



I N T E R

FALL 2010

ACTRA

The Alliance of Canadian Cinema, Television and Radio Artists



Leading the digital (r)evolution

See story
page 8



INTERACTRA

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COVER PHOTO: *Pure Pwnage* stars, top: Joel Gardiner, L to R: Eli Goree, Jarett Cale and Melanie Scrofano. Courtesy of Showcase.

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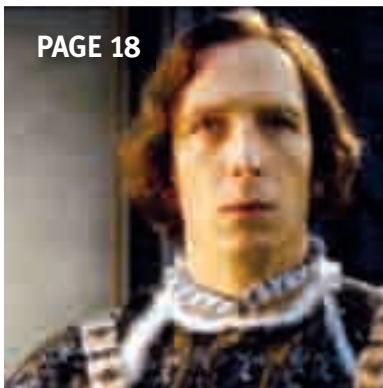
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ADAPTABILITY As an actor. As a union.

BY FERNE DOWNEY
ACTRA National President

My brother Kevin is a very gifted architect. Recently I was suffering through a home renovation inconveniently timed to coincide with a heat wave, and he was a steady source of inspiration. To my despair the eccentricities of my 105-year-old house began to defeat elements of our carefully planned modifications. But as problems arose new solutions came to mind. Kevin was quick to observe that, “adaptability is a great strength in design.”

That phrase resonated with me – adaptability in life overall is a great strength. Those who thrive under duress are those people who are able to adapt to the changes around them.

also created his own sold out music festival in Toronto this summer with a who’s who of hip hop royalty showing up to support him. And he’s still acting – most recently voicing the video game *Gears of War 3*.

Why am I going on about this most fortunate of men? Drake is versatile and his talent for re-invention is strong. He’s in the driver’s seat, creating new opportunities for himself and he’s using digital media to his advantage. These are all things that we will need to keep doing in this digital revolution, as performers and as a union.

And we are doing it. In this issue we read first-hand how

IF YOU’RE ADAPTABLE YOU STAY ONE STEP AHEAD OF THE GAME

And then **Stephen Waddell** wrote in his story in this magazine about adaptability, and the chord was struck again. That’s it. Adapt intelligently to the curveballs the world throws and never stop adapting. The alternative is to become rigid and unyielding, to get out of step, fall behind and fall by the wayside. As an actor and union leader, I certainly don’t want that for myself or ACTRA.

One of our members, **Drake**, is for me the embodiment of the great potential of our changing times. He went from being one of the young stars of *DeGrassi: The Next Generation* to being international hip hop royalty in large part because of his adaptability. He took his passion for music, posted mixtapes on his Myspace page, and created such a buzz that by the time he released his third mixtape it was downloaded more than 2,000 times in two hours. The Grammy-nominated, Juno-winning artist

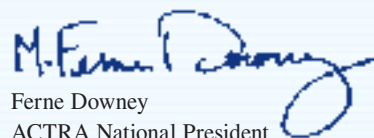
every facet of our work is changing and how we are adapting with aplomb. TV actors are becoming videogame heroes by donning performance capture suits and performers are taking the initiative to create their own web-based series.

Our union is also adapting with us. We are shaping all our collective agreements from the IPA to the NCA to the Audio Code to meet the new realities of our work and make certain the new opportunities technology offers are well covered in our jurisdiction. We are also fighting tooth and nail to make sure that our copyrights as performers are recognized and protected. The IWORKACTRA organizing campaign is in full flight and we *are* strengthening and broadening our jurisdiction.

ACTRA’s National Council met in late May and discussed our membership rules in light of contemporary research and analysis. And it’s time for a change there too – we need to be more welcoming to young members; we need to be more welcoming to diverse members; we need to embrace those graduating from accredited universities or colleges with a performance degree. It is crystal clear that our current membership rules no longer fulfill their purpose. Going forward our union’s membership rules need to be fair for all – and with your support they will be.

If you’re adaptable you stay one step ahead of the game. Happily that’s where ACTRA and our members have been for most of our 67-year history. That’s exactly where we are now. Let’s keep that stride together and flourish.

In solidarity,



Ferne Downey
ACTRA National President



ACTRA and RACS member Aubrey “Drake” Graham and Ferné Downey.



**Day one,
movie release
PRICE: one ticket**

**Same day, online,
all over the world
PRICE: free**

ONLINE THEFT TAKES MONEY OUT OF ALL OF OUR POCKETS

BY YANNICK BISSON

THE COPYRIGHT BILL ON THE HILL NEEDS TO BE FIXED

Finally, after two previous failed efforts, our government has introduced new copyright legislation. Professional performers who work in just about every area imaginable will be affected. As artists it will define how we will make our living. While we're happy to finally have an update to our sorely out-of-date laws, let there be no mistake, Bill C-32 is a bill on the Hill that needs urgent fixing before it actually becomes law.

I love acting, always have. As far as I'm concerned it's the best job in the world and I can't imagine doing anything else. But, I can't live on love alone. For a start, I like to eat. I also like to pay my mortgage and clothe my daughters. As performers we all know that making a living isn't easy; our incomes can fluctuate wildly from year to year and like any small business, we rely on small amounts of revenue from different sources to pay our bills. That's why I care about copyright law and why **all** professional performers and artists should care too. If people have unfettered access to free downloads of our film and TV shows, we don't pay our mortgage.

We get paid royalties, *residuals* or use fees when our work is sold, but not when it's stolen. The distributor's usual movie release cycle for a feature film is: theatrical, DVD/VoD, PPV, Pay TV, free TV. This is how we do business and how everyone in our industry gets paid. Illegal recording and uploading on the internet of film and TV shows hugely affects you, me, producers and crew: **everyone** in the entertainment industry. When someone can do a Google search for *Murdoch Mysteries*, click a link and be watching full episodes from seasons one through three in 10 seconds, that person might not be so inclined to legally purchase the series.

Here's a good one. Did you know that Canada has a rep as being a 'piracy haven'? It's no joke. Various organizations have placed our country at or near the top of intellectual property watch lists. Some of the world's top illegal file-sharing sites are hosted in Canada. A kid in South Korea can download an episode of *Degrassi* from a bit torrent site hosted in Canada any time of day. Why are so many of these sites hosted here? Lax

laws – that's why.

The problem isn't just that we don't get residuals when someone downloads our work illegally – it's also that the producers don't make any money, and when they don't, there is less money in the system to finance the next project. In short, less work.

So what do we do to make sure we can keep our industry viable and healthy and keep making a living?

We need copyright reform. We need new laws to make it tougher to steal our work and we need to make sure we are compensated when people make copies of our work.

Don't get me wrong, I am excited by the opportunities the expanding digital world is creating for performers. It's here, get used to it. It's getting easier for Canadians and people around the globe to see and enjoy our work. However, our laws need to be balanced. They need to both allow Canadians to enjoy what they have legally purchased, while protecting the integrity of our work as artists so we are paid fairly for it.

– *continued on next page*

THE COPYRIGHT BILL ON THE HILL NEEDS TO BE FIXED

The proposed bill makes it legal for people to copy from CD to digital audio recorders like iPods, and to copy a movie from your laptop to your iPad, but it fails to give creators a cent in return.

Half the bill is missing...

SO WHAT'S IN THE NEW COPYRIGHT BILL FOR PERFORMERS? THE SHORT ANSWER IS – 'NOT MUCH'

Bill C-32 takes steps to curb the big problem of online theft, and that's great. At first we also thought it put an end to many years of international embarrassment by giving Canadian performers the same economic and moral rights our artist colleagues around the world enjoy by implementing the 1997 World Intellectual Property Organization (WIPO) Performances and Phonograms, Copyright and Internet Treaties. But on closer examination Bill C-32 allows for so many more exceptions without compensating artists that it's likely our laws still wouldn't be WIPO compliant – a step that pretty much everyone agrees Canada needs to take in order to be in line with the international community.

HALF THE BILL IS MISSING: THE HALF THAT RESPECTS AND PAYS CREATORS

But – and it's a big but – the bill kills the private copying levy and legalizes format shifting **without building on the existing royalty systems**. It jeopardizes the income flows to all artists. It's as though half the bill is missing – the half that respects and pays creators.

The private copying levy came out of the last new copyright law in 1997. It made it legal for people to copy from vinyl records to cassette tapes or blank CDs but it also introduced a levy on the blank media (a small fee included in the cost of a CD or cassette tape) that provided compensation to artists for the use of their music in this way. It accepted the fact that Joe and June Consumer would copy.

The result is that this levy has put

over \$180 million in the pockets of over 97,000 composers, musicians and other rights holders since 1997. Great... but CDs are on the decline and when was the last time you even saw a cassette? The money flowing to artists from the levy is heading for extinction. Since the new bill doesn't extend the levy to digital devices, thousands of artists will lose this important source of income – and we know how important every source is: it can make the difference between being able to commit to our career as an artist and getting a 'day job'.

FOR THOSE OF US WHO AREN'T MUSICIANS, HERE'S THE BIG DEAL ABOUT THE PRIVATE COPYING

Aside from believing it's only right that musicians get paid for going to work, here is how the levy could directly affect us. The levy is a form of collective licensing – a model for our "digital" works. The only way that we can make sure that creators are compensated in the digital era is through collective licensing. It is the simplest and most flexible way of striking the balance between the rights of artists and Canadians who enjoy our work. If we lose the private copying levy for music, you can be darned sure it will be much harder (if not impossible) to have the model expanded to cover all of us, as artists.

Instead of building on the private copying levy, the proposed bill makes it legal for people to copy from CD to digital audio recorders like iPods, and to copy a movie from your laptop to your iPad, but it fails to give creators a cent in return.

We need to get the private copying levy extended to digital players and we

need to build on it and put in place collective licensing regimes that will ensure that revenue flows to creators when our work is copied.

TOGETHER WE CAN GET THIS BILL CHANGED

So, my fellow actors and Canadian artists, Bill C-32 needs to be fixed now. It's simple, our government needs to extend the private copying levy in the new bill to include digital/MP3 players. By leaving that piece out of the bill, the government is proposing to let the private copying regime wither and die, stopping the flow of millions of dollars to music creators. ACTRA is working with arts and culture organizations across the country and with the government and opposition parties to bring balance to the bill and ensure artists aren't ignored. Keep an eye on www.actra.ca to see how you can get involved.

Our creative economy, our careers and our next meal depend on it. ■



Yannick Bisson is the star of CTV's hit drama series, *The Murdoch Mysteries*. He has been acting since the age of 13 and his numerous credits include *High Tide*, *Soul Food*, *Sue Thomas: F.B. Eye* and *Falcon Beach*.

WHY ACTRA'S IN THE MUSIC BIZ

ACTRA RACS' slogan says it all: "You play. We pay."

For more than 10 years ACTRA has been distributing money to sound recording artists through its music division – ACTRA Recording Artists' Collecting Society.

To date RACS has distributed more than \$26 million to artists collected from the private copying levy and tariffs from commercial and community radio, background music, pay audio, CBC and soon satellite radio.

How do you get to collect from RACS? If you are a sound recording artist, you're entitled to be paid when your eligible music is broadcast or played in public, and you might be eligible to get a slice of the money collected from the private copying levy on blank media. All you need to do is assign your rights to RACS and we'll get to work to get the money you're owed into your hands.

To date more than 2,500 artists have signed on directly to RACS, with an additional 30,000 assigned

"When you're busy with all of the demands of a performance schedule, studio recording, and just day-to-day career stuff, it's great to know ACTRA RACS is looking out for my money."

– Eva Avila, Juno Award nominee and Canadian Idol winner

"Playing music for a living is a pretty amazing thing and its great knowing that ACTRA is looking out for my rights as a performer."

