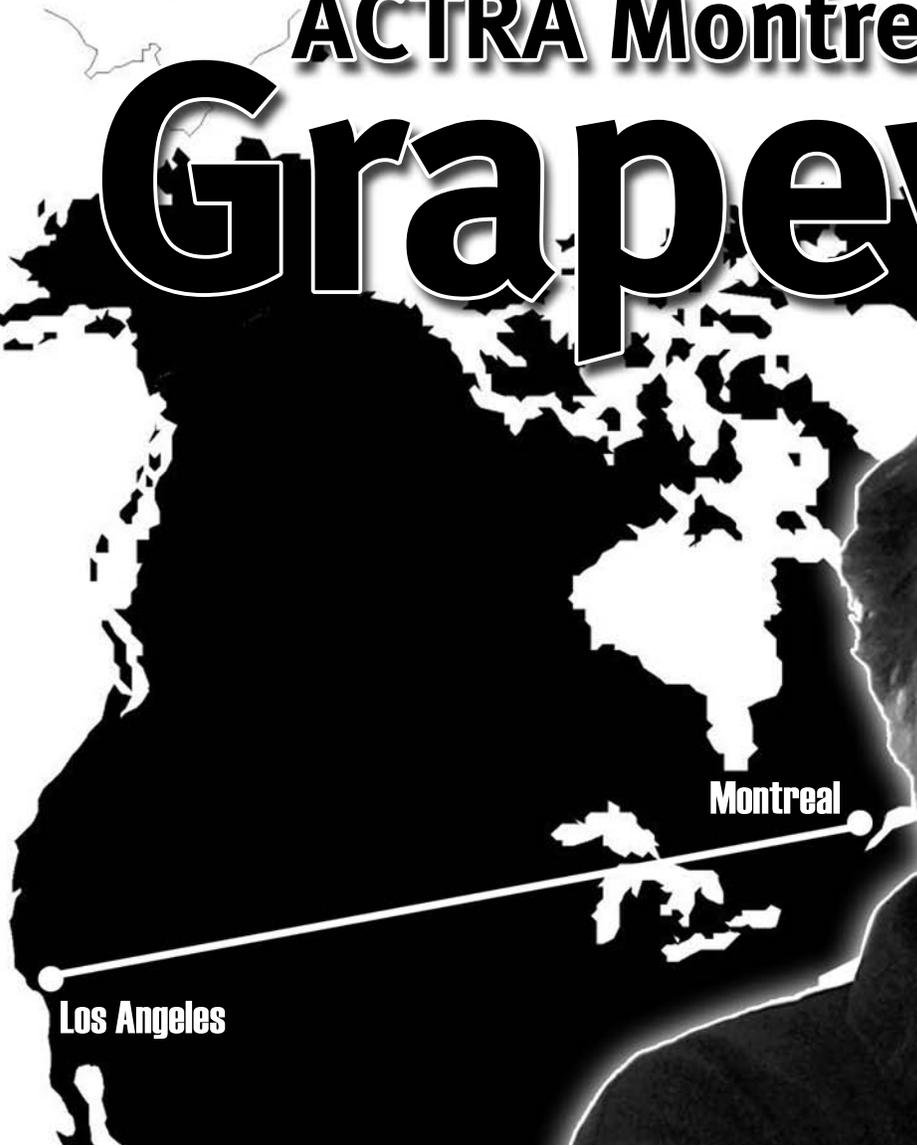




ACTRA Montreal

Grapevine

Fall 2006



Montreal

Los Angeles

**Hans Fraikin
and the QFTC:
MAKING MONTREAL
COMPETITIVE AGAIN**



OCTOBER 23-25 2006
IPA NEGOTIATIONS

OCTOBER 30 2006
APPRENTICE MEMBER
INITIATION COURSE

NOVEMBER 20 2006
ACTRA MONTREAL ANNUAL
GENERAL MEETING

NOVEMBER 14 2006
APPRENTICE MEMBER
INITIATION COURSE

DECEMBER 4 2006
DEADLINE TO NOMINATE MEMBERS
FOR 2007 ACTRA AWARDS

DECEMBER 6-8 2006
IPA NEGOTIATIONS

FEBRUARY 1 2007
DEADLINE TO SUBMIT APPLICATION
FOR 2007 ACTRA SHORTS

MARCH 30 2007
DEADLINE TO SUBMIT FILM FOR
2007 ACTRA SHORTS

APRIL 28 2007
2007 ACTRA AWARDS AND
ACTRA SHORTS FILM FESTIVAL



ACTRA Montreal

Grapevine

Fall 2006

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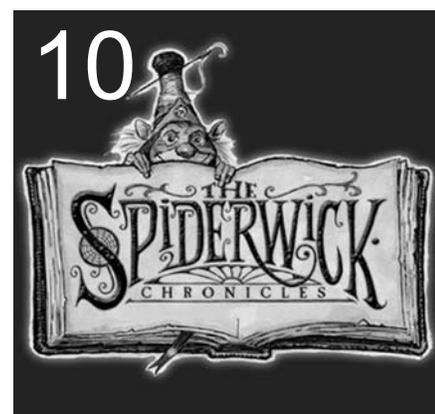
If you're an ACTRA member, apprentice member or ACTRA Extra and would like to contribute news, an article or photos to the Grapevine, we'd love to hear from you! Send us an email at rduniz@actra.ca.

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The Green Green Grass of Home

I searched for quite a while for an appropriate cliché with which to caption this letter. Here are a few that I tried on for size: Back to School, Stay the Course, Never Surrender, Keep on Keeping On, the Grass is Always Greener...The latter led me to the current title. But before you conjure images of Hank Snow, Burl Ives, Elvis Presley or Rita McNeil, allow me to explain.

I speak to members a lot. Sometimes it's to hear their feed-back, more often than not it's just chit-chat or other socializing. Lately (and understandably) our conversations have been about how they're weathering the latest industry downturn. Many are stoic, even philosophical about it, some have taken day jobs for stability or just to get through, still others have indicated a desire to leave for "greener pastures." The rural imagery will stop here, I promise, because in truth, those greener locales are not pastures at all, but big cities: L.A., New York, Toronto, and Vancouver.

