-class citizens! They have proposed deep pay cutbacks for all but top-budget shows. For a large number of productions, the producers are suggesting that performers, writers, directors and crew be guaranteed nothing but the provincial minimum wage.

Benefits:

All retirement, health and benefit plans in the industry across North America face difficult cost pressures. The studios south of the border recognized this and significantly increased employer contributions to benefits. In contrast, the CFTPA targeted employer contributions to benefits in at least one negotiation with a film industry union – and has used issues around benefits as leverage to demand rollbacks in other sections of contracts.

Protection from theft:

Collective agreements protect members from theft (non-payment of pay, benefits or residuals that producers have contracted to pay) by allowing unions to declare thieves “unfair engagers”. That means that when a producer steals from a performer by not paying the agreed amount, that producer can't produce another union movie or television show until the sums owed are paid – preferably with interest. In one recent negotiation with another Toronto film union, the producer-negotiators proposed that this protection against theft be removed from the collective agreement (that union spurned this proposal – as we will, if it is presented to us).

Protection from incompetence:

Collective agreements in the film and television industry protect creative people and crew from producer incompetence. So, for example, when a production “forgets” to plan for meal breaks, a penalty must be paid. The producer-negotiators have proposed that penalties designed to protect people from incompetence on set be removed.

Why does the CFTPA want these fundamental rollbacks to collective agreements? So far, in bargaining, they can't explain why. They don't want to disclose financial information about how well the industry is doing. So they simply demand rollbacks because they want to maximize profits at the expense of the performers and creative people who actually make the productions the producers sell. They want more for more's sake and they don't want to share. Which is a pretty good definition of greed.

What do we want?

Pay:

We want to make some serious progress on closing the gap between ACTRA and SAG rates – particularly on high-budget productions that can easily afford to pay.

Benefits:

We want employer contributions to insurance and retirement benefits to keep pace with costs.

Working conditions:

We want fair and appropriate working conditions on set. For example, 12-hour turnaround – just like the SAG performers (who work on the same sets we work on) have had for many years.

We are currently scheduled to meet the CFTPA at the bargaining table in June before the next ACTRA Toronto members' conference on June 28. At that conference, we'll detail ACTRA's proposals and also describe what the producer-negotiators wanted from our contract.

So, how is this going to go?

It's hard at this writing to predict how bargaining will go, but here's one thing that is very safe to say: ACTRA isn't going to accept one-way rollbacks from the rollback gang at the CFTPA.

There is no case for performers to take rollbacks – we deserve a reasonable, fair settlement that narrows the difference between our contract and SAG's.

There is no case for stripping our benefits – they need to be reinforced.

And there is no case for denying ACTRA members basic improvements to working conditions on set – when the terms we're asking for are already provided to American performers on our own sets.

If negotiations break off, we'll need to have a long talk in our union about what that means. It's safe to assume that the hotheads the producers have been listening to, are urging them to provoke a confrontation with us and the other unions and guilds.

They think we'll work for free.

They're in for a surprise, and here's why:

We have earned our right to take a strong position at the bargaining table.

ACTRA members are in a great position to understand the impact that economic, legislative and regulatory changes have had on our industry and they are proud of the strong, clear and consistent leading role ACTRA has played in the continuing effort to build and support a vibrant film and television business in Canada.

- ACTRA members are proud of the union's work in fighting hard for the vital regulatory changes needed to build, nourish and protect a thriving Canadian industry.
- ACTRA members are proud of ACTRA's efforts in the fight to improve the tax incentives that attract foreign production in a now fully globalized film industry.
- ACTRA members are proud of the self-discipline and responsibility their union displayed in accepting modest gains in two "stability" rounds of IPA bargaining in order to help our beleaguered business survive a devastating downturn.

Throughout the lean times, we ACTRA members have put our money where our mouths are, tirelessly working to strengthen the industry in Canada. Now that the industry has recovered, ACTRA members expect to be paid for those efforts. You would think that the CFTPA would understand this, when they remember how closely ACTRA worked along with them to put \$50 million into the business last year through the successful Ontario tax credit fight! Instead, the current CFTPA negotiators seem intent on provoking instability and discord with a short-sighted "me first" approach to bargaining.

We are strong and united because we know what we stand for.

The notion that ACTRA members should make concessions at the bargaining table in the middle of an industry upturn is simply ridiculous. Cast salaries are generally about 3% - 5% of a production budget and the predatory position taken by the engagers during the downturn – grinding everyone down to minimum rates – is a clear and compelling argument that performers are overdue for a significant pay increase. The working conditions that we have painstakingly achieved over the years are not up for grabs. For 60 years our union, ACTRA, has fought for the right of performers to be paid fairly, to be treated respectfully and to retire with dignity. There is no reason whatsoever to give up any of that ground. Instead, let's stand together and demand some timely changes to the contract that will improve the lot of our fellow performers and those who come after us.

And remember, we are not alone. We have built alliances and strong ties with other unions and within our union. We have an important new strategic alliance with the million-member United Steelworkers. And the strong position taken by our sister branch in British Columbia (UBCP) shows that the component sections of ACTRA can no longer be played off against each other. Building ties of solidarity between unions inside and outside of the film industry is a necessary and effective response to globalization and the power of the huge multinational media conglomerates who now dominate our business.

