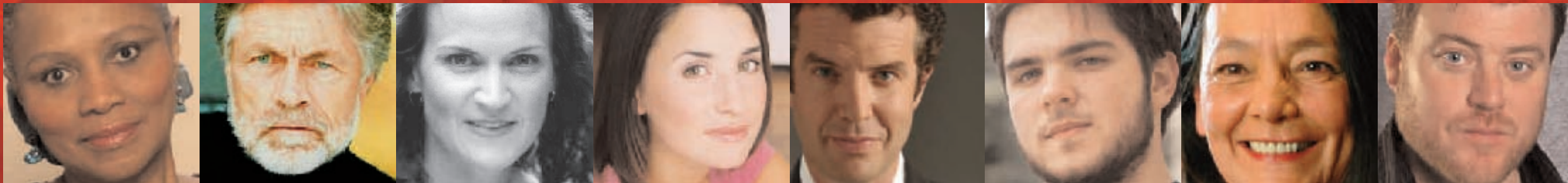


# ACTRA

magazine  
SUMMER 2011

Over 22,000 performers **know that together... WE ARE ACTRA**



Read just some of their stories inside this issue.

# Inside your union magazine

# ACTRA magazine

Summer 2011 • Vol. 18, Issue 2

from THE ALLIANCE OF CANADIAN CINEMA, TELEVISION AND RADIO ARTISTS

ACTRA magazine is the official publication of ACTRA (Alliance of Canadian Cinema, Television and Radio Artists), a Canadian union of performers affiliated to the Canadian Labour Congress (CLC) and the International Federation of Actors (IFA). ACTRA magazine is free of charge to all ACTRA members.

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COVER:  
digital illustration/creativeprocessdesign

A message from ACTRA National President Ferne Downey

# MEMBER-ACTIVISTS STEPPING UP

Government post-May 2 – something old, something new

Christian Paradis is our new Industry Minister, Heritage Minister James Moore has been reappointed, the Conservatives formed a majority government and the new Official Opposition are — the New Democrats. It's a new day and a very different playing field.

Our Canadian cultural industries contribute more than \$85 billion to the GDP and 1.1 million jobs and ACTRA is determined that all elected officials shall know it in their bones. The cultural industries in this country are in the middle of things, in the mainstream — not out on the fringes.

The first press release from the NDP Official Opposition was about culture — how critical it is to our economy and our sovereignty. (That's what happens when artists are elected as MPs!) The new and returning ministers need to understand that new copyright legislation must respect creators' rights and that the current limits on foreign ownership of telecommunications are not to be compromised. Paradis is taking over the reins of the Industry portfolio at a pivotal time with a number of tricky files: creating a digital economy strategy, reforming foreign telecom investment rules, wireless spectrum auctions, the ongoing court battle over the legality of Wind Mobile's licence, and the crucial slate of CRTC hearings.

These are issues that we hold near and dear to our hearts and that directly affect our livelihoods. We also have a lot to say about foreign online broadcasting and the need for internet service providers to contribute tangibly to the creation of Canadian content. Ottawa will not be seeing less of us — au contraire. We will be diligent, focused, collaborative and persistent in achieving our goals.

Something else amazing happened on May 2. ACTRA's National Vice-President **Tyrone Benskin** was elected as a Member of Parliament

in his home riding of Jeanne-Le Ber in Montreal. He brought the same integrity, intelligence, commitment and charisma to his campaign that he brought to his union work these past 12 years. We will miss him but the country is lucky to have him in his new role.

Tyrone was able to join us at our May ACTRA National Council meeting in Vancouver which was an extraordinary bridge-building and thrilling week in so many ways. It marked many firsts for the union — the first-ever ACTRA National Council meeting on the west coast; UBCP/ACTRA President **Alvin Sanders** was elected National Vice-President, Toronto Councillor **Eli Goree** was elected Vice President of Young Workers at the Canadian Labour Congress, I was sworn in as a new VP of the CLC Canadian Council governing body.

When we threw a reception with AFBS to honour the extraordinary actor **Tantoo Cardinal** and invited UBCP/ACTRA members, the place was packed. We opened the doors to observers all weekend long and members came. These are very visible symbols of encouraging and deepening solidarity from coast to coast.

I am also humbled by the confidence my peers have shown in me by supporting my leadership for a second two-year term.

So members old and new, hop on this moving train! At ACTRA there's an open door as we build an ever more inclusive and diverse governing council. Think about stepping up and standing for local council election this fall. There are lots of mentors, even though we lost a good one to the House of Commons! I am inspired by you and I am proud to serve as your President.

Ferne Downey  
ACTRA National President



National President Ferne Downey with newly elected NDP MP and Heritage Critic Tyrone Benskin at the ACTRA Montreal AGM. Until the election, Tyrone served as ACTRA's National Vice-President.

Photo: Tom Disandolo

# 6

## Really Great Reasons to Work ACTRA

1

#1

Better Pay

by Art Hindle

### Get Paid for Today's Work and Tomorrow's Use (What a concept!)

**"Perpetuity"** – That's what I was told when I first found out about the 'buyout'. In fact, it may have been the first time I ever heard the word. You get the job, they pay you for today, and they 'buyout' your future rights in perpetuity. Well years later we met the producers at the bargaining table and we put an end to that.

I joined ACTRA in 1968 and the only residuals we got back then were from commercials. Of course, there was so little work in those days that just getting paid was a big deal. Never mind something as nebulous as a future residual. I was like any other young actor at the time who scrambled to support my family of three kids. Making the decision to quit being a stockbroker to become an actor not only alarmed my extended family, but also my banker. So future, schmuture. Show me the money today and I'll deal with the future when it shows up at my door.

It's almost impossible to describe to young actors today what a dearth of work there was then for the few young actors starting their careers the same time as I did. I would line up with then-unknowns like **Dan Aykroyd, Eugene Levy, Gilda Radner** and **John Candy** in production company hallways, usually sitting on the floor because of a lack of chairs. Those cattle calls could be funnier than whatever it was we were auditioning for. We'd anxiously hope we'd be cast in this beer commercial or that industrial film or the latest CBC drama. Canadian films were very few and very, very far between. You'd hope to get cast in a really good one — those usually came from the heart and soul of a dedicated filmmaker. Those rare moments of acting in something great fed the soul, but put very little food on the table. In a film like *Goin' Down The Road*, my friends **Cayle Chernin, Jayne Eastwood, Doug McGrath** and **Paul Bradley** probably earned less between the four of them than we'd make in a day on the latest generic movie of the week.

It wasn't until I moved to Hollywood and joined the Screen Actors Guild that I found out that there was such a thing as residuals. Get paid for today's work and tomorrow's 'use': **What a concept!**

In the mid-90's I started noticing that I was getting significant residual cheques, especially from my work on the successful drama, *E.N.G.* We had shot 96 episodes and at one point, it was playing on at least two Canadian channels simultaneously and thanks to an abundance of foreign sales it was being seen throughout the world. The cheques were rolling in,

“ I spouted when I could, and to whom I could, that performers needed future earnings from their image and performance use. ”

and that's because demands were made at the bargaining table by our ACTRA negotiating team. They challenged the producers to do the right thing and pay us for use and eventually, they agreed.

Thanks to wins at the table we were able to set up ACTRA Performers' Rights Society in 1993. ACTRA PRS makes sure we get the money we're owed not only when we work but also when the production is distributed – no matter where and how the production is seen.

While PRS was doing great work, we began to notice that producers were becoming pretty adept at finding ways to chip away at our Use Fee payments. The problem is that producers were allowed to recoup their expenses on the shows before paying anything to the performers and very often the back-end payments were ZERO. They could do this even on the very successful productions such as ENG. So, in 1995 we went back to the bargaining table were able to move to a Distributor's Gross Revenue (DGR) formula so producers can no longer eat away at the performer's participation by subtracting questionable expenses against revenues. This particular IPA is often referred to as our 'watershed' agreement.

As we all know, it is not yet a perfect world and some of the monies still owed to us are tied up in litigation or subterfuge and we must remain vigilant that the rights we have acquired and what we have accomplished are not eroded by future negotiating give-aways. Some 'grab-backs' were attempted back in 2006 and we initiated our first strike in early 2007. Our message to the producers remained, and will continue to be clear: we are a group of unified, motivated members of one of the strongest actors' unions in the world.

