

# ACTRA

ACTRA MAGAZINE  
SUMMER 2018



75TH  
ANNIVERSARY  
ISSUE  
VOLUME TWO





Photo: Gerry Kopelow / Courtesy of CBC

*Fred Penner's Place* creator and star Fred Penner is a Winnipeg-based, multiple Juno Award-winner who has been entertaining children for more than four decades. Nearly 900 episodes of the beloved children's series aired on CBC Television between 1985 and 1997. *Fred Penner's Place* is also an international success story with over 55 million American viewers having watched it on the Nickelodeon channel.

Fred still receives mail from fans across the globe and is busier than ever, given that his fan base now spans three generations. You can catch Fred's live performances in venues around the world ([fredpenner.com](http://fredpenner.com)) and (re)visit select episodes of *Fred Penner's Place* on the CBC Kids' website ([cbckids.ca](http://cbckids.ca)).

The CBC TV series *Fred Penner's Place* was shot in both Winnipeg and Vancouver. Pictured here are ACTRA Members Fred Penner and Jan Skene. Jan was puppeteer for the show's characters such as Niki and Penelope (pictured here). Jan Skene serves on the ACTRA Executive and is President of ACTRA Manitoba. Her many credits include *Devil's Gate*, *Christmas Connection* and three seasons of *Tipi Tales*.

# ACTRA 75

Celebrating 75 years of Canadian Storytelling

This year ACTRA is proudly celebrating 75 years of outstanding Canadian performances, 75 years of contribution to our Canadian identity and 75 years of advances in protecting performers.





Millie Davis is known for her roles in the television series *Odd Squad* and *Orphan Black*, the animated series *Little People* and *Esme and Roy* and feature films *The Best Man Holiday*, and *Wonder*.

**This special 75th anniversary edition of ACTRA Magazine celebrates our members who are building our road to success. The future is yours!**



PAGE 14



PAGE 24

**The President's Message**  
**Today's ACTRAvists are tomorrow's pioneers**  
By David Sparrow **P4**

**Bargaining Update**  
**Keeping Pace with Changing Technologies**  
By Stephen Waddell **P6**

**Nine Lives**  
Nine ACTRA Members share their stories, vision, past & future  
By Cary Lawrence **P8**

**Culture Shift**  
Ending sexual harassment and building a culture of respect  
By Theresa Tova **P14**

**The Solidarity Check-List**  
Our steps to a stronger union  
By Keith Martin Gordey **P16**

**Act To The Future!**  
The Global Performer: 2093 A.D.  
By Ferne Downey **P18**

**The Right Tone**  
The word on the world of voice acting  
By Francine Deschepper **P20**

**Generation neXt**  
Saara Chaudry in Conversation with ACTRA National's Woman of the Year Rita Shelton Deverell **P24**

**Also In This Issue**  
Applause **P26**  
Passings **P32**



# Today's ACTRAvists are tomorrow's pioneers

By David Sparrow

Setting the stage for future generations  
of professional performers over the next  
75 years.

As we stand on the shoulders of the dedicated member volunteers who laid the foundation for our successful and respected union, today members from across the country are working hard on our behalf.

In recent months, I've had the pleasure of attending many branch AGMs and 75th-anniversary celebrations. I'm thrilled to report our members across Canada are sharing their ideas and experience as they work to make ACTRA stronger.

From our dynamic bargaining teams, to our dedicated policy leaders, to our many national and branch committees—our 75 years of achievements for this union have been extraordinary. ACTRA is the go-to voice on the arts in Canada; the FIRST artists' union to establish minimum fees and Use rights for digital media and the FIRST to land a national contract for videogame production. ACTRA members are setting the standards for performers' unions all around the world.

Since the dawn of the Internet and the digital age, we've made it clear that professional performers will not work for free and, in 2007, we called the first strike in our union's history for that very reason. In every negotiation, we demand fair compensation and credit for our work, safe work environments and the respect we deserve for the important value our work adds to production.

Our commitment to support each other is essential for our collective safety. We've negotiated rules into our agreements to ensure a safe environment for children working on ACTRA sets and we've lobbied to extend those provisions into provincial laws to protect all children working in the entertainment sector. Our National Bargaining Committee is currently negotiating the CBC Agreement and next up will be one of our largest collective agreements, the Independent Production Agreement (IPA). Please watch for IPA bargaining updates





## “ ACTRA members are setting the standards for performers' unions all around the world.

in the coming months as we'll need your support.

This past June, our National Council met to give thoughtful oversight to our finances, work opportunities, governance, changing technologies, Canadian production, political policies and more. We've updated our ACTRA Equality Statement and released our new industry-wide Code of Conduct addressing harassment. And, as members of the International Federation of Actors (FIA), we are committed to global solidarity

and the support of diversity, inclusion, gender parity, accessibility and zero tolerance for harassment, including sexual harassment, bullying and violence in all workplaces.

As part of the Canadian Unions for Equality on Screen (CUES), our National Women's Committee has produced ground-breaking gender reports and our award-winning *Reel Women Seen* advocacy video will be released online this fall. Our National Diversity Committee has launched over 10 advocacy videos that have been screened across the country, including the (perhaps first-ever) guide for auditioning deaf performers, "Tips Guide for Auditioning Deaf Actors." You can find all on [actra.ca](http://actra.ca).

Our National Stunt Committee represents our world-class community of professional stunt performers and stunt coordinators. UBCP/ACTRA's stunt committee recently hosted a Concussion Support Group meeting. Our branch committees and members

are working together to keep every performer and set both safe and respectful.

Our National Diversity Committee meets regularly to share initiatives from all of our branches, including the efforts of Toronto's Sandi Ross #ShareTheScreen Awards, which goes to a producer and to a writer who champion inclusion in their work.

We are a member-run union, addressing member concerns. It's important we take charge of our careers by ensuring we members are helping inform staff and motivate policy. This is where committee work comes in: Voice, Background, LGBTQ, Apprentice, videogaming and more. Your voice matters.

Our Young Emerging Actors Assemblies in Toronto, Montreal and Vancouver are busy creating their own film work, mentorship opportunities, festival partnerships and much more. The Act Your Age Committee in Toronto and PAL Canada's Supporting Cast are also both launching initiatives devoted to supporting the careers of our

seasoned performers.

Many of our volunteer members need to be thanked for sharing their time and energy—for engaging in union activism. I encourage everyone to find out who is stepping up to work at your branch and then to let them know you appreciate their efforts.

I've been a member since 1992 and have learned ACTRA is about all the 25,000 of us, from coast-to-coast-to-coast, standing together. I am inspired by the ongoing committee work at the branch and national levels. If you'd like to do more to support your union, check out what's happening at your branch. I encourage you to get involved, and share your experiences and ideas.

We're a member-built union and our future depends on the continued efforts of ACTRA members just like you.



David Sparrow  
ACTRA National President





# Keeping pace with changing technologies

By Stephen Waddell

Negotiating ACTRA's collective agreements is at the core of what we do as a union. We have world-class agreements that continue to break new ground and evolve with the development of new delivery technology.

The need to negotiate and maintain fair and reasonable minimum wages, reuse fees and working conditions was why our founding members created this national union 75 years ago and today remains one of ACTRA's core functions.

ACTRA's collective agreements have grown from protecting its members performing in CBC radio dramas and commercials in the 1940s to the over 10 major national agreements we have today covering a variety of mediums—including film, television, radio,

digital media and videogame production.

Negotiations were conducted and concluded last November for one of our union's largest agreements, the British Columbia Master Production Agreement (BCMPA), which covers film and television production in the province of British Columbia. In those negotiations, we reached a historic deal for our members working in BC.