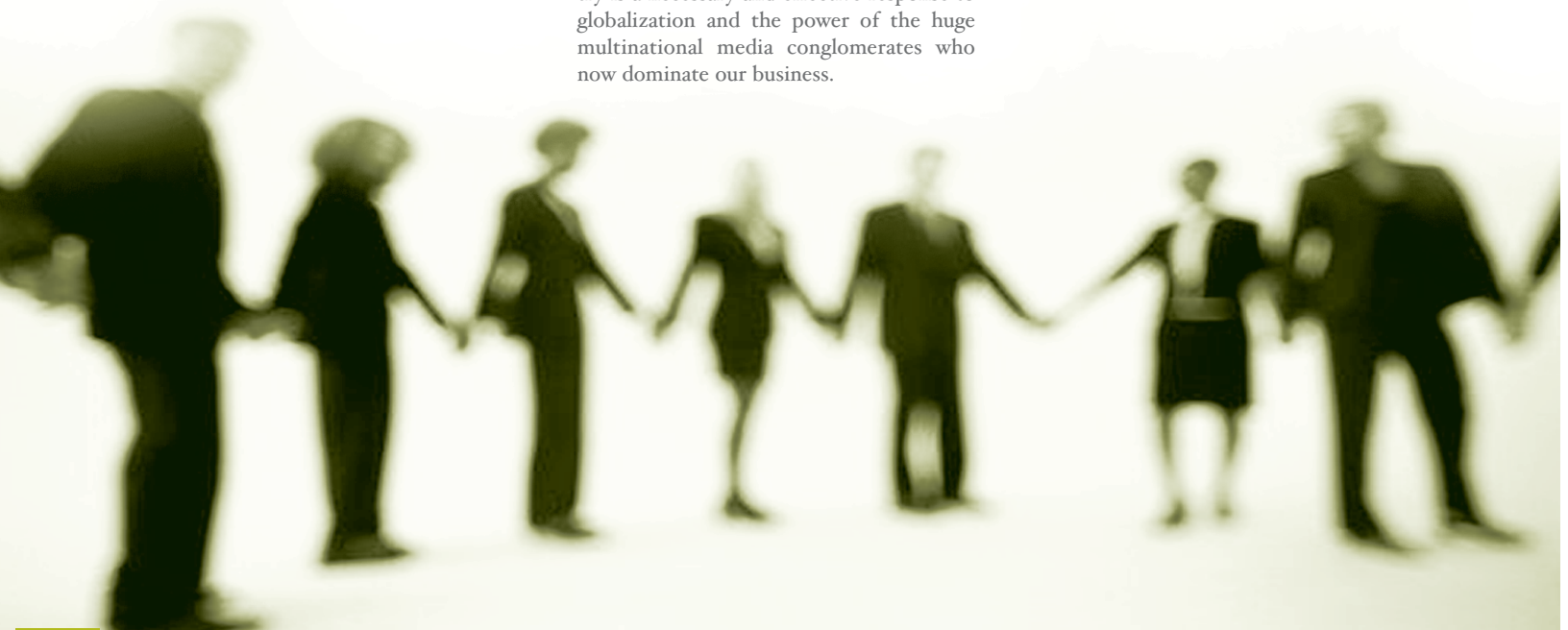
Our strength is our solidarity.

Like it says on the cover of the ACTRA Toronto Operating Plan for 2006-2007, **Unity makes us strong.** Nowhere is this more evident than it is at the bargaining table. The only way the producers can win is if they divide us. When we stand together they can't win because they can't produce.

We need to remember this as we go into bargaining. Consider this. Our actions in the days ahead will determine the deal that all performers across Canada will live with until 2010! If performers are to achieve better terms, if they are to be better paid, if they are to see a return on their work through residuals, if they are to be properly compensated and protected for their work in emerging media, it will be because ACTRA members stand together at the bargaining table, demonstrate our solidarity and win the best deal possible.

And remember. A good deal depends on you.

Support your IPA negotiating team.



Alberta Watson: Canadian film & TV Star/ IPA negotiator

by Brad Borbridge

What do you love most about being an actor?

I tell you, I hate all the fuss; the make-up, the wardrobe, all that stuff. I just want to be there with whoever my acting partners are and try to achieve whatever it is we're supposed to. And the part that's really exciting is when you know that you've gone to that true place. Committing and responding to your partner; having the moment be truthful and also convey what the material is. Those moments are for me the joy of acting.

What is it about those moments that are joyful?

I think that it is you are truly being in the moment. In my daily life, I want to be present as much as I am when I achieve those moments in acting.

How do you prepare for a role?

I take the clues that are in the material, if the material is any good, and then just relate them to my own emotional experiences. You use your imagination to make it fit and feel right in your bones. I mean, you know it if it's there.

How do you deal with bad writing?

Truly, it's the hardest work. I mean you have to try and conjure up a whole person when it's not on the page. It's very difficult. What I try and do is just be even more in the moment so that there are surprises and that at least the surprises will be real. And the surprises are at least fun to play and discover.

How do you deal with a bad actor?

The only thing that makes a bad actor is when they're not giving. I'll try to do whatever I can to move them, surprise them, throw them. I'll use whatever I can to make something happen. Even if it's off-script or it's not emotionally called for because at least there's going to be an emotional truth – even if you have to piss somebody off.

Why are you a part of the IPA negotiating committee?

I'm always interested in argument and trying to up the ante for our fellow members and get the best that we can for what we do.



Are you ready to start negotiating?

Oh yes. I highly respect the team that has been in place for years; they are great people, very knowledgeable and they're incredibly well-spoken. I was very proud after the first few meetings.

How important do you think these negotiations are?

Extremely important. There are very few actors in this country that can say: "This is what I want" and the IPA sets the minimum actors make. I can't stand the business side of this business. I mean, how much money do they really need to make? I think what we're asking for is only fair. If an actor comes up here making \$20 million, the producers can't turn around and say that they can't afford to pay our minimum rates. Though I do understand that a movie needs a name to get the money to make the movie. But there has to be a sense of fair play. We have really great crews, they're getting a discount on the dollar exchange and a rate (for actors) that is cheaper than the SAG minimum.

Do you think a star system could work in Canada?

I have mixed feelings about a star system in Canada. I don't think I'd ever want to be a star. I've worked with them and their lives are fucked as far as I'm concerned. I wouldn't want their lives or their money. They live in an insular bubble and I am not attracted to it. I like being a working actor. I live a nice life, I don't live in a huge house but my life is comfortable. I don't need to have a lot. What I would like to see in place of a star system is simply more production. I just want to see actors getting more opportunities.

LETTER TO THE EDITOR



Toronto vs. New York

I am a Toronto-born, New York actor of 14 years, and I am positioned with a challenge of re-entering into a theatre and film community that appears hierarchal and stalled, yet demanding to find career enhancing opportunities. I wish to continue the discussion of building studios and supporting independent producers, which in my opinion may be one of the things Toronto could use to support a star system and keep the amazing talent Toronto owns in Toronto. I am drawn to New York City because in my opinion, it is the home of the craft of acting on this side of the world. The support of the city steers a creative project in a direction where it can establish a marketplace, therefore generating an image that attracts consumers. It is more populated, but if one's work is seen in New York, the possibilities are endless, partly due to the support of private money and an educated audience that help raise the talent to its deserved level. There are a lot of powerful, and talented names in Toronto. I ask why only a few great actors and artists in this city grow beyond their applauded work? Why are there not more individuals investing in our actors' hunger for a successful career?

Al Bernstein

DAVIS CREMAR

B.A., LL.B.

BARRISTER & SOLICITOR

LEGAL SERVICES FOR THE MUSIC,
FILM, THEATRE, TELEVISION,
PUBLISHING AND NEW MEDIA
INDUSTRIES.

davis@daviscremar.com

389A DUNDAS STREET EAST,
TORONTO, ONTARIO, M5A 2A6

TEL: 416.504.5666

FAX: 416.504.0666

www.daviscremar.com

YOU CAN HAVE CONTROL!

Visit our clinic to help you:

- Improve Performance
 - Release Anxiety
 - Release Phobias
 - Release Stress

For more information call:

416-489-0333

www.ont-hypnosis-centre.com

Past Clients Recommend Us!