It has been my honour to proudly serve as an ACTRA Toronto councillor since shortly after that iconic strike and I eventually joined our executive as Vice-president of External Affairs, and ACTRA national as councillor. These positions have allowed me an inside look at how hard our wonderful staff work for us and particularly, the staff at ACTRA PRS.

I feel it's tremendously important for me to share my experiences and to remind all fellow ACTRA members just how crucial our time at the bargaining table really is. The long-term success of our careers and our union depends on it. Our established 'lines in the sand', such as the persistent pursuit of OUR money, is why ACTRA PRS was created. Cross this line and they will hunt you down.

ACTRA PRS is our aggressive money chaser, and over my long career I've come to appreciate it. Tens of thousands of cheques are sent to ACTRA members year after year, and it does not stop there. It's hard to comprehend how many rocks ACTRA PRS sometimes have to turn over to collect our money. There are always new "I can't pay" tactics that need to be lawfully dealt with, such as bankruptcies and disappearances of parties who are responsible to pay performers. Happily, we have this department at ACTRA to navigate these waters exclusively.

Let's continue to support ACTRA PRS and stay up-to-date with what's going on by visiting [www.actra.ca/prs](http://www.actra.ca/prs). Today ACTRA PRS has collected over \$80 million and sends out tens of thousands of cheques a year, including a few coming my way.

Art with NDP MP and Digital Issues and Copyright Critic Charlie Angus during ACTRA's 2010 Ottawa lobby.  
Photo: Fred Chartrand



Art's early days as an activist on The Hill with CBC Radio reporter Suzanne King. Photo: ACTRA archives

## PRS Tidbits

The persistent pursuit of OUR money is why ACTRA PRS was created

**It costs ACTRA PRS over \$10 to issue each cheque**

**Yes, you read that right, \$10!**

**Please help keep costs down by signing up for Direct Deposit TODAY.**

**Go to [www.actra.ca/prs](http://www.actra.ca/prs) or email [jland@actra.ca](mailto:jland@actra.ca) to learn how.**

**PRS is a global hunter**

**When your performance airs in Spain, South Africa or wherever — ACTRA PRS works to follow the money and bring it back home to performers.**

**Why ACTRA's 1995 IPA agreement is referred to as a 'watershed achievement'**

**We introduced 'Distributors' Gross Revenue' into the IPA to replace the 'net receipts' formula: a big change and big boost to performers' pocketbooks.**



#2

Work  
Opps

---

**ACTRA**  
is well researched,  
well prepared  
and resourced with  
a great contingent  
of member  
representatives  
on our negotiating  
committees.

---

ACTRA staff have been  
diligently compiling essential  
research and important  
industry analysis to ensure  
your union is fully equipped  
for the challenges  
that lie ahead.

# ACTRA Keeps Pace with Technological Advances

to create work opportunities for professional performers

by Stephen Waddell

**In April**, ACTRA sat down with the ad industry to bargain improvements to the **National Commercial Agreement (NCA)**. We have enjoyed a longstanding and stable collective bargaining relationship with the Canadian ad industry. In fact, our union's first collective agreements were established in the 1940s covering radio performances at the CBC and commercials for private radio stations. Television followed radio, and the NCA evolved to incorporate rates and terms of use covering ads on over-the-air TV stations and networks.

Media continued to evolve. Cable and satellite TV brought distant Canadian and U.S. stations into our homes competing with local stations for audience and advertising. Then, cable networks, like TSN, Showcase, History, Bravo and a host of others were licensed by the CRTC, with their revenues coming from a combination of subscriptions and advertising.

More recently, the Internet and so-called 'new' media have created both new challenges and new opportunities. In 1999, ACTRA and the ad industry were the first in the world

to incorporate Internet use into our commercial agreement. Then, in the last major round of commercial bargaining three years ago, we agreed to a pilot project to try to capture and encourage more video-based Internet ads. That digital media experiment has been a tremendous success doubling the production of union-made digital media ads.

Today the Canadian ad industry is facing significant challenges ranging from advertiser-induced cost containment to non-union digital media agencies unfairly competing with union signatory full-service agencies. Digital media, including social media like Facebook, is breaking conventional advertising molds forcing agencies to cut the cost of production while being innovative. Despite its global reach, digital media is still comparable to direct mail advertising, and does not yet generate production and exhibition numbers anywhere near conventional television.

We have another chance to move the NCA forward even more in this round of negotiations with the Institute of

Communications and Advertising (ICA) and the Association of Canadian Advertisers (ACA).

As you would expect, ACTRA is well researched, well prepared and resourced with a great contingent of member representatives on our negotiating committee. To prepare, ACTRA branches across the country have been conducting focus groups with their members to identify key issues of concern in advance of the negotiations. In addition, ACTRA staff have been diligently compiling essential research and other important industry analysis to ensure your union is fully equipped for the challenges that lie ahead.

Many ACTRA members rely on the NCA to provide a significant portion of their annual income. It is essential that the needs of performers are not forgotten in the rush to capture eyeballs and develop new business models in this not-so-new digital age.

**Keep on top of the NCA negotiations by checking [actra.ca](http://actra.ca) for updates.**

## NCA Negotiating Committee Members



**Ferne Downey**  
National President  
and Chair of Negotiating  
Committee



**Stephen Waddell**  
National Executive  
Director and  
Chief Negotiator



**Heather Allin**  
Toronto



**Ruth Chiang**  
Montreal (alt)



**Stacey Coke**  
Toronto (alt)



**Jackson Davies**  
UBCP/ACTRA



**Ian Finlay**  
Montreal



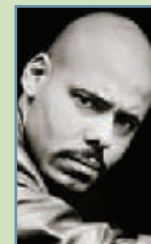
**Billy Parrott**  
Toronto (alt)



**Alvin Sanders**  
UBCP/ACTRA (alt)



**David Sparrow**  
Toronto



**Maurice Dean Wint**  
Toronto



**Sheila Victor**  
Toronto (alt)

#3

Culture

# LEADING THE FIGHT FOR OUR CULTURE

## ACTRA's Long Distance Race

by Joanne Deer

Director of Public Policy & Communications



Around the same time that I took up my post at ACTRA I also took up long-distance running. I have found the two to be eerily similar.

Changing the way governments and regulatory bodies think can be a frustratingly long road. But if you keep your head down, focus on getting to the next lamp post, then the next, and savour every orange slice that you get handed along the way, eventually you'll cross the finish line. And nothing feels better than that.

For the past 10 years ACTRA has been on a public policy marathon working tirelessly to get MPs and the CRTC to change their tune and start taking Canadian culture seriously. In the past year alone we had more than 60 meetings with MPs in Ottawa, including a big lobby day with 20 members. We appeared before parliamentary committees four times and made four formal submissions to government reviews. We've also been active on the regulatory front, making more than 19 submissions to the CRTC and appearing before the commission on five occasions to make our case for more Canadian content on our screens. Why are we in this long-distance run? Yes, it's about protecting and promoting Canadian culture. But it's also about building our industry and creating more work opportunities for Canadian performers. In short – jobs for Canadian performers.

People want to know what ACTRA thinks. The media calls us and parliamentary committees invite performers to come and give them their perspective on important policy issues such as how the government should frame its budget, shaping our digital economy, the future of broadcasting and copyright.

In the past year we have had a number of concrete victories that should be savoured and celebrated. The easiest to measure have been at the CRTC. In 1999 the broadcasting regulator relaxed its rules and as a result, we saw Canadian scripted drama and comedy drop off our schedules to be replaced by more and more American and reality programming. The result for performers and our colleagues throughout the industry was thousands of lost jobs.

**After 10 years of speaking out, our voices are being heard: the CRTC made three decisions over the past year that will force broadcasters to invest millions into making more Canadian content.**



First, the CRTC's new 2010 television policy will require large private broadcasters to commit 30% of their revenues to producing new Canadian programming. They will also have to spend a percentage of their revenues making new Canadian drama and comedy (the exact amount was being worked out at spring licence renewal hearings and was still 'to be determined' at press time). ACTRA appeared at the hearings to counter the broadcasters' calls for concessions. Our bottom line is that the new policy must take us forward, not backward, and result in more Canadian drama on our screens.

