

Volume 12 • Issue 3



performers

The magazine from ACTRA Toronto

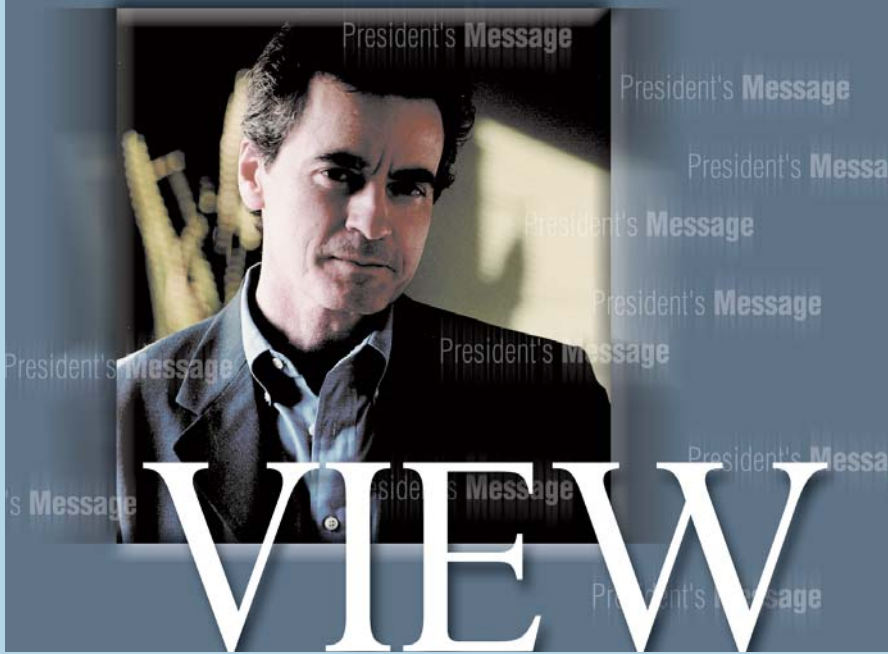


The Newsroom

The cutting edge of Canadian TV

Gary Farmer - Doing it his way • What SARS did to us
How to "Party" at the Toronto International Film Fest
Where's the Money? - ACTRA Toronto's Financial Statements

Highlights from your last ACTRA Toronto Conference:
Ken Finkleman speaks • Surviving a Series
Women in the Biz • Audition do's and don'ts
U.S. Accents



There is no doubting that we have been trying to survive the most devastatingly low season of production. Thankfully, it seems we're going uphill again. More on that situation in this issue.

We had another shock hit us at summer's end – the loss of a colleague. When I went to Vancouver on Labour Day weekend, bringing the respects of the performers of ACTRA Toronto to a memorial celebration for John Juliani, actor, director and UBCP President, who passed suddenly in late August, I expected to confront conflicting emotions. I did not expect to find myself reflecting on how actors, who have been selected to lead us, do what we do.

John Juliani's life was celebrated in a glorious church with 700 people in attendance, and almost 100 performers. It was a theatrical event created by Donna (Wong-Juliani), their son Alessandro, and many collaborators to honour the life and spirit of a man who was clearly respected by the entire West Coast arts community. Singers moved us to tears, actors performed, and many told the assembly of John being their inspiration. There was a great outpouring of affection and humour. There was not one mention of union politics.

Until that day, I had known John as a colleague on ACTRA's National Council. His views were quite firmly held, and I did not often find myself supporting them. I respected his right to those views, and I worked hard to find common ground with his philosophy, but I rejected his assertion that the actors in British Columbia must work under a contract that differed from our


national agreements. Nonetheless, we saw each other eye to eye.

One thing was clear to me. We were both at those debates, as elected leaders — to do the best we could to strengthen the rights and work opportunities of our actors.

At his memorial, I was considering the influence of the man beyond his office. The respect spilling out to John and his family was an acknowledgement of an entire life committed to his art. His politics became irrelevant.

What I took away from that splendid and sad Vancouver day was reflection on what we do at ACTRA; what I do in my life as a performer. Knowingly or not, we are creating the legacy for all that follow us, as performers, with which to protect our craft. What we do with our individual careers is our own business. What we do with our responsibility in governance is the concern of everyone who puts us there. To be complicit in that knowledge means that one pushes ahead, always creating, always demanding something better, but never taking for granted the respect of friends and colleagues.

This is why it is so important for us to view the upcoming elections, for the Province, for the City, and for our own microcosm of Council, as our chance to choose representatives who are clear-cut and able to instill integrity in their office.

As John followed his muse in his way, we must all do. And those of us entrusted must never take that trust for granted. 

Richard Hardacre, President

ATP Council

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performers

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If you're an ACTRA 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

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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.



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CORRECTION:

Our sincerest apologies. In our spring issue of Performers magazine a member who is alive and well was listed in our memoriam section. The name should have been Ronald Squire.

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We welcome letters from readers. To allow for as many letters as possible, please limit your letter to 300 words or less. Letters may be edited. Please direct all editorial inquiries and letters to the editor: editor@actratoronto.com

The views expressed in the "Letters to the Editor" are not necessarily the views of ACTRA Toronto Performers, its Council or the Editorial Committee.



Boo Hiss

I read, with complete disbelief, the casting director interviews in the last issue of *Performers*. Comments such as "I consider a 'good' casting director one who isn't afraid to try new actors...I like to look at demos...discovering a new performer... Get his/her agent to call me... Cards are great..."

I'm sorry, but I've been in this business for four-and-a-half years, have sent the cards, have had my agent call repeatedly and have been submitted for so many small and medium roles I've lost count. The result? Most of the casting directors in this city have never seen me. They wouldn't know if I had talent or not.

Some of the comments in that article are a joke. They're blowing smoke. It isn't true. If you're new in the business, getting in to see a casting director can take years. They're not looking for new talent. It takes A LOT of work to get your foot in the door and God help you if you aren't brilliant the first time around.

Name withheld by request

Boo Hiss: the sequel

At ACTRA meetings, I have vocalized my concern that many serious Canadian actors are not being seen at auditions. I am committed to working as an actor, studying with respected coaches, and my experience ranges from theatre to film and TV. Recently, I put my reel on ACTRA's website, emailed it to casting people, and continue to send it out. My personal agent is hard working and known. In response to your article: *Casting Directors On The Hot Seat*, I respect that casting directors took the time to express their commitment to actors. However, if their claims are true, then why in 16 years have I not been asked to audition for one mainstream film or TV production in this country? Canada has lost many great actors to the U.S. because I believe they share this same frustration, not only because of the recent \$25 million cut in the CTF. Part of the reason Canadian programming is disappearing, despite casting and productions' refusal to acknowledge it, is that the same actors are being seen over and over. I believe the problem is the lack of diversity on the screen and it starts with casting. I have been invited to audi-

tion in Los Angeles more than once but never here. Why is that?

Bravo!

Congratulations on an excellent and exciting magazine. You made a few changes, that's for sure. It has its usual purposeful practicality and unabashed initiatives on behalf of performers. More than that, it is visually engaging. Thanks.

Bruce Rogers

Billy Van

Earlier this year a dear friend and talented colleague of mine Billy Van passed away. I tried, at the time, to enlist as many people as possible to vote for Billy for Canada's Walk of Fame. Unfortunately, the campaign started a little too late for this year's nominations. I really feel that Billy Van was such an important part of our entertainment community and we should not forget about him. The people that were so instrumental in the beginning paved the way for the rest of us. I think we owe them all a huge debt of gratitude. To have known and worked with Billy was indeed my great pleasure. The joy and laughter he gave to people was immeasurable. Once again, I am appealing to you, the members of ACTRA to go to www.canadaswalkoffame.com/nominations.html and cast your vote for Billy for the 2004 nominations. I know Billy would be honoured to be remembered by his peers. Thank You.

Bonnie Brooks

Christmas remembered

I was sorry to read of the death of veteran thespian Eric Christmas. Eric deserves a footnote in Canadian entertainment history as he made a valiant attempt back in the 1950's to establish an annual Christmas pantomime session, *a la mode anglais*, in Toronto. May he rest in peace

Charles L. Hayter

FINDING FINKLEMAN

by Chris Owens

I am standing with a neighbour on the back porch of our Annex house. We're watching three workers build a very tall, dark brown fence around the property next to the end of our yard. Over the incessant grind of power tools she asks; do I know who's moved in there? "Nope. I haven't got a clue." "Ken Finkleman." "Oh, yeah?" We sip our coffees. "I've heard his TV shows are really good." "So have I." "Have you seen any of them?" I ask. "No, I haven't. Have you?" "No, not many."

A few days later, my agent calls with an audition for *The Newsroom*. Ken Finkleman is reprising his series and producing another 13 episodes. I'm given a two-and-a-half page scene to learn where I play a representative from a local publishing house that is trying to convince the station's anchor, Jim Walcott, to write a book detailing his observations of the day-to-day workings of a major news show. The 'day-to-day observation' he offers is that the urinal and the first cubicle in the men's room are too close together because when they're both being used you have an unsettling view of the other fellow's feet.

The scene is well written and funny. It's a nice change from the usual cop-talk/forensics exposition required of most episodic television. ("Good morning... We've determined from the blood splatter pattern and the location of several skull and brain fragments that the shooter stood approximately four feet 2, used a 38 caliber something-something-something and wore brown corduroy.") I head to the casting office, put the scene on tape and, when I'm finished, feel like I've done a decent job with a part I'd actually like to play.

Not long after the audition, I receive a call from the editor of this magazine. "Interested in doing another article?" "Sure." "They're filming *The Newsroom 2*, and we'd like to have a piece written on it. You could interview a few of the actors and have a talk with Ken Finkleman." "Sounds great."

When I mention to friends that I'm going to interview Ken Finkleman, I receive a variety of responses: "I hear he can be quite prickly", "Ken who?", "He'll test you and if you're not up to his standard, look out... but don't worry, uh, you'll do fine.", "Wow... I hope for your sake you catch him on a good day."

The first installment of *The Newsroom* ran on CBC in 1996. It was written, produced and directed by Ken Finkleman, who also stars in the series. The show won a fistful of Gemini Awards and a heap of critical praise but as I

The man himself, Ken Finkleman

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Ken Finkleman



On the subject of George Findlay and why we are drawn to him despite his self-obsessive nature, Karen Hines observes: "George is painfully human... he is filled with opposites... he may be a terrible person but he's plagued by his lack of ethics which means that he actually has ethics. He says all the things we wish we could say, he does what we wish we could do... unabashedly."



Karen Hines in *The Newsroom*

browse through our local video stores, I discover that copies are hard to find. ("Oh yeah, I remember that show... nope, we don't have it.") Even in the arts-friendly Annex, I have to search through five stores before I find it sitting on the shelf. I rent all four volumes.

I pop the first tape into the VCR and sit back to watch. The opening scene has George Findlay (Ken Finkleman), the local news director, working with his co-producer, Jeremy (Jeremy Hotz) on a story they picked up off a CNN feed about a train that plunged into the Congo River, killing two hundred people. They add piranhas and the possibility that a Canadian may have been on board to sensationalize the story and create a local tie-in. Other pressing problems quickly arise: George wants to have the station's phone number changed in order to avoid persistent phone calls from his mother; and he desperately needs an assistant to handle the important things like repairing his BMW, returning his new walking shoes and providing him with a generous supply of *Fibre First*. His dilemma? Does he hire the more than qualified African-Canadian lesbian or the completely inexperienced yet attractive ski bunny? When he hires the ski bunny, he and the network are sued for discrimination. George then does what any spineless, self-serving man in his position would do — he hires them both.

I'm a half-hour into the series and I'm completely hooked. I'm reminded of Larry Sanders, of Lenny Bruce, of Woody Allen. Yet this stands alone and is *Canadian*. The show doesn't just bite the hand that feeds it but chews it to the marrow and spits it out again. It is a celebration of self-interest and fear. It is funny and irreverent. No topic is beyond the touch of its satire. The acting appears effortless and the ensemble cast is clearly dedicated to the telling of the story.

After reading Finkleman's speech from the ACTRA Toronto Summer Conference and watching all 13 episodes of *The Newsroom*, I become more and more interested in speaking with the cre-

ative force that is Ken Finkleman but, alas, that conversation will have to wait. Julia, his amiable assistant, has informed me that we must re-schedule our interview. In the meantime, I prepare to talk with some of the other performers and, through the windows of our sunroom, watch the steady progress of the brown fence at the end of our yard.



Peter Keleghan in *The Newsroom*

There is an unmistakable excitement in each actor's voice when they talk about the show. They aren't just thrilled to be working; they're thrilled to be working on this project. Peter Keleghan, winner of several Gemini Awards (including one for his outstanding performance as anchor Jim Walcott) says, "We follow the script. There's some flexibility; I might add a little 'button' at the end of a scene but my job really is to do service to what's already a great script." Like most actors appearing in *The Newsroom*, Keleghan has a comedic background, including a stint with *Second City*. "Playing comedy straight... if I do have a *forte* in this business that's probably it. Once you step outside and comment on the character it doesn't ring true."