– Jordan Hastings, Juno Award winner, City and Colour, Alexisonfire

through reciprocal agreements with other countries.

Since its inception, RACS has lobbied for the protection of performers' rights through copyright lobbying both domestically and internationally, developed great relationships with international management companies and signed several reciprocal agreements with various countries around the world to ensure neighbouring rights payouts collected get to our Canadian performers.

Some of the music industry's biggest names have signed on to ACTRA RACS. Why don't you join them? Drop us a line and we'll get to work to see if you have money waiting to meet you.

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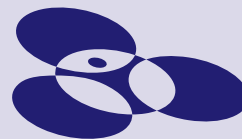
Fred Chartrand

Ferne Downey and RACS assignor Carole Pope lobby on the Hill with the Canadian Private Copying Collective.



Maurice Fitzgerald

RACS assignor Jordan Hastings and Ferne Downey at the ACTRA RACS Gibson Juno party.



Recording Artists' Collecting Society

A DIVISION OF ACTRA



Courtesy of Showcase

Pure Pwnage stars Eli Goree, Joel Gardiner, Melanie Scrofano, Jarett Cale and Geoff Lapaire.

BY ELI GOREE

The Internet Channel OUR LEAD ROLE IN THE DIGITAL (R)EVOLUTION

Several pioneering projects are proving that performers don't have to fear the digital revolution. The reality is, not only is there a place for us in this digital world, but our union has our back as we venture in.

Of course actors will still face challenges, old and new, in getting work. Period.

Bye-bye to the 'good ole' days of the '90s with lots of movies-of-the-week, sitcoms and soap operas with large casts and complex story lines with long character arcs. Shorter seasons of episodic shows like *Flashpoint* are the popular format where day roles on a two-part storyline are the best you'll get, if you're lucky. And if we're

not so lucky they'll cancel that show and replace it with a reality TV show that costs way less to produce.

Here in Canada we are also contending with Canadian broadcasters filling their schedules with imports from the U.S. that we don't even have the opportunity to audition for. If they can buy cheap

For any n00bs, *Pure Pwnage*'s Jeremy, played by Jarett Cale, is a leet gamer, but he still lives in his mom's basement. His brother Kyle, played by Geoff Lapaire, is an aspiring filmmaker who documents Jeremy's life as he is forced to get off his butt and get a 'real' job. There is no gamer Jeremy can't conquer. His online skills don't compute in the real world.

no-brainer imports rather than produce locally, they will.

The bright side to this seemingly inhospitable industry is that there's a whole other world of digital opportunity developing. The overall demand for content keeps getting higher. People are snapping up Blackberries and iPads not just to email and talk, but because they can use them to consume more TV, video, films, and music whenever and wherever they want. Consumers are also interacting more closely with the creators; with social networking virtual feedback is cheap and instant. Advertisers note what people are consuming and are quick to lock onto what's hot.

And even better news for actors – production costs can be a fraction of what they used to be in this digital environment, but you still can't make a great comedy or dramatic movie without professional actors, writers, grips, directors, musicians, etc. Increasingly, we're seeing performers take hold of our own destiny – folks like **Amanda Tapping**, the executive producer of *Sanctuary*, and **Jarett Cale** and **Geoff Lapaire** of *Pure Pwnage* aren't waiting for conventional broadcasters to call, they're seizing the potential of the digital era and creating groundbreaking projects that are changing the whole scene.

Even better news is that ACTRA was ahead of the curve on this one. In 2007 we went on strike for the first time in our 60-year history to make sure that we get paid for all of our work – no matter where it appears. Our union is also helping navigate some of the other potential pitfalls of the digital era – namely copyright and online theft.

Some of Canada's virtual pioneers are managing to bridge the conventional-digital gap and incorporate the best of both worlds. Web-series-turned-TV-series like *Sanctuary* and *Pure Pwnage* have embraced the digital evolution by

For *Pure Pwnage* the internet was a proving ground because it developed a huge online audience.

– Geoff Lapaire

broadcasting online and establishing strong fan bases before getting television production deals signed.

I'm happy to be starring in *Pure Pwnage* (pronounced "own-age"), a Toronto-based web show created by co-stars Jarett Cale and Geoff Lapaire. The series launched on the web in 2004, gained millions of fans worldwide, then made the leap to full-fledged cable TV in March, 2010, on Showcase. The show's website www.purepwnage.com, receives over 200,000 unique visitors a month.

I spoke to Geoff to get his thoughts on the digital frontier:

EG: What do you see as the best way to distribute content in this digital era, traditional forms like TV or online methods?

GL: Everyone's fighting to discover the best way to distribute media, such as iTunes, Bit Torrent and streaming. There may not be one clear winner as there are so many new types of media. There are shows now about a guy in his kitchen that get hundreds of thousands of online viewers. So the "traditional" form is competing with not only other TV shows, but with webisodes, Facebook, online news aggregators, or a guy who does a show for free on YouTube. If you make a show it has to compete with everything.

EG: *Pure Pwnage* was originally a web series that became a television show based on its original success online. Do you think that there is going to be a lot more of that happening?

GL: I think it will happen more often because people are going to make great web shows regardless of whether or not they get a TV deal. For *Pure Pwnage* the internet was a proving ground because it developed a huge online audience.

There are a lot of internet stars crossing to TV, but *Pwnage* is a whole scripted dramatic online show that went to TV. To be a successful formula the cross-over show needs to become a mainstream hit.

It's hard to carry over online success to traditional TV mostly because the internet has no borders. TV stations only play in their region so a lot of web fans may not be able to see the show if it switches to television.

EG: Do you see a day when the internet will replace TV and all shows will be online?

GL: Definitely there will be a day when all data goes through the internet, If the current broadcasting system will be involved or not in the future, I don't know. They would have to adapt if they want to be relevant.

SHE SELLS SANCTUARY

Sanctuary was truly a first. The Vancouver sci-fi TV series started out as eight webisodes released in 2007. Syfy picked it up for a 13-episode season and it's now in over 170 countries and has been nominated for a Primetime Emmy® Award for Outstanding Special Visual Effects For A Series. Lead performer Amanda Tapping is also executive producer of *Sanctuary*.

EG: Why did you choose to start *Sanctuary* as a web series as opposed to TV?

AT: We believed at that time that we could utilize the show in a number of ways. We saw the paradigm of television shifting as more and more people were going to the web for their information and entertainment. We wanted to create a full-service multi-platform website that included the show, social networking, gaming and marketing. It was a bold idea at the time, but one that didn't return dividends. We were probably a good five years ahead of our time. The web by its very nature makes it easy to pirate and download for free.

I still see huge potential, but there has to be a way to sustain yourself long enough to continue producing quality product.

EG: How much do networks respect a series that's successful as a web series?

– *continued on next page*

The Internet Channel

Sanctuary follows the adventures of the enigmatic – and 159-year-old – scientist Dr. Helen Magnus, and her team at the Sanctuary as they track down, study and try to help the strange and often terrifying creatures that secretly populate our world.

AT: They clearly have a lot of respect for the medium and for the social networking aspect that surrounds a web series.

All networks want to put their own stamp on the product they are broadcasting. For *Sanctuary* there was a clear mandate from our Canadian and American

networks to change certain aspects of our show in terms of opening up the stories for a longer format. The essence of the series didn't change, but we had to be a lot less precious with our baby. At the end of the day the networks see potential and they bank on that potential. So there is respect... and a lot of finger crossing.

EG: Are there differences in storytelling between a show created for the web versus TV broadcast?

AT: Not really. You're telling stories and shooting them in the same way that you would for TV. It's a matter of formatting your scripts for short webisodes. It's difficult enough to tell a coherent story that has some poignancy in the 44 minutes of a full-format television show and the necessarily shorter webisode format means that the web series tends to be serial storytelling or vignettes. We challenged that by taking our two-hour premiere pilot and chopping it into webisodes.

EG: As a producer do you believe that up and coming producers should focus on getting successful online shows first before or instead of pitching to networks?

AT: I think there are many ways to skin a cat. The web offers huge potential, but it is a very difficult and long road. I am personally a fan of using the web, but the real problem then becomes monetizing your product. It costs money to produce a broadcast-quality web series that the networks will take notice of and that's the big problem for independent producers. We were constantly being told that the "quality" of our product, the production value, was a decisive factor in getting us as far as we did.

Having said that, I've seen some wonderful low-budget web series with great production values that would make amazing television. I think the web is a great tool for getting your product out there and getting it noticed. Successful blogs are now becoming television series. The networks are obviously aware of the web's potential.

ACTRA HAS OUR BACK

Digital technology is giving us more options for distribution. We can choose to make product available free on websites – but the important word here is 'choose'. The downside of digital technology is that



Sanctuary stars (L to R) Agam Darshi, Christopher Heyerdahl, Amanda Tapping, Robin Dunne and Ryan Robbins.

The web is a great tool for getting your product out there and getting it noticed.

– Amanda Tapping

Sanctuary is the first North American series to shoot exclusively with the RED camera and one of the only series to shoot extensively on green screen using visual effects and virtual sets.



it also makes it easier to steal our work and alter our performances. That's why our union is working so hard on the copyright file. It might not sound sexy, but the fact is, copyright affects our ability to make a living as an artist every day.

As Wendy Noss, executive director of The Canadian Motion Picture Distributors Association says, the challenge facing performers, distributors and everyone who has a legitimate stake in the film and TV industry is that you can't compete with people that can steal your work. Shows like *Pure Pwnage* intentionally offer their content for free online to get exposure, and this 'free' aspect is absolutely benefiting them. But as Noss says: "Once the show was brought to air by a conventional broadcaster they'd want to protect it from being downloaded for free without their consent. At the end of the day, there has to be a means to realize on your investment, and the only way to do that is if those creators are protected."

Again, free can be great – but it has to be a choice.

Internationally, our union is working hard to get an audio-visual performers'

treaty passed at the World Intellectual Property Organization (WIPO). That would give us more rights to be able to control our image in our performances and to get more economic rights – meaning more money.

Here in Canada, we're working hard to get the government's new copyright bill amended to make sure artists aren't cut out. One of the biggest problems with the bill is that it legalizes format shifting without building on existing royalty systems so that income flows to artists. It's as though half the bill is missing – the half that respects and pays creators.

ACTRA's mantra is that performers want people to be able to see and enjoy their work where they want, when they want. But except under very special circumstances, we must get paid for the use of our work online.

OUR ROLES ARE EVER-EVOLVING

As more and more independent producers, writers and actors remove traditional broadcasters from the picture and become their own online broadcasters, the opportunities to stretch our creative muscles increase.

So for better or worse, our careers are in our own hands, like Shakespearean minstrels and bards. Don't fire your agent, but if you are not working do consider self-submitting for an internet series, or putting a monologue on YouTube. If you want to get started, ACTRA has lots of options for low-to-no-budget productions and member-driven projects. Just call your branch and put yourself to work.

You just might be the next internet phenomenon. ■



Eli Goree is the Co-Chair of ACTRA's Young Emerging Artists' Assembly (ACTRA Toronto). He currently plays a leading role in Showcase TV's *Pure Pwnage*. This Nova Scotian has been

a lead on Global's *Da Kink in My Hair*, and hosted CBC's award-winning consumer affairs show, *Street Cents*. Childhood roles include appearing on numerous episodes of *Sesame Street*.

TV'S DIGITAL EVOLUTION

Republic of Doyle embraces their fans online

BY RUTH LAWRENCE

Allan Hawco is one of this country's most exciting triple threats, and he seems to be everywhere you look: on TV, on bus backs in St. John's and other fine capital cities and on subway platforms in Toronto and Montreal. If you look up, he may be streaking across the skyline from a magical web silk string. He is all over the web, and I don't mean the elusive web of a Trinity Bay beach spider. From the start, *Republic of Doyle* creators Perry Chafe, Malcolm MacRury and Allan Hawco have used the internet as an essential part of their master plan.