The new terms of the BCMPA—specifically a 9% wage increase over the agreement's three-year term; precedent-setting protections for performers regarding sexual harassment; and improvements to performer compensation on productions made-for digital media—is the bar we must rise to when we begin negotiations for the renewal

of our Independent Production Agreement (IPA) this fall.

The IPA, which covers film, television and digital media production across Canada (excluding British Columbia), is our union's other major agreement and, like the BCMPA, often sets precedent for the renegotiation of our other smaller agreements as well as other industry-wide contracts.

One of the ongoing challenges facing ACTRA's bargaining committees is ensuring our contracts continue to evolve with changing technologies. Our first agreements covered radio drama, comedy and variety as well as radio commercials—the latter ensured our performers were paid more than “a dollar a holler” in the 1940s when working on radio commercials. Since then, theatrical and documentary films, television drama, variety content, animation, home videos/DVDs and, more recently, digital media have all created waves within our industry.

Producers and broadcasters consistently attempt to use technological advances to argue for roll backs in performers' compensation, reuse fees and security. With television in the 1970s and '80s, producers repeatedly tried to import non-Canadian performers to fill principal roles. With the explosion of home video, producers tried to justify paying a lower rate to performers because of the large overhead for DVD production. And with digital media, producers flat-out refused to compensate performers for reuse of their work, which led to the first strike in ACTRA's 60-year history in 2007.

In all cases, ACTRA held its ground citing one simple principle: Canadian perform-

“

**We've fought hard to secure world-class performer production and reuse rates regardless of the platform on which content is viewed.**

ers deserve respect and reasonable remuneration for the work they do. To give meaning to this principle, we have evolved our collective agreements to keep up with the changing times and technologies. We've fought hard to secure world-class performer production and reuse rates regardless of the platform on which content is viewed.

Advanced streaming technology means digital media is no longer “new” media—it's now the main way people consume content in all its forms.

The explosion of the videogame sector, now a worldwide, multi-billion-dollar industry, has also required us to evolve our videogame agreements to reflect how professional performers are heavily engaged



but in different ways than in traditional film and television.

The commercial industry too is undergoing a ground-shaking transition. Today, commercials are viewed on television, radio and multiple digital platforms. These advances have brought their own challenges that have put advertisers and ad agencies at a crossroads. The increase in ad-free digital SVOD platforms and low-cost digital production means full-service ad agencies are having to live with shrinking ad budgets and increased competition from digital agencies.

This is just a snapshot of the technological changes that have swept our industry and forced ACTRA to adapt our collective agreements to keep pace.

New technologies will continue to emerge over the next 75 years—platforms, hardware and content we can't yet even imagine. As always though, ACTRA will continue to do what we do best—adapt and fight to protect and fairly compensate our members by negotiating and administering the best collective agreements for professional performers in the world.



Stephen Waddell, ACTRA  
National Executive Director  
and Chief Negotiator



Amber Goldfarb's 'Aveline' character in the videogame *Assassin's Creed III Liberation* is the first female protagonist in the *Assassin's Creed* franchise.



PERFORMER SHOWCASE 2018

# Nine Lives

By Cary Lawrence

Nine ACTRA Members from across Canada share their stories, vision, past & future

Hailing from Calvert, Newfoundland, Joel's inspiration to embrace the universal came when his family gathered in front of the TV set to watch *Codco*. His family didn't eat together but they did foster a love of humour together. Joel would love to see more risk-takers take to the screen, throw away the cookie cutters, work Canada's strengths and never despair over things we cannot change. He encourages young talent to consider their uniqueness; they have something special to offer. Joel's credits thus far include; *Little Dog* (of which he is also the show's creator, executive producer and a writer), *Mary Kills People* and *Orphan Black* all of which encapsulate Joel's wish for Canada to showcase our talented 'characters.'

# Joel Thomas Hynes

CHAPLAIN




# Sarita Van Dyke

Hovering along the Quebec/Ontario border, Sarita claims Cornwall as her hometown. As a girl, Sarita was inspired and awakened by our very own *Mr. Dressup* and *Polka Dot Door*. Sarita considers every step towards her goals “a big break”, from booking her first role to working with seasoned actors and coaches within the industry. For Sarita, the shows she watched as a child, inspired her to explore her own creativity and connect with her audiences just like those she watched. Sarita is fresh out of the gate with credits that include *Love on Limb*, *His Master's Voice* and National Government commercial, *Free/Libre*. There is more to come from this young emerging actor so keep your eyes peeled. “The sky is the limit for Canada”, according to Sarita. “With our rich multicultural ethnicities and diversities combined with the level of professionalism and creativity, Canadian performers will continue to rise.”

# Jordan Poole

Barely out of diapers, Jordan garnered his first ACTRA credit when he landed a commercial role. Grandson to long-time ACTRA member Alvena Poole, this award-winning Haligonian is inspired by Ryan Reynolds, Donald Sutherland and the whole cast of *Mr. D*. For Jordan, “Canadians need to go no further than our own back door to create and share our GREAT Canadian stories.” Jordan’s credits include *Mr. D* (he grew up on that show, literally!), *Creeped Out*, *Birthmarked* and *You Ruined Our Life*—all stories that reveal our country’s penchant for humour and just the right amount of loving caring for each other.



A close-up portrait of Lauren Lee Smith with wavy, light brown hair, looking slightly to the right with a soft smile. She is wearing a black and white striped blazer.

While watching Molly Parker in *Kissed*, Vancouverite Lauren Lee Smith felt that storytelling was in her DNA and acting was what she was meant to do despite being a very shy kid. For Lauren, acting doesn't have to be light and fun. The darker material she watched opened her up to a whole new world. With credits like *Frankie Drake Mysteries*, *The Shape of Water* and *This Life*, Lauren enjoys more nuanced and intricate roles. Lauren feels the future of Canada is boundless because the talent is here and the proof is in our many international success stories. For Lauren, Canada needs to support and celebrate our successes.

# Lauren Lee Smith

A portrait of Emmanuel Kabongo, a Black man with a short beard, wearing a tan suit jacket, a white shirt, and a red tie. He is looking off to the side with a thoughtful expression.

# Emmanuel Kabongo

Far away from his birthplace, the Democratic Republic of Congo, Emmanuel splits his time between Los Angeles and Toronto. Initially, he became an actor to make his family proud. Now, it's to inspire others to go after what they desire. As a novice, Emmanuel received motivation from his peers in his acting class, who appeared on shows like *Pretty Little Liars* and *LA Complex*. Since booking his first guest appearance on the show *Flashpoint*, Emmanuel has landed roles in *Run This Town*, *Taken* and *21 Thunder*. Emmanuel believes that the modesty, generosity and determination that Canadians possess, will have a ripple effect for many around the world.



Photo: Jeff Norman

# Doreen Brownstone

How did a Yorkie make it over to mid-Canada? While in the RAF in England, Doreen was cast, out of the blue as Button Farrindgon in *The Housemaster*. This was history in the making. No matter why or how we started, actors like Doreen are a testament to the longevity and stamina of the Canadian scene. Doreen has graced our screens with her presence in *Channel Zero*, *Butcher's Block*, *Journey Back to Christmas*, *Euphoria* and *Silent Night*. Doreen believes strongly that Canadians must remain proud, stand up for ourselves and, most importantly, DO NOT let the Americans squelch us.



For Julian, becoming a performer was a no brainer. It was either Oil Patch work and making “shitloads of money” OR doing extra work for \$10/hr on Stephen Spielberg’s mini-series *Into the West*. Julian didn’t choose the pay cheque, and that choice helped shape Julian’s multi-disciplinary path of stunt work, acting and producing. Starting life on a farm outside Fort MacLeod, Alberta, Julian soaked up *The Beachcombers*, because he could see himself in the characters, and *The Changeling*, because it was “some dark shit.” Canadians have TONS of “kick’n” stories to tell, says Julian. Together, Julian believes we can break down clichés and stereotypes. Write Canadian. Produce Canadian. Film IN Canada & CAST CANADIAN!