The other two big decisions were Shaw's purchase of Canwest and BCE's buying CTV. Both resulted in these massive vertically integrated companies paying substantial amounts in public benefits monies. While both giants tried to low-ball the amounts they would have to pay — BCE claimed they shouldn't have to pay a penny — ACTRA was there. We called out these huge corporations for trying to nickel and dime the Canadian public and reminded the CRTC that the public owns the broadcasting licences and must see a benefit from their use. The CRTC agreed, and as a result Shaw will invest \$80 million more into Canadian drama, and BCE \$100 million.

ACTRA members have a right to pause, be proud and celebrate these wins. But we can't let our lobbying muscles settle into atrophy. On May 2 Canadians elected a majority Conservative government that, despite their words, hasn't been a friend to Canadian artists. Remember, they are the only party that didn't respond to ACTRA's election questionnaire. Conservatives are determined to re-introduce copyright legislation that will take away creators' rights and increase foreign ownership in our telecommunications and broadcasting industry.

The good news is we have a strong voice in opposition. The NDP has supported ACTRA's policies for artists and our industry in the past and we will continue to work with them to make sure they defend creators in their new role as the Official Opposition. We also have a huge roster of rookie MPs representing all parties that we will have to talk to and help them learn about our industry so they can make decisions and support our goals.



photo Carol Tavener

ACTRA's National President Ferne Downey at the 2011 election news conference.



(L. to R.) Mark McKinney speaks at ACTRA's election news conference • Wendy Crewson and Jayne Eastwood • Rick Roberts and Enrico Colantoni • Colin Mochrie and Heather Allin (Photos: Bernard Ramos)

**We'll be sending teams to Ottawa but we also need you to talk to your own MP in your riding. Stay tuned, we'll be calling on you! So take a minute, take a knee, swig back some Gatorade and get ready for another leg.**

**More Money=More Jobs**

More money will flow into Canadian content, creating more jobs for Canadian performers.

**CRTC's New Television Policy**

Canadian broadcasters will have to spend at least 30% of their revenues on Canadian programming AND a percentage of their revenues on scripted drama.

**BCE buys CTV**

BCE has to put an additional \$100 million into creating new 'programs of national interest' (PNI), - drama, long-form docs and award shows.

**Shaw buys Canwest**

Shaw didn't get off the hook either. As part of their public benefits package they have to spend \$80 million on their new PNI.

# #4

## Intervention



### Your health and safety should be your primary concern.

Most crew professionals will go out of their way to create a safe set.

As actors, we have more time to stand around and observe. So, if you notice something you feel is unsafe, notify a crew member.

Be helpful, respectful and patient and most problems will be resolved quickly and to your reasonable satisfaction.

# Intervention when there's trouble\*

\*(or how to practice Safe Sets)

It is the responsibility of every performer to take an active role in their own health and safety. While there are guidelines and regulations in place that require producers to be vigilant, it is up to all of us to ensure the set is a safe working environment. **Don't be shy – if you see something that looks questionable – speak up. Your life might depend on it!**

Keep your eyes open and stay alert. Notify someone on the crew if you see something that looks unsafe. **Ask questions if you are unsure of your situation or responsibilities.** Identify the crew health and safety representative and any stunt coordinator listed on the call sheet.

**You have rights!** They are set out in our collective agreements and most provinces have standard employment health and safety laws. Become familiar with them.

**Leave stunts to trained professionals.** A stunt is a performance that would be considered dangerous if not performed by someone with special training or is beyond a performer's general experience or abilities and would therefore place them at risk of injury.

**A stunt coordinator is the best person on the set to decide whether any particular performance is a stunt and should be subject to a stunt fee.** If there is no stunt coordinator on set and you feel it would be unsafe for you to attempt the performance that is being requested of you, you should let production know of your concerns and suggest they get a qualified stunt performer to do the performance. Remember, an increase in your fees will not make the performance any safer!



Lori Stewart has been a stunt performer for 17 years (since 1994.) Her first stunt credit was on the first season of *The X-Files* where she was hit with 22,000 gallons of water in a confined hallway. Lori has since worked on more than 100 film and TV projects. Her specialties included wirework and anything to do with acrobatics, fight-

ing or water. Notable credits include *X2*, *I, Robot*, *The Fog*, *Underworld: Evolution*, *Scary Movie 3 & 4*, *Final Destination*, *Andromeda*, *Smallville* and *Cabin in the Woods*. Lori is a Director on the UBCP/ACTRA Executive Board, a representative for ACTSAFE and a trustee on the Member Benefits Trust. Besides stunt work, Lori is an internationally accomplished outrigger canoe paddler and the mother of two young children.

### Q: What drew you to stunt work?

**A:** I love the idea of being able to use my physical skills and abilities and turn them into a career. Stunt work constantly challenges me—my sport and adventure skills are utilized and I am able to quickly build upon and expand my skill set. This business suits people that want to push their limits and meet new challenges every day they go to work. I enjoy pushing myself, mentally and physically, to help make a scene or actor look amazing. Not only is it satisfying, but also a great way to make a living.

I believe that stunt work is not really a career that you decide to do once you are 20. I feel fortunate that the opportunities I've had have led me on this career path. I was seven years old at my first diving competition. I started jumping horses at eight. In high school I took on five sporting events a year. I competed in gymnastics for 16 years, right through university. Since then, I have bungee jumped, earned my Advanced Scuba ticket, rock climbed, done plenty of martial arts and raced lots of boats, such as dragon boats and outrigger canoes, to world champion levels. When I finished my degree, the film industry in Vancouver was just starting to take off and I thought I'd try it out and see if I could do it. I love my work and have never regretted this choice.

# Professional Stunt Performer Lori Stewart... on stunts, safe sets and gettings hugs from James Cameron

### Q: Which stunt are you most proud of or had the most fun doing?

**A:** I was proud of the job I did on the series finale of *Dark Angel* directed by James Cameron. I had a role as one of the elite fighters. Once shooting started, our guest star actress became injured and could no longer perform her fighting scenes. The stunt coordinator told Mr. Cameron that I was the best person to 'fill in' by doubling her. So I was on double contract, doing all kinds of crazy ratchets, fights and falls as 'myself' and then I'd have to literally run out, put on the wig, run back in and do all the crazy fights, flips and falls for the actress. Mr. Cameron is well known for setting the bar very high for his cast and crew and on one day I ended up in 90 out of an insane 120 set ups! It was epic, full-on, crazy, adrenaline-pumping stunt madness. At the end of the day James Cameron hugged and thanked me for a job well done. I went home one very happy, albeit exhausted, stunt performer.

### Q: Are there different challenges for women doing stunt work?

**A:** Absolutely! Often women have to wear clothing that is not conducive to hiding stunt pads. Having to do a stair fall in a skimpy dress or a martial arts fight in three-inch heels definitely presents its challenges. Also 'selling out' when you know you are just going to have to suck it up and probably get hurt in the process is psychologically tough to do. But you just find your focus, put on your game face and do it. I was more fortunate in my stunt career than many of my stunt sisters though, because my athletic body type was more conducive to playing 'uniform' roles (swat team, police, or military), monsters, super heroes as well as doubling actresses who needed very athletic, acrobatic or very hard-hitting stunts performed. It's easier to hide pads in uniform or in a monster suit! Luckily, I don't get to play a lot of the vulnerable, female-victim types. I think I've beat up most of the guys in town – and have had a ball doing it!

Another challenge women stunt performers face is having to be strong, fit and super-skilled to handle the demands of the job, but at the same time needing to be thin and svelte to fit most roles and double most actresses. It's a tough balance. The stunt women who can be super strong and skilled, yet are thin and supple, work a lot! I often got passed by for work because I was 'too strong looking' for some jobs, despite being qualified for the job. Lucky for me, I got to do a lot of fun superhero roles and roles for strong female characters instead. I wouldn't have had it any other way.

### Q: Do you have any words of advice for any women trying to break into stunts?

**A:** Yes. If you train and perform hard you will gain the respect of others and you will work. Once you get working, treat stunts like a real business: invest in yourself and your training. Be smart with your money and take care of your body. It's the only one you've got. And then... hang on and enjoy every moment of the ride. It's a good one.