The American towns are a given; there's lots of work for performers, but there's the competition to go with it. So, we turn to our other Canadian urban media centres. But we find that Toronto has been suffering a similar slow-down to our own, occasioned by U.S. disgruntlement with an IATSE local. The fact that their long-talked-about mega studio project is only now breaking ground means that Montreal still has a slight advantage in terms of facilities to accommodate large-budget Hollywood productions.

So where does that leave? Funcover. Boom town. The pearl of the Sunshine Coast (never mind the annual average rainfall). Vancouver, which enjoys a shared time zone and close geographical proximity to L.A., has been bursting at the seams with film and TV production for more than a year now, after a slow '04-'05. Truth is, work, (particularly U.S. service shoots) has been on the rise there since the Cannell days of the late '80s. B.C. has even turned out some impressive local fare in recent years: Da Vinci's Inquest/City Hall, Robson Arms, Terminal City, as well as more commercial series' such as Godiva's and Whistler.

But before we hail the left coast as the land of opportunity, we should include a qualifier: it all depends on who you are and what you do for a living. If you're a grip or a focus puller, great; if you want to operate a catering or honey wagon service, fantastic; hey, if you're in the hotel business, you're laughing. But if you're a Canadian actor looking to actually walk and talk in front of a camera on one of these visiting shoots, better think twice (or get an L.A. agent).

I attended an ACTRA National Council meeting at the beginning of the summer in Toronto. Sitting around the boardroom table, I

heard a shocking statistic directly from a Union of British Columbia Performers councilor: of all the dozens of American productions that have set up shop in Vancouver and surrounding areas, of all the work days available, a whopping 80% of them are going to non-Canadian (i.e. U.S.) performers. My jaw hit the Formica.