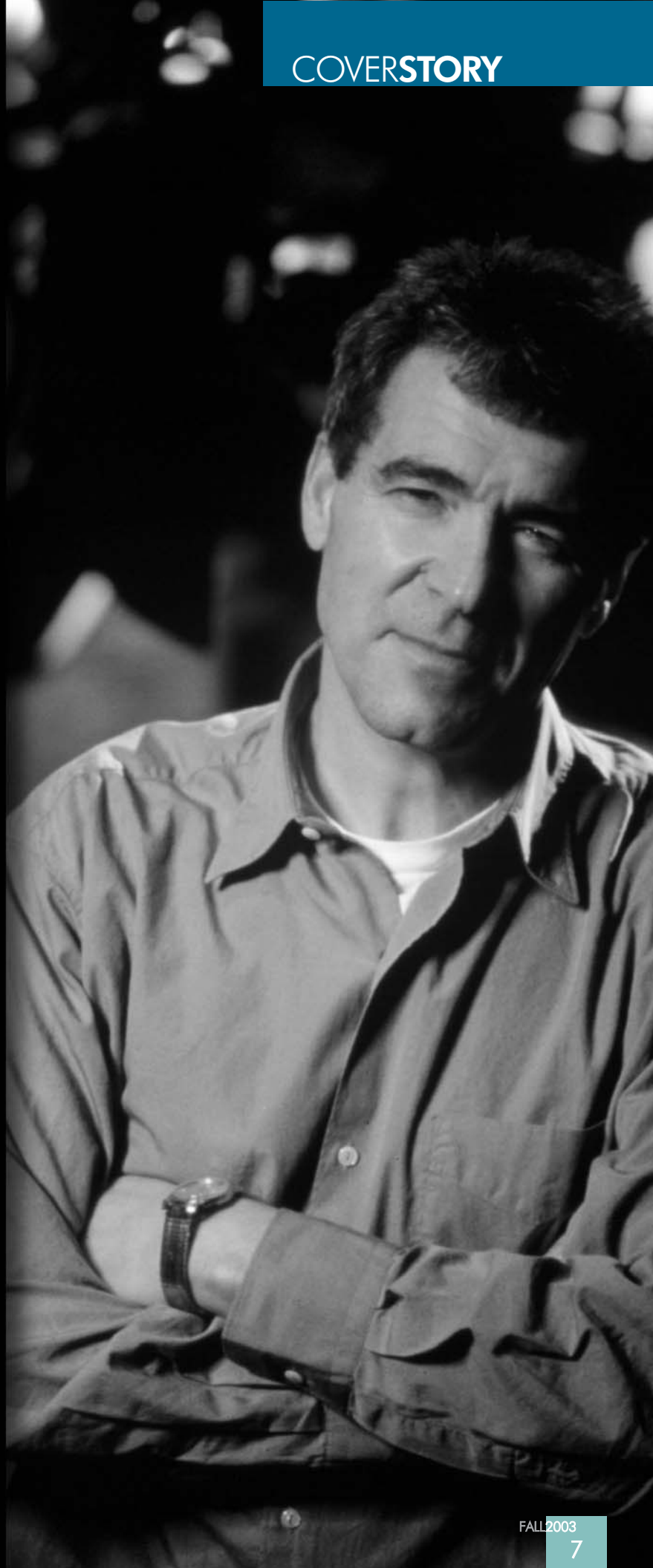
Karen Hines joined the cast of *The Newsroom* in the early stages of the first season. She too has a comedic background ("I wanted to be Meryl Streep and failed..."). When Karen isn't busy directing the celebrated clown team of *Mump and Smoot*, she is producing her own shows. This fall a new play called *Hello, Hello*, that she wrote and stars in, will premiere at the Tarragon Theatre. She says, "Ken is an inspiring person to work with." On the subject of George Findlay and why we are drawn to him despite his self-obsessive nature, she observes, "George is painfully human... he

is filled with opposites... he may be a terrible person but he's plagued by his lack of ethics which means that he actually has ethics. He says all the things we wish we could say, he does what we wish we could do... unabashedly."

Playing co-producer Alex, Jody Racicot is a newcomer to the program, though he has a long list of guest appearances on shows such as *Blue Murder*, *Outer Limits* and *The X-Files*. He sees it as a distinct advantage to have the producer/writer/director on set virtually all the time; "Ken makes all the final decisions... there's no committee, no one has to make a call... he makes decisions on the fly." Gone are those bureaucratic edicts from the upper brass that no one can comprehend.

I receive another call from Julia; Ken is unable to do the interview at this time so we'll have to re-schedule it for tomorrow. I'm disappointed but this gives me the opportunity to watch *Escape From The Newsroom*, a feature-length television movie made in 2001.

If *The Newsroom* is great television (and it is), *Escape From The Newsroom* is a revelation. It is as alive and topical as they come (it's even topical about being topical) and it revels in pushing the boundaries of conventional storytelling. During a scene in which Atom Egoyan (playing himself) is being held hostage by the station's recently fired weatherman (David Huband) and a deranged fan (Mary Crosbie); filming is interrupted by the persistent sound of a fire alarm. The camera pulls back to reveal Ken Finkleman and his crew directing the scene we're watching. Suddenly, we are outside of the original story and into what appears to be the "real world." Production comes to a halt as the cast and crew are forced to vacate the CBC building. We watch as the "real people" comment on the content of the show. Eventually, we are led into a kind of dream world by the "writer" (Simon Reynolds) and George's father (the incomparable John Neville), and find ourselves looking through the eyes of George in his



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boyhood as he takes in a live performance of *Paper Doll* by the Inkspots.

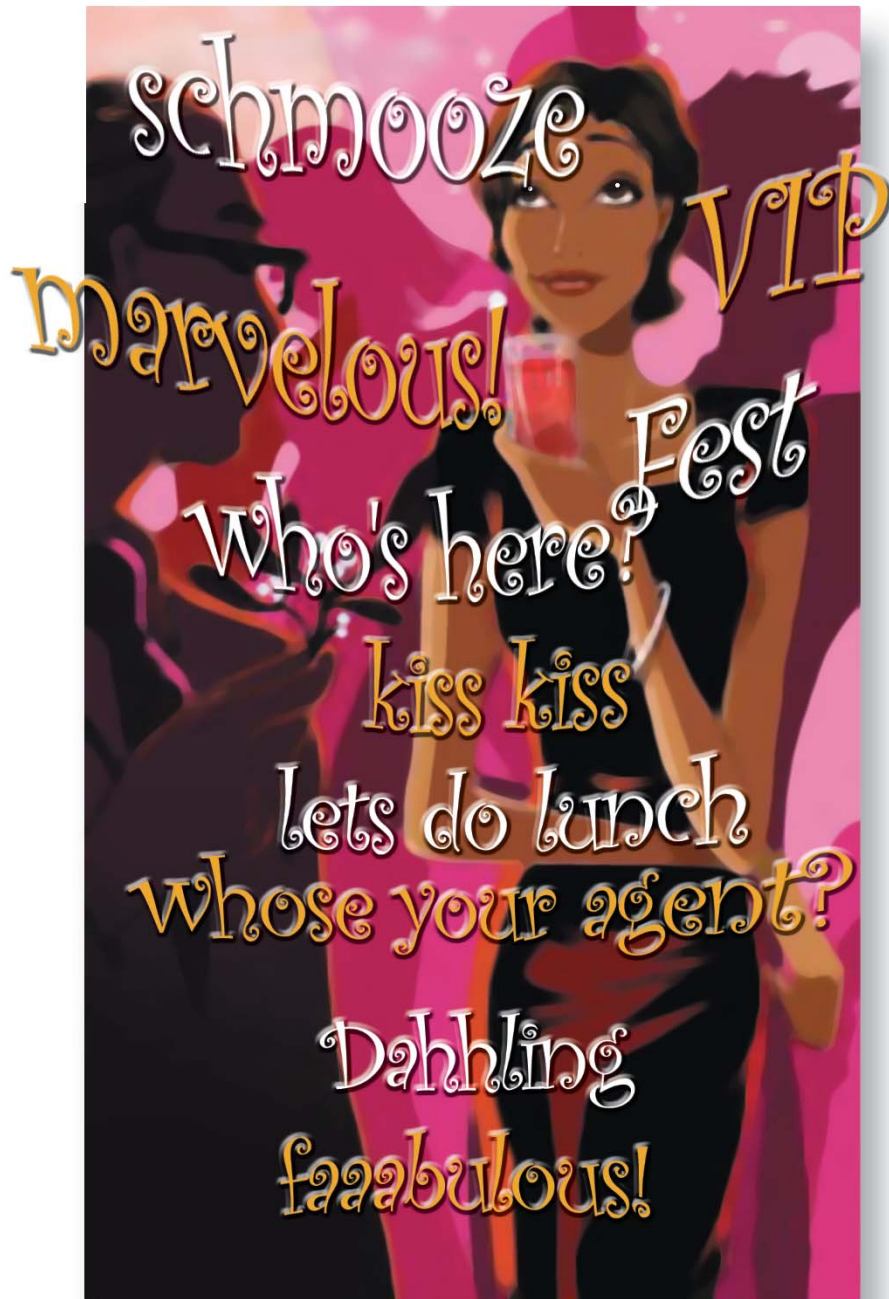
I wonder what to ask Ken Finkleman? A friend suggests I ask what keeps him going despite horrendous budget cuts and the shocking decline in Canadian television programming. I certainly wonder what he thinks about the future of public broadcasting in this country. I wonder, too, if he feels that this latest installment of *The Newsroom* is even more relevant to our time, given the ever-increasing prominence of CNN, et al. And... just how does he juggle all those hats he wears anyway (as producer, writer, director, star)? Given his track record, has his ability to greenlight a project become easier? What was it like in the beginning? Where is George Findlay headed now? Who are some of his favorite authors? What position does he play in hockey?

Ken Finkleman

Once again, I'm in our sunroom. The fence has been completed and the backyard is quiet. My tape recorder is at the ready. Beside me I have a pen, pencil, several pages of notes and a cup of strong black coffee. I am waiting by the phone (at last, all that actor training is coming in handy). The interview has already been postponed three times but I'm feeling lucky. And, just like that, the phone rings. I clear my throat, pick up the receiver and... it's Julia. She apologizes and is very pleasant about it, but it would appear that this interview just isn't going to happen. I'm disappointed but it's understandable; Ken Finkleman is too busy working to stop and talk about it. And, in some way, this may be the best answer to those questions about how we can cope with our nose-diving industry, with budget cuts and naysayers, with the overwhelming tide of corporate culture imperialism: be too busy doing your own projects and telling your own stories to worry about how the odds are stacked against you.

Top: David Huband in *Escape From The Newsroom*; Bottom: Atom Egoyan and Peter Keleghan in *Escape From The Newsroom*.





The Film Festival Party: The Great Equalizer

(or a lesson on how to hobnob with the bigwigs)

Ann Marie Scheffler

So, you're living in the biggest city in Canada, you're a yet-to-be-discovered actor and the leading filmmakers from around the world have arrived at your doorstep for the Toronto International Film Festival. Sounds dreamy. "Go to the festival" your mother says, "you'll meet a director. If Nicole Kidman can have three movies in the festival, surely you can have one. Just doesn't seem right, making Nicole do all them movies by her lonesome. You could be a movie star too." Now, who to tell. Who to tell?

May I suggest that you go to the parties? The film festival party is the great equalizer -
if you can get invited.



Party ~~Fest~~

What I am trying to say is that there are many people who come from all over the globe to be a part of this wonderful thing known as “TIFF” in the middle of some of the best weather Toronto has to offer.

Yes! Many people! Powerful movie-making people. But the likelihood of Robert Altman bumping into you and your yet-to-be-tapped vein of talent right there on Bay Street, and then deciding to make a movie starring you... may not be as great as your mother supposes.

For one thing, there seems to be a hierarchy in the film festival circuit, not unlike the hierarchy on set. All access passes trump



industry passes. Industry passes are better than public screening passes. And so forth.

So I say, get your diamond-in-the-rough superstar destined assets to the parties as quickly as possible. Places where all the pretenses of “how did you afford your pass?” fall away under the murky, sexy haze of booze and cigarettes. I mean, maybe they don’t, but it sure is easier to talk to directors about putting you in their movies when you’ve had three glasses of complimentary wine.

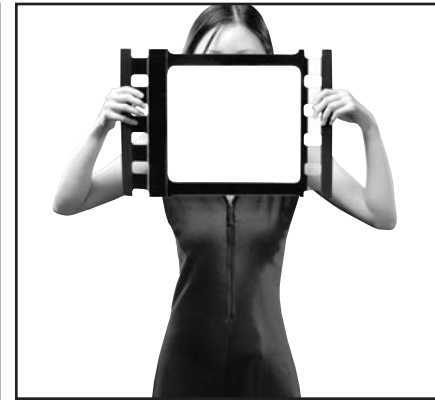
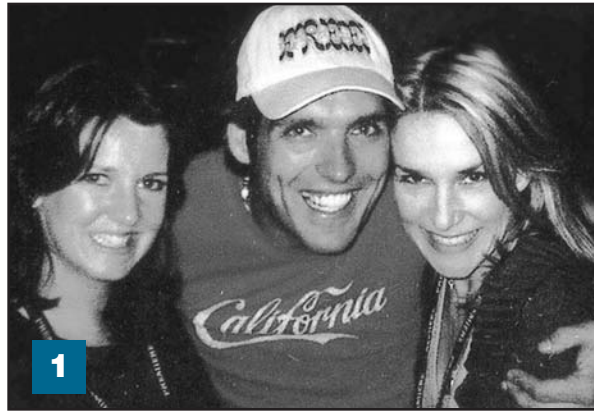
Now... how to get invited to these career-vaulting parties, you ask? There are many methods. You could try hanging out at Bistro 990 until you overhear where the opening night party is. It helps if you have actually waitressed at the Bistro, so Fernando knows you and lets you in (kind of hoping you’ll instinctively reach for a round tray and a clean white apron and start taking orders). It helps even more if your gorgeous and extremely talented actress friend who works at the festival calls you on your cell phone and tells you that she knows for a fact that you can get in to The Liberty Grand with your industry pass and if you

pick her up in a cab, she’ll go with you right now even though it’s already 11pm on a Thursday night.