# Julian Black Antelope



# Kristina Hughes

Hailing from Saskatoon, Kristina assumed her adult life would be everything hockey. A coach to be more precise. But then she fell in love when she played Sherry in *Falling Angels* and, with a girth of credits including *SuperGrid*, *Stakeland 2*, *The Invincible Sergeant Bill* and *Ferocious*, Kristina has since removed her skates (they're by the back door) and entered the world of pretend. A true survivor, mostly because of the lack of (i.e. NO) film/tax incentives in her native province, Kristina knows more than ever the plight of the self-driven self-creators of this great nation. Kristina believes in the under-represented groups searching for the spotlight. For Kristina, Canada's greatest assets are our creators and our industry.

Who would have thought that a piece of pizza would change a gal's life forever! Lucinda's hometown, Chateauguay, Quebec, is a stone's throw from ground zero of the Oka Crisis and just across the river from la belle ville de Montreal. Lucinda found herself at the right place at the right time. She came to visit her receptionist friend at a casting house. 'We need Black girls!', her friend exclaimed. Lucinda booked the role then and there. She didn't get to finish her pizza that day. *Far Cry 5*, *Zafari* and *Helen's Little School* are but a few of Lucinda's credits. She won ACTRA Montreal's Outstanding Voice Award in 2013 for her role in *Supernatural* and was named Montreal's Woman of The Year in 2017. *La Guerre Des Tuques* is a Canadian film that had an effect on her. Lucinda sees a great future for our fair country as long as there is more inclusion, diversity and the bravery for us to write and share stories that proudly display the Canadian mystique. Advice to young actors... eat pizza.

# Lucinda Davis





# Culture Shift

By Theresa Tova

ACTRA's presser following November industry roundtable on sexual harassment and institutional change: Sedina Fiati, Mélanie Joly, Theresa Tova, David Sparrow.



**The Harvey Weinstein harassment scandal first broke in news outlets around the globe before upending the entertainment world. In the wake of these allegations, an alarming number of brave performers from within our union revealed their own stories of sexual misconduct allegations, not just against Weinstein but also others in the industry.**

Since October, we've been processing the past, preparing for the future and challenging the comfortable with the uncomfortable. Sexual harassment has been the defining discussion this past year. It has permeated industries and crossed borders.

This much needed conversation has led to a remarkable moment for many of us who have experienced harassment in the workplace. We are finding the strength to speak out in order to change the culture of entitlement and abuse. But no one—no industry, no union or guild, and no individual—can alone combat this issue. That's why we brought 55 industry leaders into the ACTRA National boardroom last November for an industry roundtable on sexual harassment and institutional change. We convened with one goal: to create a gold standard for how to combat the systemic problems of harassment, discrimination, bullying and violence that had become all-too-common in Canada's screen-based industries.

National news cameras circled the building for six-and-a-half hours while we pushed each other to take bold steps and bravely draft an industry-wide response that included: enacting an industry-wide code of conduct with clearly defined expectations of appropriate and inappropriate behaviour, enforcement and consequences; creating more effective reporting mechanisms and supports; ensuring more effective enforcement of existing industry policies; and launching a multi-level education and training program.

Working groups were created to tackle each of these objectives. We also knew we are not experts, but active learners, so we hired professionals to assist us achieve them. ACTRA also consulted with our own

“

**Sexual harassment has been the defining discussion this past year. It has permeated industries and crossed borders.**

members at both town halls and safe space meetings held at branches across the country. We put together our own sexual harassment working groups and Constitution and Bylaw Committees. We listened to both women and men who have experienced sexual harassment, bullying, discrimination and violence—some of whom had also experienced lost work opportunities. When we were ready to meet with the Code of Conduct working group, we presented our members' feedback to ensure it was carefully considered when drafting the Code.

On March 8, 2018, we released the Canadian Creative Industries Code of Conduct coinciding with International Women's Day.

Our next step was to create a dedicated website ([readthecode.ca](http://readthecode.ca)) with additional resources for industry members, including a downloadable/printable version of the Code, a current list of the Code's signatory organizations along with their contact information as well as updates from the education and training, and reporting working groups. Please cut off the mini-poster on

the back page of this magazine and post it in a high-traffic area. Everyone should “read the Code.”

We've also taken steps within ACTRA to enact change, mandating harassment training for new members now required within three months of joining ACTRA as a condition of membership. We are investing in training and education for staff to ensure they have the necessary tools to effectively handle reports of abuse.

Updated harassment language was adopted into the recently renegotiated British Columbia Master Production Agreement (BCMPA) and will most certainly be used as precedent for the future renegotiation of any ACTRA agreement, including upcoming Independent Production Agreement (IPA) bargaining.

The ACTRA National Constitution and Bylaws Committee will be reviewing all harassment language to provide further protections for our members.

Getting this right will take time and it is important we have effective tools to truly shift the culture to one of respect and professionalism. I know there is a lot of anger out there—deservedly so—and I also think we can take some solace in knowing that, for the first time, we have our entire industry on the same team sharing the same sense of urgency to create the necessary change to combat these issues.



Theresa Tova is ACTRA National Treasurer and ACTRA Toronto President.





# The Solidarity Checklist

By Keith Martin Gordey

UBCP/ACTRA's Diversity & Inclusion committee meeting in June, L to R: Nitha Karanja, Sue Brouse, Keith Martin Gordey, Neil De La Giroday, Paul Oostergo, Angela Moore, Kira Yee, Willie Aames, A. Alexis, Lee Majdoub, Tim Bissett, Winnie Hung, Nikita Carter, Amanda Burke, Simon MacIntyre, Teana-Marie Smith.



# Solidarity is what makes it possible for a group to have any power. The power to negotiate and enforce contracts that ensure adequate remuneration and safe and humane working conditions, and to lobby governments for legislation that protects workers.



In the heady days of a “dollar a holler” paid to radio artists, a group of performing artists came together in solidarity and formed RATS (the Radio Artists of Toronto Society) to ensure there was consistent pay for their work. RATS begat ACRA (the Association of Canadian Radio Artists) and ACRA begat ACTRA. Pictured here is a CBC Radio recording of the Farm Broadcasts with *The Craig’s* (Frank Peddie, Alice Hill, Grace Webster and James Doohan) that broadcast in Ontario and Quebec. Each region had its own farm drama: *The Gillam’s* in the Maritimes; *The Jackson’s* in the Prairies; and *The Carson’s* in British Columbia.

As a union, it is solidarity that will sustain us for the next 75 years. As self-employed artists with fluctuating incomes, our solidarity is what makes it possible for our union to have power.

The most basic manifestation of ACTRA solidarity is our absolute collective refusal to do non-union work of any kind within our jurisdiction. Twenty-five thousand members—trained, talented and experienced performers from across Canada. If an engager wants to produce quality professional work, they must do so under an ACTRA agreement and they must hire us. They must deliver the pay and protections for which we’ve bargained.

Solidarity manifests in other ways too. When our members are fully engaged, we are a force to be reckoned with. When your elected leaders need your vote to ratify an agreement, simply put—you need to engage. Solidarity means you do your homework and think about how your vote impacts your fellow ACTRA members and even performers worldwide. For example, if producers put an item on the table and your bargaining committee says, “If this item goes into this agreement, it won’t get ratified by the membership,” this response will only work if: A) it is true; and B) enough members are engaged in our union, it will be demonstrated by ongoing voter turnout.

We see ourselves as performing artists, but we are also workers. It may not sound glamorous, but this distinction is essential to building a career and keeping food on the table. As ACTRA members, we have a collective commitment to be professional, act with courage and take care of each other for the next 75 years.