I mean, it had long been suspected that this was the shameful case, but the UBCP's studies confirm it. The overwhelming majority of our brothers and sisters in B.C. are being shut out of a national success story. What's more, they are being bullied by the American producers into accepting concessions and rollbacks to their proposed Master Agreement (similar to our IPA), something the UBCP committee has refused to do, which has led to a postponement of talks and an extension of the expired agreement until next March. These developments have set an uneasy tone for our own upcoming negotiations; but it has also made our team more determined than ever to fly in the face of the producers' anticipated proposed cutbacks and discounts to set the industry standard in this country by getting the best deal for our members.

Meanwhile, back at home, things are picking up. There are several shoots currently underway, and more slotted for the Fall. The IATSE-AQTIS dispute still lingers, but service production is returning in spite of it. I'm particularly encouraged that indigenous production has stepped up this season. And, given the unprecedented demand for agency funding and the phenomenal success of this summer's Bon Cop Bad Cop, Montreal remains a creative and commercial center for homegrown films.

So, I'm very pleased that we'll have a lot to talk about at our AGM in November. If there are any returning, battle-weary members who want to share tales from other fronts, I welcome them. But I'm most interested in hearing about local pluck and perseverance; about your summer and fall and about your hopes for the winter, and the spring of next year, when the green grass will sprout once again.

In solidarity,

Matt Holland,
Branch President, ACTRA Montreal

THE TOUGH ROAD AHEAD

Talks haven't even begun to renegotiate ACTRA's film and television agreement and we can already report that things are looking grim.

You see, it's the fact that we haven't even begun that's the problem. Frankly, these negotiations should have been wrapped up by now.

The agreement expires at the end of the year, on December 31, 2006. But instead of waiting for the eleventh hour and thereby creating uncertainty in an industry that is slowly coming out of a major slump, ACTRA decided to be pro-active.

Back in March, ACTRA began trying to schedule dates for the negotiations. But the producers' associations - the CFTPA and APFTQ - were not interested in early negotiations. Their plan was to conclude negotiations with all of the other guilds and unions and then deal with ACTRA.

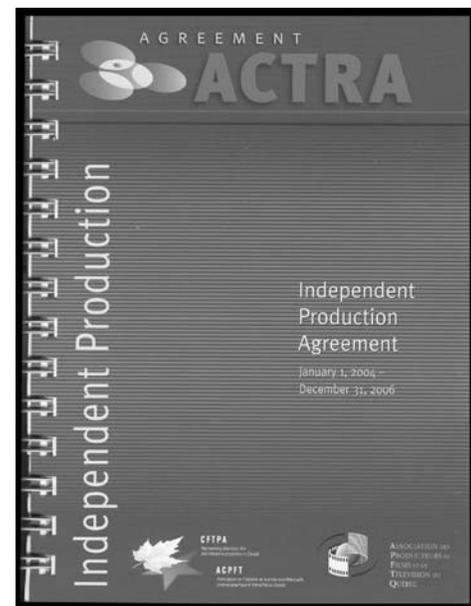
The producers' associations were doing two things by proceeding in this manner.

First, they were sending us a compliment. By placing us last on their dance card, they were explicitly recognizing that we were the most effective negotiators, to be saved for last.

Second, they hoped to extract concessions from the perceived weaker guilds and unions - thereby establishing what is called an "industry pattern" - and then tell everyone that ACTRA was creating industry instability if we didn't agree to the same concessions.

Unfortunately for the producers' associations, their plan hit a snag; they were so greedy with the other guilds and unions - their demands for concessions were so outrageous - that they haven't been able to conclude a single negotiated agreement.

And so, here we are at the end of September and the producers' associations have finally agreed to confirm some dates for our negotiations. Three days at the end of October and another three in December. Clearly, not enough to do what is required.