Lori on the set of *Dark Angel* with James Cameron



**#5**

**Health  
Benefits**

# **Our AFBS Benefits Program: it's there when we need it**

by Sandi Ross

When we work ACTRA, we get access to a full range of health benefits provided by Actra Fraternal Benefit Society (AFBS). We smart performers decided in 1975 that we needed health insurance that catered to our unique needs and so we decided to do it ourselves and we launched our fraternal society. What this means was instead of sending profits back to some big anonymous insurance company, our fraternal society keeps them and puts them back into better benefits for us.

AFBS has now been around for over 35 years. It's a not-for-profit, member-owned, federally incorporated insurance company whose members are primarily ACTRA and the Writers Guild of Canada members.

The health benefits that AFBS provides fills in the gaps that our provincial health care does not cover. Today, in addition to extended medical, dental and eye care, AFBS provides health benefits for prescription drugs, hospital accommodation, private nursing when required, and a host of 'supplementary' medical expenses which are not covered under the provincial medical programs. These benefits are not just for you, but can also include your dependants and family members.

Through the AFBS Benefits Program, the society helps subsidize the cost of basic health care for long-term senior members, provides for some limited emergency financial support for members in distress, and for some support for members to allow them to remain in their homes when their financial means are limited.

I can say from personal experience that AFBS was a lifeline for me. As independent contractors we don't have access to a lot of the government benefits or employment plans 'employees' get. We also don't get sick days – when we're sick we don't work

and we don't get paid. I can tell you that AFBS disability payment, after I got out of the hospital, was a huge help – I could take the time I needed to get well.

AFBS insurance benefits are one of our many reasons to work ACTRA, and because we work together we can share these great benefits.

Don't forget to check out the new Actra Fraternal website. The new videos are up and running. Yep, I'm there speaking from the heart on how AFBS was there for me when I needed it.



**Sandi Ross** became the first woman and the first person of colour to be elected President of ACTRA Toronto Performers in 1994. In 1995 she was included in the Who's Who of Canadian Women. She has performed on most Toronto stages, three seasons at the Stratford Festival, with film and TV credits including *The Natalie Cole Story*, *Twice in A Lifetime*, *Haven*, *Medium*

*Raw: Night of the Wolfand* and *Adventures in Babysitting*. In 2009 Sandi was awarded the Women in Film and Television Crystal Award of Distinction (WIFT-T).

**Life, accidental death and dismemberment (AD&D) insurance, weekly income replacement, extended health care and dental care benefits are all underwritten by Actra Fraternal Benefit Society. Other benefits provided on a fraternal basis by AFBS include a scholarship program for members and their dependants, funeral expenses, disability benefits, basic insurance coverage for all new members and a Member Assistance Plan (MAP) for qualifying members.**

[www.actrafrat.com](http://www.actrafrat.com)

# WHY AFBS IS IMPORTANT TO YOU

## Julien Murphy

My dad said he could always buy a new house, but he couldn't buy a new me. My father went from going to audition to audition, to going to the eighth floor of Sick Kids and taking care of me at night.

Thanks to ACTRA and Actra Fraternal, they were able to help my father during his hard time while I was battling cancer. Once I was cured, and I was set free, my father was able to go back to work and continue doing what he loves doing, being an actor. I made it through and look at me now, I got my health back, I got my hair back and I got my career back.



## Sean McCann

I have been a 50-year plus member of ACTRA. We are a community and that is what the Fraternal and ACTRA are all about, to underline our common interests, needs and goals. The Fraternal, to my way of thinking, expresses that in a very real and profound way.

You go through different stages of life – you get married, you start a family – and Fraternal is there with insurance for you, your family, your children if they are sick. Fraternal buoys you up. Five years ago I had a serious medical problem but I lived and Fraternal helped me. They stretched my benefits to the limit to make sure that I got through that period of time.





#6

Retirement  
Benefits

# Retirement

(you're never too young)

by Thor Bishopric

**ACTRA members represent a unique segment of Canadian society.** As one-

person businesses in the working arts sector, we live life, make our living, and pursue our careers in ways that – compared with conventional employment – take enormous courage, perseverance and creativity. It is a life of continual change and re-invention. Productions come and go; employers change; venues change; technology changes; old and new media evolve; and the

interests of the audience continually change as well. Where most professionals have anchors of security or sources of continuity in their careers (including regular pay-cheques), the performer's only constant, other than his or her creativity, is knowing that ACTRA and AFBS are always there.

"Of the members, by the members and for the members," AFBS is a network of 17,000-plus performers and writers who have pooled their smarts and their money to ensure themselves

a lifetime of well-being and financial security.

In the early 1970s, ACTRA had an internal department that worked with various providers in the for-profit, insurance and banking industries to offer plans to our members. It soon became abundantly clear that the industry as a whole really wasn't interested in tailoring health and retirement programs to the unique needs of self-employed TV, film and radio artists, nor were they equipped to do so. They didn't understand

the life of the performer. To put it another way, in the words of Stunt Coordinator **Randy Bolivar**, "Who in their right mind would insure stunt performers?" In the can-do, inventive spirit of people in our profession, ACTRA members said, "We will, that's who." And so we did it ourselves.

The Actra Fraternal Benefit Society was incorporated in 1975 as a not-for-profit, federally licensed insurance company. The creation of AFBS not only allowed the society to create programs uniquely suited to performers and writers, it also meant that profits which would otherwise flow to Bay Street insurers were returned to our members in the form of enhanced benefits and subsidized retirement plan services. In the past five years alone, AFBS has distributed \$10.9 million to our members' individual plans.

Today AFBS has grown to become one of the top 200 financial services organizations in Canada. We're the only insurance company in the world owned and governed by performers and writers. Our extremely efficient operation services more than 17,000 members with a team of just 31 people. And our not-for-profit structure enables us to administer a half a billion dollars of member savings with the lowest service fees in Canada and some of the highest rates of return anywhere.

## **IN ADDITION TO BEING A NETWORK OF ARTISTS, WE'RE A SAFETY NET**

In uncertain times, in a profession marked by dizzying technological change, it's important to know that someone has your back. At its most basic, AFBS provides a community of independent risk-takers—our members—with some much needed and difficult-to-find backup and support. AFBS is our safety net, and it's there from our first day of ACTRA membership until the very last day of our retirement.

Our extended health plans, life insurance and disability programs are specifically designed for performers and writers. Our innovative 'accident on set' program has now become the Canadian industry standard. But the net doesn't just catch you when you fall. Like the trapeze artist's net, it helps you bounce back. And that's why we serve as health activists, promoting wellness and providing leading edge health-care benefits such as homeopathic remedies. Everybody needs their body, but few need theirs to work so well as artists and performers. And we all know that we need to be healthy in order to enjoy our retirement.

### **NETWORK SAFETY NET NET WORTH**

In addition to safeguarding our members when specific health issues arise, AFBS also provides lifelong financial support in the form of investment and retirement programs. Our RRSPs, RRIFs and TFSA's leverage the power of tax-deferred, compound-growth and actively managed investment vehicles to generate significant wealth over the course of a life's work. We are among the best in the country at doing this.

When I was 15, I recall my very first introduction to the economic miracle of compound-growth. I was awed that such tremendous wealth could be generated with modest, regular contributions compounding over time. I realized that small, relatively pain-free savings could be the key to long-term economic freedom. And I was so impressed to finally understand that ACTRA and AFBS had been supporting me with this since the day I joined. In fact, ACTRA helps each of us by ensuring that we save a little every time we work, and even more importantly, that our engagers contribute to our long-term wealth. And with AFBS' stellar investment track-record, the model works beautifully, so long as we never break it by cashing-out our RRSPs.

Over the coming term, AFBS will be developing a Financial Literacy Program specifically tailored for our members. Combined with our clearer, more informative online reporting formats, this literacy program will provide valuable resources regarding our members' financial affairs, including factors such as working cross-border, financially structuring a home office or studio, creating a 'personal brand' and the pros and cons of incorporating a professional services company. The implications of decisions like these can impact on a member's quality of life for a lifetime, including retirement, whether you're retiring soon, are already retired, or are a 20 to 30 year-old just starting your retirement planning.

Canadian actor **Robert Goulet** once famously said, "I'm a performer. We don't retire." I know a lot of performers feel that way. Generally speaking, performers prefer working to leisure-time; it's our passion after all. And why would we retire when the production world, especially digital media, is getting so interesting? But for some in our profession, the thought of retirement is a pleasant one – an opportunity to relax after many years of living life on the edge. For others, retirement is a chance to shift one's work patterns and to apply the experience gained over a career in a slightly different but still highly creative direction. Still others find that health issues or unforeseen circumstances require that "they lighten their load... and take it easy." Whatever the choice, AFBS health, disability, accident and investment programs allow us the freedom to make that choice.