**Ontario Hypnosis Centre
School & Clinic**

(A government accredited education facility)

Tooned In!
@ Studio 306

ANIMATION
voice-over WORKSHOP

with Emmy Award winning Casting & Voice-over Director
STEVIE VALLANCE

Next Workshop:
July 16

Audition Technique • Studio Etiquette

Character Development -
becoming a 'utility actor'

Basic 'Ins & Outs' of Biz • Contact List

'How to make a Professional Demo'

Union, ADR & Pre-Lay F.A.C.T.S.

F-U-N!



416-483-5508 **WWW.TOONEDIN.CA**
Classes • Privates • Demos

A fiercely Canadian producer in Toronto: Christina Jennings and Shaftesbury Films

By David Sparrow

Above **Christina Jennings**'s desk at Shaftesbury Films in downtown Toronto hangs a plaque... **YOU CAN'T TEACH SOMEONE TO SEE THE FAR HORIZONS**. A gift from her father, it captures the essence of this vibrant force in Canadian film and television. For almost 20 years now, Jennings has lived on her vision and passion for the art of production. It was in the mid-80s that the one-time-urban-planner-then-restaurateur got the idea she'd like to enter the film industry.

"I had no filmmaking skills. But I had a love for the medium and I had very good people skills. I threw myself into almost every job in the business – location assistant, production assistant. I sat in the edit room. I learned the basics. Actors wanting to move from acting to producing will have a lot more knowledge than I had."

Shawn Ashmore was nominated for an ACTRA Award for his performance in the TV movie *Terry*.



The half-hour comedy series *The Jane Show* (Teresa Pavlinek)

Learning curve begun, Jennings and her partners launched Shaftesbury Films unaware they were laying the foundation of what would become an internationally successful, multi-media empire. Recent productions include the highly anticipated TV movie *Eight Days to Live* (**Kelly Rowan**), the critically acclaimed TV movie *Terry* (**Shawn Ashmore**), the half-hour comedy series *The Jane Show* (**Teresa Pavlinek**) and the TV movie series *Murder 19C: Detective Murdoch Mysteries* (**Peter Outerbridge**). Shaftesbury Films also produces the International Emmy Award-Winning live-action/animation kid's series *Dark Oracle*, kids live-action comedy *Life with Derek* (**Michael Seater**) and the animated series *Mischief City*.

Still, with all of Shaftesbury's success, Jennings recognizes that she is part of something bigger.

"I never wanted to be the head of the pyramid or the smartest person in the room. As a producer you have to manage a director, a writer, actors, investors, distributors, production people, publicity people, editors. It's an enormous job, and because it's so collaborative you have to be able to listen, take from everyone what you need to take and form it into one cohesive vision."

But achieving that vision in a world where anyone with a video camera can be the next big thing is becoming tougher.

"Competition in this digital, multi-channel universe is huge. The days of a TV movie costing between \$3 – \$4 million are gone. We're doing MOW's now for around \$2 million."

And finding that \$2 million?

"The financial market is changing all the time. You have to be able to think outside the box. You can't just rely on – 'Okay, today Telefilm has the money.' or 'I'm going to the CTF' or 'I'm going to use these tax credits', because tomorrow that may have all changed."

"As a company we're successful because we always have a fallback position. If we don't get the money from A, we go to B. For the first season of *ReGenesis*, we didn't get CTF funding or Telefilm money so we went to our lead broadcasters, TMN and Movie Central, and in the end they came up with some equity money and we put some of our own money in and we made it happen."

ReGenesis (**Peter Outerbridge**), has gone on to attract sales in 60 countries and is tied to an ambitious alternate reality game featuring weekly video podcasts that provide a wrap-up of each episode and clues to engage in the online game. Check out www.regenesistv.com.

Another reality that producers must struggle with is how to get more Canadians to watch Canadian programming. It is something that worries Jennings.

"The bottom line is the competition for audience is enormous and the American (productions) put so much money into advertising. If you drive around Toronto and look at the billboards that are up for shows, you won't see many Canadian shows represented."

“I think we have to spend more money, but in a world where budgets are getting tighter, it’s hard to find money to do what you need to do to get the word out. We were fortunate to access the CPOP Fund (CPOP helps Canadian producers to better promote indigenous productions) so, for the first time ever, Shaftesbury has a billboard on the Gardiner Expressway and the pay networks have sent out a huge flyer to their 1.7 million subscribers. But this takes a lot of money.”

It can be worth the investment.

“You take a show like *Corner Gas* which took time to build an audience. They advertised and did live promotions and a billboard campaign and now they’ve set the mark for producers.” (Season III averaged 1.6 million viewers/episode with a high of 1.8 million – according to *Playback* on April 3rd, 2006).

“I’m so proud I’m a Canadian, but I’m not sure we have to label our productions ‘Canadian’. We shouldn’t have to say ‘Oh you can watch *The West Wing* or *CSI* or this Canadian show.’ That attitude is *so* Canadian – almost ashamed of our accomplishments. Good shows, marketed properly, should attract audiences. We need to create more stars, **Peter Outerbridge**, **Paul Gross**, these are stars. **Teresa Pavlinek** needs to become a star.”

Many believe that to be taken seriously in Canada or to ‘make it’ globally, you must first conquer the U.S. The folks at Shaftesbury would respectfully disagree.

“We are Canadian indigenous producers. We didn’t leave Toronto. In fact, we’ve only done two service jobs in almost 20 years. We’re gonna stay here. We work with the industry here in these tougher, low-budget times to make Canadian television and sometimes it requires everyone to be thinking outside the box.”

“I’m always saddened when Toronto actors leave for the States. But I’m heartened by how many are moving back and how many choose to stay right here. **Kelly Rowan** is a Canadian actor who has returned to act in Canada. She approached us and is working with us, investing money and learning what it’s like to be an executive producer on a show.

“Toronto is really very fortunate to have so many companies making Canadian films and television, unlike Vancouver which is largely a service provider to U.S. shows.”

And when it comes to casting, Jennings is effusive in her regard for ACTRA and Toronto.

“We have a phenomenal talent pool here and it’s only getting bigger. I am amazed at how many new faces are out there. It’s fantastic. And I find it unbelievably exciting that as producers we are really embracing colour-blind casting. With *ReGenesis* we’re quite proud of the fact that there was a lot of diversity in the casting. And we’re just embarking on a new series for CBC called *11 Cameras* with faces that truly represent our community. We haven’t had to look anywhere else, the actors are right here.”



Shawn Doyle, Kelly Rowan and Tegan Moss star in the TV movie *Eight Days to Live*.



Roberta Maxwell in the TV movie *Scar Tissue*



Sandra Oh and Valerie Tian in the feature film *Long Life, Happiness and Prosperity*



Gordon Pinsent in *Hemingway vs. Callahan*.