Then there’s the “actually going to a movie” method. Case in point, my friend Jordana and I saw Woody Harrelson’s *Go Further* and met “Steve”, a character from the movie, on the way out of the theatre. He and his “handler” were giving away free hemp granola bars and press kits, and after hearing about how much we liked the movie, party invitations were passed our way.

You can always win an award to get invited to the party. Then they have to invite you. You see, Toronto based associations (WIFT, ACTRA, The Academy) think like your mother thinks: that if we have such a great place for a film festival, might as well have Toronto be a great place for film-making. There are awards for young up-and-coming filmmakers out there. And you can say things like “Can I get an extra invitation? I am very proud of winning this award, and I want my fiancé to see me accept it.” (Just be ready to have a name of said fiancé ready should they want to officially add him to the guest list.) Now, what kind of award could you win? Think, think, think. You have a whole year to come up with something. Start checking now for your eligibility.

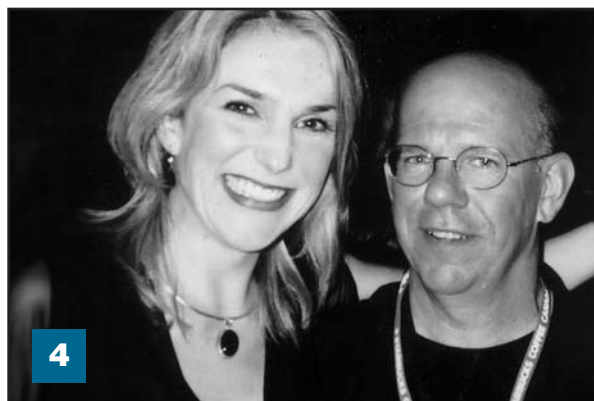
1. Jordana Aarons and Anne Marie Scheffler with Steve Clark from Woody's movie *Go Further*.
2. Woody Harrelson and Steve Clark.
3. ACTRA members Angelo Tsarouchas, Frank Spadone, Sylvia Mina and *Playback*'s Sean Davidson at the CityTV party.
4. Anne Marie Scheffler and Charles Martin Smith.
5. ACTRA members Melyssa Ade and Lyon Smith having fun at Woody's *Go Further* party.
6. ACTRA members Carolyn Dunn and Bob DesRosiers "festivaling".



For an invitation to the Canadian Film Centre barbeque, you might want to start bribing the parking attendant at least six months in advance.

But then, once at the party, you remember that you are not in a long line up that doesn't seem to be moving, you realize that you are an actor and a natural entertainer and you have become very popular with the circle of people around you. The equalization process is working. It doesn't matter that you rode your bike to The Sutton Place Hotel and that you're going to be too drunk to ride it home, or that you arrived at the party in a limo and will be carried back to it when you are almost-passed-out and need to go home. People are people. And creative people are creative people. And film people are really good partiers. And when Jordana and I went to that party that Steve invited us to, we ran into two movie-star-bound ACTRA members enjoying a great time with already famous Woody Harrelson. And I was happy and inspired, and I took a picture of Woody with Alan and Rob, and I thought "Woody's just a guy who wanted to make a movie and here he is and he looks so real" and again, the party as the great equalizer fulfills its role.

Look, if you want to be in movies, maybe you gotta make 'em. But if you don't, you might as well hang out at the film festival. Them people that come from around the world to your city make movies.



Cut to:

Attractive blonde on bicycle cycling in dress. Sunglasses on, nursing a hangover, afternoon sun kissing her thighs as she pedals. Obviously, she has left her bike the day before and is not dressed appropriately for bike riding. The bike wobbles as she negotiates the Bay Street traffic, right outside of Bistro 990. She almost reaches the curb when a man on a cell phone, steps off the curb and collides with her. He helps her up off the ground and introduces himself to her. "I'm Robert Altman."

*Note to editor: Does this piece make any sense? Sorry, I'm a little hung over right now.
XOXO AMS*

The Gary Farmer Interview

by Priya Rao

Recently Gary Farmer appeared in the *The Score* with Robert DeNiro, Edward Norton and Marlon Brando. In 1997 he starred in Jim Jarmusch's *Dead Man*.

Gary was nominated for his third Spirit Award in 1999 for his role of Arnold Joseph in Miramax's *Smoke Signals*. Gary is always fondly remembered for his performance as Philbert Bono in HandMade Films *Powwow Highway*, winner of the Best Film at the American Indian Film Festival and recipient of the Filmmakers Award at the 1998 Sundance Film Festival.

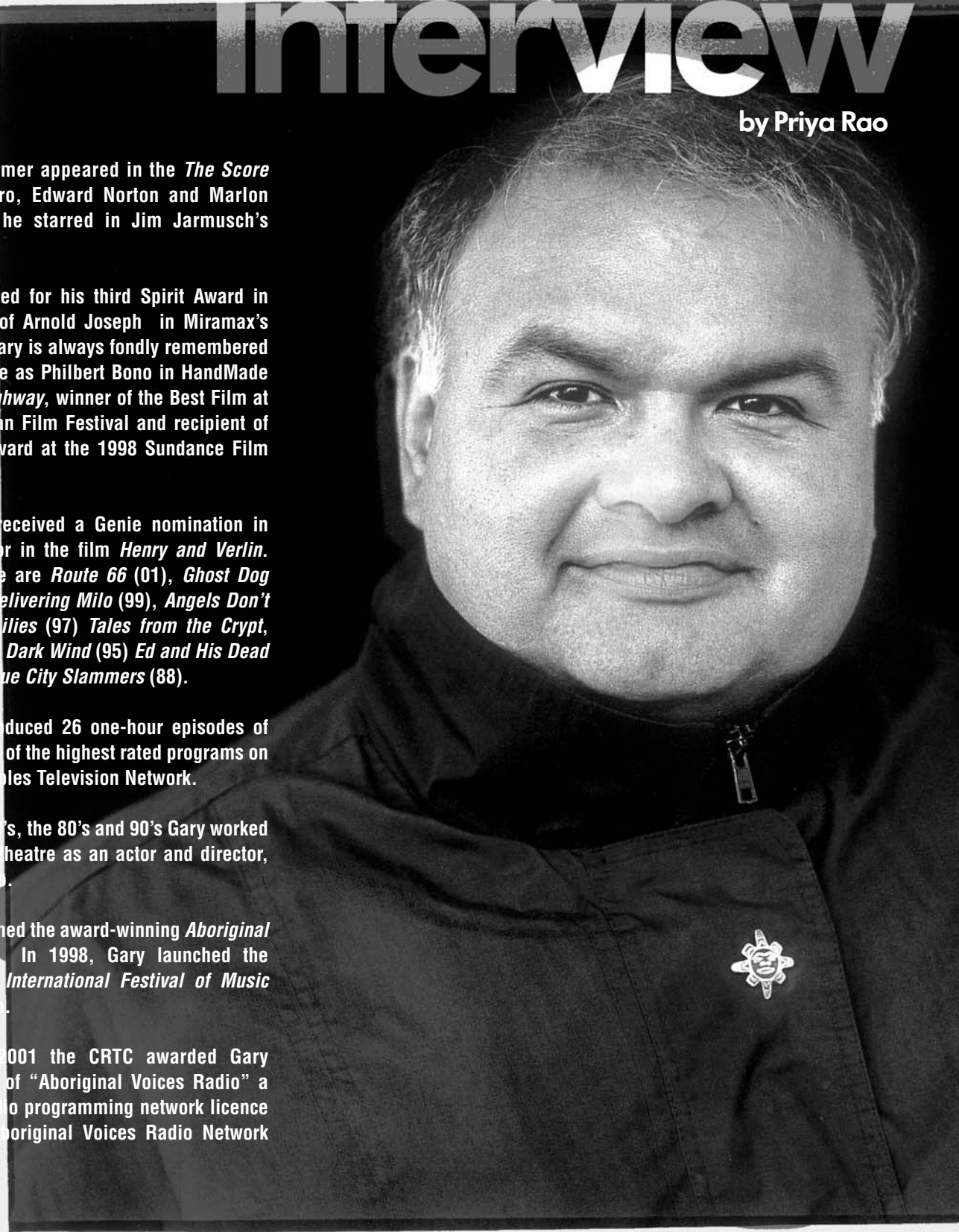
In Canada, Gary received a Genie nomination in 1995 for Best Actor in the film *Henry and Verlin*. Other films of note are *Route 66* (01), *Ghost Dog* (00) *Heater* (99) *Delivering Milo* (99), *Angels Don't Sleep Here* (99) *Lilies* (97) *Tales from the Crypt*, *Demon Knight* (98) *Dark Wind* (95) *Ed and His Dead Mother* (94) and *Blue City Slammers* (88).

Gary executive produced 26 one-hour episodes of *Buffalo Tracks*, one of the highest rated programs on the Aboriginal Peoples Television Network.

Through the late 70's, the 80's and 90's Gary worked exclusively in the theatre as an actor and director, primarily in Toronto.

In 1993 Gary launched the award-winning *Aboriginal Voices Magazine*. In 1998, Gary launched the *Aboriginal Voices International Festival of Music and Film* in Toronto.

On February 2, 2001 the CRTC awarded Gary Farmer, on behalf of "Aboriginal Voices Radio" a national Native radio programming network licence to be known as Aboriginal Voices Radio Network (AVRN).



Gary Farmer in
Dead Man



We all know it's tough making a living as an actor and it's even tougher here in Canada where we rely heavily on American productions for our livelihood. Add to that mix the fact that you're a 'minority' actor and it seems almost impossible. We need role models, we need success stories — stories of people who haven't let their physical differences impede their careers, who've instead used their uniqueness in a positive way. One such person is Gary Farmer.

With 2 films in this year's Toronto International Film Festival (*Twist*, *The Republic of Love*) he is indeed an actor to watch, but it is his other endeavours that make him even more interesting. For instance, you may recognize him from his roles in *Smoke Signals*, or *Pow Wow Highway*, but did you know that he has also been a producer, director and journalist?

Where oh where does he find the time?

I was fortunate enough to speak with him, a conversation that renewed my hope and my determination to create my own successes in this crazy, ego-destroying industry I've chosen to be part of.

When asked whether journalism and producing were areas he became

involved in by choice or necessity, he answered that it was the latter. At an early age he was exposed to the theatre and coming from a community where the young felt like there were slim chances for success, seeing different stories and different lives onstage gave Farmer hope. It lit a fire in him, made him realize that theatre could be utilized to affect change. And thus a career was born.

His producing and journalism began during downtime in theatre but continued because he was tired of seeing and hearing Aboriginal stories being told through the eyes of outsiders. His goal was to recapture the songs and dances of a culture that were slowly being lost. As a result, he started *Aboriginal Voices* magazine, which was a stepping-stone to the Aboriginal radio station located at 106.5FM. He has also been actively involved in the Aboriginal People's Television Network (APTN).

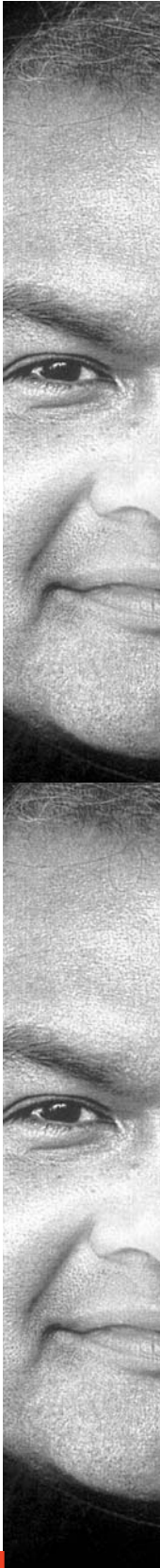
What's even more inspiring about Gary Farmer is that he was offered the Hollywood lifestyle — the fame and the fortune... and he turned it down. He was up for the second lead in *Tremors* (Kevin Bacon) but declined in favour of the play *Dry Lips Oughta Move to Kapuskasing* at home here in Canada. He laughs at the thought that had he taken that role, he would have enjoyed a much more lucrative fiscal life and all that money could offer. Yet he doesn't regret his choice at all, stating that he has had an extremely rich life. He was never interested in a 'Hollywood' career and instead prefers to work on low-budget independent films where you can really get into the material and do something new and great.

I ask him what advice he would give to a young, 'minority' actor today. He says it's

important that we create our own work, our own success—that we have stories to tell that people want to hear. Know your culture and your people, know where you come from. He is tired of what he calls "white bedroom humour" and is much more interested in movies and shows about other cultures, specifically about our common realities, our similarities and our differences. As a filmmaker he feels a need to pay respect to culture and he finds it disheartening when people make fun of things that shouldn't be made fun of.