Keith Martin Gordey is ACTRA National Vice President and UBCP/ACTRA President.

## SOLIDARITY CHECKLIST

Only work under an ACTRA agreement.

Understand our agreements, know your rights and do not accept less than our contracts demand: learn how and why our union has negotiated some of the strongest collective agreements for performers in the world.

Take care of each other. Use our ACTRA Equality Statement as your mantra and educate yourself with our new Canadian Creative Industries Code of Conduct. Both documents are located on [actra.ca](http://actra.ca). And don’t forget, if you see something, don’t be afraid to say something whether it’s to a fellow performer, an ACTRA steward or a producer (whomever you’re most comfortable approaching).

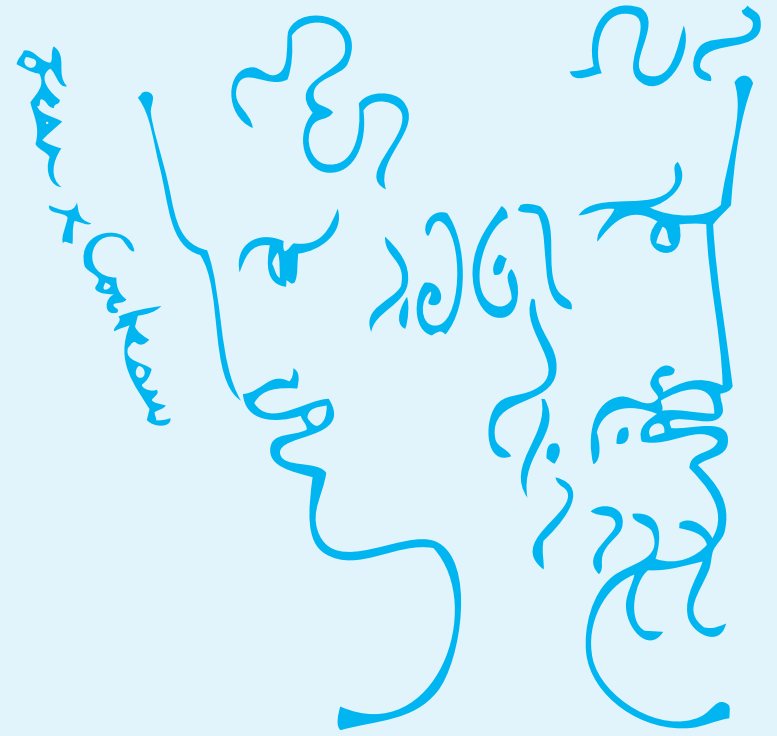
Share your knowledge with your fellow performers: as self-employed artists, our solidarity is vital to our future as a union—and as professional performers.

Get involved with your member-driven union: go to meetings; join a committee; run for union office; attend a focus group and express what you would like to see achieved in bargaining; and vote for politicians who support our industry and the work of Canadian performers.

And remember, we’re all in this together.



# FIA



**INTERNATIONAL FEDERATION OF ACTORS**  
**FEDERATION INTERNATIONALE DES ACTEURS**

**FIA logo history: Jean Cocteau was asked by Jean Marais, leading actor and active member of the French performers' union, to create a logo for the newly born International Federation of Actors in 1952. How lucky for FIA that Cocteau created this beautiful image.**



# Act to the Future!

By Ferne Downey

As ACTRA celebrates its 75th birthday, let's indulge in a little dreaming about what our future workplace could look like 75 years from now.

Have we eradicated sexual harassment, bullying and discrimination? Have we maintained our ability to tell and share stories? Are artists respected in societies around the world? Can we still make a living from our dream-weaving profession?

One thing I can predict with certainty is we will still be standing up for the rights of performers in Canada and across the globe through FIA (International Federation of Actors), a strong voice for performers worldwide. I pray with my whole being the work we did to make a cultural shift to prevent and eliminate sexual harassment in 2018 will have paid off. We will have accomplished our goal because we persisted with collaboration and intelligence. And that is why I have unshakeable faith in the work we do—we can inspire others with the work we do on our home turf while also turn our gaze outward to performers around the

world. There is a generous underpinning to solidarity.

And that generosity of spirit is evident in the work undertaken by FIA's Global Diversity Working Group when we share our campaign successes to defeat sexual harassment and discrimination, and strategize new ways forward. It is hard and thrilling work. And it will never stop until that cultural shift is so engrained in the children of 2093 that they will tell stories about the abusive power imbalances that existed in the world in which their ancestors grew up. I believe we have this capacity to change or else I wouldn't be committed to this work.

We are all united in our desire to improve working conditions around the world, be it assisting a newer union like SAGA in South Africa achieve its first contract or a more mature union in Japan that can no longer

offer protection for its members.

When Mr. Michihiro Ikemizu, a dignified Japanese actor and President of the Japan Actors Union (JAU), addressed the delegates at FIA's 21st Congress in São Paulo, Brazil, we were shocked by his speech. He told us about how the rise of "geinco production" had led to outrageous conditions confronting Japan's TV and film actors and—one being it was optional to pay professional performers for their work. The rate of pay was determined after the production wrapped and dependent upon the performer's compliant relationship with his or her agent/manager. Geinco productions and the blatant corruption of the producer-to-performer relationship was the everyday reality for many working actors in Japan. Many of our Japanese colleagues lacked the dignity of basic human rights let alone meaningful labour rights. Actors rarely receive royalties or residuals for their TV and film work, and the pain of a generation of elderly Japanese actors retiring in poverty is heart-breaking and just plain wrong.

Molly Parker, ACTRA National's 2018 Award of Excellence recipient, remarked on this in her acceptance speech this year. A co-star of hers from a recently concluded project was a talented young Japanese woman embarking on her career. Molly was dismayed to learn the awful truth—her co-star's rate of pay would be determined by her agent's perception of her "value" to the production only after production wrapped. No negotiations, minimums or legal protections. Molly framed her remarks around her heightened deep respect for

unions and the hard-fought protections they have won for members.

At the FIA Executive Committee annual meeting this fall in Tokyo, we will host a symposium to encourage the Japanese government to take courage from international best practices to find better pathways to value the rights of professional performers. There is room for improvement through organized collective bargaining processes, regulation of talent agents and managers, compensation for workplace accidents, and intellectual property rights and harassment provisions, to name some of the most pressing issues.

In our most visible of workplaces as artists—the stages, screens and studios of the world—we have a collective responsibility to help lead the way. We must encourage each other and share our successes in our home unions and countries. There are many routes and practices that will move us along the same road when equality, inclusion and freedom from sexual harassment are our goals.

At FIA, we are proud our fierce commitment to promote equality and combat discrimination has been a cornerstone of the work we've done since our founding in 1952. Join us. It will take us all. Happy #actra75. **For more on FIA's global activity, visit [fia-actors.com](http://fia-actors.com)**



Ferne Downey is an actor and President of FIA (International Federation of Actors) and Chair of the AFBS Board of Governors. She is also Past President of ACTRA National and recipient of an honorary doctorate from Dalhousie University, Doctor of Laws, honoris causa L.L.D.