Republic of Doyle is a one-hour CBC series that is heading into its second season with some of the highest series ratings the network has seen in years. Newfoundland native Allan Hawco is writer, executive producer and the lead actor, and says that producing webisodes is now the norm for every TV series.

Webisodes expand the show's storylines for their loyal viewers. "The show focuses so much on Jake (played by Hawco) that we thought it would be a great way to showcase the secondary characters more, to let the viewers see more of them behind the scenes." Coming from a theatre background, Hawco draws a parallel: "When I'm doing a secondary character in a play, I expand my character's back-story by creating a little movie for myself. It gives my character a life beyond the play."

Mark O'Brien, who plays the lovable but love-lost Des Courtney in the series, is the featured performer in most of those stories. "Des is a great character," says Hawco, "and the producers wanted to feature him. It worked out well." In webisodes titled, *Tools of the Trade*, Des shows journalist Willow O'Neill (played by **Susan Kent**) some of the Doyle team techniques, as they follow their leads and crack the cases. From the latest in bugging devices, to the secrets of a good snoop, these two-to-five minute pieces allow for deeper and uninterrupted adventures.

Greg Malone, playing the same tipster the Doyle's hired in the first season, makes a hilarious return to explain the secrets to his success. In another series of webisodes, *Crimefighter vs. Cagefighter*, we see how the two competitors for Tinny's (**Marthe Bernard**) attentions play out their rivalry.

Allan Hawco is a busy guy who is used to eating his lunch as he does his interviews (like this one). In April I bumped into him on the way to the Juno Awards in St. John's. As we chatted – starting on the stairs at Mile One on Livingstone Street, then all the way to the stadium's front steps – we were stopped three times by fans who wanted to take pictures or pitch a show idea. He also works on numerous feature films, so when planning the strategy for *Republic of Doyle*, I asked him why he took on the extra work of creating 10 webisodes. He replied, "It just kind of happened that way."

While in the middle of shooting and producing the first season, Hawco was happy to see others take the lead on the webisode stories. They treat their webisodes like independent productions, setting aside dedicated budgets, writers, and crew. "Perry Chafe, Kerri MacDonald and Deanne Foley were in the story room with us, and primarily wrote the webisodes. And writer/co-creator Perry Chafe ran the webisodes the way we did the show. We aim to produce them with the same level of quality as expected of the show."

I can't help but wonder how traditional TV audience numbers compare to internet views, but I can certainly vouch that the streets here go quiet on Wednesdays at 9:30 p.m. (Newfoundland time, of course). The bars get hushed as people tune in for each new installment, and it appears that this is happening across the country as the successful show ratings are staying on course.

Of huge note are the other successful numbers: more than 47,000 fans on

Facebook! *Republic of Doyle's* Facebook page has had a higher fan count than any other TV show in Canadian history. Hawco says, "We credit our loyal fans for keeping us at the top of the charts. Our online responses are overwhelmingly positive. Our fans are articulate, they tell us what they think and what they would like to see next season."

Facebook is still relatively new to the TV scene, but it does show the social networking power of the web. Spreading the word, and keeping fans interested is essential to the success of any show. *Republic of Doyle's* digitally attuned audience also follows them on Twitter, where the show has trended number one more than once (and that's worldwide!). For those of you not yet on Twitter, it allows you to post timely status updates in up to 140 characters. It's like Facebook, but with brevity.

I had told Allan that my interview would take only 10 minutes, so as we approached the seven minute-mark, I thought I'd try to get a scoop for those of us who are eager to watch the next 12 episodes. He wouldn't tell me too many secrets, but did say that the writing was well underway, the first day of principal photography was July 5, and that there will be lots of surprises! In light of the success of the webisodes, Allan assured me that they'd be back with a whole slew of new ones. I'm left to wonder who Des Courtney will bug next year... so I guess that I'm not as good a snoop as those Doyles! ■



Ruth Lawrence is an actor, writer and director based in St. John's. She has served over 12 years on the ACTRA Newfoundland and Labrador branch council and six years on the National Council.



Allan, with guest star Gordon Pinsent, plays Jake Doyle, a private investigator who operates an agency out of his home in partnership with his father Malachy Doyle, played by Sean McGinley.



Krystin Pellerin plays Const. Leslie Bennett.



Allan Hawco and guest star Victor Garber.



MEDIA EVOLU



BY **STEPHEN WADDELL**

ACTRA National Executive Director

In June,

I attended the annual Broadcasting Invitational

Summit in Cambridge, Ontario, where amongst other broadcast industry speakers, I had the pleasure to listen to a thoughtful and erudite intervention from NFB chief Tom Perlmutter, an impressive and ardent supporter of Canadian media and culture. In the context of Canada's Digital Economy Strategy, the federal government's consultation process, Tom argued a counter-perspective to the general belief that media platforms change but the content remains the same. Tom's proposition was essentially – the form is its own, suitable for the medium. That is to say, content adapts to the form of exhibition.

Let me explain in the context of the evolution of recorded media. Film was the first form of recorded media generally exhibited in long-format, telling narrative stories to paying audiences collected

together in darkened cinemas. These feature-length films were preceded by generally humorous shorts, live action or animated, that warmed the audiences before the main feature movie. Movies took audiences to far-off places – thrillers and comedies, science fiction and dramas. The star system was created, and the stars were supported by actors, stunt performers and background players who gave life to the characters populating imaginary cinematic worlds.

Radio was the first form of broadcast media, a purely audio medium directed at the audience who often gathered together at home in front of the family radio. The most popular non-news/sports programming on radio were entertaining variety, comedy and drama programs and series. Private radio was supported by advertising in the form of commercials – short-format messages meant to sell advertisers' products featuring announcers and actors. In order to carve out a place for Canadian

content in radio, the CBC was created – a publicly supported corporation that undertook to reflect Canada to Canadians.

Television followed radio, first black and white, then colour. In effect, visuals were added to audio. Drama, variety shows, and commercials continued. Ad-supported private television stations grew in number. And the CBC evolved to CBC Television programming in two languages across this vast country. And with television, a new format of programming evolved – sitcoms – situation-based comedies built to fit the 22-minute commercial television format.

With the advent of the internet and digital media, we enter a new world – a world of limitless and unknown potential. What new forms of content will evolve in this new medium? At this point it appears that there are two main business models – ad-supported and subscription-based.



Alice Hill, pictured here in 1948, performed live in CBC recording studios. Since the 1920s, CBC/Radio-Canada has been a world leader in producing and distributing distinctive Canadian dramatic content – recognized today as one of this country's greatest cultural institutions.



Going Down the Road stands to this day as one of the best and most influential Canadian films of all time. Since its 1970 release it has received critical acclaim for its true-to-life performances. Pictured here are Cayle Chernin and Doug McGrath.



Due South is our first home-grown hit to land on a major American network. Its online fans around the world are the first attributed to successfully bringing back a TV show for additional seasons, and 12 years later they are still hosting *Due South* conventions.

TION

With the advent of the internet and digital media, we enter a new world – a world of limitless and unknown potential...

But the forms of content continue to evolve from primordial text-based product. The main audiovisual digital media entertainment content is by and large off-shoots of television shows – webisodes and streaming content. The overwhelming bulk of original digital media content is user-generated and found on YouTube – the world's largest digital media broadcaster/database. All content in digital media struggles to find an audience. What forms of content will evolve to suit the new media and attract audiences? And where will professional performers find their place in the limitless, democratic, user-dominated digital environment?

While digital media continues to evolve, it is clear that ACTRA must change as well. And the first, most revolutionary change was ACTRA's first strike in our history in 2007 – the only strike of performers in the

world which secured for us the first, and arguably the best collective bargaining agreement provisions for digital media production. With each round of collective bargaining, whether the National Commercial Agreement, or the CBC, or the private broadcasters, ACTRA has negotiated new provisions adapted to digital media production intended to encourage professional production using professional performers.

ACTRA itself must adapt to suit the environment. Contrary to popular belief, Darwin's theory of evolution was not based on the principle of 'survival of the fittest'. Darwin in fact proposed that the species that survives is the one that best adapts to

each new environment.

To bring it back to ACTRA, membership rules established in the radio and early television era cannot survive, they must evolve. The idea that full membership in ACTRA can only be obtained by achieving six professional engagements in a residual category must change. Your National Council has directed that a review of our membership criteria should be conducted with a report back to the National Council which may implement new criteria for membership entry. Look forward to news on our membership evolution. ■



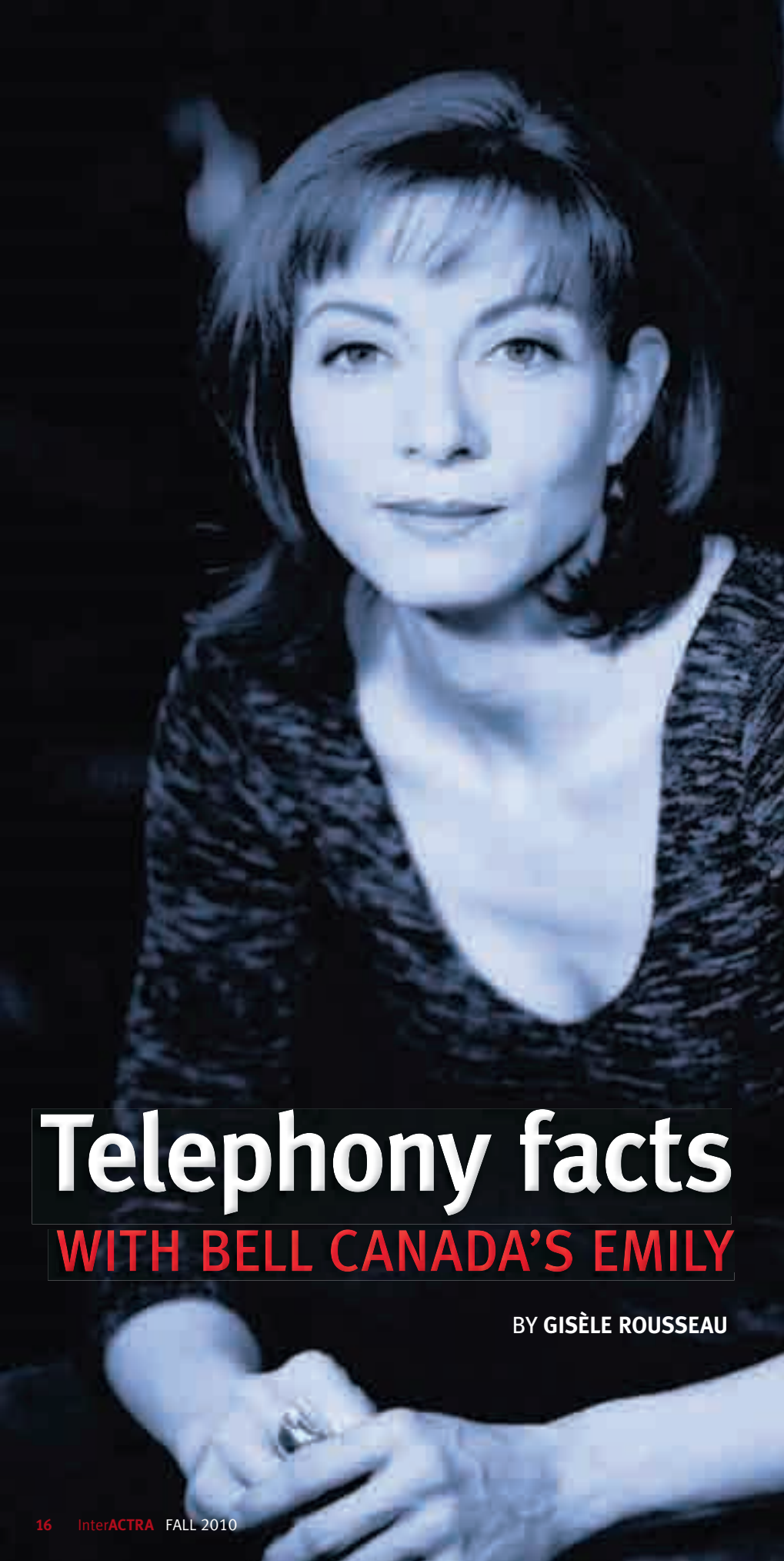
ReBoot made cartoon history on YTV and ABC as the first half-hour, completely computer-animated TV series. Enzo was voiced by a few members, including Jesse Moss, Christopher Gray and Giacomo Baessato.