In terms of acting, Farmer says the difference between an actor and a regular person is that an actor has to pull his heart out to be laughed at, ridiculed, poked and prodded and then he has to put it back in, let it heal, and do it all over again. It was difficult and draining. Turns out that he wanted to quit the business a couple of years ago. Luckily for us, he decided against that path.

And what does the future hold for Gary Farmer? What is there left for this multi-tasker to accomplish? Career means less to him now, he says. He wants to live what life he has left and rediscover his own culture. He is currently involved in an immersion program to study the Cayuga language. He's become more spiritual as time has passed and he'd love to write a book on his reflections on life. On further prodding, he says he'd also like to write and direct one good film, a film that is successful and that he can be proud of. I have no doubt that both of these things will come to pass because, as history has shown, when Gary Farmer sets out to do something... it invariably gets done. I only hope we don't have to wait too long—it's been a while since I've read a good book or seen a great film.





COMMERCIALS Q&A's

Q: When and where is my commercial airing?

A: Unfortunately, ACTRA doesn't have that information. Please have your agent phone the advertising agency's broadcast traffic department for details.

Q: When is my session payment due?

A: Session payments are due 15 BUSINESS days from the day you worked.

Q: When is my residual payment due?

A: Residual payments are due 20 BUSINESS days from the first day the commercial is aired.

Q: When will you be issuing my cheque?

A: ACTRA doesn't issue payments, however a Commercial Co-ordinator will follow up on any outstanding payments for you.

Q: How much will I be paid?

A: The amount you receive depends on your Category of Performance. Basic session fees (based on a 9 hr. work day, 8 hrs. for children 16 and under) are as follows:

Principal and Silent

on-Camera performers = \$585.50

Background performers = \$357.50

Please feel free to drop by the ACTRA office to pick up a rate card for your reference. Residual fees are based on the scope of broadcast and payments will vary. If you receive a payment that you feel is incorrect, please call us and we will walk you through it. Be assured that we match contracts to payments and check that they are correct.

Q: I didn't get my GST with my payment. What do I do?

A: You or your agent should contact the company (ad agency, payroll co., or production house), that issued the payment to request your GST. You are responsible for including your GST number on all contracts.

Q: Can you get me a copy of my commercial?

A: ACTRA will only request a copy of a commercial for business purposes. Your agent would need to contact the advertising agency to obtain a personal copy of your commercial.

Q: I'd like to request an upgrade.

A: Category upgrades are not automatic, and although they sometimes occur on set, more often than not they occur after the final edit of the commercial is complete. If you have seen your commercial, or genuinely believe you are entitled to an upgrade, call ACTRA to request a copy for review. You are welcome to come in to identify yourself in the spot. If it is agreed that an upgrade is warranted, ACTRA will make a request for one on your behalf in writing.

IPA Q&A's

Q: If a Background Performer is given a name or title, does that make him/her an Actor?

A: No, unless he/she performs individual characterization or speaks or mimes five or fewer lines of dialogue.



Q: Can a Producer refuse to pay a Performer for a day that is to be rescheduled (for reasons other than weather) to an unspecified date in the future if he/she gives more than 36 hours notice?

A: No, if there is no specified rescheduled day, this is a straight cancellation and the Performer would be paid their contracted daily rate.

Great Deals for ACTRA Members!

The benefits of being a member of ACTRA just got better with **MAP — MEMBERS ADVANTAGE PROGRAM.**

In 2000, ACTRA united with the Membership Departments of the Academy of Canadian Cinema and Television, the Directors Guild of Canada and the Writers Guild of Canada to create an amazing package of discounts and corporate rates for their respective members.

All members in good standing of each of the above associations are automatically enrolled in the MEMBERS ADVANTAGE PROGRAM.

Get great deals and corporate rates on the following items:

Car Rentals • Hotel Rentals • Tuxedo Rentals • Fine leather products • Auxiliary Health and Dental plans
Via Rail • Clothing • Web Design and Development • Various Magazines (including Playback) • Books
Sports gear • Cosmetics

Go to www.actratoronto.com for more information.

Our goal is to keep increasing the quality and quantity of this program.





A FEW BUMPS IN THE ROAD

SARS and what it did to actors...
and to their union

What SARS did to performers

In August, ACTRA Toronto and Entertainment Partners Inc. (the payroll company that handled some 80% of all film and television work in Toronto) cooperated on a study to assess the effect of the SARS crisis on member income.

In summary, for the first half of 2003 (i.e. January to June; the most current numbers available when this study was done):

The number of ACTRA members who got work as performers in film and television declined by about 35% compared to a year ago. (these numbers don't include commercial work – which represents about 40% of member income, and which seems to have held up at about the same level as last year).

The total number of days worked declined by 24% compared to the same period last year.

Members' gross income declined by 42%(!!) in this part of the industry, compared to the same six months last year.

What we're doing about it

In the short term, there wasn't much anyone could do about the collapse of production in Toronto. The second outbreak of the disease and the fatal WHO travel advisory froze almost all new projects for Toronto until the outbreak was clearly over.

We focused on doing our part to build work opportunities for members once the outbreak and its consequences were over.

First and foremost, we have kept the pressure on with the Campaign for Canadian Programming, to try to turn around the current collapse of the Canadian domestic industry.

The best and more reliable work for ACTRA members is Canadian domestic production aimed at the Canadian domestic audience. Work on this issue is continuing on many levels:

Our colleague Paul Gross was recently appointed to the board of the Canadian Television Fund. He spent some long days this summer in board meetings, planning how to restructure the fund so that it can do its job of promoting dramatic production.

ACTRA and other union partners pooled resources to prepare presentations to the CRTC (Canada's broadcast regulator), which is – amazingly – currently studying how to reform regulations to promote more Canadian dramatic production. New rules might be implemented as early as the new year. Just in time for next year's production season.

SARS SARS SARS SARS SARS

ACTRA Toronto also committed \$60,000 as our share of the funding for FilmOntario, a new stakeholder-run film and television consortium. Film Ontario is co-chaired by ACTRA Toronto Executive Director Brian Topp. It is made up of most of Ontario's industry unions and guilds, as well as most of its leading industry companies – producers, studios, suppliers, post-production, legal, etc.

Throughout the summer and this fall the consortium has been working to turn things around in our industry:

We are launching a new, business development office in Los Angeles in partnership with the Government of Ontario. It should be up and running by November 1st; in good time for pilot season;

All the major Toronto mayoralty candidates were lobbied, in one-on-one meetings, to secure commitments for more film-friendly location rules and other policies at the city level. (Once the current brain-dead city administration is replaced this November!).

A community liaison consultant was hired by FilmOntario this summer to help resolve locations issues that were making it difficult to complete the much-reduced work that had stayed in Toronto.

The provincial government was lobbied to secure a more competitive film tax policy.

The federal government was lobbied to remove the current Canadian Television Fund "regional bonus" policy – which currently pays producers to take productions out of Toronto.

Some progress was made, although much remains to be done. All the mayoralty candidates committed to better policies; our consultant was able to address some immediate locations issues; we made some headway on the provincial tax issue (we were put on hold by the provincial election) and we have reason to hope that harmful Canadian Television Fund policies will be abolished this year.

Financial effects on ACTRA Toronto

The collapse of film and television production has had a serious effect on our union. ACTRA Toronto's finances rise or fall with those of our members.

Based on current numbers, we believe that the SARS crisis will reduce overall revenues at ACTRA Toronto by about \$750,000.

What we're doing about it

Throughout much of August, ACTRA Toronto's executive committee worked on this challenge. President Richard Hardacre

and the rest of our executive team agreed very early in their discussions that they would do everything possible to keep the budget balanced, in order to avoid funding year-by-year operating costs with one-time money from our strike and operating reserves.

On September 2nd, Toronto council met and approved a revised – balanced -- budget. Key measures:

A planned \$151,000 reimbursement into reserves was cancelled, and applied instead against this year's revenue shortfall; We identified \$150,000 in additional revenue over budget, associated with the still-strong commercial industry.

Operational overhead was reduced by \$117,500.

Very unfortunately and with much regret, a planned re-engineering of ACTRA Toronto's phone service was deferred for a year, cutting \$70,000 budgeted for the first phase of this priority.

\$40,000 was cut from planned industry marketing spending (this was made possible because the Government of Ontario committed \$250,000 to FilmOntario, reducing the sums required from stakeholders).

\$28,000 was cut from Toronto council's advocacy budgets.

Overall, these measures allowed us to manage about \$500,000 of the projected revenue shortfall.

Toronto President Hardacre and VP-Communications David Macniven approached ACTRA National at the executive committee's request to discuss burden-sharing. ACTRA National is paid about \$1 in every \$3 that ACTRA Toronto receives from members through various transfer arrangements – transfers that total over \$2.4 million; a significant portion of our costs.

ACTRA National President Thor Bishopric was able to confirm early in September that ACTRA National will assist by foregoing the \$233,000 it would otherwise collect this year through one of those transfers (a "service agreement" designed to cover pooled computer costs and certain other services).

The bottom line

Through the various economies implemented by Toronto Council and this excellent and greatly appreciated expression of solidarity from our national union – and always assuming that no further surprises await us – we should be able to maintain a balanced budget for the year. In the circumstances, that will be a remarkable achievement.

2003 has been a brutal year for Toronto performers. As your common house, your union and your advocate, ACTRA has done its part to get us out of this slump as quickly as possible. And we've taken the prudent steps that were called for to tighten our belts in these difficult days – an experience shared by every organization and every individual working in Toronto's film and television industry this year. Hopefully next year will be a turnaround year.

We're overdue for some good luck.

THE ACTRA AWARDS IN TORONTO 2004 AT THE CARLU

February 20, 2004

The annual ACTRA Awards in Toronto recognize outstanding performances by ACTRA Toronto members and celebrate accomplishment and excellence in our industry. The ACTRA Awards were re-instituted in 2003 as part of ACTRA's 60th anniversary.

Did you see an Outstanding Performance by an ACTRA Toronto member in 2003 in a lead or supporting role? Submit that performance for consideration by the Nominating Jury for a 2004 Toronto ACTRA Award. All ACTRA Toronto members – Full members, Apprentices and ACTRA Extras – are encouraged to make submissions.

"The ACTRA Awards are relaxed and unadulterated fun. Like a family celebration."

– Robert Lantos, Producer

"The ACTRA Awards are a classy, intimate evening. What an honour to be nominated by my performer peers last year."

Welcome back, ACTRA Awards!"

– Wendy Crewson

SUBMISSIONS CLOSE NOVEMBER 30, 2003

ACTRA Award criteria:

- submissions to the Nominating Jury accepted from any ACTRA Toronto member (Full member, Apprentice member, ACTRA Extra)
- lead or supporting performances can be in any genre (excluding radio or voice performance)
- film or television production can be indigenous or international
- submission to the Nominating Jury must be a performance by an ACTRA Toronto member in good standing, residing primarily in ACTRA Toronto's jurisdiction
- performance must be from an ACTRA signatory production
- production must have been exhibited or broadcast between Jan. 1, 2003 and Nov. 30, 2003

Submissions for nominations

Email awards@actratoronto.com
web www.actratoronto.com/awards2004/main.html
fax 416-928-2852
mail ACTRA Awards in Toronto 2004, Attn.: Nominating Jury
ACTRA Toronto Performers, 625 Church Street, Suite 200, Toronto, ON M4Y 2G1

Please include your name and ACTRA member number with your nomination.

Rules and regulations for the ACTRA Awards in Toronto 2004 available at www.actratoronto.com



Winning Strategies for Women in the Biz

with actors, Allegra Fulton, Fiona Reid, Kate Trotter, and moderated by Theresa Tova.

Allegra Fulton

I suppose my only strategy was that I took courses and tried everything: Shakespeare, clowning, acting for the camera... I completely stretched myself so anything could be sprung on me and I would be OK.

What helped me is that I started doing a lot of voice work. I started to do so many auditions that I stopped thinking about it at all, and it was in advertising, so I didn't really care. That experience has served me extremely well and I got more and more blasé – here's what I have, if they want it — great.

Fiona Reid

The only winning strategy I've ever had was to survive. I didn't start with the right equipment, I had no resilience and I didn't have a good ability to act. I did have overwhelming ambition, but I don't think that I started out with talent. Basically, I became an actor in spite of my real loser strategies.

It was easier when I started out. Now, appearances matter more and more.

The biggest challenge – aside from rejection is to re-invent yourself. You have to say to people – try me for this. The first person I always have to convince is my agent.

Networking is important. It's as much about who you meet at parties — you have to get out there.

There is a dead period in a woman's career – between 35-50. There are no calls.

If I could go back, I would be so much nicer to people and cultivate relationships.

Directors don't forget auditions. Even if you don't get the part, the audition hasn't failed. They'll remember you; you've made an impression. We take rejection too personally.

If a director says something you disagree with just say yes, think about it, then forget it – chances are it was better than you think.

Directors are looking for their mothers. You have to tell them “women don't look like your mother anymore.”

I feel freer in my 50's. In my 40's everyday was a race to keep up.

Theatre is more forgiving, but TV is based on the American model. Hopefully we'll take after the European model more and there will be more opportunities for different kinds of women. Look at British TV – women have crow's feet, they're beautiful!