# The Right Tone

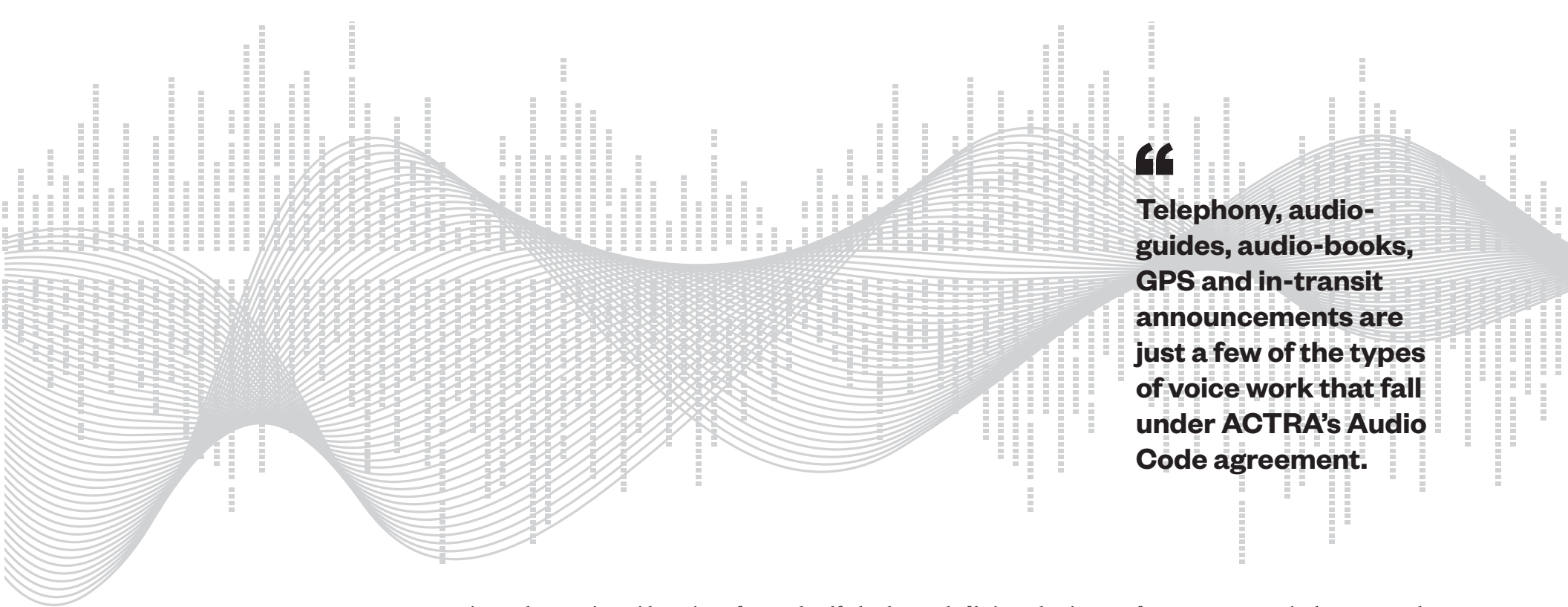
By Francine Deschepper



Photo: Matthew Bennett

Karen LeBlanc





**Voice is an enormous part of a person's identity: one's tone, inflection, speed and volume reveal so many aspects of one's personality, origin and mood. For voice performers, these are the tools we employ to communicate, inform, educate and entertain.**

Voice work comes in a wide-variety of forms; some have come and gone, like the 'golden age' of radio drama in the 1940s. Other forms, like animation, have endured for decades, while gaming is comparatively new. The future will no doubt bring many more. For 75 years, ACTRA has been negotiating our agreements to adapt to these ever-changing trends and technologies.

Voice work is arguably most apparent in animation. ACTRA members have been creating beloved animated characters under the Independent Production Agreement and the BC Animation Agreement (in British Columbia) for decades. Consider the iconic Rankin/Bass Holiday special *Rudolf the Red-Nosed Reindeer*, featuring the adorable voice of the late Billie Mae Richards as Rudolf, and recent Canadian Screen Award Winner Paul Soles as Hermei,

the elf who dreamed of being a dentist. Telecast every year since 1964, it's the longest-running Christmas TV special in history. In terms of magnitude, look no further than 2018 Sam Payne Award Winner Garry Chalk, who has lent his voice talent to an incredible 1,500 shows!

Animated movies and TV shows span the country. In Halifax, production on season two of the CBC children's series *Addison* has just completed. Voiced by Jasyhia Watters, *Addison* is about a young girl who solves mysteries using her imagination and scientific reasoning skills: "This is my first time doing voice work for an animated production, so it's cool to see and hear my voice become Addison."

Shot in Vancouver, fans are enjoying the reboot of *ReBoot: The Guardian Code*. The new series follows the adventures of

“

**Telephony, audio-guides, audio-books, GPS and in-transit announcements are just a few of the types of voice work that fall under ACTRA's Audio Code agreement.**

four teenagers recruited to protect cyberspace. Performer Sydney Scotia who voices Tamra said, "[It was] unlike any other show I had worked on. We shot in black booths with RED cameras close to our face to get the *Iron Man* 'HUD' effect with superimposed graphics. We had to act as if we were seeing the animated battle scenes in front of us. I loved the idea that we were doing something innovative."

Even long-running TV series are creating new, animated versions. Saskatchewan's *Corner Gas* recently released its animated season featuring many of the original cast.

Some voice-over examples can be said to be hiding in 'plane' sight. If you have ever taken a Canadian flight then you have likely heard ACTRA Toronto member Karen LeBlanc who, in addition to being an accomplished singer, stage and TV actor,



also provides the voice for numerous in-flight safety announcements. Telephony, audio-guides, audio-books, GPS and in-transit announcements are just a few of the types of voice work that fall under ACTRA's Audio Code agreement.

But gaming is rapidly becoming the 'last word' in voice-over work: thanks to negotiations with Ubisoft and Game On, ACTRA Montreal is leading the way. For Patricia Summersett, the royal voice of *Zelda* in *The Legend of Zelda: Breath of the Wild*, gaming is where she gets to play great roles and experience the future first-hand. "I've been fortunate to be cast in several 'female warrior' roles and this is more frequent in the world of games as opposed to my personal experience with TV/film. Games are shaping our future, our education system and our ability to connect with each other across the globe. So, I'm very appreciative ACTRA is helping us navigate and provide guidelines for new performance opportunities."

Similarly, Tristan D. Lalla, who has voiced over 30 games, including Adéwalé in the *Assassin's Creed* franchise, feels gaming is where he can be most creative. "I had a serious speech impediment when I was young, and I was never expected to have the ability to carry on full conversations (let alone become a professional actor), so whenever I am fortunate enough to do a voice gig, I think back to little me. [In terms of the future] Virtual Reality is



Francine Deschepper is a Halifax-based actor, President of ACTRA Maritimes and an ACTRA National Councillor.

really the new wave. When you encounter characters in games, you'll be able to walk and talk with them. To fight alongside them. I recently did a VR game and... well, all I'll say is the future is now. And it's wild."

Whatever the next 75 years might bring, ACTRAvists will continue to voice our concerns, strong and united: speaking up for fairness and equality for performers in all media.



► Patricia Summersett plays 'Zelda' in the *Legend of Zelda: Breath of the Wild*.

► Jasyhia Watters plays 'Addison' in the CBC series *Addison*.



► Tristan D. Lalla's 'Adéwalé' character is one of the main protagonists in the *Assassin's Creed* franchise, appearing in 3 games: *Assassin's Creed IV Black Flag*, *Assassin's Creed Freedom Cry*, *Assassin's Creed Rogue*. Photo courtesy of Ubisoft.



▲ Sydney Scotia plays both 'Enigma' and 'Tamra' in the new YTV series, *ReBoot: The Guardian Code*. Enigma photo courtesy of Mainframe Entertainment.





Jasyhia Watters





In conversation with  
ACTRA National's Woman  
of the Year Rita Shelton  
Deverell & Saara Chaudry

ACTRA  
National's  
2018  
Woman  
of the Year

# Rita Shelton Deverell





This year, Canadian performers named theatre artist, broadcaster and producer/director Dr. Rita Shelton Deverell ACTRA's Woman of the Year. Also this year, AFBS selected Rita as their Leslie Yeo Award recipient for Volunteerism. A member since 1974, Rita coordinated ACTRA's earliest study on diversity, *Equal Opportunities to Perform*, in 1987 and served on both the ACTRA Saskatchewan Branch Council and the National Executive in the 1970s and '80s.