We're attaching a letter that our National Executive Director and Chief Negotiator Stephen Waddell sent to the negotiators of the two producer associations:

September 11, 2006

John and Nathalie:

Thank you for confirming that the CFTPA and APFTQ are finally prepared to meet ACTRA representatives on October 23-25 and December 6-8 to renegotiate the IPA, a delay of six months from our original scheduled commencement dates. Given that the IPA expires on December 31, the ACTRA bargaining team believes that the management teams' refusal to make available more days for bargaining severely limits the opportunity for constructive negotiations. With that in mind, ACTRA now formally requests that an additional ten working days be made available to the parties in the month of November. ACTRA believes these additional dates are imperative if we are to renegotiate and ratify this agreement before the current contract expires.

An early and positive response to this request would be appreciated.

Stephen Waddell

We've received the associations' initial response and it's not encouraging. It seems that they can only make six days available to renegotiate the IPA; hardly a commitment to take these negotiations seriously.

ACTRA Montreal members can rest assured that ACTRA is and will continue to do everything it can to negotiate a collective agreement that is fair for performers and that provides for industry stability.

ACTRA Montreal members can also rest assured that we will be communicating all significant developments in these talks. Clearly, if the producers' associations have no interest in taking these negotiations seriously, then it's a safe bet that we will be entering uncharted waters.

IT'S MY DAMN UNION!

by Holly Gauthier-Frankel

"Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has."

Margaret Mead (1901 -1978)

Hello Faithful Readers! Hello New Readers! Hello Everybody who is reading this right now! Is anybody reading this right now? I sure hope so, because I'm back with more inspirational quotes and ranting, and your quarterly dose of good cheer and obnoxious eagerness!

And why, you may be asking yourselves, do I do this, my dear fellow members?! Why must I continually harass you and use so many exclamation points?! Why must I ask you so many rhetorical questions? Ooh, I can answer these questions!

Here I go: Because despite my best efforts to be cynical or jaded or depressed or frightened about whether or not I will ever work again, I just can't stop caring about our collective well-being as a tight-knit community of friends and colleagues. A little village full of actors and writers and singers and dancers and entertainers and directors, if you will. And if you won't, that's okay too because I am here to care for you and cajole you into hopefulness no matter what! Woohoo! How's that for boundless enthusiasm, huh?

Like my mood, the quote that I have chosen for this fall issue is pretty blatant, with absolutely no subtlety in it whatsoever. But it is certainly relevant to the way we operate in Montreal, don't you think? I'm sure I don't really have to explain it, but I might as well, since I'm writing this article anyway and you might still be paying attention!

Here in Montreal, we have a great group of hard-working performers from all areas of expertise committed to making our city a hotbed of talent and opportunity. You have shown me this indomitable spirit time and time again at various events that

we have held over the years, like the ACTRA Awards and the Short Film Fest!

The most recent event, our first ever ACTRA Variety Show held back in June, was a great success; we spent the night laughing and performing and raising money for the Actor's Fund, and the intimate setting was just what we needed to get to know each other and appreciate the various talents of contributing performers. I thank all those who participated from the bottom of my heart. It was just a lovely time, and I hope we can continue the tradition for many years to come.

All that fun was not in vain, my dear members! It proved to me, yet again, how resilient we are in the face of tough work situations, how good we are at our craft, and how much love and respect we have for one another as performers. I firmly believe that the wonderful spirit that permeates Montreal's ACTRA community is what will keep us rising above calamities, and keep us grounded in a business that is cruel and fleeting at the best of times!

Now that the leaves have started to fall, still green, but shocked into frozen submission onto the pavement, there is the exciting buzz of a new year of projects, activities and events!

Here's the usual rundown; we have the fun and fantastic AGM coming up in November, which I know you will all be thrilled to attend! Just think of the slideshows, the free coffee, the drink ticket, and the beautiful Council members all decked out and smiling and happy to see you! I love the AGM! I love seeing you all there! What can I say? I just love a good gathering of good people, doing good things. Woohoo, Yay AGM!!! Woo!



► We also have the ACTRA Short film festival happening once again, so get your cameras out and start filming if you haven't already!

Though we will have our regular lineup of fun seminars, I am also open to suggestions for workshops. Hint hint. Wink wink.