You have to honour those who are good to you. We have to give something back; sometimes it means a loss of money.

The kid thing is definitely risky; it changes you, but it makes you a better actor. You are more able to stay connected somehow.

You have to educate people about being able to work when you're pregnant. You CAN do it. Part of it is just plain prejudice...

You used to have to choose between being a mother and an actor, now we can be both.

Kate Trotter

I do believe that one is born to be an actor. One has to believe in the power of something greater than oneself, whatever that might be.

There is no particular route. The most important thing is to plug yourself into something greater than what you are.

The one thing that drove me into the arts was wanting a family – a support network. I am

constantly amazed that I get work, that I am actor, that people say hello to me.

You have to give yourself a life other than someone else's opinion of yourself at an audition. You have to have something else that matters.

If you walk in thinking “Another asshole producer,” you will get that back. I did a guest role on a series on the WB and two years later, they offered me a recurring role. They remember you if you're good.

Write, produce and direct. Create the roles ourselves — men won't because they don't find them interesting.

There's no doubt that it's hard: being pregnant and working, or having a baby and working. So tired. So unbelievably tired. But you'll look back and be thankful.

You get so much stronger. I auditioned for *Josua Then and Now* when my daughter was a baby. There was a lot of nudity in the role, and I wasn't comfortable doing it, so I turned it down. One day I got a call from Ted Kotcheff, and he was like “So what do your tits look like anyway?” I said to him “Have you ever been around a nursing mother?” He says “No”, I said, “So then” and hung up. I would never have been able to do that before. I got the part, they took out the nudity and I got more money.

It's important to remember that ultimately you don't have to be a child prodigy to be a success. We all hit our strides at different times. Some great actors don't start until they're 60!



L to R:
Theresa Tova, Kate Trotter,
Fiona Reid and Allegra Fulton.

For a complete transcript of his very entertaining and enlightening address go to: www.actratratoronto.com



On Acting

When I talk to actors, I say, there's the character on the page. The lines are who the character is. You know, the words that the character says are the best description of who that character really is. There is no other deeper interpretation. That's it, baby! There are two personalities. There's the personality who you think is on the page and then there's you, and the audience doesn't know either one of you, so just play yourself and say the lines.

On Writing

It is so much easier just to talk about where you live. You get Canadian stories if you write about yourself. But how do you write about yourself? Well, if you write for the mass culture you don't—especially when you get executives into ideas for stories and scripts. When you write for the popular culture, the audience doesn't exist. There is no audience. It's a construct. So when you do write for mass consumption you make all the material work for this construct, which is in the imagination of executives—people who know demographics and who want to sell the programme. So you lose the idea that

you write about yourself, because if you do, they won't buy it.

So how do you get these Canadian stories? You create an institution that will allow people who have a voice simply to express it. And it doesn't have to have an agenda, it doesn't have to have three acts and it doesn't have to be a parable about good cops and bad cops and kids on the street with drugs and what we learn from this experience and, (my favourite), the ultimate trite experience in this creative work; the triumph of the human spirit. Just look at the person next to you and imagine them as triumphant. Pretty hard to imagine. But it happens all the time on TV and you see it over and over again.

On the CBC

The circus is in town 24 hours a day, 465 days a year. It's all on television; it's all there. So, I don't think it necessary for the CBC, as a public broadcaster, to do more of it. What's necessary for the CBC is that they be elitist, the high end, because without the high end in culture, without the head, the whole thing dies. So my belief of the CBC is that the animals should run the zoo. That the artist should take over.

I really believe strongly in public broadcasting. Commercial networks out there own

everything else. Everything that's out there is termed by what's going to make money. And it's degrading, degrading, degrading.

You don't go to a library and say you want *Ulysses* and they say "No, we took it off the shelf...Why?... Because nobody took it out." You put it there because it's important that it be there. It's absolutely essential that it be there and there is an understanding that an essential little library is there and it should be an understanding that it's essential that public broadcasting is there...

You've got to turn the light on... light a fire in the place so the moths come to the flame. The CBC has turned the lights out and they are lying low. It's Halloween at the CBC! The talent's out there—talent to make a change. You've got to make them feel that the place is so god damn hip. It's the coolest, hottest place to be, so they'll swarm into Toronto, they'll swarm into that building—they'll bang the doors down to get in there and get it done!

Now, to do the job of the CBC... it's the hardest job in the world. How do you decide what's of value on television? How do you decide what's good? I honestly... that's the next speech... I don't know. That's the big challenge—it's how do you figure out what should be there? That's the complicated question. So, it's always good to leave on a paradoxical note rather than at the end of the show find the killer and dah..dah..dah..dah!



U.S. Accents

with speech coach Roland Parliament

of a dialect is to instruct the audience – to instruct the audience where you are from and in some cases your social status.

You won't necessarily have to do a particular New York dialect if you are performing in something meant for American consumption but you have to not sound Canadian. So one of the sounds that we have to learn to eliminate is the 'house, out and about'. So if you think of the sound you make when somebody pinches you "ow" – that's "out, house, about". If you watch Buffalo television – Tops grocery is 'Taps', and that's upper New York state. The other real giveaway word is "sorry" because in the U.S. it's pronounced "sarry" and the other one is "process", it's "prawcess", "prawgress" not "progress". They don't round things out as much as we do in Canada.

Before I actually get into any of the instructed portion of this, I'd like to take you to one of the best sources for studying dialects that you can find – to the movies.

A lot of people have the idea that dialect work is actually about changing or substituting sounds, and that's true for a large part, but the real basis of dialect work is sound placement. And by that I mean, where does the sound resonate in your

vocal cavity the strongest. In normal Canadian speech, our sound resonates more strongly on the floor of the mouth and in the centre of the mouth. In other words, if your cheeks were elastic enough that you could push them in until your fingers met in the middle, that is where our sound resonates most strongly.

The one thing with dialect work is you're never going to fool the locals, But that's not the purpose of a dialect. The purpose



Surviving a Television Series

moderated by Mag Ruffman with Alberta Watson, Maurice Dean Wint, Chris Owens and Luba Goy.

Q:

How have you dealt with personality conflicts on set?

Luba Goy

Meetings are important -- to get bad feelings out on the table. Don't take bad attitudes personally – it's not your problem. Keeping a good sense of humor on the set is important

Alberta Watson

Try to be as diplomatic as possible with difficult individuals.

Maurice Dean Wint

It is important to be welcoming to everyone on the set — feed them positive energy.

Chris Owens

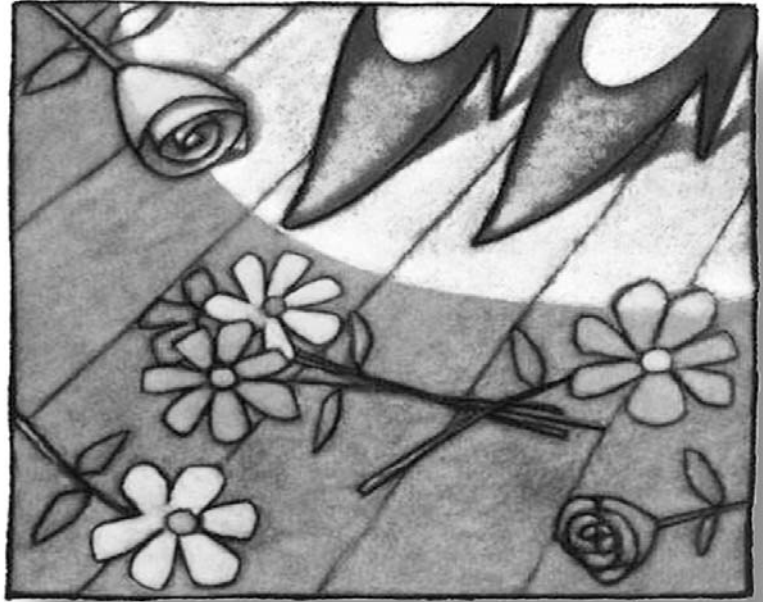
Don't forget to be kind to the crew and try to avoid neurotic individuals. Marinate balance with generosity.

Mag Ruffman

If you are lucky enough to have a continuing role, watch closely to see how television is produced. One day you might be a producer too.

Auditions

with actors Aidan Devine, Ron White, and casting director Stephanie Gorin, and moderated by Jennifer Wigmore.



Ron White

Memorize your sides as much as you possibly can. Learn the other person's lines as well.

As an older performer, you have to constantly watch that you are not going, "Oh, well, I can do this." It's really hard to attack every little thing with the same kind of passion and desire that you had in your youth.

Don't get into conversation with anybody in the room. You really have to be focused on the work. They'll know in the first 20 seconds whether you can act or not.

There's a difference between a motion picture and a television series. Television is every day. So just try to be yourself. In a motion picture I think you can afford to take chances, make bigger choices.

I think it's OK to paraphrase. But to consciously make a decision to rewrite something or to start ad-libbing a scene with your own lines is a bad idea.

They can smell desperation like a dog, and if you're desperate, it's one of the most unattractive qualities that an actor can have.

Olivier said that we have to 'have humility to our work as well as unbounded confidence in our ability to do it'



Aidan Devine

To me there's two types of skills; there's acting, and there's auditioning.

When I go for an audition, I consider the casting process to be a very important part of the creative process of making a film. And for that day, for that three minutes, I am working on that production with those people.

Stephanie Gorin

Memorizing your lines depends on the size of the role and it depends on the actor. I have seen people lose smaller parts - three/four lines - because they haven't been memorized.

I don't think you should ever do action unless you are in there to be a stunt man. It's more about your acting.

Props are a terrible idea, I've never seen anybody use a prop well.

Don't apologize the second you walk in, because you are not well or whatever, before you've even started your audition.

You're lucky to get in for a start because often we can only bring in four people.

Don't walk in the door and say, "Oh by the way, I heard there's so and so part, can I read for that?" I've put you in the part that I think you are right for and I think you are a good enough actor to be there.

Don't encumber yourself with costumes. You should wear a suit if you're playing a businessman, but just come like a normal person. Don't rent costumes.

Don't ask questions. Just say "I'm going to give you what I've got and if you want to see anything else, let me know."

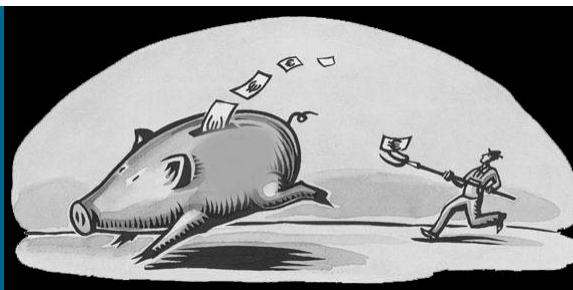
Come in and just be someone they want to work with. Be as nice as you can be. Be friendly, say 'hi' to the panel - you don't have to shake everyone's hand - just go and do it, like it's a job that you enjoy doing. Make it as natural as you can and when you are done say, "Would you like to see anything else?"

I've seen really good actors talk themselves out of jobs when they won't leave the room.

If you're going for a substantial role and you really want to go again, just say "I think I can do that better. Do you have time to see it again?"

We only get a day to turn around and in a TV series you might only get to see four to eight people per role.

Generally, you see much more from actors if they are playing with your reader.



ACTING IN THE NAME OF CULTURE

“ACTRA has taken a lead role in just about every major cultural issue concerning performing arts in Canada.”
Playback editorial, July 21st 2003

Victory for performers!

On June 5th, Finance Minister John Manley and Heritage Minister Sheila Copps announced that they were forwarding \$12.5 million to the Canadian Television Fund (CTF). While the money is coming from the funding agency's 2004 budget and is only half of what was cut from the funding earlier this year, it does show that political pressure from performers can produce results. Thanks go to the ACTRA Toronto Political Action Committee and all those members who have written letters, contacted MPs and attended our Manley demonstration in April.

We must continue to keep up the pressure on the government to support Canadian drama and get the CRTC to fix the Television Policy regulations that have resulted in private broadcasters no longer producing Canadian drama.

You can help with our political action by going to our website at www.actratoronto.com and letting the politicians know you want action.

James McCabe, 1947-2003

A sad farewell to James McCabe, past secretary of the ACTRA Extras Caucus. A background performer since 1989 and a published author, Jim was instrumental in the organizing of Extras into ACTRA. Devoted husband and father he is survived by his wife Joan and son Grant and was predeceased by his daughter Vicki. Jim was a kind and gentle soul who was dedicated to the development of his craft and to recognition for all background performers.

He will be missed.