Patrick McKenna, Soa Gray, Wendy Crewson and Cynthia Gibb in *The Joanne Kilborun Mysteries*

11 Cameras is a prime time series where the drama unfolds through the watchful eyes of 11 webcams. Mildly voyeuristic, it takes advantage a world, where we chat online and have relationships online. The show will allow the viewers to peek over the shoulders of people who are doing just that. Once again, a web presence will figure largely in the marketing to and creation of an audience.

“We’re hoping we’ll have quite a dialogue with the audience about story lines and characters. We want to be able to respond with viewer comments aired at the end of the each episode so the audience feels connected to the making of it.”

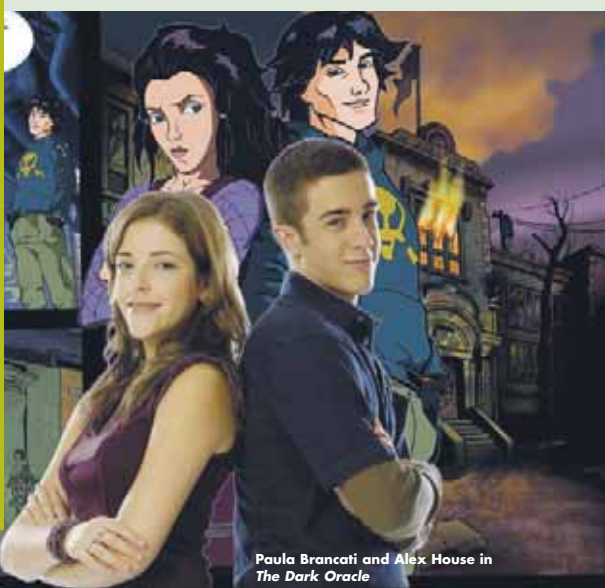
And the future for Shaftesbury? Jennings’ vision is still seeking that far horizon while distributors from around the world line up at her door.

“We currently have five series starting or going and three movies beginning or just wrapping. CHUM/City just ordered 13 1-hour episodes of the *Murdoch Mysteries*. *The Jane Show* is in production and our Shaftesbury Kids division is overwhelmed by the success of the live action show *Life with Derek* which has placed in the U.S. Top Ten of kids’ shows.”

Life with Derek was Family Channel’s highest rated launch ever. It’s been picked up by FOX and Disney and can now be seen in 13 territories and in 69 countries around the world.

“And when you have a hit show, people want to know what else you have. We’re off to MIP/TV. (MIP is the TV marketing Mecca, attracting over 12,000 representatives from production companies, distributors and broadcasters globally.) We’re there for four days and we’re booked solid, meetings every half-hour, all day, every day. We’re at a point where we can actually sell projects that are still in the idea stage. The growth in our company has been extraordinary.”

And that growth makes Christina Jennings and Shaftesbury Films major players in the effort to give a voice to Canadian culture, artists and their stories. With the goal of increased and sustained domestic production, we should all be excited by this little company’s success on the world stage.



Paula Brancati and Alex House in *The Dark Oracle*



Peter Outerbridge, Maxim Roy, Greg Bryk, Dmitry Chepovetsky, Mako Nguyen, Conrad Pla and Sarah Strange in the TV series *ReGenesis*.

Selections from **NOTES ON AUDITIONING FOR CAMERA**

by Bernadette Jones

For the full text of Bernadette's very helpful and informative hand-out go to:

www.actratoronto.com

APPROACHING THE SCRIPT (SIDES)

Start by reading the script as if you were a detective, not an actor. A detective looks for every clue in all the pages given.

Line memorization is essential, but don't make it the most important aspect of your audition preparation – **BUT** bring the page with you – why shoot yourself in the foot if you get distracted in your audition?

You need to hear these lines aloud. Hearing them for the first time at the audition will throw you off.

If there are more than two eye-lines involved, it is usually best to separate them – one on either side of the camera.

WORKING UP THE AUDITION

Owning the role on your terms and taking charge of your audition experience.

Commit to your choices 100%. Avoid second-guessing yourself.

If the reader has the first line of the scene, you could make a request of the reader to start when you give a specific cue.

CREATING ACTION IN THE FRAME

Actions need to be worked out ('blocking' yourself). They can anchor you in a scene. Don't just think about them – do them! You will throw yourself off if you do an action for the first time at your audition.

Decide if you will best serve yourself in the audition by standing or sitting.

Decide what you will do at the top of the scene.

Find ends for your scenes. Do not say 'scene'. They will know when it's over.

It is best if you can take an ending of one scene action and emotion and transition (action and emotional moment before) into the next scene when you have multiple scenes with the same character.

Decide whether you want your reader sitting or standing. What would best serve you?

No mime action should be done – with the exception of 'pulling a gun' or knife and if you do not want to use your cell, it is convention to use your hand for these things. Real objects can substitute for things.

A basic rule for action in a scene is – simplify, simplify, simplify. You cannot execute or justify numerous actions.

Wearing layers of clothing is always suggested if you have a very physical 'love making' scene. Removing articles of clothing can be done with great effect especially when working the dialogue at the same time.

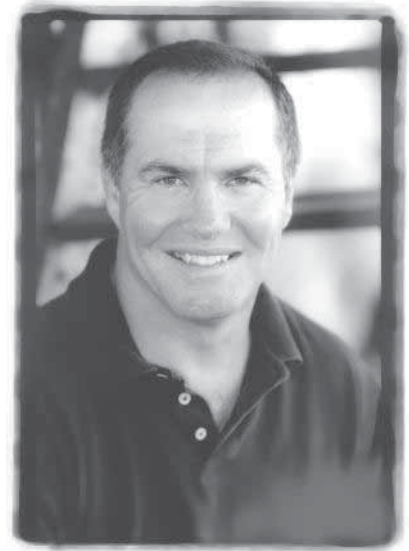
REMEMBER:

Be a **HUMAN BEING** first and an **ACTOR** second.

The audition is **SIMPLY THE OPPORTUNITY FOR YOU TO EXPRESS YOUR POTENTIAL TO PLAY THE ROLE.**

Make every audition **A GREAT IMPROV, NOT A BAD PERFORMANCE.**

It's an **AUDITION**, not **A FINAL PERFORMANCE.**



From the Audition 201
Journeyman Class

Neil Crone's Secrets to Audition Success:

1.

Read copy thoroughly out loud and don't be afraid to change the wording to help yourself out. Don't get hamstrung by a word or two that you cannot get your mouth around.

2.

Learn it cold and make sure, whenever possible, that you read it through and rehearse with another live body reading the other lines. This is imperative in terms of figuring out the timing. It's never good enough to simply learn it on your own, by yourself.

3.