The older I get, as I think (and worry) about the possibility of my own retirement, I realize that economic freedom may well be the most important asset anyone can possess. My eight-year old daughter, **Teale**, has gone into the family business and she's been a member for three years now. When she first

began acting, AFBS started her RRSP. Teale cares little about retirement, she only acts for fun. But if she chooses to continue, and contributes to her RRSP until age 14 or 15, then the power of compound growth will all but ensure that her retirement will be taken care of. That will give her the creative freedom to focus on her career, whether she's a doctor or a lawyer — or even a performer. Sure ACTRA and AFBS have been good to me. But what a gift: that these great organizations are helping to provide my child with a lifetime of creative and economic freedom, at an age when she doesn't even understand the concept.

So, my advice is to begin planning to grow old wisely and gracefully as young as possible, with the help of AFBS, one of Canada's most creative financial institutions... and one of its most successful. We specialize in insurance and investment programs for self-employed people in the working arts, and we do it better than anyone else. That makes AFBS the best gift that comes with ACTRA membership, and probably the #1 reason to Work ACTRA.



You should recognize the name Thor Bishopric. He served three terms as ACTRA's National President from 1999-2005. He is also the Chair of the Board of Governors of Actra Fraternal Benefit Society (AFBS), the first ACTRA member who has ever held that position. Thor has served on the

AFBS Board since 1997 as the elected representative from Eastern Canada. His performing career began at age four in Montreal, where he still lives with his wife and daughter, both ACTRA members. Also a Writers Guild of Canada member, Thor works across Canada and internationally as an actor, screenwriter, director, producer and lyricist, credited on countless productions over the past four decades.

“They say you’re never too young to begin planning your retirement. We see the importance and the absolute necessity of that every day.”

— THOR BISHOPRIC, CHAIR,  
AFBS BOARD OF GOVERNORS

TOGETHER...

**WE  
ARE  
ACTRA**

Each one of us has a story that shaped our decision to join ACTRA. Together, we all shape a union that is strong, committed, fearless and ALWAYS watching out for our present and future well-being.

In the next few pages are just some of the many stories. Your story should be next!





“ I AM ACTRA because ACTRA protects our most vulnerable members - kids. I'm happy to work with my union to support and promote their work to make sure our collective agreements not only protect young performers but that producers stick to those rules.”

**- Rick Mercer, ACTRA Newfoundland**

Photo: Jag Gundu

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TOGETHER...

# WE ARE ACTRA

"I just got my ACTRA card. Now every time I hear about a non-union experience, I become more and more thankful I have such an efficient and integral union that is protecting performers. As a new member I plan on doing my part to learn and uphold all of ACTRA's principles and get involved!"

- **Travis Henry Martin, ACTRA Montreal**



Adamo Ruggiero, Matt Gordon, Jim Codrington and Chris Potter at ACTRA's 2011 election press conference.

Photo: Bernard Ramos



Matt Gordon plays Oliver Shaw on *Rookie Blue*.

Photo courtesy of Global.

"I was honoured to take part in our union's election press conference. As an activist 'rookie', I was amazed (but not surprised) at how eloquent our members are. I look forward to staying involved with ACTRA's fight for our Canadian jobs... jobs that contribute more than \$85 billion, 7% of the GDP."

- **Matt Gordon, ACTRA Toronto**

“ Raising my voice in service of our acting community has been an empowering and liberating journey. Early in my career I was told that actors serve society by publically expressing, both tragically and comically, our shared human struggles. When asked by the late great John Juliani to extend my service to include union advocacy by running for election, I was persuaded more by his belief I had something to offer than anything else. I am so glad I did! Lobbying for issues important to me, such as Canadian culture, gender equality within our industry and art, and inclusion of our many diversities, is truly a rewarding experience. So let me pass on the torch that was handed to me, and ask you to consider extending your service to include your fellow performers. I promise you will get back much, much more than you give. ”

- **Christine Willes, UBCP/ACTRA**

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TOGETHER...

# WE ARE ACTRA

Wendy Crewson, Liberal MP Justin Trudeau and Theresa Tova at a Parliament Hill reception, during ACTRA's November 2010 lobby to fix the copyright bill. Theresa is an award-winning actor, writer and singer whose career spans film and TV to the Broadway musical stage. She has served the ACTRA membership in many roles including Toronto's VP Internal, ACTRA Children's Advocate and her current role as ACTRA National Treasurer.



"I started my life as an activist quite selfishly by speaking up to make sure producers respected my own children. I soon found out that my concerns were universal. Being part of the cultural conversation is hard to resist. As actors we naturally care deeply about the human condition. What better voice do we have in our defence but our own? I encourage you to help make a difference."

- Theresa Tova, ACTRA Toronto



Shannon Jardine and Bruce McDonald at the Whistler Film Festival world premiere of *Hard Core Logo 2*.

Photo: Terry Mialkowski

"Someone always needs to be in the mix of things, even when we are fortunate enough to be super busy with work. I'm happy to be able to take the time to serve my union, both as a Saskatchewan Councillor and as a National Councillor. Let's continue together to keep our eyes wide open and support all of the good work that we are doing."

- Shannon Jardine, ACTRA Saskatchewan

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WE NEED MORE CANADA ON TV



“No matter how crazy our schedules get, I feel that I have a responsibility to give back and take time to bring my voice to our union’s work to protect our industry and make sure we’ll have more work down the road.”

- Robb Wells, ACTRA Maritimes

Robb Wells supports Canadian shows at ACTRA’s Ottawa CAB demonstration.  
Photo: Chris Faulkner

TOGETHER...

# WE ARE ACTRA



"As Ministerial Assistant to Culture and Heritage for the past 20 months, I'm proud to report my presence in government has made a difference — and my colleagues listen. Great progress was made with the arts, film/TV and animation industries. Improvements include: re-instatement of an arms-length Arts Council, Status of the Artist legislation, improvements to the film, TV, animation tax credits, and inclusion of the creative economy in our province's economic strategy. I like to remind government that we have an under-utilized natural resource available right across this country that is clean, green, sustainable, and completely renewable: the talent and creativity of its people. Get involved! Run for election in every level of government. We artists belong at the table."

## - Lenore Zann, ACTRA Maritimes

Following Lenore Zann's announcement for \$10 million dollars from the province of Nova Scotia, she and Truro Town Councillor Greg MacArthur together broke ground for the new Civic Centre in Truro.

Photo: Jamie Alcorn

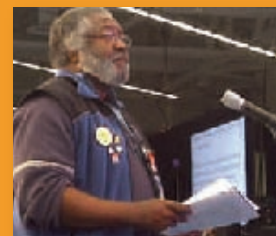


Photo: Chris Faulkner



Photo: Zaneta Iwanek



Photo: Zaneta Iwanek

"Some may think of actors as rich and famous celebrities, but our line of work varies as many of us portray the used car salesman, the judge, as one of a crowd standing around a bus stop, the wife and husband in a Future Shop commercial or a stunt person who gets beat up by Will Smith. We are all unionized workers who, for the most part, don't make a lot of money. So when the federal government bullies us performers, I stand up to them together with my union members from coast-to-coast and demand respect. That's why WE WORK ACTRA!"

## - Alvin Sanders, UBCP/ACTRA

UBCP/ACTRA President Alvin Sanders  
top left: speaking at the 2011 Canadian Labour Congress convention in Vancouver.  
top right: with NDP Leader Jack Layton,  
bottom left: with ACTRA National President Ferne Downey.



# I AM ACTRA

“After an experience in the mid 1990's where I was asked to "act more like an Indian", I realized that I couldn't just sit back and complain anymore. If there was going to be change I had to sit at the table. I decided to get involved with the Diversity Committee at ACTRA Toronto. At my first meeting I sat at the table with culturally and physically diverse actors of all shapes and sizes. My eyes were opened to the realization that there was not only a lot of work to do, but some incredible artists to do it. My focus is now locally and nationally. Inclusivity is, after all, a national issue.”