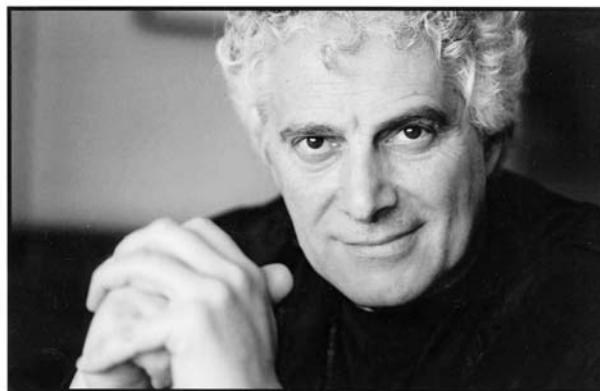
Shereen Airth

In Memoriam

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

Denny Arnold • Les Barker • Jane Carscallen
Tony Difranto • Donna Glover • Paul Grosney
Leonard Guy • Bud Hamilton • Joseph Hauth
Howard Hoag • William Howieson
Raymond Hunt • Gary Jewell • Robert Kerr
Elena Kudaba • Allan MacDonald • David McLaughlin
Jesse Nilsson • Meg O'Neil • Rusty Ryan
Dale Simmons • Carol Skilling • Wayne Van Exan
Jennifer Wattes • Kennie Wells • Elaine Wood
John Zimmermann

ACTORS AND AUDIENCES LAMENT THE PASSING OF A LEGEND



Many of us who responded to a calling in performance... actors, directors; theatre, film, television and radio producers and writers, will have heard by now of the loss of an esteemed colleague. John Juliani, an actor with a solid career as director, producer and educator, and the current President of the Union of B.C. Performers/ACTRA, has died in Vancouver after a brief illness.

From the time that we served together on ACTRA's National Council, struggling for the rights of our fellow performers, I learned that John was a force to be reckoned with, never compromising on his ideals. As a director and an actor he inspired those brave enough to step with him. As John Juliani makes his exit, the stage seems somewhat smaller.

Richard Hardacre, President

ACTRA members march in the Labour Day Parade

Thousands of people took part in Toronto's 130th annual Labour Day parade and the ACTRA Toronto contingent was well represented with more than 100 enthusiastic marchers.

ACTRA Toronto members Luba Goy (*The Royal Canadian Air Farce*) and Wayne Robson (*The Red Green Show*) demonstrated their support by MC'ing the whole parade! Shirley Douglas spoke on the importance of public health care -- reminding us to speak out in support of public medicare and the importance of unions in protecting workers' rights.

Thanks to committee co-chairs John Connolly and Nancy Kenny, and to all our volunteers and participants. See you next year!

ACTRA Toronto members Luba Goy, Wayne Robson and Shirley Douglas at the Labour Day Parade.

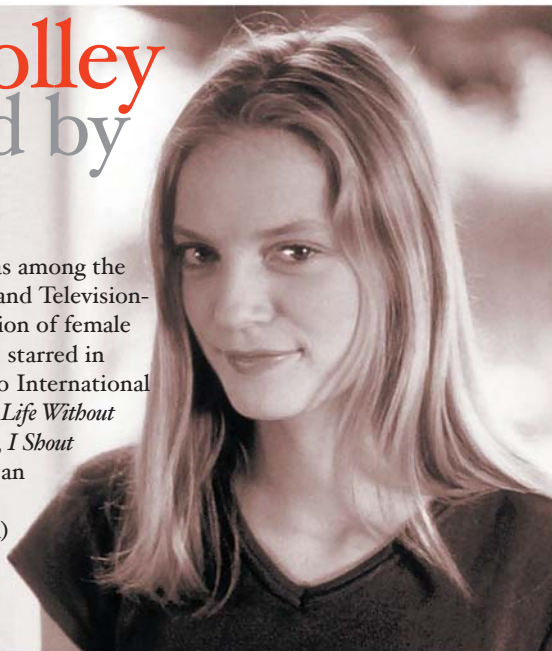


CHRISTMAS GOODIES GALORE!

The Performing Arts Lodge Annual Christmas Bazaar will be held on Saturday, Nov. 22, 8:00 am - 4:30 pm and Sunday, Nov. 23, 10:00 am - 3:00 pm, located at 110 The Esplanade (west of the St. Lawrence Market). Goodies will include ornaments and unique collectables.

Sarah Polley honoured by WIFT-T

Actor/director Sarah Polley was among the honorees at Women in Film and Television-Toronto's first annual celebration of female filmmakers in September. She starred in two films at this year's Toronto International Film Festival: *The Event*, and *My Life Without Me*. The short film she directed, *I Shout Love*, won a Genie Award and an ACTRA Award (Toronto) for female lead (Kirsten Thomson) in 2003.



Elizabeth McCallum & Todd DuImage relaxing at the summer picnic

1st ANNUAL SUMMER PICNIC A BLAST!

The First Annual ACTRA Toronto Summer Picnic was held on Saturday, August 9th in Trinity Bellwoods Park. Despite un-encouraging weather reports, it turned into a beautiful summer day, and many members made it out. We had a blast playing volleyball and bocce or flaking out in the shade of glorious maple trees. A good time was had by all, and we look forward to next year!

ACTRA Toronto's TIP films gain international awards and recognition

ACTRA Toronto's TIP films have won an abundance of recognition lately. They were made under ACTRA Toronto's initiative for low-budget films, the Toronto Indie Production agreement.



The Truth About Head is a 12-minute film by Toronto filmmaker Dale Heslip. Its world premiere was at Cannes, where only seven films were selected from Canada. *Head* also won Best Canadian Short at the 2003

Worldwide Short Film Festival. The ACTRA cast includes: Bruce Hunter, Cliff Saunders, Katherine Ashby, Quancetia Hamilton, Julian Richings, Dwayne Hill, Josh Buckle, John Gilbert, Devon Bostick, Nick Johnne, and Diane Fabian

The Truth About Head AWARDS:

Best Short – Young Critics Award (Cannes 2003)
Kodak Short Film Revelation Award (Cannes 2003)
Best Short – Le Label regard jeune (Cannes 2003)
Rail d'Or (award presented by a group of film and railway buffs)
Sun Life Best Canadian Short (Worldwide Short Film Festival, Toronto, 2003)

Head has also screened at Just for Laughs, TIFF, Palm Springs International Festival of Shorts and is heading for festivals in London, Vancouver, Sudbury and Australia.

The School has been awarded the Volkswagen Audience Choice Award at the 2003 Worldwide Short Film Festival in Toronto. Written and directed by Jonathan Hayes, it is an eight-minute short about an idealistic elementary school teacher who attempts to demonstrate the wonders of life to his young students, despite the fact that each of his 'pet projects' meets an untimely end. The ACTRA cast includes: Russell Bennett, Patrice Goodman and Ryan Smith.

The Absence of Emily has been selected for screening at the 2003 Los Angeles International Short Film Festival, the largest short film festival in the world. It is a suspense-comedy directed by Gillian Truster and produced by Samara Truster. The ACTRA cast is: Geordie Johnson, Brenda Bazinet, and Barry Flatman.

The Drummer Boy, a feature-length independent film was screened at Montreal's World Film Festival in August. ACTRA Cast includes: Dominic Zamprogna, Timm Zemanek, Kaime Woody Sherman,

Kathleen Munroe, Colin Fox, Paulette Sinclair, Dave Deveau, Theresa Noon and Kristin Gauthier.

Five TIP Projects were approved for screening at the Toronto International Film Festival: *DNA* by Jack Blum and Sharon Corder, *Not A Fish Story* by Anita Doron, *Perfect* by Boris Rodriguez, *The Truth About Head* by Dale Heslip and *The School* by Jonathan Hayes.

Check www.actratoronto.com for TIP updates and information.

AT NEXT MEMBERS' CONFERENCE!

See a selection of TIP short films at the Saturday, November 15th members' conference. A TIP film screening runs twice as a morning and an afternoon workshop choice. Come out and meet the filmmakers. Go to page 30-31 for details.

The Truth About Head



WELCOME new members

Happy 50th Wedding Anniversary!

ACTRA member John Grima, and his wife Dame Edith Grima, on September 19, 2003.



Mitchel Amaral
Lindsay Ames
Jim Annan
Adrienne Annau
Michael Anthony
Kieth Barker
Carl Barlow
Douglas Ambridge Bell
Danielle Benton
Wes Berger
Sebastien Bertrand
Gabe Bettio
Karey Billyard
Lisa Blunt
Josee Boulianne
Orlando Bowen

Heather Braaten
Jodi Bradley Smith
Yogesh Chotalia
Scott Coppola
Nyla Crawford Noel
Diane L. Daniel
Mercedes De Castro
Marc Devlin
Deanna Dizadji
Jon Dore
Caden Douglas
Oonagh Duncan
Miranda Edwards
Jonathan Ellul
Vivien Endicott-Douglas
Christine Ferreira

Farley Flex
Stewart Francis
Roop Gill
Stefanie Gny
Jake Gold
Caryn Green
Bridget Griggs
GRX
Samantha Gutstadt
Bernie Henry
Kyle Horton
Max Ingrao
Dwight Ireland
Sally Johns
Lee Kim
Glen M. Kotyk
Charles Laing
Bernie Leawood
Drew Lee
Julie Legal
Jake Lenis
Christopher Lortie
Jaime Love
Gilson Lubin
Jordi Mandlowitz
Joanne Marrella
Joseph Marrese
Bubba Earl McLean Jr.
Joan H. McArthur
Nicole Michaux
Daniel Keith Morrison
Ben Mulrone
Micaila Murray
Mani Nasry
Alison Northcott

Maria Nowotarska
Desmond Osborne
Mort Paul
Micheal Pezzetta
Gray Powell
Clare Preuss
Brendan Price
Taras Radchenko
Shawn Reynolds
Jamillah Ross
Marisa Rossy
Liz Royer
Akiva Saltzman
Quinton Samuel
Melissa Schiel
Jay T. Schramek
Bob Scott
Julie Skinner
Morgan Smith
Jordan Elliott
Thomas Smith
Renata Spandel
Benjamin Stein
Rajiv Surendra
George B. Tambakis
Shayne Taylor
Gregory Thomas
Max Turnbull
Tanya Turner
Tina Vu
Amanda Wayne
Zack Werner
Kit Weyman
Cameron Wright

What are you looking at?



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ACTRA Toronto Performers Branch Consolidated Financial Statements



Here are the Audited Financial Statements for ACTRA Toronto Performers for the year ending February 28, 2003.

To begin, let's go to the bottom line. As you can see, we finished the year with a surplus of \$296,133 – a very significant improvement on the \$250,000 deficit we were expecting.

Please note that revenues are up by over six-hundred thousand dollars from the prior year while overall spending has been maintained at the prior year's level. A significant portion of our revenue comes from one-time income including capital gains on investment disposals and a transfer from ACTRA National.

Should you have any questions or would like further information about our financial situation please leave a message for Austin Schatz, ACTRA Toronto's VP Finance, at 416-928-2278 ext. 6607 or contact him via email at: aschatz@council.actratontoronto.com.

Auditors' REPORT

To the Members of the ACTRA Toronto Performers Branch

We have audited the consolidated balance sheet of ACTRA Toronto Performers Branch as at February 28, 2003 and the consolidated statements of operations and surplus and funds and cash flows for the year then ended. These consolidated financial statements are the responsibility of the Branch's management. Our responsibility is to express an opinion on these consolidated financial statements based on our audit.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these consolidated financial statements present fairly, in all material respects, the financial position of the Branch as at February 28, 2003 and the results of its operations for the year then ended in accordance with Canadian generally accepted accounting principles.

Markham, Canada
May 23, 2003

Grant Thornton LLP
Chartered Accountants

ACTRA Toronto Performers Branch CONSOLIDATED BALANCE SHEET

February 28 2003 2002

ASSETS

Current

Cash and cash equivalents	\$ 458,494	\$ 277,879
Investments (Note 3)	-	622,790
Accounts receivable	370,403	400,500
Prepaid expenses	39,289	-
Note receivable (Note 4)	43,511	57,774
	911,697	1,358,943
Bonds held in trust for engagers	1,606,816	2,060,468
Investments (Note 3)	9,763,030	8,511,781
Note receivable (Note 4)	-	231,511
Capital assets (Note 5)	439,119	628,312
	<u>\$12,720,662</u>	<u>\$12,791,015</u>

LIABILITIES

Current

Accounts payable and accrued liabilities	\$ 523,955	\$ 563,205
Due to members	125,000	163,561
Due to ACTRA National (Note 9)	17,769	-
Due to ACTRA Fraternal Benefit Society (Note 9)	24,180	-
Due to ACTRA Performers Guild (Note 9)	2,232	-
Due to ACTRA Performers Rights Society (Note 9)	1,757	-
Due to other branches (Note 9)	30,416	-
Current portion of capital lease obligations (Note 6)	54,169	49,073
	779,478	775,839
Severance payable	137,750	-
Capital lease obligations (Note 6)	133,975	188,198
Due to engagers	1,606,816	2,060,468
	<u>2,658,019</u>	<u>3,024,505</u>

FUNDS

Externally restricted		
Toronto Action / Defense Fund	5,580,935	5,500,000
Toronto Emergency Operating Expense Fund	3,035,667	2,918,684
Internally restricted		
Computer Systems Development Fund	135,553	257,598
Invested in Capital Assets Fund	439,119	628,312
Council Surplus	167,342	167,342
	9,358,616	9,471,936
Surplus	704,027	294,574
	<u>10,062,643</u>	<u>9,766,510</u>
	<u>\$12,720,662</u>	<u>\$12,791,015</u>