Visualize the entire audition from slate onwards. See the room (if you are familiar with the casting facility) where the camera usually is, where the director/producers usually sit, where the reader will be, and run through it just like that. Remove, as much as you can, the chance for any surprises.

Staying on Top of Your Voice with Terry O'Reilly

The secrets to getting voice work

Terry O'Reilly answers these questions:

1. How are auditions judged?

Those who are watching you perform want to see you stand out and show enthusiasm!

2. What are the problems with reels?

They don't have an arc – a demo must demonstrate some variety with something peppy, then quiet, campy, then straight. Have a variety of tones.

3. Tell us two things that directors love.

Directors are looking for instincts. It's good if someone comes in to play, yet again, an old cop, but can provide something a little different. Go ahead and ad lib! Just respect the script. Do two takes – one as written and one can be the actor's preference.

4. How to reinvent yourself at different ages

Make an honest assessment of where you are at. FYI, there is lots of work for seniors.

5. What would you ask from an agent?

I want agents to keep me aware – send out a newsletter about your actors.

6. How to promote hidden talents.

Discover something you are good at! We are always looking for a person who can produce a good scream!

7. What annoys writers and directors?

Actors that won't audition. Actors that don't seem to care. We must see you be engaged throughout the audition/gig.

8. What are copywriters looking for?

They want actors to match the sound in their head! A director is always trying to understand what they want. What is she (the character)? What isn't she?

9. What do you think about a performer who is a 'jack of all trades'.

We don't want that! Be a one-trick pony. Figure out what you're best at and let us know about it!

Final tidbits

Research the biz. It is helpful when you meet a director and clients to know a little about their background and it will assist you with knowing their style and direction. Find out which ads are winning awards. Read *Marketing* magazine.

Check out websites:

www.pirate.ca www.ihaveanidea.org www.voicebank.net

Take this job seriously!

Be on time and focus on the read. Figure out what is the relationship between the characters.

And listen carefully.



"Staying on Top of Your Voice" with Tracey Hoyt and Terry O'Reilly.

TERRY O'REILLY has worked for some of the most creative shops in Canada including Campbell-Ewald, Lowe Goodgoll, DDB/Needham and Chiat/Day. He co-founded Pirate Radio & Television in 1990 specializing in the writing and directing of radio commercials, and the creation of music and sound for television. Terry has won more than 400 national and international awards for writing and directing. He hosts sold-out radio workshops for the advertising industry every year and is in demand as a speaker promoting the power of radio. Terry was chosen as one of Canada's 'Most Influential' marketing people in *Marketing Magazine's* Power 100 List. He has been featured as one of North America's top radio writers by the Radio Bureau of Canada and was chosen as the sole Canadian judge for the inaugural year of Radio at the 2005 Cannes Advertising Festival. Terry hosts the CBC radio series, *O'Reilly on Advertising*. He has a wonderful wife and three lovely daughters who like some of his work.

The Seasoned Actor workshop **Working in a Time- Obsessed and Image Oriented Industry**

An inspiring first session of the Seasoned Actors' group was held at the ACTRA Toronto conference and what a lively session it was. Hosted by **Diane Gordon**, the panelists were **Jack Duffy, Hamish Robertson, Anne Anglin, Elizabeth Hanna** and **Gabriella Herr**.

We were also joined by mail by **Elizabeth Shephard** who among other words of warm enthusiasm remarked, "The roles for older actors reflect the attitude towards aging which distorts and diminishes our culture and society. The first step in combatting this is not to INTERNALIZE that attitude, and not to accept the periphery as our sphere in our own self-image. We are the avant-garde of the New Old Age." Where are the writers for our age?

The atmosphere in the room remained open and fun although many of the concerns expressed by the panelists and the audience were serious. The challenges of aging in a fast-moving and youthful world can leave many of us silent about our real issues. But what a wise and experienced group we were. The energy was infectious and led to the decision to meet again soon.

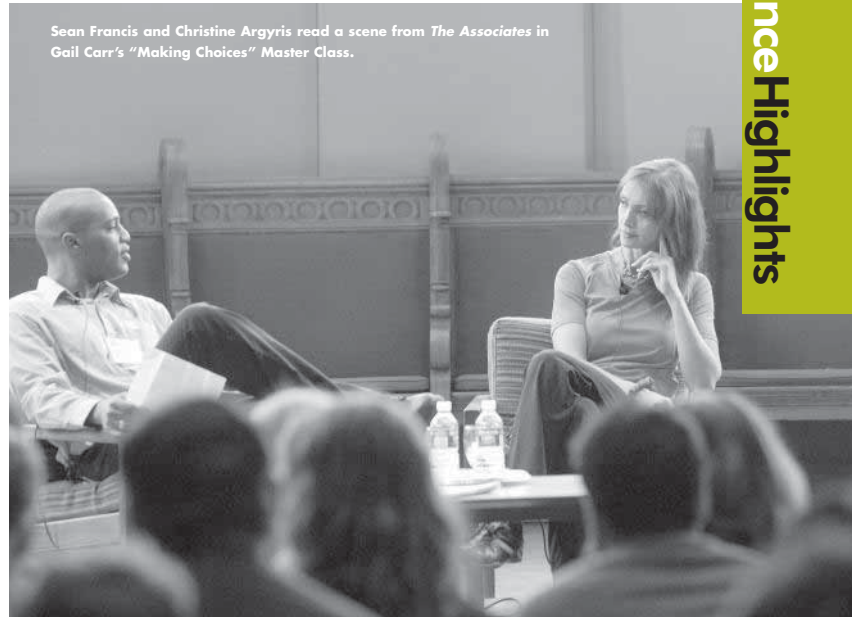
Late March saw a meeting in the ACTRA boardroom where the group chose to call itself **ACT YOUR AGE**. We discussed helpful and practical ideas – like computer training and making use of the **Gordon Pinsent Studio** for self-education. We acknowledged the need to polish up our skills and decided to do some scene study work and improvisation. The group thought a movie night would be a good follow-up to the first meeting. This took place at ACTRA in April; hosted by **Frank Quinlan**.

Most of us keep our skills alive by storytelling, writing, and scene study work. The fire does not die. We hope that working together will bring about some new reality for us as actors. The group is anxious that all ACTRA senior actors should know about ACT YOUR AGE and encourage any of you reading this to contact **Theresa Tova** at tova@actratoronto.com or **416-928-2278 ext. 6605** to put your name on the contact list. There is much work to be done for us and for the larger community as well. Let's be present!

The Seasoned Actor Workshop participants Gabriella Herr, Elizabeth Hanna, Hamish Robertson, Jack Duffy, Diane Gordon and Ann Anglin.



"Creating/Producing Your Own Show" panelists Debra McGrath, Teresa Pavlinek, John Pattison and host Jennifer Podemski.