In fact, I would like to take this opportunity to appeal to you yet again!! It would please me very much to hear some input from anyone who wishes to share his or her thoughts with us here at the Grapevine. I am thinking of starting a small "Letters & Queries" section, where you can come to me with your questions and comments about activities, community events and fundraising plans, or even your questions about membership issues such as late fees, or membership renewal and other esoteric stuff!

I would be more than willing to do some work on your behalf to provide as much information to you as I can. It might actually help me to understand the complexities of union proceedings a little better too!

I cannot wait to embark on yet another great year with you all! Thank you for always supporting your ACTRA branch, for reading this humble and rambling column, and for showering me with chocolate and gifts every time you see me on the street or at a job or just sending me stuff via the ACTRA offices care of rduniz@actra.ca.

Oops, heehee....okay, that stuff never happens, but if you maybe kind of did want to send me anything, anything at all, I would be more than happy to receive it. Unless it's mean. If it's mean, you should send it somewhere else.

WRITE TO ME YOU GUYS! You can reach me at hollygf@mac.com...I will be waiting in my lonely writing room, pining away for your small scraps of thought! And remember, my friends...

IT'S YOUR DAMN UNION TOO!

**Branch Councillor,
Holly Gauthier-Frankel**

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HALF-TIME REPORT



by Cary Lawrence

Unexpected Good News, Six Months into Our Fiscal Year

When we sat down to draft this year's budget - our fiscal year begins in March and ends in February - we were preparing for the worst.

At that time, everyone predicted that the AQTIS/IATSE turf war was going to keep American production away and there wasn't much hope of a rebound in Canadian production from its anemic levels.

The end of August marks the half-way mark of our fiscal year and I expected to be reporting a significant shortfall by this point.

And so I take great pleasure in announcing that we were wrong! Six months into our fiscal year, we are actually in the black, running a modest surplus.

From March to August, the Branch has collected revenues of \$621,711 and spent \$617,364, resulting in a surplus of \$4,347.

How did this happen?

Well, American production did not abandon Montreal altogether. Three American projects shot in our city this summer - *The Spiderwick Chronicles*, *Journey 3-D* and *I'm Not There*. And on the Canadian side, we are witnessing a bit of a renaissance. As I write this report, 18 film and TV projects have wrapped, are shooting or in pre-production. This compares to 15 for all of 2005.

Now don't get me wrong, we're not out of the woods just yet. The AQTIS/IATSE turf war has not been resolved and the American production scene remains fragile. And while encouraging, there's no guarantee that the rebound in Canadian production is here to stay.

But still, this sure beats the report I thought I was going to have to write.

Respectfully,

Cary Lawrence,
Branch Treasurer, ACTRA Montreal

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Foreign production has become increasingly difficult to lure to Montreal. Competition across North America, as well as globally, is fiercer than ever. For a number of years now, ACTRA Montreal and many in the industry have lamented the lack of a qualified film and television office in Quebec; comparable to those of our competitors, capable of bringing on-location production here.

The wait is finally over and this summer saw the official launch of the Quebec Film and Television Council (QFTC) - headed by its new Film Commissioner, Hans Fraikin.

The past three months has seen Hans handle much of the logistics of opening the office, including hiring the right staff to get the job done. But the newcomer has already hit the ground running, making his first trip to Los Angeles and visiting with twenty-one producers or "clients" as he likes to call them, over five days - already identifying 15 projects with good potential to shoot - in part, or entirely - in Quebec.

The office has a tri-partite mandate, the first being promotion. The QFTC will work at exalting Quebec and its virtues for our principal clients: Hollywood, New York and Europe (in particular, France, where our shared language can be a real advantage).



▶▶ making montreal competitive

continued from page 7

The second part is what, in French, one would call *accueil*. It doesn't quite translate well in English, but refers to the office's client services. Once the job of promoting Quebec has been done and producers have shown an interest in the possibility of shooting here, the QFTC must use its resources to essentially close the deal.

This involves welcoming the potential producers, showing them the various locations that interest them, bringing them to the studios and post-production houses and making sure that they are confident in Quebec as a location for their project.