ACTRA Toronto Performers Branch Consolidated Financial Statements

ACTRA Toronto Performers Branch CONSOLIDATED STATEMENT OF OPERATIONS

Year Ended February 28	Total 2003	Total 2002
INCOME		
Members	\$3,210,779	\$2,910,422
Non-members	1,403,925	1,412,757
Other	<u>2,179,692</u>	<u>1,855,230</u>
	<u>6,794,396</u>	<u>6,178,409</u>
EXPENSES		
Union Democracy and Advocacy	279,573	249,341
Executive Director's Office and Communications Unit	544,072	722,372
Film and Television Production Unit	949,399	1,033,953
Commercial Production Unit	839,410	731,138
Finance and Membership Services Unit	962,285	838,096
Occupancy and Office	789,333	756,868
Data, Statistics and Information Technology	122,045	78,671
Affiliations	6,375	6,075
Environmental Claims Settlement	8,016	135,000
Transfers to National	<u>1,997,755</u>	<u>2,000,180</u>
	<u>6,498,263</u>	<u>6,551,694</u>
(DEFICIENCY) EXCESS OF INCOME OVER EXPENSES	<u>\$ 296,133</u>	<u>\$ (373,285)</u>
Allocated as follows:		
Computer Systems Development Fund	\$ (122,045)	\$ (13,852)
Toronto Action / Defense Fund	80,935	-
Toronto Emergency Operating Expense Fund	116,983	(381,316)
Capital Building Fund	-	74,970
Council Surplus	-	(53,087)
Surplus	<u>220,260</u>	<u>-</u>
	<u>\$ 296,133</u>	<u>\$ (373,285)</u>

ACTRA Toronto Performers Branch CONSOLIDATED STATEMENT OF SURPLUS AND FUNDS

Year Ended February 28	2003	2002
SURPLUS		
Balance, beginning and end of year	\$ 294,574	\$ 173,927
Fund Transfer	189,193	120,647
Allocated during the year	<u>220,260</u>	<u>-</u>
Balance, end of year	<u>\$ 704,027</u>	<u>\$ 294,574</u>
TORONTO ACTION / DEFENSE FUND		
Balance, beginning of year	\$ 5,500,000	\$ 2,802,015
Fund Transfer	-	2,697,985
Allocated during the year	<u>80,935</u>	<u>-</u>
Balance, end of year	<u>\$ 5,580,935</u>	<u>\$ 5,500,000</u>
TORONTO EMERGENCY OPERATING EXPENSE FUND		
Balance, beginning of year	\$ 2,918,684	\$ 2,802,015
Fund Transfer	-	497,985
Allocated during year	<u>116,983</u>	<u>(381,316)</u>
Balance, end of year	<u>\$ 3,035,667</u>	<u>\$ 2,918,684</u>
COMPUTER SYSTEMS DEVELOPMENT FUND		
Balance, beginning of year	\$ 257,598	\$ 271,450
Allocated during year	<u>(122,045)</u>	<u>(13,852)</u>
Balance, end of year	<u>\$ 135,553</u>	<u>\$ 257,598</u>
COUNCIL SURPLUS		
Balance, beginning of year	\$ 167,342	\$ 220,429
Allocated during year	-	<u>(53,087)</u>
Balance, end of year	<u>\$ 167,342</u>	<u>\$ 167,342</u>
CAPITAL BUILDING FUND		
Balance, beginning of year	\$ -	\$ 3,229,799
Fund Transfer	-	<u>(3,304,769)</u>
Allocated during year	-	<u>74,970</u>
Balance, end of year	<u>\$ -</u>	<u>\$ -</u>
INVESTED IN CAPITAL ASSETS FUND		
Balance, beginning of year	\$ 628,312	\$ 640,160
Fund Transfer	<u>(189,193)</u>	<u>(11,848)</u>
Balance, end of year	<u>\$ 439,119</u>	<u>\$ 628,312</u>

ACTRA Toronto Performers Branch NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS February 28, 2003

1. NATURE OF OPERATIONS

The ACTRA Toronto Performers Branch (ATP) is an autonomous branch of the ACTRA Performers Guild. The Branch represents performers in the live transmission and recorded media.

2. SIGNIFICANT ACCOUNTING POLICIES GENERAL

The financial statements of the Branch have been prepared in accordance with generally accepted accounting principles for non-profit organizations.

PRINCIPLES OF CONSOLIDATION

The consolidated financial statements include the accounts of ACTRA Toronto Performers Branch, and its wholly-owned subsidiaries; ACTRA Toronto Sponsor Inc., and ACTRA Toronto Performers Branch Building Corporation. All significant intercompany transactions and balances between these parties have been eliminated.

CASH AND CASH EQUIVALENTS

Cash and cash equivalents include cash on hand, balances with banks and short term deposits with original maturities of three months or less. Bank borrowings are considered to be financing activities.

INVESTMENTS

Investments are carried at cost plus accrued interest, less write-downs when any decline in value is considered to be other than temporary.

CAPITAL ASSETS

Capital assets are recorded at cost and are amortized on a straight line basis over their estimated useful lives as follows:

Computer equipment	3 years
Furniture and fixtures	5 years
Leaseholds	Over term of lease
Assets under capital lease	Over term of lease

FUNDS

TORONTO ACTION / DEFENSE FUND

This account has been established for use in times of crisis such as an actor's strike.

TORONTO EMERGENCY OPERATING EXPENSE FUND

This account has been established for use only if there is a shortfall in any budgetary year caused by extraordinary events.

COMPUTER SYSTEMS DEVELOPMENT FUND

This account has been established for ongoing upgrades to the Branch's computer systems.

COUNCIL SURPLUS

This account has been established for special council projects.

INVESTED IN CAPITAL ASSETS FUND

This Fund represents the carrying value of the capital assets held by the Branch.

CAPITAL BUILDING FUND

The purpose of the Capital Building Fund was to hold the net assets of ACTRA Toronto Branch Building Corporation. During 2002, the balance of this fund was transferred to other funds.

3. INVESTMENTS

Investments are carried at cost plus accrued interest and consist of the following:

		2003	2002
\$ 416,579	Bell Canada Strip Bond due November 15, 2005, 8.06% yield	\$ -	\$ 312,577
\$ 250,000	Ontario Savings Bonds due June 21, 2004, 3.00% yield (Yr.1), 5.25% yield (Yr. 2), 6.00% yield (Yr. 3), 6.5% yield (Yr. 4), 7.00% yield (Yr. 5), 7.50% yield (Yr. 6) and 8.00% yield (Yr. 7), market value \$259,375; (2002 - \$280,082)	262,842	261,986

ACTRA Toronto Performers Branch Consolidated Financial Statements

ACTRA Toronto Performers Branch NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS February 28, 2003

3. INVESTMENTS (CONTINUED)

	2003	2002
\$ 651,380 Province of Ontario due March 11, 2003, 5.43% yield	-	616,897
\$ 532,623 Res Province of Ontario due September 15, 2004, 6.18% yield	-	457,381
\$ 7,000 Bank of Nova Scotia Debenture due March 24, 2003, 8.37% yield	-	7,127
\$ 20,110 Province of Ontario Bond due July 13, 2003, 9.50% yield	-	17,742
\$ 33,000 Province of BC Bond due June 21, 2004, 9.00% yield	-	33,561
\$ 111,675 Loblaws Companies Ltd. Bond due November 23, 2005, 6.49% yield	-	88,277
\$ 427,283 Loblaws Companies Ltd. Bond, due November 23, 2010, 6.35% yield	-	249,429
\$ 713,907 Province of BC Bond, due September 21, 2005, 5.95% yield	-	581,362
\$ 375,000 Bell Canada Bond due January 18, 2008, 6.33% yield	-	376,453
\$ 230,000 Royal Bank of Canada Banker's Acceptance, due August 6, 2002, 1.98% yield	-	228,037
\$ 1,073,929 CPN Province of Manitoba, due March 5, 2012, 6.10% yield	-	593,438
\$ 389,000 Province of Alberta, due November 29, 2002, 6.00% yield	-	394,755
\$ 318,447 Loblaws CPN, due May 23, 2009, 6.31% yield	-	204,562
\$ 2,980,790 Bell Canada CPN 1991, due November 15, 2011, 6.80% yield	-	1,577,095
\$ 460,525 Bell Canada CPN 1991, due November 15, 2012, 7.27% yield	-	228,210
\$ 500,000 Ontario Savings Bond 2001, due June 21, 2006, 4.25% yield (Yr. 1), 5.00% yield (Yr. 2), 5.75% yield (Yr. 3), 6.25% yield (Yr. 4), 6.75% yield (Yr. 5), market value \$534,512 (2002 - \$526,450)	517,260	514,671
Trimark Income Growth Fund, market value \$595,174; (2002 - \$595,012)	541,360	523,399
Royal Monthly Income Fund, market value \$1,036,824; (2002 - \$1,017,113)	1,059,285	997,692
Trimark Select Growth Fund, market value \$93,341; (2002 - \$104,758)	105,947	105,129
Royal Premium Money Market Fund, market value \$ 763,596; (2002 - \$745,669)	763,596	745,669
Royal Canadian T-Bill Fund	-	7,944
Templeton Growth Fund, market value \$6,505; (2002 - \$9,120)	11,178	11,178
KBSH Short Term Bond Fund, market value \$6,563,566;	6,501,462	-
Return on Innovation Fund Inc. (100 Class B shares)	100	-
	<u>9,763,030</u>	<u>9,134,571</u>
Less: Current portion	-	622,790
	<u>\$ 9,763,030</u>	<u>\$ 8,511,781</u>

4. NOTE RECEIVABLE

The note receivable has no set terms of repayment, is due on demand from the Alliance of Canadian Cinema, Television and Radio Artists and the portion in excess of \$300,000 bears interest at the rate of 4.2% per annum. Total interest earned during the year was \$Nil (2002 - \$4,736). The note receivable is expected to be repaid within the next year and therefore is classified as current.

5. CAPITAL ASSETS

	Cost	Accumulated Amortization	2003 Net Book Value	2002 Net Book Value
Computer equipment	\$ 395,647	\$ 298,896	\$ 96,751	\$ 181,748
Furniture and fixtures	164,727	95,704	69,023	98,313
Leasehold improvements	151,330	36,982	114,348	130,380
Assets under capital lease	294,370	135,373	158,997	217,871
	<u>\$ 1,006,074</u>	<u>\$ 566,955</u>	<u>\$ 439,119</u>	<u>\$ 628,312</u>

6. CAPITAL LEASE OBLIGATIONS

	2003	2002
Capital leases on office furniture and equipment repayable in approximate aggregate monthly payments of principal and interest \$5,871 maturing at various dates to February 2006.	\$ 188,144	\$ 237,271
Less: Current portion	54,169	49,073
	<u>\$ 133,975</u>	<u>\$ 188,198</u>
Future minimum lease payments:		
2004	\$ 70,446	
2005	70,446	
2006	78,015	
	<u>218,907</u>	
Less imputed interest at various rates, ranging from 9.6% to 10.6%	(30,763)	
	<u>\$ 188,144</u>	

7. COMMITMENT

The Branch has entered into an agreement to lease its premises until August 2010. The annual rent of its premises consists of a minimum rent plus realty taxes, maintenance, heat and certain other expenses. Minimum rent payable for the premises for each of the next five years is as follows:

2004	\$ 402,238
2005	402,238
2006	438,373
2007	464,184
2008	464,184
2009	
and beyond	<u>1,121,778</u>
	<u>\$ 3,292,995</u>



Consolidated Financial Statements

ACTRA Toronto Performers Branch NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS February 28, 2003

8. CONTINGENCY

Goods and services tax

Canada Customs and Revenue Agency ("CCRA") has ruled that certain revenue streams are not taxable. Consequently, previously claimed related input tax credits may not be deductible. This ruling is currently being appealed. In the event that the appeal is unsuccessful, input tax credits along with interest would become reimbursable to CCRA. Neither the aggregate amount of input tax credits to be reimbursed and interest, nor the outcome of the appeal, are determinable at this time.

9. RELATED PARTY TRANSACTIONS

	2003	2002
The Branch had the following transactions with related parties:		
(a) Transfers to (from) ACTRA National		
Per capita payments	\$ 1,778,900	\$ 1,785,240
Services agreement	<u>218,855</u>	<u>214,940</u>
	1,997,755	2,000,180
Other revenue	<u>(150,000)</u>	<u>-</u>
	<u>\$ 1,847,755</u>	<u>\$ 2,000,180</u>
(b) Transfers to (from) ACTRA Fraternal Benefit Society		
RRSP, health and insurance premiums	\$ 616,410	\$ 575,138
Insurance premium adjustment	<u>(30,750)</u>	<u>-</u>
	<u>\$ 585,660</u>	<u>\$ 575,138</u>

These transactions are in the normal course of operations and are measured at the exchange amount, which is the amount of consideration established and agreed to by the related parties.

The amounts due to related parties consist of deposit re-allocations and reimbursements to affiliated branches of ACTRA National, as well as amounts due to ACTRA National itself. These amounts are non-interest bearing and are due on demand.

10. AWARDS

Awards expenditures	\$ 56,062
Less: sponsorships received	<u>(35,000)</u>
Awards, net	<u>\$ 21,062</u>

11. COMPARATIVE FIGURES

Certain comparative figures have been reclassified to conform with the financial statement presentation adopted in the current year.

Canadian performers ratify the new IPA and CBC agreements

Members of ACTRA voted 96% in favour of the new Independent Production Agreement (IPA) recently negotiated with the Canadian Film and Television Production Association (CFTPA) and the Association des Producteurs de Film et de Télévision de Québec (APFTQ). It includes general increases in minimum fees of 1%, 1.5% and 2% in each of the three years of the agreement; increases of almost 9% in the ACTRA Extra hourly rate over the term of the agreement; as well as a 1% increase in the producer's contribution towards insurance (from 4% to 5%); and a 32% increase in the cap on the producer's maximum retirement contributions over the term of the agreement.