Sean Francis and Christine Argyris read a scene from *The Associates* in Gail Carr's "Making Choices" Master Class.

Youth Master Class "Acting from the Director's POV" participants: Phil Earnshaw, Lauren Collins, Andrea Lewis, Mpho Koaho and Tara Pearson.



Selections from Mayor Miller's speech

at the ACTRA Toronto Members' Conference February 24, 2006

For a full transcript of what Mayor David Miller said go to:
www.actratontoronto.com

You are the performers, the professional men and women of ACTRA. A 13,000-member-strong mass dedicated to enhancing the quality and quantity of our national performing arts scene. A critical mass, if you will... one that by the numbers is the third largest private sector union in the country.

We have too much talent here to let it go unnoticed or unappreciated.

If we can't tell our own stories, we all lose. Regrettably, that can't happen now as much as it should because of discriminatory government policies that encourage location shooting anywhere but Toronto. That's an injustice to us and to you. And as mayor of this city, it's offensive to me.

The federal tax incentive scheme is so out of whack that it actually makes more sense for producers to shoot a show about Toronto in Regina or Winnipeg. Meanwhile, the provincial scheme means that moving productions 100 kilometres out of town will provide financiers with an extra 10% tax credit while forcing you to spend hours travelling to the jobs. That is patently unfair.

Without you to tell our stories and our myths, we are nothing. We cease to exist except as one of the 25 centres that provide Hollywood with inexpensive, albeit superior, servicing. Meanwhile our actors, by and large, continue to play second fiddle. I think it's great that Toronto can double for American or European cities, but wouldn't it be nice if we could play ourselves once in a while as well? A couple of years ago, Montreal was featured in the Angelina Jolie thriller *Taking Lives*. And guess what? It got to play itself. I think the last time I saw the CN Tower in a major production was the first *Police Academy* movie... and I'm pretty sure that was accidental.

To that end, I urge you to write your local MPs and to Minister Oda directly. Tell the federal government that its policies are diluting what Toronto has to offer and that we deserve better.

You, the talented women and men who are so important in making this industry what it is, deserve a chance to prove yourselves too in domestic productions telling domestic stories. You deserve the chance to do that free of discriminatory government policies that penalize you for doing nothing wrong other than choosing to call Toronto home.

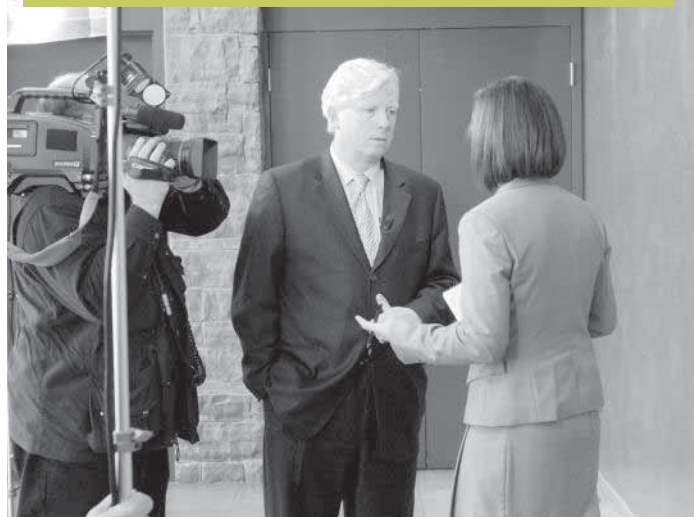
That must change.

And working together to affect that change, I believe it will.



ACTRA Toronto President Karl Pruner with Mayor David Miller.

ROB TV interviews Mayor David Miller after the ACTRA Toronto February 24 members' conference.



Mayor Uses Our Conference to Announce City Film Commissioner

Mayor **David Miller** used his keynote speech to announce the appointment of **Karen Thorne-Stone** as the City of Toronto's Film Commissioner. Thorne-Stone, who was most recently Acting Executive Director of Economic Development for the City, has worked at the City for more than 18 years.

"I look forward to advancing development of Toronto's film and television sector and to promoting our city as a serious competitor in feature film, television and commercial production," said Thorne-Stone.



In Memoriam

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

Jerry Juhl • Vernon Jobity • Clifton Maslen • Darcia Nolan
Pasquale Carpino • Lee Dunbar • Richard Thomas

Rita Kathleen Tuckett

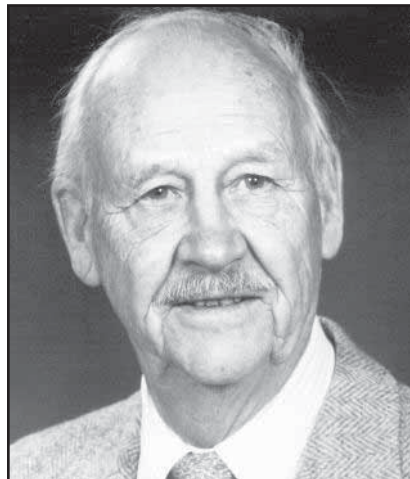


Rita Kathleen Tuckett was born and educated in England. She came to Canada after WW II and settled in Northern Ontario to be near her family. Rita taught art, helped with cultural events, acted in community theatre and raised a family.

When she retired from teaching she moved to Stratford, where she could paint, see plays and pursue acting. She played Mrs. Boyle in the Toronto Truck Production of *Mousetrap*, was in *The Suicide* at Shaw Festival, and was Mrs. Claus in the film *One Magic Christmas* to name a few of her roles. Rita died on December 27, 2005, at 96. She loved her cats, portrait drawing, classical music, and telling a good story.

Jack Mather

ACTRA Life member Jack Mather passed away on January 25, 2006 at the age of 90. Devoted husband to Kathleen for more than 66 years and father of Grant and Janine, he will be missed by daughter-in-law Sally, grandchildren Valerie, Lydia and Rhett and great-grandchildren Chayden and Rowan. Jack worked in theatre, film, television and radio for more than 50 years.



Len Carlson

Tickety Boo... Only Len Carlson could use that expression in a sentence and get away with it. But that is what he was like; charming, good-natured and, of course, professional. A joy to work with for his commitment and joviality in the recording studio, his multi-faceted, malleable voice could make you laugh or sell you peas. He played more distinct and hilarious characters than I could possibly begin to list here. And anyone who ever shook hands with him will attest to his strength and athleticism; he was a ball-player, a fine-car enthusiast and it was his seemingly ageless nature that made it all the more shocking to hear of his sudden passing. Impeccably dressed even in his natty sports attire, the perpetually youthful Len Carlson will be missed by us all. Tickety Boo.