Sanctuary is the first North American series to shoot exclusively with the RED camera and one of the only series to shoot extensively on green screen, using visual effects and virtual sets. It was the first Canadian web show to make the jump to TV. Amanda Tapping is star and executive producer of the hit series.



Assassin's Creed became Ubisoft's fastest-selling new IP in video game history. *Assassin's Creed 2* is the follow-up game that is currently winning critical awards all over the world. The AC-2 Lorenzo de Medici character is played by Alex Ivanovici.



Telephony facts

WITH BELL CANADA'S EMILY

BY GISÈLE ROUSSEAU

Telephony work is contracted under ACTRA's Audio Code. This code covers a multitude of voice work projects such as audiobooks, museum audio guides, transit messages and now, increasingly in the area of podcasts, e-learning, etc. If there's no visual component and it's not being done under one of our broadcast agreements, then it's Audio Code work. If it's audio visual the production gets moved over to the Independent Production Agreement.

THE INSIDE SCOOP ON VOICE PROMPTS:

Reading the phone book

I cut my teeth many years ago in "prompt land" by reading the phone book: I'm not kidding – an entire phone book, for another telecommunications company. This was, of course, well before my Bell days. I sat alone in a makeshift booth in front of a computer screen that endlessly generated proper nouns. No producer, no engineer... no fun.

From A to Z... one letter at a time

The B's were a breeze but the P's gave me plenty of practice at preventing mic popping, and those hard nod-inducing K's were brutal on my throat and vocal chords which could have ended my voice career right there!

Each proper name appeared one at a time followed by an instruction – (E) please pronounce in English, or (F) please pronounce en français, or (E) & (F) please pronounce in both.

Foreign pronunciations can be challenging... as in how to properly inflect certain English or French foreign names. Sure, sure, Gretzky is easy-peasy... thank-you Wayne... but how about Szczepanski or say, Naaktgeboren. Not so easy...

Also not so easy was the computer technology in the early '90s. As the session progressed, the computer's disc space decreased, which meant I had to wait progressively longer to see the next word appear... which made me want to scream... but wait – my vocal chords!



EMILY IS ONE OF THREE VOICES I RECORD FOR BELL, BUT SHE IS THE ONLY ONE WHO ACTUALLY HAS A CHARACTER PROFILE.

Phone personae

Emily is one of three voices I record for Bell, but she is the only one who actually has a character profile. Her profile is longer than any character I've ever played on stage... seven pages to be exact, it describes everything from her grandparents' origins, to what and where she studied, what music she listens to, what countries she's travelled to, how she became a call centre rep, her work ethic... and of course she is PERFECT!

The creators of this persona provided every detail on paper and had very specific requests and requirements. During the entire initial recording sessions, a PhD in linguistics was on hand to set the persona: tone; pacing; inflection; and to ensure all of the elements were in place to constitute this new voice recognition system.

For a self-admitted language buff, the sessions were a blast! Since that first recording, my job has been to keep everything consistent over the years so that the voice segments recorded in 2003 can match those recorded in 2010. It is much like playing a regular character in an animation series.

Phoneme – definition

Canadian Oxford Dictionary: any of the units of sound in a specified language that distinguish one word from another. e.g. as in pad, pat, bad, bat, in English.

The original Emily sessions required reading approximately 750,000 phonemes per language, and approximately 12,000 utterances per language.

What the heck is an utterance?

In voice recognition jargon, an utterance signifies any sound, word or phrase that is spoken or 'uttered'. All these recorded utterances become part of a computerized voice bank that can recognize these sound segments in various combinations. So, if for instance, a customer calls into Bell's voice recognition system and says, "I would like my account balance," the system can recognize the voiced request. Pretty awesome!

As odd as this may seem, here are examples of typical utterances I recorded to create the voice rec's bank: "She addressed Omar with disrespect and careless depreciation," and "His body made a spasmodic jerk with almost a childlike despondency."

Phonetic skills

I studied phonetics for three years at the Conservatoire in Montreal, and before that attended courses in linguistics and translation at the University of Manitoba and the Université de Montréal. I didn't know where this would take me at the time, but having this knowledge base certainly has made it easier to work in telephony.

Phone prompt

If you enjoyed this, **Press 1.**

If you didn't, **Press 2.**

If you need to speak to a REAL person, do like the rest of us, **Press 0.** ■

Gisèle Rousseau is a seasoned actor and voice-over artist who just recently completed a successful run in Michel Tremblay's latest play at TFT. She was the bilingual voice of the 2010 Genie Awards. Thanks to ACTRA's Audio Code, Gisèle has voiced interactive voice response (IVR) systems and narrations of all sorts, for everything from pharmaceuticals to banks, cars and rewards programs. She even gets to sneak in the odd audiobook.

DIGITAL ACTING IN AN EPIC GAME

A magnificent role in a digital Renaissance project



he acting profession is varied and unpredictable to say the least. Having played

a ketchup bottle in supermarkets and a drug addict in a hospital to train medical students, I quickly realized that being open and flexible would be better in the long run for my mental health.

So when I was asked to audition for the fourth time for a secret project called *Ezio's Story* I was just happy to still be in the game. I had done some video game voice work before, but the auditions were always in studio, with no cameras. This one was on camera, and that intrigued me. When I asked the casting director what this was all about, he simply said that this was big, and many people needed to approve talent.

So, I waited. Then, I forgot, again for the sake of my mental health. When an offer came in to play Lorenzo de Medici, ruler of the Florentine Republic, I did some research right away. "Known as *Lorenzo the Magnificent* by contemporary Florentines." Magnificent? Cool.

That more than made up for Sparky Ketchup. "He was a diplomat, politician and patron of scholars, artists, and poets. His life coincided with the high point of the early Italian Renaissance. His death marked the end of the Golden Age of Florence. The fragile peace he helped maintain between the

BY ALEX IVANOVICI

various Italian states collapsed with his death." The Renaissance... hmmm.

I later found out this was going to be for the sequel to Ubisoft's smash hit game *Assassin's Creed*. Furthermore, they were shooting a live action three-episode series to set-up the *Assassin's Creed 2* backdrop, characters and plot. The director would be Yves Simoneau and we would shoot in green screen with the wizards at Ubisoft providing astounding digital renderings of Renaissance Italy as a background. I started thinking, "A Renaissance role in a digital Renaissance project," what would Leonardo da Vinci think of all this? Pretty cool, right?

The *Assassin's Creed 2* experience had three dimensions for me. First, I recorded dialogue in a sound studio with ACTRA member **Simon Peacock** directing the voice session for the three characters I played in the game.

When you record dialogue for video games, you generally are alone in the sound booth reading only your lines, so there are no other actors to work off of. The director and producer try and keep you on track for the tone of the game and the stakes of each moment.

As far as content is concerned, video games now are kind of like those choose-your-own-adventure novels I read as a kid: "If you choose to talk to the dragon, turn to page 107, if you choose to attack the dragon turn to page 349."

The difference is the gamer acts and the game turns the pages for him, so to speak, and it's happening constantly. This means dialogue, and 'onos' (onomatopoeia sounds characters make when jumping, running, falling, out of breath, burning alive, etc...) have to be recorded for a variety of possible situations.

It's my sense that the video game industry is not just competing for the best narrative line, but for the most rich and wide breadth of possibility in the worlds it creates. These are known as "open world" games. A good sense of humour, like Simon's, can help when repetition is a challenge.

Second, I filmed the three-part, 40-minute set-up to *Assassin's Creed 2*, called *Assassin's Creed Lineage*, which is available on YouTube.

From the first meeting with the precise and passionate **Yves Simoneau**, to the astonishing costume fittings – my first costume was scrapped because it wasn't quite magnificent enough – it was clear everybody was very excited and took pride in doing their best, which isn't an automatic on every set.

The studio was a typical green screen studio, the only difference was that in one corner hung a banner which read NASA and below it were three dozen computers with programmers where background renderings were already being tested out with freshly shot action.



Alex as Lorenzo de Medici in *Assassin's Creed Lineage*.



Roger Craig Smith as Ezio Auditore da Firenze and Alex Ivanovici as Lorenzo de Medici in *Assassin's Creed 2*.

All photos courtesy of Ubisoft™.

We all looked pretty sexy wearing the skin-tight spandex mo-cap suits with mothball-sized white trackers velcroed to specific points, like joints.

Between ACTRA members **Michel Perron's** jokes, **Romano Orzari's** battle bruise collection and **Shawn Baichoo's** monk haircut, I was laughing through my days on set.

Then something strangely resonant happened: I was asked to be captured digitally. I was on set and I entered a device, which rotated and photographed me with cameras all around stopping at every 45 degrees. The position I was in was reminiscent of that famous sketch of human proportion by Leonardo da Vinci. What would they do with this captured likeness?

Third, I jumped into motion capture, and into the cool suits, to give spatial dimension to what I had already recorded in audio recording for the game.

What's challenging about motion capture is that it is in a way the opposite of dubbing. The precision is the same, in that you must marry your

performance to one already in the can and make it seem spontaneous. But, instead of putting a voice on a body, we give a body, or an action, to a voice.

Incidentally, the king of motion capture in Montreal is ACTRA member **Dusan Dukic**.

I was with other actors, all wearing the skin-tight spandex suits with mothball-sized white trackers velcroed to specific points, like joints. We looked pretty sexy.

So, in the case of *Assassin's Creed 2*, we were acting with pre-recorded dialogue. The first thing we do when we enter the studio, is 'T-up', which means you are asked to do a precise sequence of actions starting and ending in a 'T' position, standing with your arms extended out on either side.

This is so that the 3D motion capture camera can clearly see and identify each tracker ball on the suits.

The camera only sees the white balls. When you look at the monitor, all you see are the white balls, which look like a constellation in the shape of a human being on a black background. There are also green lines like a grid to give you the layout of the floor.

Think of each ball as a snap to connect the digital video game character to your performance.

Once you've done the T-up, you're ready to listen to the recording, block the scene with the mo-cap director and start doing takes. The tricky part is that there is no rhythm-band like in dubbing to guide you, so you are sometimes asked to learn the dialogue at home so you can then speak the lines with the recording so your actions will match up better.

It's surprising how many little details there can be in what your body does when you actually talk versus
– *continued on next page*

Assassin's Creed 2:

- 4 CANADIAN VIDEOGAME AWARDS, INCLUDING BEST CONSOLE GAME (2010)
- NEW YORK TIMES "GAME OF THE YEAR" (2009)
- SPIKE AWARDS' "BEST ACTION-ADVENTURE GAME" (2009)



Assassin's Creed 2 is the follow-up to the title that became the fastest-selling new IP in video game history. It retains the core gameplay experience that made the first opus a resounding success. *Assassin's Creed 2* is an epic story of family, vengeance and conspiracy set in the pristine, yet brutal, backdrop of a Renaissance Italy.

when you just move without speaking along with the recording. In my first few attempts, I was a little tentative, as it's not natural to speak with a recording, but eventually you find a rhythm.