**- Jani Lauzon, ACTRA Toronto**

Jani Lauzon took part in ACTRA Toronto's diversity initiative in August last year to help oversee a special casting call on behalf of NBC Universal. L.A. talent representatives met culturally diverse actors and performers with disabilities for non-specific roles.

Photo: Janesse Leung

TOGETHER...

# WE ARE ACTRA

"I'm an ACTRA member and a professor at Niagara College where I teach **Marketing 'You' The Actor**, a course all about the business of acting. I know how important the union is so I have developed a specific course unit on ACTRA, where we look at what ACTRA does for us as professional actors. We study the collective agreements, research reputable agents and follow the news and policy issues to keep up-to-speed with our industry. As a proud union member I feel that I have a responsibility to pass the knowledge I have about ACTRA on to the next generation so they too 'work ACTRA' when they launch their careers."

- **Barbara Mantini, ACTRA Toronto**

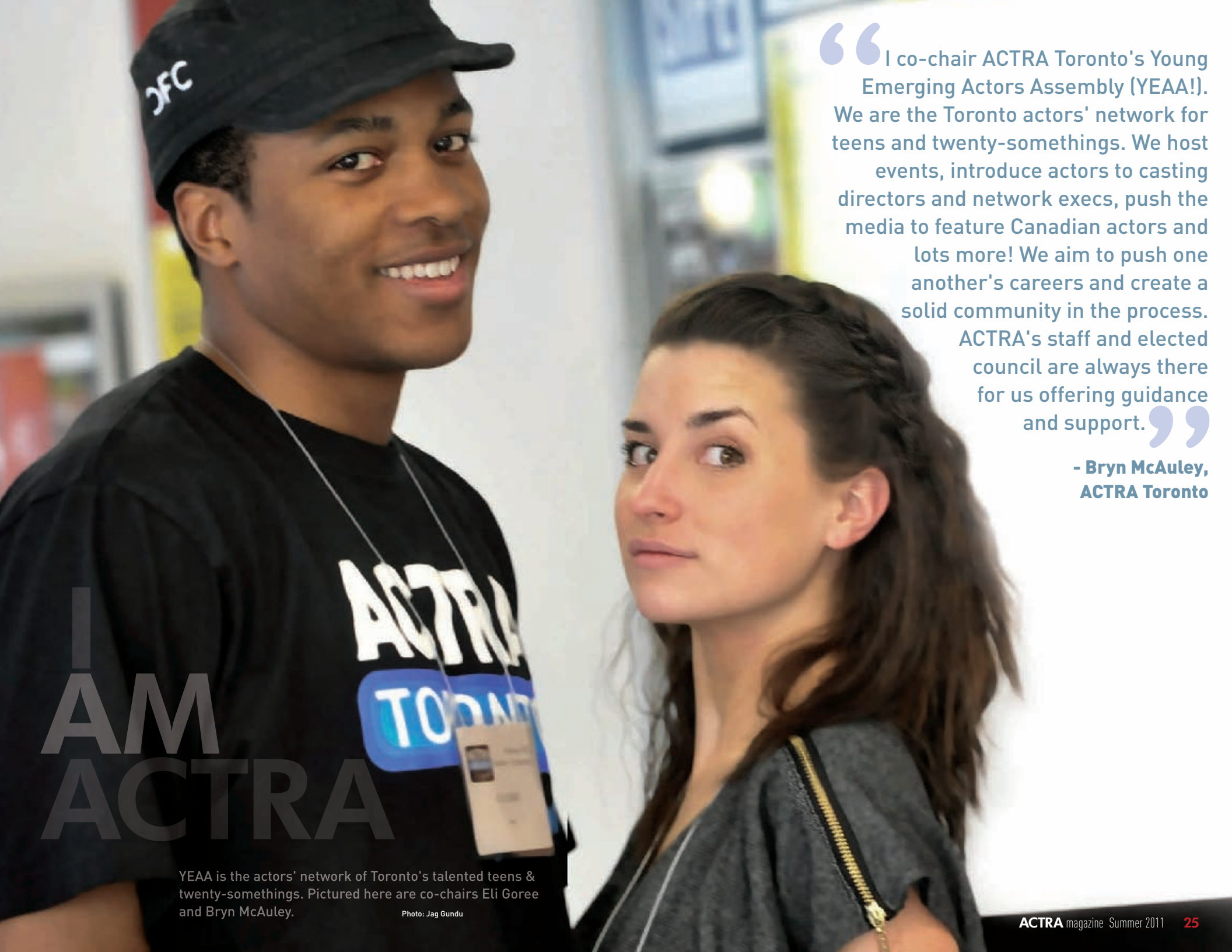
“ It's important to me as a young actor to be involved in my union's work so I can help shape our future. I'm also really excited now to be representing all young workers at the Canadian Labour Congress. It's inspiring to know we're not alone in our struggles. ”

ACTRA activist Eli Goree is the new Vice-President, Young Workers on the Canadian Labour Congress executive.

Students review the first issue of the new *ACTRA Magazine* with professor Mantini. Photos: Justin Morabito and Joseph Brunner







“ I co-chair ACTRA Toronto's Young Emerging Actors Assembly (YEAA!). We are the Toronto actors' network for teens and twenty-somethings. We host events, introduce actors to casting directors and network execs, push the media to feature Canadian actors and lots more! We aim to push one another's careers and create a solid community in the process. ACTRA's staff and elected council are always there for us offering guidance and support.”

- Bryn McAuley,  
ACTRA Toronto

I  
AM  
ACTRA

YEAA is the actors' network of Toronto's talented teens & twenty-somethings. Pictured here are co-chairs Eli Goree and Bryn McAuley.

Photo: Jag Gundu



# “It shouldn’t be this

ACTRA, AEA, AFTRA and SAG launch new I AM PWD video — “The Audition”



Spirit Synott

Produced by ACTRA National, “The Audition” was produced under an ACTRA Toronto Union Advocacy Production Agreement. It stars **Spirit Synott**, **Jeff Parazo**, **David Sparrow** and **Wayne Robson**, and is written and directed by **David Sparrow**.  
Co-producers: **Patricia McKenzie** and **David Sparrow**. DOP: **Marie-Lyssa Dormeus**, editor: **Marie-Lyssa Dormeus**. Diversity Committee Chair: **Jani Lauzon**.

# hard to be seen™

Scan me with your  
phone and go directly  
to the video!



## ACTRA's Diversity Committee produces accessibility video

ACTRA recently launched "The Audition," a new video promoting accessibility in the workplace. Created by ACTRA members and ACTRA's Diversity Committee, the video is being seen worldwide thanks to our partnership in the I AM PWD campaign.

"Canada's professional performers are thrilled to be united with our U.S. sisters and brothers in this vitally important diversity initiative. We hope that producing and launching this video online will kickstart more conversation about diversity on screens of all sizes."

- ACTRA's National President Ferne Downey.

ACTRA is the first international partner in the "Inclusion in the Arts & Media of People with Disabilities" campaign created by SAG, AFTRA and AEA.

Canadian actors bring new tools to the campaign for accessibility Canada's professional performers united with our sisters and brothers in the U.S. on this vitally important initiative.

### The genesis...

"We are targeting casting directors, agents producers, various union affiliates and politicians who cover this file to kickstart conversations about diversity on our screens," says ACTRA National Diversity Chair Jani Lauzon.

"It's time to spread the word," says Lauzon. "Accessibility and diversity are issues that need to be addressed. It makes good sense. And what better way to get casting directors, agents, producers, union affiliates and politicians engaged in building these opportunities and policies than to kickstart the conversation with a smart, to the point well produced video. It is, after all, what we do best."

I AM PWD is a global civil rights campaign seeking equal employment opportunities for artists and professionals with disabilities throughout the entertainment and news media. Founded in 2008 by AEA, AFTRA and SAG, I AM PWD is dedicated to ending the discrimination and exclusion of performers and broadcasters with disabilities. ACTRA is the first international co-sponsor of the campaign that is uniting labour, industry, community and governmental allies in the fight to combat continuing discrimination against people with disabilities.

Help spread the word about the need to increase the visibility and employment opportunities for entertainment workers and EVERYONE with disabilities by watching and sharing this great video.