- Adrian Truss



Welcome New Members

Linda Albanese	Claudio Chiodo	Dorian Foley	Merry-Anne Hutton	Victor Anthony Micallef	Vincent Rother
Roshan Amendra	Alanna Chisholm	Paul Fowles	Vivian Ibeas	Amanda Morelli	Lincoln Russell
David Angelski	Cassandra Chung	Sean Francis	Brian Ingram	Darlene Morrison	Sabrina Saudin
Nia Archer	Krystin Chung	Mike G-Yohannes	Ryan Ishmael	Andrea Moseanu	Michael Scratch
Robin Archer	Tony Cianchino	Robert Gabriele	Pamela Margaret Johnson	Luke Murdoch	Joseph Seville
Breanne Arrigo	Tarah Consoli	Stephen Gartner	Elena Juatco	Corinne Rosina Murray	Jeremy Slark
Peter N Bailey	David Cormican	Nicholas Gede-Lange	Kevin Kincaid	Azeem Nathoo	Tom Slater
Chris Baker	Victor Correia	Elie Gemael	David Kiner	Merle Newell	Everett Smith
Brent Barkman	Mark Crawford	Elodie Gillett	Ron Koyama	Maya Nguyen	Shane Smith
P! Barrington	Cathy Current	R.O. Glasgow	Stephan Lacasse	Lisa Norton	Frank Srebrot
Kenneth Arthur Barton	Ismay Dago	Graeme Goodhall	Kieron Lafferty	Mitchell James Nye	Arlene Stewart
Rebecca Benson	Ted Dates	Jennifer Gouveia	Djennie Laguerre	Caitlin O'Reilly	Jennie Such
Cory Bertrand	Luc De Bruin	Stephanie Grace	Katie Lawson	Kardinal Offishall	Robert J Tavenor
Stephanie Bickford	Mike Didier	Andrew Grange	P J Lazi	Lauree Patrick	Dione Taylor
Leon Blackwood	Todd Doldersum	Iona Greenham	Amanda Leblanc	Brittany Payer	Kelly Hope Taylor
Tim Bolen	Max Donsky	Sabrina Greer	Paul Ky-Yong Lee	Joshua Peddlesden	Brandon Thomas
Paul J Boresky	Cory Doran	Brock Groombridge	Gillian Leigh	Devon Perri	Taylor Trowbridge
Rachel Bryan	Ashton Doudelet	Emm Gryner	Manouchka	Kristina Pesic	Marshall Uretsky
Andrew Bunker	Talar Drover	Frank Gualtieri	Gillian Margot	Anastasia Phillips	Gloria Valentine
Brock Burford	Oksana Dubovyk	Goran Gardulic	James Mark	Magdalena Popa	Vicki Veenstra
Gabriel Burrafato	Lacey Duke	Veronica Hampson	Breanne Mark	Sarah Jocelyn Power	Loretta Walsh
Tessa Cameron	Greg Dunham	Michele Hance	Leyana Martinez	Lily Pritchard	Shezelle Weekes
Kate Campbell	Pip Dwyer	Kari-Michael Helava	Jodi-Lynn Mcfadden	David Purchase	Janice Marie Williamson
Nick Canakis	John Patrick Edwards	Josh Hendel	Stuart Mclean	Bsn Rau	Casey Wolfman
Cole Cappel	Lucky Ejim	Ely Henry	Jeffrey Mcrae	Samantha Richardson	Marlene Wright
Jake Chalmers	Gabi Epstein	Nicole Samantha Huff	Patrick Mctavish	Hoyes Riley	Miho Yamamoto
Bill Chambers	Jonathan Eusebio	Steve Hunt	Krystal Meadows	Jonathan Ritchie	
Serge Charlebois	Frank Falcone	Christopher Huron	Farah Merani	Janelle Roswell	

ACTRA Toronto's MEMBERS' CONFERENCE

Registration and breakfast 9:00 a.m. at Victoria College, U of T (building foyer behind Isabel Bader Theatre, 93 Charles St. W.)

9:00 a.m. - 10:00 a.m. Registration and Breakfast

10:00 a.m. - 12:00 p.m.

WORKSHOPS

Learn from others in a large-class lecture format. These workshops are with a number of panelists who will discuss the topic at hand.

MASTER CLASS SESSION FORMAT

MASTER CLASSES give selected ACTIVE PARTICIPANTS the chance to work with an industry professional. AUDITORS can watch from the audience. A selected number of participants, as per the class' specs, will be chosen from applications submitted.

Participants apply at www.actratoronto.com with your photo and résumé and any other requirements for that particular MASTER CLASS.

We encourage performers with disabilities to apply.

*** Master Class participants must apply by Friday, June 16, 2006**

FACE TO FACE ONLINE

A Face to Face Online workstation will be set up throughout the day for demos and assistance. Bring your photos and résumé for addition to your Face to Face portfolio. Forgot your password? Don't have one? Staff will be available to help you out.



HOW TO REGISTER

* the fastest way to register is online:

www.actratoronto.com

* by fax (416) 928-0699

* or drop off your workshop choices to ACTRA Toronto, 625 Church St., 2nd floor

PLEASE REGISTER

BY Friday, June 23, 2006

*** Master Class deadline Friday, June 16, 2006**

All workshops and master classes are subject to change.

Check for conference updates at www.actratoronto.com.

The conference is free to ACTRA Toronto members who register.

1. Promoting Yourself with Jeff Seymour WORKSHOP

As the star and Exec. Producer of the hit show *Jeff Ltd.*, **Jeff Seymour** the actor will share the ideas and strategies that he's using to reach the top. Jeff's motivational teaching techniques inspire confidence and fresh ideas that can energize your career to new heights. Grab a few new tricks and raise your profile in this tough industry.

Hosted by Jesse Bond.

2. The Mysterious World of.. Agents WORKSHOP

How do I get an agent? How do I keep an agent? How can I help my agent help me? How do I know my agent's making the calls? ... pushing me? When should I move on? All will be revealed when agents **Amy Hines, Bryan Misener** and **Angela Wright** join well-known actors **Aidan Devine** and **Kim Roberts** in a frank discussion about the Actor / Agent relationship.

Moderated by Jean Yoon.

3. Women in the Biz WORKSHOP

It's no secret that female actors have a tougher time in this business than their male counterparts. Join this panel of exceptional women **Barbara Gordon** (*Men With Brooms*), **Katie Boland** (*Terminal City*), **Victoria Snow** (*Waking Up Wally: The Walter Gretzky Story*) and **Michelle St. John** as they share their approaches to career, ageism, family and their insights into developing exciting and enduring opportunities in the biz.

Moderated by Jani Lauzon.

4. Pitching 101 WORKSHOP

You've got an idea or you've finished your script... now what? Join professional Pitch Instructor/Trainer **Deborah Day**, producer, writer and director (*Getting Along Famously, Expecting*), as she tells you how to get your foot in the producer's door and then what to do once you're there. A must for anyone hoping to create and produce their own show.