Since the *Assassins Creed 2* experience I've worked on *Splinter Cell: Conviction* and they have improved motion capture to include sound capture in the same takes – another innovation to bring the quality of performance up to cinematic par in the wildly submersive

and innovative world of choose-your-own-adventure video games.

After the dust had settled on the recordings, the filming and the mo-cap sessions, I received a phone call from one of my agents, Tania at Reisler Talent. Ubisoft was wondering if they could use my likeness for the character of Lorenzo The Magnificent in the *Assassins Creed 2* game. They would turn me into a digital character. What would Leonardo have said? ■



Alex Ivanovici is a bilingual actor in Montreal whose TV credits include recurring roles in *Nos Étés* and *Les soeurs Elliott*. Film credits include *300*, *Still Life*, *Everywhere*, *le Marais*, and a

Genie Award Supporting Actor nomination for his role in *Histoires d'hivers*.



OUR TV.

is dying a dramatic
death.

We need
more Canada
on Canadian
TV!



ACTRA

MORE



**ACTRA
TORONTO**

GLOBAL
BUY
LOCAL

CRTC LEAVES CANCON OUT IN THE COLD

BY NICHOLAS CAMPBELL

At their June 2010 “upfronts” press conference, Global TV unveiled a fall lineup PACKED with American shows. ACTRA rallied outside the Yorkville event and told the media that it’s not okay to squeeze Canadian programming off our airwaves.

Since 1999 we've been watching our own TV programs get squeezed off the air by a massive influx of American programming. As each fall rolls around it's been harder and harder to tell the difference between our own broadcasters and the big U.S. networks, they're all airing the same stuff.

This of course was due to the CRTC's disastrous 1999 TV policy. Our regulator,

that is supposed to be making sure we have Canadian content on our airwaves, basically handed broadcasters a free pass in '99 by telling them they could spend as much, or more accurately, as little, as they wanted on Canadian programming. They also loosened the requirements for airing dramatic series in prime time. This all freed up CTV and Global to fill their schedules with relatively cheap, pre-made

American shows. Instead of broadcasters they turned into simulcasters.

Well, finally this year we got another kick at the can. The CRTC was writing up a new TV policy. We were hoping that in this new set of rules our regulator would fix the problems in the last policy that all but wiped Canadian shows off of TV schedules. Instead, I think the broadcasters were once again the only ones smiling



Fred Chartrand

2010 TV POLICY

Spending requirements for Canadian programming

WHAT WE ASKED FOR:

- Each corporate group be required to spend at least 30% of their revenues on Canadian programming, with conventional broadcasters forced to contribute.
- Remove the ability of broadcasters to count the money they get from the Canadian Media Fund as part of their spending.

WHAT WE GOT:

- Exactly what we asked for! Hopefully being forced to spend a set percentage of their gross revenues on Canadian programming will help put the brakes on broadcasters' out-of-control spending on U.S. programming.

Spending requirements specifically for drama

WHAT WE ASKED FOR:

- A special required spending "envelope" specifically for drama.

WHAT WE GOT:

- Score! 'Corporate groups' will have to spend 5% of their revenues on Canadian drama, comedy and award shows 'celebrating Canadian talent.'

A CPE (Canadian Programming Expenditure) for drama is a step in the right direction. The old notion of 'priority programming' has also been scrapped in favour of a more narrow definition that zeroes in on scripted programming. This is very good.

However, the added provision that broadcasters can shuffle 100% of this money around to whichever station they want

– they got another free pass on CanCon with the added bonus of a possible payout from the cable companies through fee-for-carriage. What did regular Canadians get? Less of our own programs and higher cable bills.

The CRTC agreed that it was time to impose spending requirements on broadcasters. Now they'll have to spend 30% of their revenues on Canadian programming. They'll also have to set aside 5% of those revenues on 'national interest' programs – namely drama, comedy and long-form docs; the stuff broadcasters never want to make because it's more expensive than reality and game shows.

It's great that the CRTC finally told broadcasters that they have to spend some money on Canadian dramas and comedies instead of shipping all of their bucks down to Los Angeles to buy the same U.S. shows we see on Fox and NBC. Unfortunately, they didn't tell CTV and Global they had to actually put the shows on the air. Instead they can fob them off on their specialty channels. We asked the federal regulator to require them to air just two hours a week in 'real' prime time. The CRTC thought it was too much to ask.

Want to watch *Flashpoint*? Well you might have to order up a new cable package and check it out over on *Court TV*. Some of the best shows we've ever made have been on specialty channels in recent years. But it's not enough; any country

Opposite page: Team ACTRA – Wendy Crewson, Ferne Downey and Nicholas Campbell – corner CRTC Chair Konrad von Finckenstein.

worth its salt has shows where everyone can see them – on conventional television in prime time. We had asked the CRTC to make broadcasters commit two hours of their prime time schedule each week to Canadian drama, but they instead chose to trust broadcasters to clue in that it's smart business to put Canadian drama on their prime time skeds. Since they have to spend the money making Canadian dramas, it's in their interest to get the most bang for their buck in return by putting them on prime time and promoting the heck out of them to make hits.

But I get nervous when access to our culture is being left to the whim and fancy of broadcasters whose number one motivator is the bottom line. All we've heard from them for the past year is boo-hoo-ing about how broke they are and how they'll have to shut down local TV stations if the cable companies don't hurry up and give them some money. Don't even get me started on how much they've spent buying American shows.

Well, since you asked – they spent \$846 million in 2008, and only \$75 million on Canadian drama. If they've got money troubles they should start by blaming themselves.

Canadian TV isn't just about protecting our culture, it's about our jobs. In 2008, Canada's film and television industry generated 131,600 jobs, including 51,700 full-time jobs directly in production. One hour of *Flashpoint* provides 97 days of work for performers alone. It isn't right that we give Canadian broadcasters every advantage and get not much in return. We let them use our public airwaves and protect them from foreign

competition with regulation. Then they turn around and ship their money down south buying product that creates jobs in another country.

Despite new technology and the digital age, people are still gathering in their living rooms to watch programs on their TVs. And when Canadians turn on those TVs they want to see Canadian shows, and they want more than hockey and news. I did a show that ended almost five years ago and I still get called out on the street wherever I am in Canada. People recognize me because they loved the show, they loved seeing a regular Canadian guy in a Canadian city dealing with the problems we all have in our Canadian communities. This spring more than 1.9 million of us tuned into *Dan for Mayor* and *Hiccups*, proving that when broadcasters have faith in the talent they have right under their noses instead of importing it from the U.S., we create world-class programs and Canadians watch.

It seems to me that in these new rules the CRTC has only addressed the concerns of the powerful folks who make the big money in the business, not the people who watch. Maybe it's time the rest of us got a say. ■



Nicolas Campbell is a Gemini Award winning actor and filmmaker. He has won four Gemini Awards for his title role in *DaVinci's Inquest*.

within their corporate group has us worried since it opens the idea of dumping drama on the specialty channels.

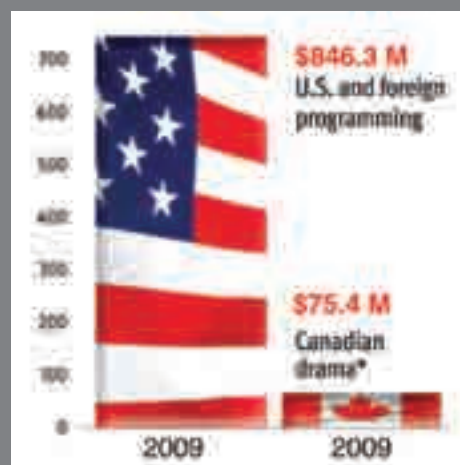
Scheduling requirements

WHAT WE ASKED FOR:

- Each conventional TV service be required to air at least two hours of scripted programming in prime time – 8-11 p.m. Sunday to Friday.
- Specialty services should maintain their individual requirements for airing Canadian programming, specifically drama.

WHAT WE GOT:

- While specialty channels will keep their scheduling requirements, conventional broadcasters are getting a free pass. They'll have to spend money on drama and comedy – but there's nothing saying they have to air it. In fact, conventional broadcasters can funnel all of the money they are required to spend into buying programming for their specialty channels rather than their over-the-air networks.



*SOURCE: CRTC Statistical and Financial Summaries

Gradual improvements in the '70s and '80s to women's opportunities and wages in filmed entertainment careers have since flatlined.

Truths, untruths & stereotypes in the media

WOMEN SHARE THE LEAD ROLE

BY CHRISTINE WILLES

As we embark on an exciting digital future, we need to make sure the history of women and the media doesn't repeat itself. Stereotypes of women have been often perpetrated by Hollywood, mainstream media and academia, and we can't change that history. While we struggle for an equal voice, we need to make sure we are in the fore front and play a starring role in this digital world. If recent events mean anything, we are on the case.

Since hosting the 2010 Olympics, Vancouver has also been host to international gatherings worth bringing to the fore front. A large part of the active debate at the June International Trade Union Confederation Congress focused

on the fundamentals of global justice. The financial crisis that threatens workers around the world also presents opportunities to act as a united front, and gender equity is at the top ten of the agenda that trade unionists are pursuing as important human rights. The resolution on Gender Equality that was adopted by the ITUC Congress states that the inequality and undermining of women's rights is a global crisis. In this same resolution, the Congress has set out a program of action to achieve gender equality in the workplace and society.

Diana Holland, chair of the ITUC Women's Committee, reminded delegates that **women constitute half the world's**

population, perform two-thirds of the work, but earn just 10% of the income and own only one percent of property. She also noted women make up the majority of workers with precarious jobs and of workers in the unprotected

informal economy.

Gladys Branche of the Sierra Leone Labour Congress called on delegates to sign postcards in support of the UNIFEM campaign Say No – Unite to End Violence Against Women. "Violence affects all lives, and millions of women around the world. Violence cuts across all classes and impedes women's rights to participate fully in society," she said.

Also brought to the spotlight is the need for gender balance in trade union decision making, policies and activities. We all must be at the fore front of these struggles in order to achieve gender equality in the workplace and in society.

In our industry, craft mentorships with hands-on directing, writing and acting classes offered by such organizations as the Women in the Director's Chair and The Female Eye Film Festival are designed to help advance the careers of women in the media. It is essential that we not only support these groups, but be active participants in moving beyond training to lobbying for job creation for women in our sector.

SexMoneyMedia, a new symposium in B.C. this fall, will help launch that public conversation. Actors, writers, directors

Canada's youth delegation at the International Trade Union Confederation Congress in Vancouver.



Avin Sanders

The symposium, *SexMoneyMedia*, in B.C. this fall, will take on the persistent sidelining of women in media with actors, writers, directors and other media creators, industry leaders, researchers and government policy makers.



and other media creators will gather with industry leaders, researchers and government policy makers to take on a very different Olympic-sized challenge: the persistent sidelining of women in media. SexMoneyMedia kicks off in October and our ACTRA delegation will be there, along with IATSE and the CFTPA – a dynamic cross-section of media producers and media trainers and researchers.

Hosted by Simon Fraser University's Centre for Policy on Culture and Communities, SMM will dovetail with the last three days of the Vancouver International Film Festival. Check www.womeninview.ca for up-to-date information.

SMM was prompted by studies produced by the B.C. Institute of Film Professionals for Service Canada which revealed that the gradual improvements to women's opportunities and wages in filmed entertainment careers through the '70s and '80s have since flatlined. Although women have made remarkable progress over the past

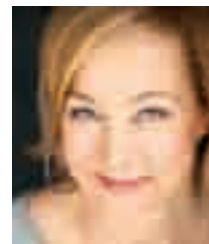
generation on a number of fronts, we are 'missing in action' at the top echelons of our professions: from the floor of the House of Commons, to corporate boardrooms and even the Cannes film festival.