**Saara Chaudry, an ACTRA member since 2011, asks Rita questions about her milestone achievements and her passion for activism. Upon accepting her 2018 ACTRA Toronto Best Voice Performance Award for *The Breadwinner*, Saara proudly acknowledged the internationally acclaimed film as being a female-led story.**

**Saara: Congratulations on being named ACTRA's 2018 Woman of the Year. How does that feel?** Rita: My surprise and delight are equal. I was born in the Houston Negro Hospital in 1945, met Rex Deverell in New York in 1966 and became a Canadian citizen in 1975. As an immigrant, the huge and surprising honours of receiving the Order of Canada and ACTRA's Woman of the Year leave me deeply thankful.

**How did you get your start in the industry?** In 1973, convinced I was going nowhere fast as an actor, I approached a senior staffer at the "God box," United Church national HQ and asked if they could use a creative drama teacher/arts therapist/actor/with a degree in the History of Religions. Her reply, "Well, our Media Services is looking for a children's TV researcher." The rest is history.

**What challenges have you faced as a woman of colour?** Many, many. One example, from my manuscript *American Refugees: Escape to Canada*: In 1985, through ACTRA, I filed a discrimination grievance against the CBC. The issue: The producer of a docu-drama about farm suicide would not let me audition because, he said, "there were no black farmers in Saskatchewan." The case was settled out of court in my favour."

**How did you overcome these challenges?** Essentially, I learned a few techniques from my mother. Said in my first one-woman show, *Smoked Glass Ceiling: My Mother's lifelong philosophy* was, "What I am denied I will build myself." When we couldn't walk through the door of the Houston Public Library, the books at home were organized by the Dewey Decimal System. My mother was brave, strong and smart.

**How do you view social media and the impact it has had on social activism?** I can agree that social media enables everybody to have their say, especially the dispossessed. Then there is the flip side; social media, according to the *Toronto Star*, after the Toronto van attack, spread misinformation, racism and fear. However, to educate and protect yourselves, please check out the digital media literacy section of *mediasmarts.ca*. (Full disclosure, I was a volunteer Board member of MediaSmarts for 12 years.)

**How do you think my generation can get involved in social activism, and support women and minorities in the future?** Solidarity. Always use your power to advocate for others.

A funny thing happened to me on the way to graduate school. In 1966, I was interviewed for a Woodrow Wilson Fellowship, which would have contributed about \$10,000 to my next studies. The interviewer, a professor from an Ivy League university, said: "You're very pretty. What happens if we give you all this money and you just get married." I thought, "Better get out of this hotel interview room fast because nothing will come of this." A few years ago, I read a biography about famous feminist Gloria Steinem and learned the same thing happened to her in the same era. She spoke up and fought the Woodrow Wilson Fellowship Foundation. She also eventually got the Fellowship. I too should have complained and been in solidarity with Ms. Steinem, but I was silenced. Never since!

**Are you currently working on any new projects?** New for me is the book I've mentioned, *American Refugees: Escape to Canada*, and my 2017 theatre script, *Who you Callin' Black eh?* At age 72, I'd like to co-produce/direct/write my first feature and be an actor in a long-running television series. All of this should put off mental inertia until I'm in my 90s—at least.





## Alberta's 'Rosie' Awards

Celebrating excellence and outstanding achievement in Alberta film, TV and new media, the Rosie Awards are presented annually by the Alberta Media Production Industries Association. **Julie Orton** (pictured here) won the Best Performance by an Alberta Actress Award for her performance in the feature *Everfall* and **Andrew Phung** won Best Actor for his work in the series *Kim's Convenience*. The Alberta Film and Television Awards ceremony was hosted by ACTRA member Fred Keating.

[ampia.org](http://ampia.org)



## ACTRA Awards in Montreal

Canadian performers celebrated ACTRA's 75-year anniversary at an awards gala hosted by ACTRA Montreal for artists and industry guests on May 5. This special event celebrated excellence in our industry with awards presented to: **Don Jordan**, ACTRA Montreal Award of Excellence; **Sarah Booth**, the inaugural Walter Massey Award for Breakthrough Artist; Montreal producer **Irene Litinsky**, the Community Builder Award; and **Erika Rosenbaum**, the ACTRA Montreal Woman of the Year Award in recognition of her courageous outspoken activism in the *#metoo* movement.

[actramontreal.ca](http://actramontreal.ca)

Eleanor Noble, Don Jordan, Simon Peacock, Sarah Booth, Erika Rosenbaum. Photo: Nadia Zheng





## Susan Coyne and Alan Doyle inducted into the Order of Canada

ACTRA Members **Susan Coyne** and **Alan Doyle** have both been named a Member of the Order of Canada.

Actor and writer Susan Coyne co-starred and is co-creator of the hit Canadian series *Slings & Arrows*. She recently scripted the Charles Dickens-inspired Canadian co-production *The Man Who Invented Christmas* and the TV series *Mozart in the Jungle*.

Alan Doyle, actor, producer, best-selling author, and best-known as lead singer for Newfoundland's beloved Great Big Sea. His acting credits include: playing 'Allan A'Dayle' alongside Russell Crowe in Ridley Scott's *Robin Hood*; playing 'Dingy' in the feature *Winter's Tale*; and he guest-starred on both *Republic of Doyle* and *Murdock Mysteries*.

Alan Doyle. Photo: Dave Howells





A photograph of Don Jordan, a man with glasses and a goatee, smiling and holding a golden award statue. He is wearing a dark, patterned jacket. The background is dark with blue and orange bokeh lights.

## Don Jordan receives 2018 ACTRA Montreal Award of Excellence

Performer and community leader **Don Jordan** has been committed to building our Canadian entertainment industry for more than 50 years. Working on both stage and screen, Don is an accomplished actor, singer, dancer and choreographer. In addition to serving as President of ACTRA Montreal (2007–2016), he was Artistic Director of Black Theatre Workshop, which recently presented him with its prestigious Dr. Martin Luther King Jr. Achievement Award. In 2010, the City of Montreal presented Don with the Black History Award for his achievement in the arts. Don joins past ACTRA Montreal Award of Excellence recipients William Shatner, Ranee Lee, Dick Irvin, Jay Baruchel, Ellen David and Walter Massey.

[actramontreal.ca](http://actramontreal.ca)

Photo: Nadia Zheng



## Sam Payne Awards

**Garry Chalk** has been honoured with the 2017 Sam Payne Lifetime Achievement Award. An inductee of the B.C. Entertainment Hall of Fame in 2013, Garry has made many appearances in television series including *The Killing*, *Stargate* and *Cold Squad*—the latter for which he is a two-time Gemini Award-winner. His nearly 400 hundred credits also include TV movies and films, and he has voiced an astonishing 1,500 videogames, advertising campaigns and animated series including *ReBoot* and *Care Bears*.

**Christiane Hirt** received the 2017 Sam Payne Award. She has won an AMPIA Award for Best Actress for her role as “Jennie” in *Heart of the Sun* and garnered a Gemini nomination for Best Dramatic Actress for *Lonesome Dove*. She is an award-winning screenwriter and alumna of the Women In the Director’s Chair program. Christine often devotes her time to mentoring and empowering performers.

Presented by UBCP/ACTRA, recipients of the Sam Payne Award are recognized for their creative achievements and their encouragement of new talent.