Hosted by Priya Rao.

5. From Theatre to Film WORKSHOP

ALL THE WORLD'S A STAGE... except on camera. Ever been told to 'tone it down a little?' Then, chances are, you're attempting the tough transition from stage to screen or are trying to juggle both. Come and learn from masters **Tom McCamus**, **Maggie Huculak** and **R.H. Thomson** as they discuss how to keep it real without losing the intensity of the scene.

Hosted by Alison Sealy-Smith.

6. U.S. Accents for U.S. film & TV (Note: Not Accent Reduction) MASTER CLASS

Aren't there like 50 different U.S. accents? What do U.S. producers and directors want when the breakdown says 'Must have U.S. Accent'? Keep your career in Canada while getting 'owt and abowt' with popular dialect coaches **Eric Armstrong**, **Stephanie Samuels** and **David Smukler** as they show you what 'Canadianisms' to avoid and how to place your voice south of the border. If you've been auditioning but not landing those U.S. parts, this is the workshop for you. Sign up, y'all.

Participants will be chosen from the class as time permits.

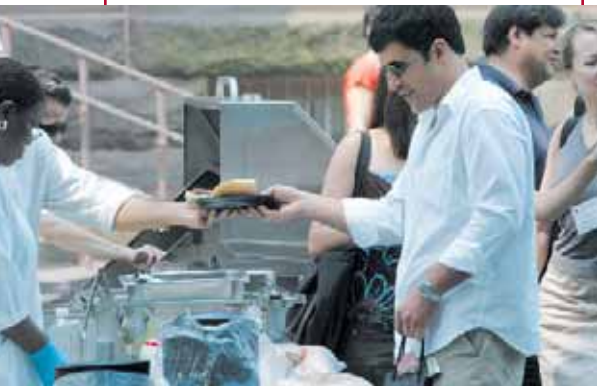
Hosted by David Talbot.

7. JUST FOR PARENTS Training Session for Parents of Child Performers

ACTRA Toronto Performers is pleased to offer a two-hour course for parents of ACTRA member child performers. The course will cover the business aspects of being a child actor, audition protocols, an overview of ACTRA's collective agreements and how ACTRA works for you. With ACTRA Toronto Councillors **Austin Schatz** and **Theresa Tova** and ACTRA Toronto Stewards.

***Please register for this parents-only workshop using your child's ACTRA membership number.**

12:00 Noon - 1:00 p.m. BARBEQUE LUNCH



All ACTRA members registered for the conference are invited to an outdoor barbeque in the Victoria College quadrangle.

Courtesy of ACTRA Toronto Performers.

1:15 p.m. - 3:15 p.m

Plenary:

- IPA Bargaining Report: Don't miss THE BIG DEAL!

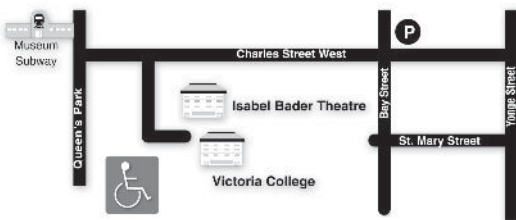
- updates from your council

Win a FREE voice demo courtesy of demomaniacs.ca Toronto's newest voice demo destination. A \$300 value!



Getting there

Victoria College, U of T building behind Isabel Bader Theatre, 93 Charles St. W.



3:30 p.m. - 5:30 p.m.

8. Commercial Casting WORKSHOP

Take a peek into the commercial casting process with premiere casting directors Brian Levy and Shasta Lutz and busy actors Brad Borbridge and Arlene Duncan. Ask your questions and get your answers. Can I ask for a retake? How do I maximize my chances? What's 'upscale casual'?

Hosted by Joanna Bennett.

9. Audition 201 JOURNEYMAN CLASS

Back by popular demand, a new panel of seasoned actors will share their audition preparation tactics with five lucky participants including two members with physical disabilities. Work with ACTRA Award nominees Michael Miranda (Lives of the Saints) and Paula Boudreau (The Tournament) and exceptional performers Jason Blicher and Kyra Harper.

Hosted by David Gale.

Limit of 5 participants Please see Master Class application details

10. The Animated Voice WORKSHOP

Toronto has become a centre for animation. How can you get a piece of the action? Would you be prepared if you got an audition tomorrow? Voice experts including Julie Lemieux (Rotting Hills), Tajja Isen (Atomic Betty), and Maurice Dean Wint (ReGenesis), will discuss how voicing animation works, how to get started, how to protect your voice and what's involved in developing an animated character.

Moderated by Adrian Truss.

11. PITCH THE NETWORKS CONTEST

Come cheer on the finalists of ACTRA Toronto's Pitch the Networks Contest! Watch as they pitch their projects and get feedback from a panel of network executives and independent producers. Then have your say as the audience selects a winner! Judges to include Helen Asimakis (CBC), Brett Burlock (CHUM Television), Julie Lacey (Shaftesbury) and representatives from Barna-Alper, CTV and Global TV.

Hosted by Priya Rao.

12. Writing from the Actor's perspective MASTER CLASS

The ability to imagine a character voice and to focus on character objective are just two of the tools an actor can bring to the dramatist's craft. Jack Blum and Sharon Corder are two former actors who are successful writers. Learn as they work with master class participants. This is also a great opportunity for actors to learn and understand script structure.

Hosted by Marcello Cabezas.

Limit of 6 participants Please see Master Class application details

13. State of the Union WORKSHOP

Join Karl Pruner (President, ACTRA Toronto Performers), Richard Hardacre (President, ACTRA National), Brian Topp (Executive Director, ACTRA Toronto Performers), and Stephen Waddell (Executive Director, ACTRA National) for a detailed briefing about some of the challenges facing our union and the strategies being developed to meet them.



Your chance to share and build on the experiences of fellow professional actors

FREE for ACTRA Toronto members who register!

ACTRA TORONTO'S ANNUAL BARBEQUE & MEMBERS' CONFERENCE

because a burger tastes better with ketchup and friends

Register now for your next members' conference –
your chance to share and build on the experiences of your fellow professional actors

Don't miss your plenary! • IPA bargaining report • updates from your council • prizes

Lots of informative daytime workshops to choose from:

Commercial Casting Directors answer your questions • Pitch the Networks Contest! • How voice animation works

Kids in the Biz – a training session for parents • From Theatre to Film – how to do both

Journeyman Class – sharing audition tactics (See page 30 for more information)

WEDNESDAY

JUNE 28, 2006

Victoria College, University of Toronto

Remember to register at www.actratoronto.com • You must register by June 23, 2006.



ACTRA Toronto Performers
625 Church Street, 2nd floor
Toronto, ON
M4Y 2G1

Canada Post Corporation
Publication Mail Agreement No.
40069134