This domino effect is all the more powerful and far-reaching in the worlds of TV and film. While various forms of media dominate our lives, who dominates the media? Women continue to be under-represented and stereotyped on our TV, computer and movie screens. With actors, it's not just a question of how many roles, or how much you'll get paid. Acting is where the creative 'rubber hits the road,' and we too often have to "wear" the roles that we are cast in. ACTRA and UBCP/ACTRA members are actively encouraged to attend this important new event.

The mass media continues to become more powerful every day and we must be mindful of both on-the-screen and behind-the-scene inequities. The mass media "truths" and stereotypes are ever powerful with the top-of-the-food-chain

values that can't help but play out in our recorded stories and narratives, unless we insist equality and inclusion become essential components. Stand up, speak out, act now. ■

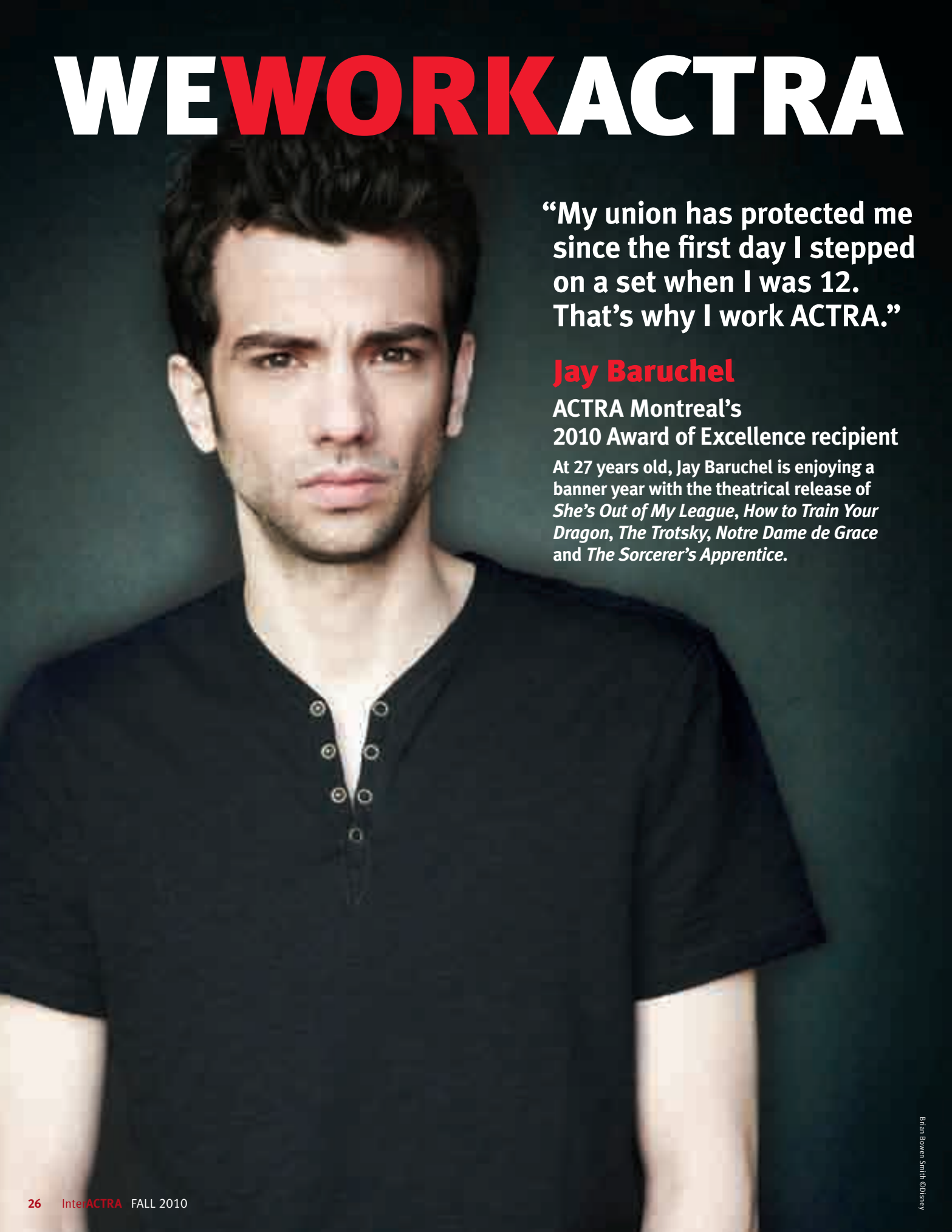
To learn more about ACTRA's Women's Committee, contact Chair Christine Willes at christine.willes@ubcp.com and visit www.actra.ca.



Christine Willes has been a performer for 30 years. She received a Leo Award Nomination for her work as Gladys in the hit comedy *Reaper* and is internationally known as Delores

Herbig from the Emmy-nominated series *Dead Like Me*. She will play Mme. Lazar in Catherine Hardwicke's *Red Riding Hood* this summer. She is a Director on the ACTRA B.C./UBCP Executive Board, an ACTRA National Councillor and Chair of ACTRA's Women's Committee.

WE **WORK** ACTRA

A portrait of actor Jay Baruchel, looking directly at the camera with a neutral expression. He has dark, wavy hair and is wearing a black short-sleeved shirt with a buttoned placket. The background is a dark, textured grey.

“My union has protected me since the first day I stepped on a set when I was 12. That’s why I work ACTRA.”

Jay Baruchel

ACTRA Montreal’s
2010 Award of Excellence recipient

At 27 years old, Jay Baruchel is enjoying a banner year with the theatrical release of *She’s Out of My League*, *How to Train Your Dragon*, *The Trotsky*, *Notre Dame de Grace* and *The Sorcerer’s Apprentice*.

MONTREAL OPENING DOORS

"It's about taking initiative and responsibility for our careers. It's about more gigs. It's about opening doors." That's how ACTRA Montreal Member **Adam Reid** describes his experience landing a gig as host of the internet series *Napa Rally 5000*, a 10-day cross-Canada car race/reality program.

Too often, producers of internet-based projects don't hire ACTRA talent and jobs are lost to non-members on non-union contracts. Sometimes the rates and conditions are similar to union contracts. It's just that the producer never considered

undercutting each other in order to land a contract. ACTRA sets the base rate. We try to negotiate up, not down from there."

ACTRA Montreal, working with Adam's agent, Kim Vaincourt, stepped in to ensure the contract was legitimate, covering ACTRA rates and conditions, including insurance and retirement benefits.

Adam recently booked season two of the *Napa Rally 5000*. The producer was so



these and other issues, to be sent to our membership.

We are also actively identifying non-union commercial production in our jurisdiction and pursuing it, wherever possible, to either halt production or sign on to the National Commercial Agreement. Our tireless commercial

ACTRA MEMBERS WORKING TOGETHER

the possibility of using professional talent.

Adam took matters into his own hands when he heard about the *Napa Rally 5000* project. Rather than refuse work if it wasn't a union contract, he got creative and proposed a different approach, working in tandem with ACTRA. "We compete with each other based on our talent," Adam points out. "We can't go around

pleased with his work that they offered him both the English version under an ACTRA contract and the French version under the Union des Artistes.

"This experience has boosted my confidence in my ability to approach producers," Adam explains. "Sometimes, we need to go beyond the usual casting breakdowns and auditions in order to get work. We need to open doors for ourselves by approaching producers of non-traditional projects."

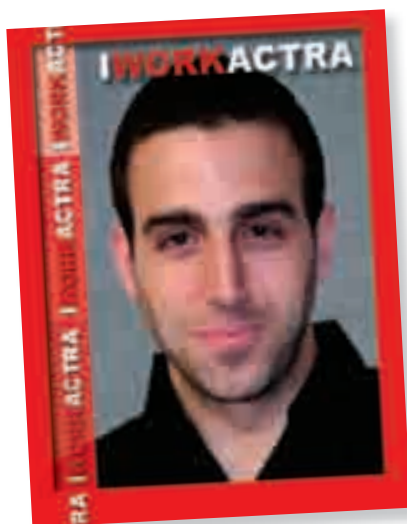


department has been coordinating with our colleagues at SAG and the Chilean Actor's federation regarding non-union, out of country shoots, in order to identify members and non-member permittees working on these produc-

tions. We have been communicating with these individuals and taking disciplinary steps when necessary.

On the film and television front we have forwarded a number of non-union docudramas and other productions to the IPA department for follow up. Several of the companies we have identified shooting non-union productions have been signatory to our IPA. Currently we

– continued on next page



Watch **Adam Reid** host the *Napa Rally 5000* at www.naparally5000.ca.

TORONTO GETTING THE WORD OUT

We have been actively communicating with our membership, so they are clear about their working responsibilities as ACTRA members. In addition local agents have been sent guidelines as to what performers can and can't do as ACTRA members. To this end we are developing a series of video updates, on

ACTRA MEMBERS WORKING TOGETHER

are pressuring a Toronto city councillor to withdraw his support for a non-union educational video that is being done by an urban design company.

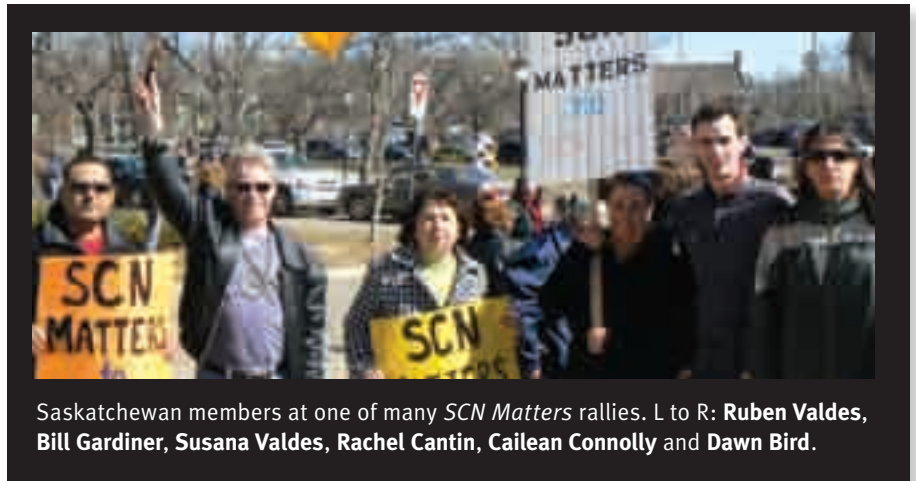
We have been successful in bringing some of our member producers into compliance and helping them work with ACTRA under our agreements and being both members and adhered engagers in good standing. This sets a standard of excellence for all our members to follow.

SASKATCHEWAN TAKING ACTION, GETTING RESULTS

Saskatchewan recently faced the closure of our provincially-owned broadcaster SCN. Needless to say our members immediately took action by joining in with the grassroots protest organization SCN Matters. For the past 20 years SCN has been a vital contributor to our local production community, and our government pulled funding saying that the network had outlived its usefulness.

Our members gathered signatures, wrote letters to the government and local newspapers, and staged several demonstrations. The SCN Matters group spent three weeks sitting in the public gallery in legislature, to keep the issue in the press and to keep the government's feet to the flame. The anticipated April 30 shutdown came and due to the overwhelming outcry there was a reprieve.

In June the network was sold to an Ontario-based investment firm. They claim to want



Saskatchewan members at one of many *SCN Matters* rallies. L to R: Ruben Valdes, Bill Gardiner, Susana Valdes, Rachel Cantin, Cailean Connolly and Dawn Bird.