[ubcp.com](http://ubcp.com)

Christiane Hirt and Garry Chalk



## ACTRA’s *Reel Women Seen* advocacy short film wins 2018 Jury Choice Award at Diversity in Cannes Short Film Showcase

Congratulations to our National Women’s Committee for being honoured by a distinguished jury of diverse film industry enthusiasts who voted unanimously to honour *Reel Women Seen* with the 2018 Jury Choice Award. **Heather Allin**, the short film’s executive producer and Women’s Committee chair, was in attendance and accepted the award. Directed by **Amanda Tapping**, *Reel Women Seen* takes a comedic look at how women are underrepresented in all areas of screen-based media, most notably: as protagonists; behind the scenes in creative, writing and directorial roles; and in key technical roles. To date, the short has been screened at over 20 festivals and events. For a complete list of screenings and information, visit [actra.ca/reelwomenseen](http://actra.ca/reelwomenseen).

Photo: Bettina Strauss



## ACTRA Awards in Toronto

The winners of the 16th annual ACTRA Awards in Toronto are **Sheila McCarthy** for Outstanding Performance in the film *Cardinals*; **Stuart Hughes** for Outstanding Performance in *The Drawer Boy*; and **Saara Chaudry** for Outstanding Voice Performance in *The Breadwinner*. Tamara Podemski presented the 2018 ACTRA Toronto Award of Excellence to Jennifer Podemski. The Members' Choice Series Ensemble Award went to the cast of *Baroness Von Sketch Show*.

[actratoronto.com](http://actratoronto.com)

Sheila McCarthy, Saara Chaudry, Theresa Tova, Jennifer Podemski, Stuart Hughes, Carolyn Taylor, Jennifer Whalen, Aurora Browne. Photo: George Pimentel Photography



## ACTRA Maritimes Award Winners

Screen Nova Scotia hosted its fourth annual awards show on May 16 at a sold-out event at Casino Nova Scotia. **Jennie Raymond** won Outstanding Performance by an Actor in a Leading Female Role for *Sex & Violence* and **Simon Paul Mutuyimana** won the Outstanding Performance by an Actor in a Leading Male Role for *Thug*. **Shelley Thompson** won the Outstanding Actor in a Supporting Female Role for *The Child Remains* and **Emmanuel John** won Outstanding Actor in a Supporting Male Role for *Thug*.

[screennovascotia.com](http://screennovascotia.com)

Jennie Raymond, Shelley Thompson and Simon Paul Mutuyimana with ACTRA Maritimes President Francine Deschepper holding Emmanuel John's Award on his behalf. Photo: Mike Thompkins





Molly, Clark and Tabby Johnson



Nabil Rajo



Paul Sun-Hyung Lee



Natasha Negovanlis and Elise Bauman

## The Academy's 2018 Canadian Screen Awards

ACTRA Members **Emma Hunter** and **Jonny Harris** co-hosted the 2018 Canadian Screen Awards show, which aired on CBC Television. **Tatiana Maslany** claimed the Best Actress in a Drama trophy for her performance in the final season of *Orphan Black*. *Alias Grace*, directed by Sarah Polley, won Best Limited Series and **Sarah Gadon** won Best Actress in a Drama. **Billy Campbell** won the Best Lead Actor Award for the miniseries, *Cardinal*. Comedy legend **Catherine O'Hara** won the award for Best Actress in a Comedy for *Schitt's Creek*, and *Kim's Convenience* star **Paul Sun-Hyung Lee** was named Best Actor in a Comedy. *Baroness von Sketch Show* won four Canadian Screen Awards including Best Sketch Comedy Series. *BOOST*'s **Nabil Rajo** won the Canadian Screen Award for Best Lead Actor in a Feature Film.

**Clark Johnson** received the Earle Grey Award for his exceptional work and impact on our industry. *Rick Mercer Report* won the Academy's Icon Award for its contribution to our media industry and our country's global success. **Elise Bauman**, co-star of the web series *Carmilla*, was the recipient of the fan-voted Audience Choice Award (which her co-star Natasha Negovanlis captured last year).

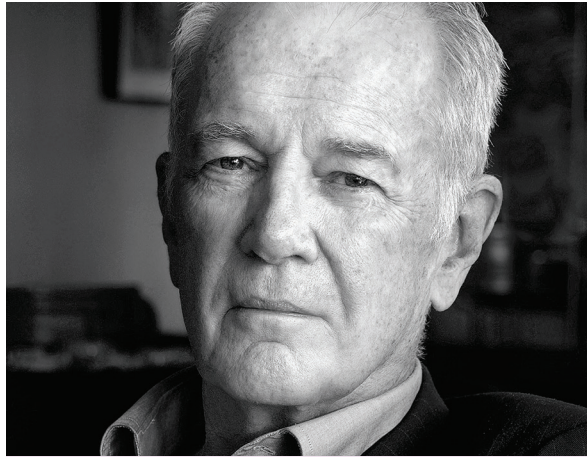
ACTRA is a proud sponsor of the Academy of Canadian Cinema & Television's Canadian Screen Awards.

[academy.ca](http://academy.ca)

Photos: G. Pemental Photography courtesy of Academy.ca



# Farewell



**Bruce Gray**  
1936–2018

Bruce starred as Adam Cunningham on *Traders* for which he won a Gemini Award. He played the role perfectly. He looked perfect. Always. Having modelled in his early days, Bruce knew how to wear a suit. A “bespoke” suit, he would point out to those of us not quite up to his sartorial level.

Bruce loved to tell tales. He worked with Donald Sutherland on stage in London’s West End; was a member of Circle Repertory Company in New York City; toured with Patty Duke; was 10 years recurring on *Murder She Wrote*; appeared opposite Carol Burnett in the film *Between Friends*; was delighted when he was cast as “Shickle the Pickle” on *Queer As Folk*; and, of course, played the father of John Corbett’s beloved character Ian Miller in the Toronto-shot *My Big Fat Greek Wedding*.

His face lit up recently while sharing tales of working with students at a public school in L.A. Elegant, energetic, brimming with intelligence and wit, thank you Bruce, for your tales.

Sonja Smits



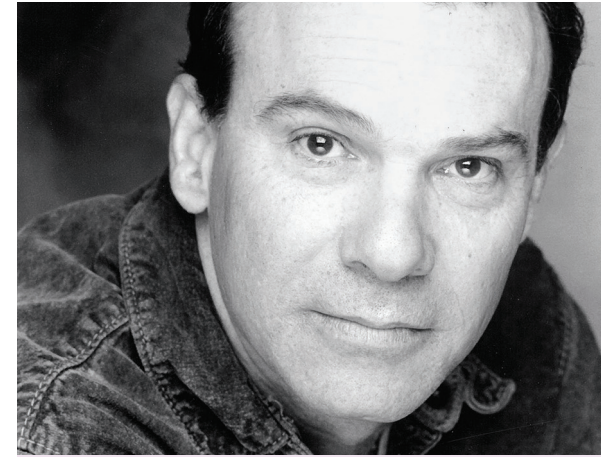
**Margot Kidder**  
1948–2018

My aunt Margot Kidder was a force of nature. Her acting roles may have won her fame, but they were only a part of this passionate and brave woman.

While she will go down in history as the woman who flew with Superman, off-screen she inspired thousands. She was a beacon of hope for those who suffered from mental illness by courageously and publicly addressing her own battle. Margie was recognized as a dedicated activist and humanitarian, and her political rallying was extraordinary.

Professionally, she was both respected and adored for being an advocate for the underdog. Everyone she knew will be able to share wild and wonderful stories of times spent with her. Margie lived life to the fullest, loved fiercely and laughed loudly. Her enthusiasm, dedication, bravery, kindness and generosity will live on through her legacy. She will be greatly missed by family and friends.

Janet Kidder



**Ron White**  
1953–2018

I was given few opportunities to work alongside Ron. In all the many years we met in audition rooms, it seemed we were always chasing the same parts. But we became good friends based on our respect for each other’s work.