*"We are committed to moving forward with our global diversity campaign designed to reach and engage the public. We're delighted our Canadian sisters and brothers are actively participating with this new video initiative."*

**- AFTRA National President  
Roberta Reardon**

*"Our I AM PWD campaign continues to build momentum. What we see on TV and in movies must reflect who we all, and by sharing our tools and enthusiasm we will continue to work together to achieve this."*

**- SAG National President  
Ken Howard**



# Applause

your union applauds your performance

## applause *noun*

appreciation or praise,  
esp. as shown by the clapping of hands

Collins English Dictionary – Complete and Unabridged



Bill Luxton and Les Lye at a roast for Rich Little in the early 70's.

## ACTRA Ottawa honours Bill Luxton

Ottawa actor Bill Luxton received the 2011 Lorraine Ansell Award of Excellence on March 7. Bill helped found ACTRA Ottawa and has appeared in numerous local stage, film and TV productions, both comedies and dramas. Probably his best-known roles were as Uncle Willy in the long-running children's show *Willie and Floyd*, and for hosting such CJOH-TV programmes as, *The AM Show*, *Town and County* and *Morning Magazine*. Said ACTRA Ottawa President Sally Cleford, "Bill has made a vital contribution to the film and television community. He is one of Ottawa's most accomplished entertainers."



**ACTRA/UBCP celebrated the 2011 International Women's Day at a special coffee party on March 8 — their second celebration of this important event.**

Top row L to R: Jo Bates, Christine Willes and Merilynn Brodie.  
Honoured at this event were twins Jacqueline Robbins and Joyce Robbins.

Photo: Susan Brouse



## Barbara Budd receives ACTRA's 2011 John Drainie Award

ACTRA's John Drainie Award is presented to a performer who has made a distinguished contribution to Canadian broadcasting. Barbara graduated from York's theatre program and soon after hit the Stratford stage for five seasons and 20 productions to include *The Beggars Opera*, *Othello*, *As You Like It* and *The Servant Of Two Masters*. Then she began to perform regularly in radio dramas for the CBC, a gig that led to employment as an on-air presenter for the public broadcaster. For 17 years Barbara was a constant voice of *As It Happens*. She is featured on five internationally acclaimed Classical Kids CDs and is presently recording her fourth season as narrator of The Discovery Channel series, *Mighty Ships*.

Presented since 1968 in honour of John Drainie, one of Canada's most celebrated and well-known actors, ACTRA's award has been bestowed to an illustrious list of past recipients including Pierre Berton, Barbara Frum, Vicki Gabereau, Peter Gzowski, Wendy Mesley, Mavor Moore, Knowlton Nash, Len Peterson, Gordon Pinsent, Shelagh Rogers, Lister Sinclair, David Suzuki, Johnny Wayne and Frank Shuster.

## Winners of the 9th Annual ACTRA Awards in Toronto

"This year has been marked by the death of many talented performers still in the prime of their careers. This year's winners include two of them, Maury Chaykin and Tracy Wright, two highly original performers," said Heather Allin, President of ACTRA Toronto. "The double win for Molly Parker and Tracy Wright illustrates their inseparable contribution to Bruce McDonald's hit film, *Trigger* and Sean Cullen is a multi-talented star honoured this time for his voice work in animation."

Eric Peterson presented Fiona Reid with ACTRA Toronto's 2011 Award of Excellence. She has lent her voice and her passion to the fight for Canadian culture for close to a decade. The Awards Gala evening was hosted by Ennis Esmer and featured musical performances by *Boys Who Say No*.



L to r: Sean Cullen, Jennifer Jonas (Producer of *Trigger*, accepted award for Molly Parker), Don McKellar (husband of the late Tracy Wright), Fiona Reid, Susannah Hoffmann and Rosie Chaykin (wife and daughter of the late Maury Chaykin) Photo: Jag Gundu

From the set of WIDC feature film Award-winner Katrin Bowen's *Amazon Falls*, Katrin is flanked by Leo nominated cast members Anna Mae Routledge and April Telek. The film has earned a nationwide theatrical release qualifying for more national and international awards!



### Next Deadlines:

Directors: August 31  
Actors: November 30

[www.creativewomenworkshops.com](http://www.creativewomenworkshops.com)

## Happy 15th Women in the Director's Chair!

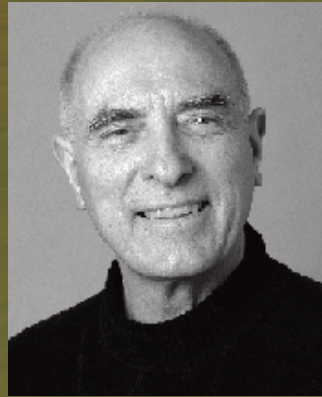
"The amount of learning that takes place is through the roof"

~ Rebecca Applebaum, 2011 Acting Ensemble

The Women In the Director's Chair Workshop is a program like no other in the world and ACTRA is proud of our longstanding partnership. Members who have been part of the acting ensemble have without exception come back to us enthused, excited and energized. Members who have transitioned into the director's chair through WIDC achieve many successes. This program and the excellence it attracts speak volumes about the quality of our Canadian talent. We are proud of the growth and accomplishments of all of the WIDC alumnae. Some ACTRA WIDC directors include: Katrin Bowen (award-winning feature *Amazon Falls*), *Flashpoint* co-creator Stephanie Morgenstern, Alison Reid (award-winning feature *The Baby Formula*) and many others.

# Applause

your union applauds your performance



## Brian Gromoff Honoured

At ACTRA's February National Council meeting President Ferne Downey kicked off the new 'President's Memory Project' by honouring Brian Gromoff: "We honour Brian for his extraordinary 21 years of service to this union. I am privileged to have known and worked with Brian for 20 of those years."

ACTRA salutes his unstinting leadership that began in 1990, just as ACTRA's vigorous re-invention as a member-run union was truly reaching a full boil. He quickly became Vice-President, serving with President Dan MacDonald initially, and continuing to serve as an officer of ACTRA for the next decade. On behalf of all 22,000 members, we thank Brian for his passionate commitment to bettering the world of performers in Canada.



"We fight together,  
we work together."  
Shirley Douglas

## Bernard Cowan Award

At their annual general meeting in February, ACTRA Toronto's President Heather Allin presented Shirley Douglas with the Bernard Cowan Award for her outstanding service to ACTRA. Among her notable achievements, Ms. Douglas worked tirelessly to achieve provisions for child performers in ACTRA's agreements. The award is named after founding member and Past President of ACTRA, Bernard Cowan.

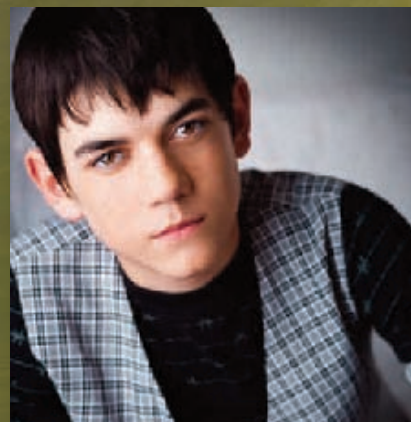
"Our talent once recorded remains of value." *Bernard Cowan*



## Matthew Good wins Rock Album of the Year

ACTRA RACS sponsors JUNO Award

For the first time, Recording Artists' Collecting Society (RACS) sponsored the Rock Album of the Year Award at the 2011 JUNO Awards. The award was presented by Justin Rutledge at the gala dinner and awards on the Saturday night. Rocker Matthew Good won the award for his release *Vancouver*. For a list of winners head to [junoawards.ca](http://junoawards.ca).



## Cainan Wiebe wins Young Artist Award

Cainan Wiebe took home the Best Performance in a TV Movie, Mini-Series or Special: Supporting Young Actor Award for his role in the Disney Channel Original Movie *16 Wishes*. The 32nd annual Young Artist Awards were held in Hollywood, celebrating some of the best young actors in the entertainment business.

Details: [youngartistawards.org](http://youngartistawards.org).