Mike Burns

to carry on with SCN and to invest in the Saskatchewan film production community. Time will tell if this is the case, but in the meantime Saskatchewan members will continue to fight for our culture, our industry and our jobs.

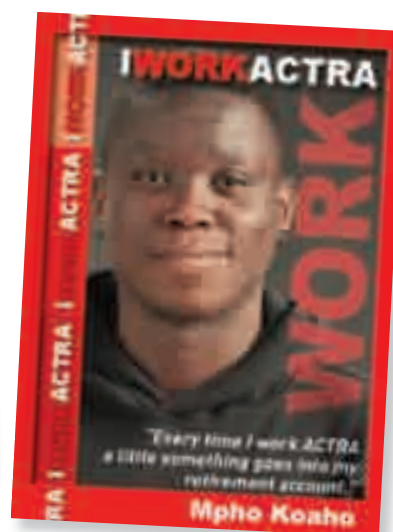
MANITOBA FULL-SPEED AHEAD

TV series work in Manitoba has helped a number of Apprentice members to become Full members. Manitoba's Full ACTRA members count now stands at 245.

With a small fiscal surplus from 2009-10 budget year, we are entering 2010 with a brighter outlook for production. *Todd & The Book Of Pure Evil* and *Men With Brooms*, both 13-episode series, as well as a *Hello Darling*, a small feature, have wrapped. *Less Than Kind* is on hold due to the death of Maury Chaykin. Six episodes of the third season of *Cashing In* is in completion. The Canadian/French official treaty co-pro *Faces In The Crowd* and *The Year Dolly Parton Was My Mom* (which shot the first three weeks in Montreal) and the new Guy Maddin feature, *Key Hole*, are in production. The U.S. feature *Untitled Xavier Gens Project* is soon to be released and U.S. film company Gold Circle is planning on shooting two features here, *The Haunting In Georgia* and *ATM*.

In April the provincial government brought down the new budget and introduced a new 'spend tax credit' – it rebates back to producers 30% of total spend in qualifying Manitoba areas. The labour tax credit remains in place allowing producers to choose between the two. The NDP government now led by Premier Greg Selinger remains film-friendly.

Everything seems to be continuing full-speed ahead.





Dr. Walter Borden receives Leslie Yeo Award

The 2010 Leslie Yeo Award was presented to ACTRA member **Dr. Walter Borden** in recognition of his outstanding dedication to volunteerism. Actra Fraternal Benefit Society presents this award annually.



Bruce Greenwood

B.C. Entertainment Hall of Fame inductees

This year's STARWALK inductees include **Bruce Greenwood** and **Donna Spencer**. Plaques honouring the inductees are embedded in the sidewalk along Granville Street's Entertainment Row. The B.C. Entertainment Hall of Fame was inaugurated in 1994 and includes more than 300 inductees. For a complete list of members, visit bcehof.blogspot.com.



Member Marilyn Norry receives the Lorena Gale Woman of Distinction Award

ACTRA/UBCP member Marilyn Norry is this year's recipient of the Lorena Gale Woman of Distinction Award. The annual award honours the accomplishments of performers that advance the status of women in society. Named in honour of the late Lorena Gale, the award recognizes notable contributions to the continued

growth and diversification of opportunities for women. Marilyn has been seen on stages across Canada enjoying a career that spans more than 25 years. A graduate of York University with a BFA in Theatre, a Writers Guild of Canada member, and a director participant in the Women in the Director's Chair workshop, she has earned numerous awards for her stage work. She can be seen as Emily Rose's mother in *The Exorcism of Emily Rose*, Nellie McClung in CBC's *Life and Times* and in recurring roles in the series *Battlestar Galactica* and *Reaper*.

Celebrating our Genie Award winners

The 30th Annual Genie Awards gala was held in Toronto last April. Award winners include **Joshua Jackson** for Performance by an Actor in a Leading Role (*One Week*), **Maxim Gaudette** for Performance by an Actor in a Supporting Role (*Polytechnique*) and **Karine Vanasse** for Performance by an Actress in a Leading Role (*Polytechnique*). For a full list of nominees and winners go to www.genieawards.ca.



Joshua Jackson

APPLAUSE YOUR UNION APPLAUDS YOUR PERFORMANCE



Due South still fan fare

Due South is our first home-grown hit to simultaneously land on American and Canadian networks. It had the first online fanbase to campaign to successfully bring it back for two more seasons. Twelve years later, the fans are still hosting the "RCW 139" *Due South* conventions.

TWO OF CANADA'S RESPECTED ACTORS HONOURED

Bill Reiter and Alex Green receive Sam Payne Awards

Alex Green is the recipient of the Sam Payne Award in recognition of humanity, integrity and the encouragement of new talent in B.C. **Bill Reiter** is the recipient of the Sam Payne Lifetime Achievement Award in recognition of the accumulative outstanding body of work in the performing arts industry. The awards presentation was held in April at the Sun Sui Wah Restaurant in Vancouver.



Gabrielle Rose wins the LEO for Best Supporting Performance in *Excited*.

Congratulations to our 2010 LEO Award winners

The West Coast event announced winners in 75 categories at two separate ceremonies. Feature-length drama category winners included: Best Supporting Performance to **Gabrielle Rose** for *Excited* and **Chad Willett** for *Cole*; Best Stunt Coordination: **Marshall Virtue** for *Alice*; Best Lead Performances: **Jared Keeso** for *Keep Your Head Up Kid – The Don Cherry Story*; and **Laara Sadiq** for *Excited*. In the Dramatic Series category, winners included: Best Stunt Coordination: **Jacob Rupp** for *Smallville*; Best Lead Performances: **Robin Dunne** for *Sanctuary*; and **Erin Karpluk** for *Being Erica*. And in the Youth or Children's Program category, **Calum Worthy** wins Best Performance for *Stormworld*. For the full list of winners go to www.leoawards.com.

Bill Reiter accepting his Sam Payne Award, presented by William Samples, Chair of the Sam Payne Awards.



APPLAUSE YOUR UNION APPLAUDS YOUR PERFORMANCE



Canadian Film and Television Hall of Fame

Inductees to the Playback Canadian Film and Television Hall of Fame include legendary actor **Donald Sutherland** and an our beloved **John Candy**. **Jay Baruchel** accepted the new Audi Performance Award. The fourth annual Hall of Fame ceremony was held during the Toronto International Film Festival. ACTRA is a founding sponsor of this event.

Inductees announced for 2010 Canada's Walk of Fame

Canada's Walk of Fame unveiled the names of the 2010 inductees for Canada Honours. The inductees include ACTRA members **Sarah Polley** and **Eric McCormack**, in addition to David Clayton-Thomas, Nelly Furtado, Doug Henning, Clara Hughes and Farley Mowat. Canada's Walk of Fame honours the exceptional achievements of Canadians and nominees must be born in Canada or have spent their formative or creative years in the country. The 2010 Canada's Walk of Fame gala will take place in Toronto on October 16 at Toronto's Canon Theatre.

McCormack and Shatner "best in show" at Banff TV fest

Toronto-native **Eric McCormack** (*Will & Grace*) was honoured with the Award of Distinction for his body of work and **William Shatner** with the Lifetime Achievement Award at the June Banff Television Festival. Shatner's 60-year career on stage and screen has included memorable roles such as Captain James T. Kirk in *Star Trek*, and lawyer Denny Crane in ABC's comedy drama *Boston Legal*. He reminisced about his live performances in Montreal plays and his theatre work in Stratford. ACTRA members **Peter Keleghan** and **Jason Priestly** were presenters at the prestigious awards gala.



Brian Timmer

Trailer Park Boys Golden at the Box Office

Congrats to the *Trailer Park Boys* for being presented Telefilm's inaugural Golden Box Office Award. Their film *Countdown to Liquor Day* was the top-grossing English-language feature film of 2009.



ACTRA NEWS

STUFF YOU SHOULD KNOW...

El news for artists & cultural workers EMPLOYMENT INSURANCE SPECIAL BENEFITS FOR SELF-EMPLOYED PEOPLE

Self-employed Canadians will be able to enroll in the EI program and become eligible to receive special benefits effective January 1, 2011: maternity benefits, parental benefits, compassionate care benefits and sickness benefits. For details on the new program read the study (www.culturalhrc.ca/research/default-e.asp) to see how the premiums work and whether the program makes sense for you.

This report examines this new program to determine its relevance for the cultural community and the likelihood that freelance artists and other cultural workers will enroll. For more information or to register with the EI program also visit the Service Canada website www.servicecanada.gc.ca.



The Actors' Fund of Canada VOLUNTARY PAYROLL DONATION PROGRAM FOR FILM & TELEVISION WORKERS

For more than 50 years the Actors' Fund of Canada has provided short-term emergency financial aid to help entertainment industry workers. The Actors' Fund isn't just for actors, but is for people working in every aspect of the entertainment industry. There's no better time to give than when you're working.

A 1% or 2% weekly payroll donation makes a huge difference to the Actors' Fund. At year-end, you will receive a tax receipt for the total amount of your payroll donations.

Joining the plan is easy at www.actorsfund.ca.



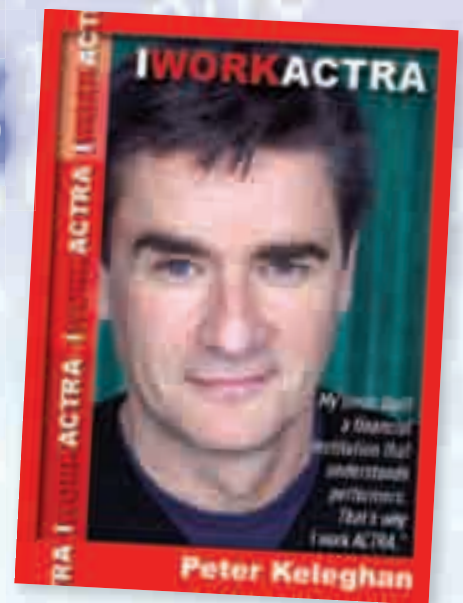
Beat the rush and register for ACTRA PRS direct deposit

This year you will be able to deposit ACTRA PRS funds directly into your existing bank or credit union account, or your agent's trust account (if that's what your contract with your agent requires) ACTRA PRS' new direct deposit benefit will allow you to get your money faster, eliminate the risk of lost or stolen cheques and an email will be sent to you as confirmation of the deposit along with the cheque details. Beat the rush and request the authorization form, fill it out, and email it back to prs@actra.ca, or fax it to **416-489-1040**.

If you have any questions or concerns please contact Judy Land, **416-644-1516** or jland@actra.ca.

Toronto's NEW Creative Arts ATM!

Creative Arts is pleased to announce their first ATM is installed and fully functional. Located on the first floor of the ACTRA Toronto building in



downtown Toronto, the ATM provides full access to the Interac, PLUS and Exchange networks. Creative Arts members can deposit and withdraw from the ATM with no fees using their Member Card.

Creative Arts membership is open to all Ontario residents.

For further information please visit the CASCUS website: www.creativeartscu.com.



Canadian producers now have a new name!

This month the Canadian Media Production Association, formerly called the Canadian Film and Television Production Association, has launched their new name – the CMPA.

Is your email address up to date?

Sign up for ACTRA email newsletters at national@actra.ca. From actra.ca, watch top news items, and link to Twitter and Facebook. Stay connected with your union from wherever you may roam.



Support Canadian Film! JOIN THE FIRST WEEKEND CLUB

The First Weekend Club is a free cross-Canada film club that encourages members to attend opening weekend screenings and builds audiences for Canadian films through grassroots initiatives such as special screenings, premiere parties, movie alerts and much more!

Join up for your email news alerts now: www.firstweekend-club.ca.



Want to read up on YOU?