Ron always encouraged discussions about the characters and had insights into the roles for which we were vying. If one of us got the part, the other had no problem with the casting.

Ron was supportive, generous, sweet, tough, committed and, unquestionably, one of our country’s most versatile and talented actors.

There is an empty spot in Canadian TV, film and theatre that will be hard to fill. But Ron would encourage us all to try.

Peter MacNeill





**Donnelly Rhodes**  
1936–2018

From *Bonanza* to *Battlestar Galactica*, Donnelly was an accidental actor. Discovered by John Hirsch while painting a set, Donnelly was persuaded to become the first student from Manitoba to join the class in the inaugural year of the National Theatre School in Montreal. From Stratford to L.A., he became a universal contract player. A natural actor, he was also authentic, outrageous, funny and handsome as heck. And he also has a pretty impressive IMBD page.

*Danger Bay* brought him home to Canada where he won practically every film and television award available. Called a “national treasure,” Donnelly stepped up for our industry, for Canadian stories, and Canadian creators and performers. An angry young man with a heart of gold who cried at the end of *ET*. His love for the sea was second only to his love for his daughter Seana and son Westerly.

Thank you, Donnelly. We will miss you.

Deanne Henry



**Tina Louise Bomberry**  
1965–2018

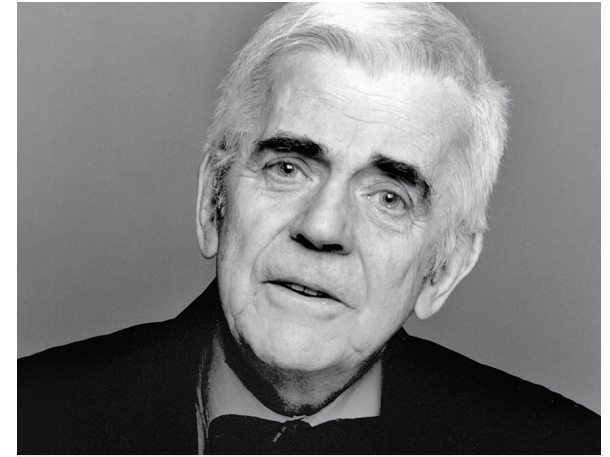
Tina Louise Bomberry, Mohawk Bear Clan of Six Nations, passed into spiritworld on February 10, 2018. She was a trailblazer for indigenous actors. After landing the lead role of Mohawk Poetess Pauline Johnston in the musical drama *Tekahionwake Dreamdance*, Tina trained at the Centre for Indigenous Theatre and Ryerson University.

I remember Tina in the 1987 touring production of Tomson Highway’s *The Rez Sisters*. She was always memorable—she had that special quality. The next time I encountered her was in 1992 on the set of the first episode of CBC’s *North of 60*.

I absolutely loved working with her—I have never laughed so much or felt such camaraderie. We worked together for so long, and then, the show became our second family. We all adored her.

Tina Louise was a blues singer, a mother, a grandmother, a comedienne and a great actor.

Tina Keeper



**Sean Mulcahy**  
1930–2018

“Commit, Laddie. Commit!” said his teacher. And he did!

Award-winning actor and director Sean Mulcahy worked across the country in theatre, TV, film and radio. Known for his wit, eloquence and fiery speeches, Sean cared passionately about performers—and their talent. Woe betide those who didn’t, or wouldn’t, understand that a Canadian performer must put bread on the table and have a roof over her or his head like any other. He was about fairness—staring down the unfair with disconcerting wit.

Sean served as Vice-President of ACTRA, President of ACTRA, President of ACTRA Toronto and a National Councillor. He was deeply touched when the ACTRA Toronto Branch named its boardroom after him. Sean also served on the board of the Actra Fraternal Benefit Society for 17 years.

An artist and a gentleman, Sean would hope ACTRA members “fare well.”

Catherine Vaneri



Meredith MacNeill, Carolyn Clifford-Taylor, Jennifer Whalen, Aurora Browne

# ACADEMY

OF CANADIAN CINEMA AND TELEVISION

The story is yours  
to tell  
*Become a member*

Contact  
membership@academy.ca  
for your discount code





# ACTRA branches across Canada are celebrating our 75th anniversary.

ACTRA Alberta members front row, L to R: Dawn van de Schoot, Mara Stevens, Makambe Simamba, Kathy Aaron; Middle row: Joe Crasher, Garry Maclean, Stephanie Chabeniuk, Karen Ryan, Terry Brown, Diana Polowick, Marni Reisig, Michelle Thrush; Back row: Brad Pajot, Lisa Moreau, Glen Gaston. Photo: Tina Alford

## STAY IN TOUCH WITH YOUR UNION

ACTRA NATIONAL  
416.489.1311  
1.800.387.3516  
actra.ca

ACTRA PERFORMERS' RIGHTS SOCIETY  
416.489.1311  
1.800.387.3516  
actra.ca/prs

## ACTRA BRANCHES ACROSS CANADA

UBCP/ACTRA  
604.689.0727  
ubcp.com

ACTRA Alberta  
403.228.3123  
actraalberta.com

ACTRA Saskatchewan  
306.757.0885  
actrasask.com

ACTRA Manitoba  
204.339.9750  
actramanitoba.ca

ACTRA Toronto  
416.928.2278  
actratoronto.com

ACTRA Ottawa  
613.565.2168  
actraottawa.ca

ACTRA Montreal  
514.844.3318  
actramontreal.ca

ACTRA Maritimes  
902.420.1404  
actramaritimes.ca

ACTRA Newfoundland/  
Labrador  
709.722.0430  
actranewfoundland.ca



ACTRA National



@ACTRANat



@actranational

## ACTRA MAGAZINE SUMMER 2018 VOL. 25, ISSUE 2

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 (FIA). ACTRA Magazine is free of charge to ACTRA members.

## EDITORIAL COMMITTEE

Elliott Anderson, Francine Deschepper, Ferne Downey, Keith Martin Gordey, Cary Lawrence, Dan Libman, David Sparrow, Carol Taverner, Theresa Tova, Stephen Waddell

## CONTRIBUTORS

Tina Alford  
Cathia Badiere  
Julian Black Antelope  
Sue Brouse  
Mike Burns  
Doreen Brownstone  
Max Bygraves  
Marlene Cahill  
Saara Chaudry  
Chris Cornish  
Lucinda Davis  
Francine Deschepper  
Ferne Downey  
Randy Duniz  
Richard Hadley  
Kristina Hughes  
Emmanuel Kabongo  
Emma Kitchen  
Cary Lawrence  
Rob Macklin  
Keith Martin Gordey  
Jennifer McGibbon  
Jordan Poole  
Jennifer Robson  
Champi Sevathiar  
Rita Shelton Deverell  
David Sparrow  
Alison Stewart  
Joel Thomas Hynes  
Theresa Tova  
Tony Walsh  
Stephen Waddell  
Karen Woolridge  
Sarita Van Dyke

Printed in Canada by union labour at Thistle Printing.

All contents are copyright © 2018 ACTRA. All rights are reserved and contents, in whole or in part may be reprinted without permission. The points of view expressed do not necessarily represent those of ACTRA.

Please return any undelivered mail to

ACTRA  
300-625 Church Street  
Toronto, ON M4Y 2G1

1.800.387.3516  
actramagazine@actra.ca  
www.actra.ca

Publication mail agreement  
#40069134 ISSN19262590





OUT HERE: SPREAD THE WORD IN YOUR WORKPLACE WITH THIS HANDY POSTER

# READ THE CODE



CANADIAN CREATIVE INDUSTRIES  
CODE OF CONDUCT

[www.readthecode.ca](http://www.readthecode.ca)



**ACTRA**