# Contact ACTRA...

## **ACTRA National**

416.489.1311  
1.800.387.3516  
www.actra.ca

## **ACTRA Performers' Rights Society**

416.489.1311  
1.800.387.3516  
www.actra.ca/prs

## **ACTRA/UBCP**

604.689.0727  
www.ubcp.com

## **ACTRA Alberta**

403.228.3123  
1.866.913.3123  
www.actraalberta.com

## **ACTRA Saskatchewan**

306.757.0885  
www.actra.ca/sask

## **ACTRA Manitoba**

204.339.9750  
www.actra.ca/winnipeg

## **ACTRA Toronto**

416.928.2278  
www.actratoronto.com

## **ACTRA Ottawa**

613.565.2168  
www.actraottawa.ca

## **ACTRA Montreal**

514.844.3318  
www.actramontreal.ca

## **ACTRA Maritimes**

902.420.1404  
www.actramaritimes.ca

## **ACTRA Newfoundland/ Labrador**

709.722.0430  
www1.actra.ca/stjohns

get  
connected



The economic and environmental costs to you of printed versus electronic communication are enormous. Each year, AFBS prints materials, including the Annual Report, that would create a pile of paper **1,450 feet high**. If laid end to end, the sheets of paper would be **5,250 miles long**. That amount of paper weighs **12 tons**. We send out **200,000 envelopes** annually. But here's the most eye-popping number of all: Every year, on printing and postage charges alone, we spend **more than \$525,000** – more than half a million dollars – that could be distributed to you and your fellow Members in the form of premium subsidies.

## **We Need Your Consent!**

If you wish to eliminate the mailed, paper version of the Annual Report and receive it on-line only, AFBS must have your consent!

There are 3 ways you can consent:

1. E-mail AFBS: [www.afbsgetconnected.com](http://www.afbsgetconnected.com)
2. Call AFBS: (416) 967-6600 or Toll Free 1-800-387-8897
3. Fax AFBS: (416) 967-4484 or Toll Free Fax 1-888-804-8929

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Benefit  
Society



[www.actrafrat.com](http://www.actrafrat.com)

1000 Yonge Street, Toronto, ON M4W 2K2  
PHONE 416-967-6600 or 1-800-387-8897 FAX 416-967-4744 or 1-888-804-8929 E-MAIL [benefits@actrafrat.com](mailto:benefits@actrafrat.com)  
1155 Pender Street W., Suite 320, Vancouver, BC V6E 2P4  
PHONE 604-801-6550 or 1-866-801-6550 FAX 604-801-6580 E-MAIL [afbswest@actrafrat.com](mailto:afbswest@actrafrat.com)

## IN CONVERSATION WITH



“We had no TV where I grew up in my community in northern Canada, and the only images of native people that I was exposed to, were my family and my relatives. These were wonderful and strong individuals who I looked up to. It was only when I moved to Edmonton in 1965, that I saw a different kind of image that was prevalent in Canadian society at that time, a negative image of native peoples as having no fixed address, and of being somehow ‘lesser than’.

Acting for me was a way to redress this imbalance. Acting allows me to present a different kind of truth, to bring some light back into the stories of our history.”

— Tantoo Cardinal in the *Harvard University Gazette*



# TANTOO CARDINAL

## ACTRA's 2011 WOMAN OF THE YEAR

**Q:** You've worked in Hollywood and Canada, live theatre, film and TV, big and small-budget productions. Do you have an ideal or preferred acting environment?

**A:** The best environment is one in which the participants love the work and trust that art is valuable to the overall health of society, whatever the medium.

**Q:** If you could play any role, what would it be?

**A:** Philanthropist.

**Q:** What was the best piece of advice or most important training you received?

**A:** I guess the best unofficial training is survival techniques of tenacious people with ingenuity on making things work when the convenience store is not convenient. And clown training with Richard Pochenko.

**Q:** When you are not on a set, where are those strong characters, such as Betty Moses? Are they part of you, or do you leave them behind?

**A:** The characters don't remain 'full blown', but I think every character has a root somewhere in your system. There has to be some place informing the character in that situation.

**Q:** Do you have helpful advice to young Aboriginal performers just starting out and young non-Aboriginal performers just starting out?

**A:** The usual: trust yourself. If it is your passion - follow it. It may not take you where you expect it to take you, but you will be on the road where your heart will find what it needs to walk its soul path. The work and responsibilities of an artist are enormous, but respect is elusive. Stand by the truth of what you know you must do with your life.

On March 8, International Women's Day, the ACTRA National Women's Committee named **Tantoo Cardinal** ACTRA's 2011 Woman of the Year for her artistic and advocacy achievements. She has appeared in many memorable films in Canada and the U.S., including *Dances with Wolves*, *Black Robe*, *Legends of the Fall*, *Unnatural and Accidental* and *Mothers and Daughters*. Tantoo's stirring performance in *Loyalties* earned her a Genie nomination, an American Indian Film Festival Best Actress Award, the People's Choice Award at the Toronto International Film Festival, plus Best Actress Awards at international film festivals in Zimbabwe and Portugal. She won a Gemini Award for her unforgettable performance as Betty Moses on the acclaimed CBC TV series *North of 60*. Tantoo won a Best Performance Gemini Award. Tantoo has been awarded an honorary Doctorate of Fine Arts from the University of Rochester. She was appointed as a Member of the Order of Canada in 2009.



Above: Roseanne Supernault and Tantoo in *Blackstone*.



# Farewell

## Roger Abbott

Truly an icon of Canadian humour, Roger was an actor, writer, producer and mentor who brought laughter to millions. His death came as a shock and has left us heartbroken. The ultimate team player, Roger, along with **Don Ferguson** (best friends from age 13), were dedicated to producing the number-one watched show on CBC television, *The Royal Canadian Air Farce*. He approached his life and his work with boundless enthusiasm.

We were always struck by Roger's great capacity for joy. He threw the best cast and crew parties, but was always the first to leave — ever the ambassador of diplomacy!

His taste in music was eclectic. He was an avid art collector and a babysitter to all his friends' dogs! A fundraising genius, Roger's favourite charity was Easter Seals. He was a passionate supporter of children with physical disabilities and devoted over 30 years of his time and money hosting countless telethons and charity events.

What a fabulous and amazing journey we've had in the company of this wonderful, sweet man. Our 24 years on radio, along with **John Morgan** and **Dave Broadfoot**, were among the most enjoyable. I'm grateful for our [17th] *Air Farce NYEve 2010 Special*, of which he was very proud.

Godfather to my son Gabriel, Roger was admired, respected, and dearly loved by everyone he worked with and knew. Lucky me! And lucky we – Roger Abbott joyfully dedicated his life to one big happy family: Canada!

*-Luba Goy*



## Peter Donaldson

I always thought that had Pete and I made the move to Los Angeles, he would have been the one to get all the work. I could always imagine him playing some wonderfully cantankerous police chief in a long-running TV series. Audiences would have loved him and trusted him and watched him in droves.

Instead Pete remained true to his first love. No adultery doing pilot season on the sly for him. Plus he loathed the audition process which would have made getting said top boss in a cop shop tricky!

Pete loved to work. He acted on stage with an ease as light as breathing. I realize, now that I have lost him, just how deep that love for the theatre was. But like Pete himself, the love was quiet and dignified and sure. It was simple. It said, "Take it or leave it. I'm up here doing what I do. If you want to watch, fine. If you don't, that's fine too. I will still be here doing what I need to do."

Peter's honesty was inspiring and demanding. He made me an honest woman. I don't think I will ever meet the likes of him again either on or off the stage.

*- Sheila McCarthy*



## Wayne Robson

Although Wayne was best known for his film and TV work, his career began and ended in the theatre. "His true habitat," according to **Malcolm Black**, who gave him his first professional job in 1966. Initially he didn't want the job because it only paid \$75 a week and he was cleaning outhouses for Parks Canada for \$100. Long story short, he took the job, enjoyed instant success and from that point onward made his living from his huge talent as an actor.

There was a period of time when it seemed Wayne was a guest on every TV series and MOW shot in Toronto. I remember him coming home utterly exhausted after a long day on set. "I've hit an all-time low. I spent the entire day in a gorilla suit... Bring the kids by tomorrow, they'll love it." Wayne, you supported your family, Ivy, Louis and me, as a Canadian character actor. Now that's talent!

You left us too soon. You left us all wanting more. More of your quirky sense of humour, more of your intense sense of justice, more of your ability to turn your hand to anything and build something beautiful out of it, more of your innate musicality, more of your friendship. You left us all wanting more time with you. We are all blessed for having known and loved you.

*- Lynn Woodman*



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“ACTRA’s  
always  
got my  
back.”

Jodelle Ferland



Jodelle Ferland as Bree Tanner in *The Twilight Saga – Eclipse*. Photo courtesy of Summit Entertainment.