The new CBC agreement gives performers 1.5% increase in 2003 and 2.5% in 2004. It took only three days of intensive bargaining for performers and the CBC to reach a new deal that includes general increases in minimum fees and rates of 1.5% for 2003 and 2.5% in 2004, as well as an additional 1% contribution by the CBC to insurance effective on July 1, 2003. The agreement was ratified by 96% of ACTRA members in favour of the two year deal that will be retroactive to July 1, 2003 and will expire on June 30, 2005. ACTRA and the CBC have also agreed to review issues related to the remittance of Use Fee payments; raised the minimum pay for performers taking part in television promos; and extended their Letters of Agreement concerning digital media, and *Country Canada*.

Dr. Sandi Leibovici Cosmetic Dentistry



Dr. Leibovici has been serving the community for 20 years, offering a friendly, relaxed environment in the heart of the city.



416-489-2219

2401 Yonge Street Suite 201,
Toronto Ontario, M4P 3H1

Registration and Breakfast 10:00 a.m. at Victoria College,

U of T (building foyer behind Isabel Bader Theatre, 93 Charles St. W.)



Guest speaker Laszlo Barna

President of Barna-Alper Productions, arguably Canada's leading independent production company in both drama and documentary programming, **Laszlo Barna** is Executive Producer of two current flagship dramatic series (*Da Vinci's Inquest*, *Blue Murder*). He is Chair of the Board of the Canadian Film and Television Producers Association, and a past board member of the Canadian Television Fund and an ardent leader and advocate in the Canadian television production industry.

	workshop 1	workshop 2	workshop 3	workshop 4	workshop 5
<p>choose one ➔</p> <p>Morning Workshops</p> <p>III:00 a.m. to 12:45 p.m.</p>	<p>Life's a Pitch</p> <p>What is a pitch? What's in a good pitch? Learn how to present a project concept to the industry — what works and what doesn't. Experienced pitcher, writer/producer John May (<i>Our Hero</i>) shares his secrets. Have some fun as John dissects a mock pitch.</p> <p>Moderated by actor and successful pitcher Priya Rao.</p>	<p>Accents: knocking down a big barrier</p> <p>Some U.S. producers say we sound "too Canadian." Learn how to neutralize your accent and get over a big barrier to getting work. Diane Pitblado and John Nelles are accent experts and professional actors.</p> <p>Moderated by multilingual actor Dom Fiore.</p> <p>Space is limited — register early!</p>	<p>Self-Marketing: promoting yourself as a performer</p> <p>Are you doing enough marketing? Get some ideas and hear stories from those who are successful self-marketers. Actor Melissa Dimarco, publicist Debra Goldblatt, actor/author Lynda Mason Green, and actor/arts entrepreneur Peter Messaline, tell tales from the trenches and point out pitfalls.</p> <p>Moderated by actor/writer Anne Marie Scheffler.</p>	<p>Doing Something Dramatic</p> <p>Prime TV Canadian drama is in crisis. ACTRA has been conducting a campaign to press for change. How are things going? What happens next? Producer Laszlo Barna and ACTRA Toronto Performers Executive Director Brian Topp discuss the strategy behind the campaign and our next steps.</p> <p>Moderated by ACTRA Toronto President Richard Hardacre.</p>	<p>TIP Film Screening</p> <p>Short films starring ACTRA members produced under ACTRA Toronto's Independent Production Agreement (TIP) have won a lot of recognition recently. See some TIP films, meet some TIP actors, directors and producers, find out more about making a low-budget film. Information available at this session. Among the films to be screened:</p> <p><i>The Truth About Head</i> (Dale Heslip, awards at Cannes, Worldwide Short Film Festival), <i>The School</i> (Jonathan Hayes, award at Worldwide Short Film Festival), <i>The Absence of Emily</i> (Gillian Truster, Samara Truster, selected to screen at L.A. International Short Film Festival, <i>Perfect...</i> and more.</p>
<p>I:00 p.m.</p>	<p>LUNCH: Burwash Hall, Victoria College, UofT All ACTRA members registered for the conference are invited to lunch at Burwash Hall. Courtesy of ACTRA Toronto Performers.</p>				
<p>2:00 p.m. to 3:30 p.m.</p>	<p>Plenary: Guest speaker Laszlo Barna Executive Producer of <i>Da Vinci's Inquest</i> and <i>Blue Murder</i></p> <p>Executive report and Q&A by your elected ACTRA Toronto Council Executive</p>				
	workshop 6	workshop 7	workshop 8	workshop 9	workshop 10
<p>choose one ➔</p> <p>Afternoon Workshops</p> <p>4:15 p.m. to 5:45 p.m.</p> <p>Please choose only ONE workshop for the afternoon sessions.</p>	<p>Auditions 101</p> <p>For beginners. Are you starting out? Want to get your foot in the door? First step is to GET the audition. Find out how and what to do when you get there. Director Miguel Gallego, Agent Kishwar Iqbal, casting directors Juli-Ann Kay and Lisa Parasyn, and producer Sari Friedland demystify the process and the basics of auditioning.</p> <p>Moderated by actor Maria Ricossa.</p>	<p>Commercial Auditions</p> <p>What do commercial clients want? Who makes the casting decisions and what are they looking for? Learn to let go of what you can't control. Director Eddy Chu, casting directors Kim Everest and Brian Levy, and agency producer Andrew Schulze (<i>Downtown Partners</i>) give an inside take on a lucrative area for actors.</p> <p>Moderated by actor Karen Ivany.</p>	<p>Comedy Master Class ...three things I learned</p> <p>Be entertained and learn something about the comedy craft from these very clever funny people. With actors Raul Bhaneja (<i>Train 48</i>), Carla Collins (<i>Carla & Company</i>), Jessica Holmes (<i>The Holmes Show</i>), and Wayne Robson (<i>Red Green Show</i>).</p> <p>Moderated by actor Teresa Pavlinek.</p>	<p>Master Class with Sheila McCarthy</p> <p>One of Canada's finest actors, Sheila McCarthy has received Gemini, Genie and Dora Awards for her work on stage and screen. Her range is considerable. Selected credits include <i>Red Green: Duct Tape Forever</i>, <i>Rare Birds</i>, <i>I've Heard the Mermaids Singing</i> (film), <i>Emily of New Moon</i>, <i>The Awakening</i>, <i>Street Legal</i>, <i>Alfred Hitchcock Presents</i> (TV). She has also crossed over into writing and producing. Join this remarkable performer as she discusses her work.</p> <p>Moderated by Heather Allin.</p>	<p>TIP Film Screening</p> <p>repeat of workshop 5 - see above for info.</p> <p>Hosted by ACTRA Toronto's TIP coordinator Tasso Lakas.</p> <p>NOTE: All workshops subject to change. Check for updates at www.actratontoronto.com. Please register by November 12, 2003.</p>

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

Please provide us with your name, membership and telephone numbers, email address and the workshops you would like to attend — through our website, by fax: 416-928-0699, or drop off your choices at the ACTRA Toronto office at 625 Church St., 2nd floor.

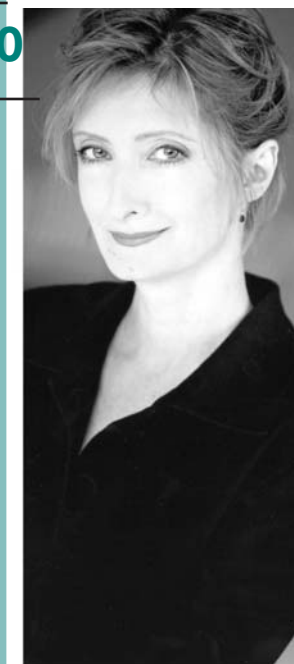
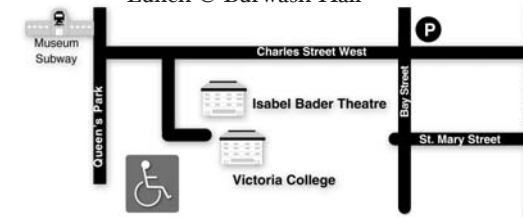
(To qualify to attend, please have your dues up-to-date and bring your member card)

For faster registration, visit us online today!
www.actratontoronto.com (check for updates)

DRAW: win a headshot!
To qualify you must be in attendance at the plenary session.

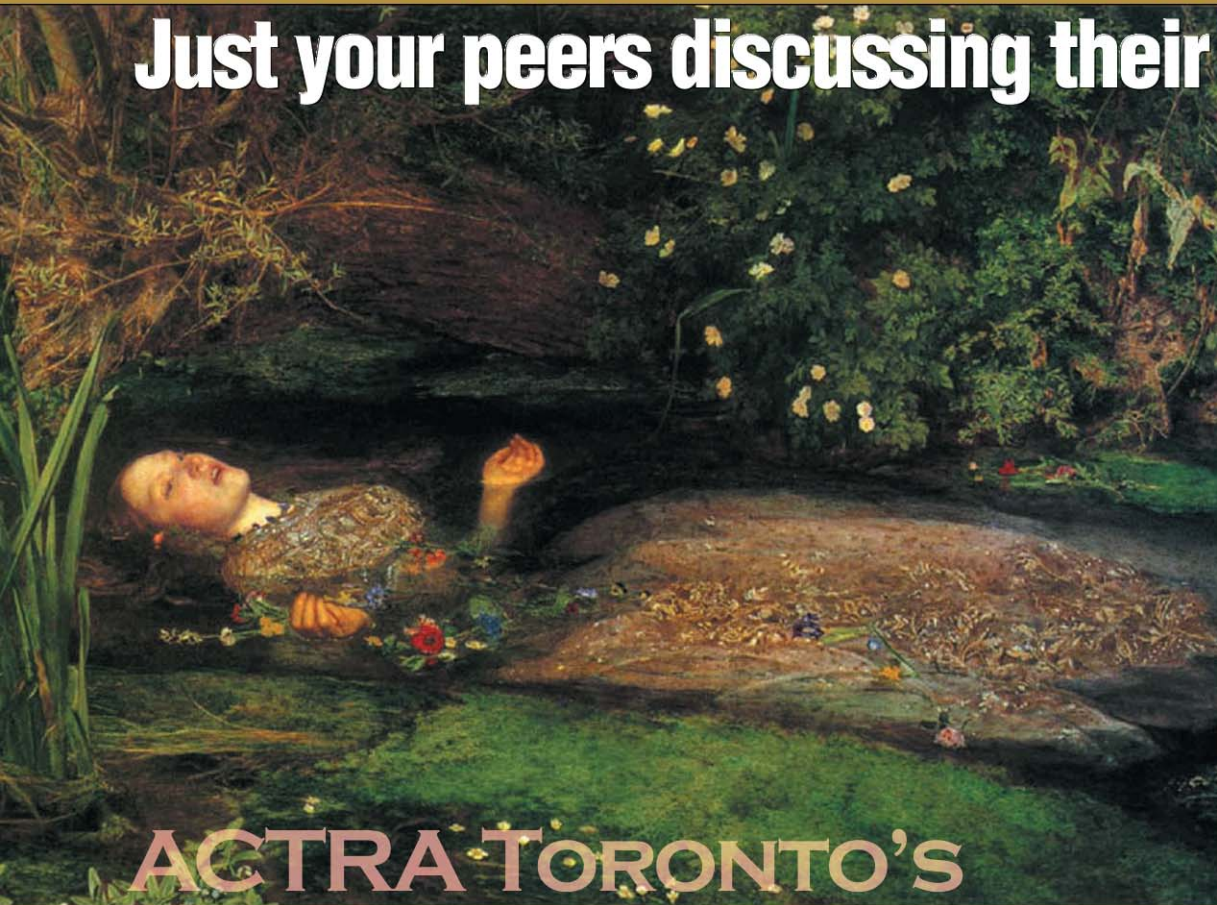
Getting there

Lunch @ Burwash Hall



Master Class with Sheila McCarthy

NO HIGH DRAMA. Just your peers discussing their craft.



ACTRA TORONTO'S MEMBERS' CONFERENCE

Join us! Saturday, November 15, 2003

9:30 a.m. Registration

Victoria College • Building foyer located South of Isabel Bader Theatre (93 Charles St. W)

(see page 30 for details) • More information, a map, and to REGISTER ONLINE:

www.actratoronto.com • Please remember to RSVP!

WIN-A HEADSHOT CONTEST! Win a photo shoot with photographer John Ly

To qualify for the draw you must be in attendance at the afternoon plenary session on Nov. 15 at the Isabel Bader Theatre

Workshops

LIFE'S A PITCH: how to pitch a television project

ACCENTS: knocking down the key barrier

SELF-MARKETING: promoting yourself as a performer

DOING SOMETHING DRAMATIC: our broadcasting campaign's next steps

AUDITIONS 101: for beginners

COMMERCIAL

AUDITIONS: what the clients want

COMEDY: three things I learned...

MASTER CLASS WITH SHEILA MCCARTHY

TIP FILM SCREENINGS

Keynote speaker
LAZSLO BARNA

Executive Producer of
DaVinci's Inquest and
Blue Murder



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