You have 24/7 access to your private member information on ACTRA's database at www.actra.ca. By entering your username and password, log in and select 'ACTRA Membership System' to look up your earnings, your I&R information, your work history and to make sure that your email address, mailing address and agent information are all up-to-date.

Forgot your password? Email your request to f2f@actra.ca.

Trea\$urer's Report

FOR THE FISCAL YEAR ENDED FEBRUARY 28, 2010

BY **THERESA TOVA**

ACTRA National Treasurer

After 15 years of service members at both branch and national councils I was asked to take on the exciting challenge of serving as National Treasurer. Following the money means that along with our other officers I get to immerse myself in the major files of the union. I meet with our CFO weekly to sign cheques and ask questions and meet with the executive monthly to review variance reports. I want you to know what fun this position is. It's not about number crunching, it's about our priorities. The work of our union is tracked by where we put our resources and operating plans are reflected in our budgets, which in turn tell our story. So, here is our story for the 2009-10 fiscal year ending February 28, 2010.

INCOME: Our revenues of \$4,642,200 represented a modest increase of \$33,600 or 0.7% from the prior year. Equalization revenue increased whereas per capita payments decreased due to declining member count. The decrease in membership is of concern and is reflected in organizing priorities going forward.

INVESTMENTS: In fiscal 2008-09, national's investment incurred unrealized market losses due to the 2008 market crisis. The good news is that in fiscal 2009-10, the market started to rebound and this is reflected in the unrealized market gain of \$193,200. Income from investments and operating cash did not fare as well.

EXPENSES: Total expenses were \$4,433,000 – a decrease of \$130,500 or 2.9% from the prior year. Our Operating Plan focused on our national organizing campaign IWORKACTRA, and lobby efforts in Ottawa. IWORKACTRA is an 18-month campaign containing three distinct phases (i) member education and outreach (ii) outreach to the industry and information gathering and (iii) enforcement. The first phase of this campaign was launched and completed in fiscal 2009-10 at a cost of \$133,300. Check out our campaign at iworkactra.ca.

In November 2009 we had a successful day of action for 'Our TV' with branches across the country participating and four bus loads of members converging in Ottawa to meet with MPs and deliver our messages to them. The message was all about more Canadian content on our airwaves which means work opportunities for ACTRA members.

ACTRA National's fiscal 2009-10 operating surplus is \$209,200. Consistent with the surplus policy established in October 2007, this operating surplus was distributed to the branches.

To view the audited financial statements please go to www.actra.ca.

See you on set!

Theresa Tova
ACTRA National Trea\$urer



Theresa Tova's career spans film, TV projects, the Broadway musical stage and jazz concerts around the world.

FAREWELL



Maury Chaykin

Maury Chaykin received considerable attention and a Genie Award for best actor for his starring role in *Whale Music*, a character based on Beach Boy Brian Wilson. His notable portrayals include movie mogul Harvey Weinstein in *Entourage*, and the infamous spot of an unhinged Cavalry officer in the Oscar-winning movie *Dances With Wolves*. Maury appeared in the Atom Egoyan films *Adoration*, *Where the Truth Lies*, *The Sweet Hereafter*, *Exotica*, *The Adjuster* and Don McKellar's *Cooking with Stella* and *Blindness*. Other prominent appearances include *Canada's Sweetheart: The Saga of Hal C. Banks* and the titular detective in *Nero Wolfe*. He earned Gemini Awards for his spots in *La Femme Nikita* and CBC's *At the Hotel*. Most recently we knew Chaykin as the father in the hit comedy *Less Than Kind*. Says Mark McKinney, "He was one of our greatest actors. Maury's an actor of unparalleled gifts." Maury was an advocate for Canadian culture bringing his passion to ACTRA press conferences and events. Maury is survived by his wife, actor Susannah Hoffmann, and their daughter Rose. He passed away on his birthday.



Maureen Forrester

She had no fear

If you head into a life always moving forward, never looking back with absolutely no fear, who could lose. That was my mother Maureen Forrester. With her understanding that she was the recipient of an enormous gift, a voice that mesmerized and an innate ability to interpret the great musical poets of humanity. But her fearlessness also showed itself in the mothering of five children, her tireless promotion of Canadian artists, and her famous love of laughter. When the legendary conductor Bruno Walter honoured her with an audition at the age of 23, with joy she delivered exactly what he had been searching the world for. When she finished he whispered the words "Ja, Ja, mein kind," (Yes, Yes, my child). From that moment on she danced with everyone from the local butcher to the heads of state, never ever looking back, always moving forward. She is one of our great Canadian voices that sings us into the future with great joy and no fear.

– Daniel Kash



Wayne Nicklas

We have lost a National Councillor. More than that, we have lost a friend. Wayne Nicklas died while on a visit to Vancouver Island at the end of May. He remained active throughout the year of his cancer and was determined to continue with his dedicated work for the union and its members. Indeed, it was his intention to attend the most recent meeting of the council. Unfortunately, it was not to be, his mortal end was only days before the meeting. Wayne not only served the national community but his home branch in Manitoba as well. He spearheaded the institution of PAL Winnipeg and we held a fundraiser in his memory. Anyone who knew him, or had worked with Wayne, knew the determination with which he approached his craft. They also knew how much he loved to laugh. His sense of humour was broadly encompassing and so his company was enjoyed by all he encountered. His wife, Judy Cook, who was with him for 32 years was at his side in Duncan when he left us. He left a big space empty in all the hearts of those who knew him.

– Brian Richardson

FAREWELL



Rod Padmos

Rod Padmos, a long-time member of ACTRA Alberta, passed away on June 13 in his sleep. On June 12 Rod had conducted a very spirited branch election meeting and was in fine spirits. Rod served on council in

most capacities and was a forceful advocate for the union: member's obligations and rights. He worked as an actor on stage, in film and television as well as being an accomplished piano player. A memorial for Rod was held at the Pumphouse Theatre in Calgary, attended by over 200 family and friends. Many fine tributes were given and we all learned a lot about what Rod meant to so many people. An informal wake was to follow at The Auburn where many a toast were made. His down-to-earth advice and hard work for the branch will be missed. We will all miss him as a friend and colleague.

– Brian Gromoff



Brad Moore

This past February, a few days after his 42nd birthday, Brad passed away doing one of the things he loved to do – playing indoor soccer! He loved contact sports, especially hockey. He also

loved working in the film industry as a professional background performer, stand-in and photo double. He worked on three feature films as Academy Award-Winning actor Paul Giamatti's stand-in: *Cinderella Man*, *Shoot'em Up* and *Barney's Version*. When you saw the two of them on set together you would swear they were twins. He was well liked by all cast and crew and was known as the performer with the big white smile, the big blue eyes and of course that big red truck. You will be missed, Brad. Love from all of us.

– Brian Kaulback

Contact ACTRA...

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ACTRA Performers'
Rights Society
416.489.1311
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racs@actra.ca/prs

ACTRA B.C./UBCP
604.689.0727
www.ubcp.com

ACTRA Alberta
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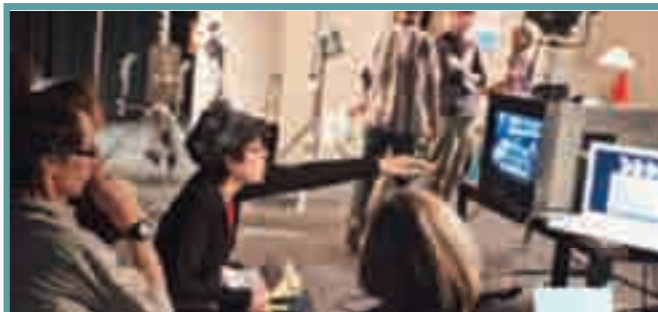
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www.actramontreal.ca

ACTRA Maritimes
902.420.1404
www.actramaritimes.ca

ACTRA Newfoundland/
Labrador
709.722.0430
www1.actra.ca/stjohns



WIDC 2010 is calling all actors

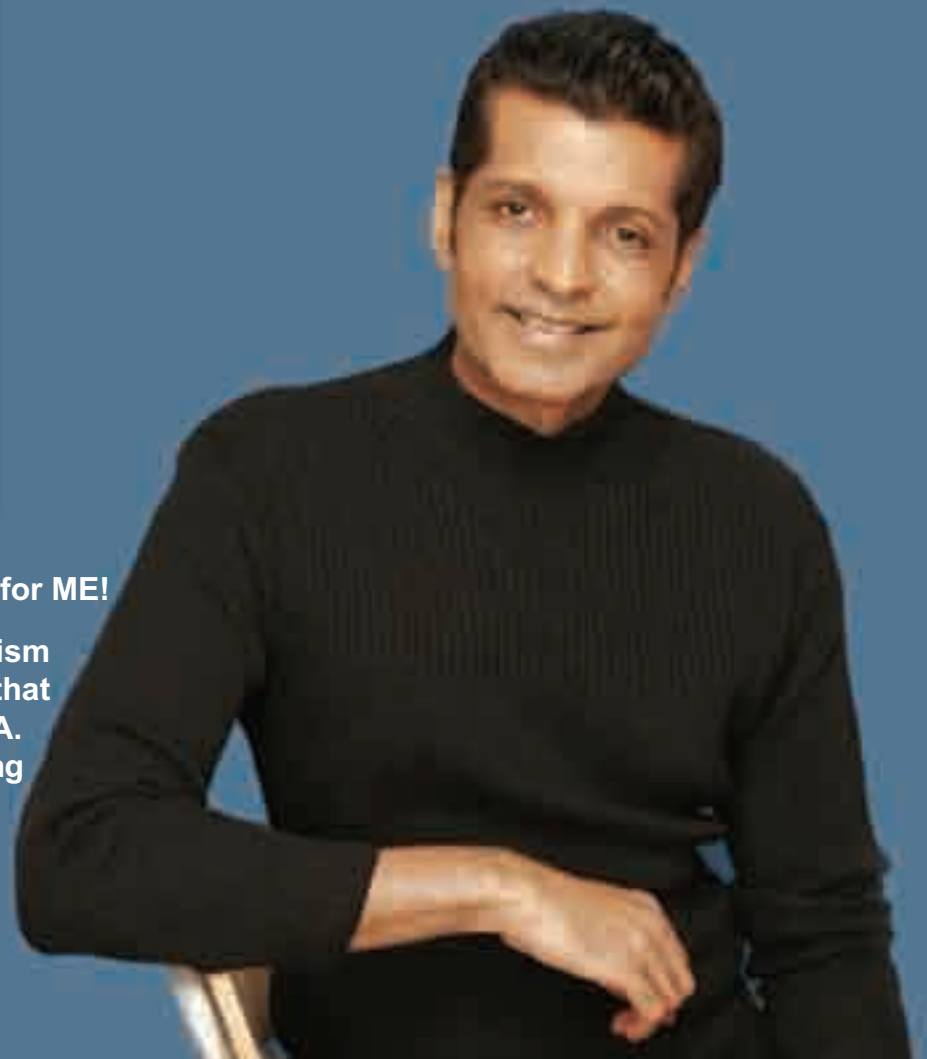
The acclaimed **Women in the Director's Chair workshop** is a one-of-a-kind professional development offering in Canada, held annually in beautiful Banff, Alberta.

Deadline actors & crew:
November 30, 2010

For more information and application forms go to:
www.creativewomenworkshops.com

**THE WOMEN IN
THE DIRECTOR'S
CHAIR WORKSHOP**





I work ACTRA because it works for ME!

For the protection, professionalism and for the wages and benefits that come only when working ACTRA. And for the peace of mind knowing that I will get paid!

- Al Karim

Jay Baruchel

Elfina Luk

Paul Francis

Marika Schwandt

Malcolm Wilson



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