The third part of the mandate is industry development. It involves identifying areas in which the local industry is lacking and creating and implementing projects to address those weaknesses. It is a strategy which firstly, enhances the adeptness of the local industry and secondly, increases the competitiveness of Quebec as a whole in attracting even more foreign production.

The first such weakness identified by the QFTC, currently being addressed by Hans and his team, is our lack of a digital photo tech database; essentially an online directory of all locations in the province, accessible by potential clients.

If you want to show producers Montreal has the right locations for them, it only makes sense to have a tool to do so. Every other major production centre in North America already has one and Montreal's lack of a database is another clear example of how behind the competition we truly are.

It is one example of an immediate improvement brought about by the existence of the QFTC that will benefit both our local producers and encourage foreign interest in the province.

The office is a public private partnership - financed by three levels of government; federal, provincial and municipal - on the condition that the QFTC is also financed by the private sector, demonstrating a willingness to contribute and a need for the film and television office.

When you account for everyone working directly in the film and television industry in Quebec, you are looking at 35, 000 people - and another 15, 000 indirect workers who benefit from the industry like caterers, hotels and car rental companies. The private sector must acknowledge its vested interest in an industry that generates over a billion dollars a year in Quebec.

The office is a representational force in business development, a lobbying force in increasing our competitiveness. The QFTC finally consolidates the regional promotion offices that were already in place and acts as the central entry point and exit point for all foreign productions in Quebec. For clients, it's one-stop shopping.

The Grapevine sat down with the new Film Commissioner, Hans Fraikin, to ask a few questions...

Grapevine: It's the 800 pound gorilla in the room, so let's talk about it: when you go to L.A., is the turf war an issue?

Hans Fraikin: I was really expecting a lot of questions and concerns about the turf war when I recently went down there. And I really prepared myself to answer them. And out of my 21 meetings, maybe four brought it up. And of those four, maybe two had more than one question.

So as far as I'm concerned, the turf war is now in its judicial process - it's in front of the labour board - and [Hollywood] is not worried anymore. If there were any worries, based on reality or just perception, then they've been totally overcome.

The perception of Montreal being a "no-shoot zone" no longer exists and I can confirm that. Quite the reverse. As far as Hollywood is concerned, it's business as usual.

Had you asked me this question six months ago or nine months ago before the [QFTC] arrived - definitely, it was a big problem. The concern was palpable.

Grapevine: Had we had this office already in place at that time, would it have helped to abate some of that concern?

Hans Fraikin: I would say that's a good way of putting it. It certainly would have reduced some of the negative perception because you would have had a spokesperson - a spokes-office - to go there and say, we have a problem, but...

And I guess, finally, the proof is in the pudding. Right now, we have one major [Hollywood] production shooting, one indie shooting and one blockbuster in pre-production. Business as usual.



Blainville fills in for Maine in the Muse Entertainment service production, *Killer Wave*.

“The perception of Montreal being a ‘no-shoot zone’ no longer exists and I can confirm that. Quite the reverse. As far as Hollywood is concerned, it's business as usual.”

► **Grapevine:** When a studio green-lights a film, what percentage of producers have already made up their mind as to where they will shoot and what percentage can you still influence to come to Montreal?

Hans Fraikin: It depends totally on the script. If the story takes place in the Grand Canyon, it'd be pretty hard to shoot it anywhere else. But one of the biggest advantages we have in Quebec - and this is something the Hollywood producers have confirmed for me - is the incredible diversity of locations in this province.

We have a northern look, arid areas, mountains, beaches, water, highways, cities...and Montreal can shoot for New York, Chicago, European cities and even, if you saw the movie *The Day After Tomorrow*, New Delhi.

And the multiculturalism of Montreal performers is obviously a big selling point for Quebec.

Grapevine: Walk me through an example of a producer being sold on Montreal...

Hans Fraikin: I was in a meeting and the V.P. of production for this company is flipping through this [photo guide of Montreal] and he stopped right there [on a picture of Molson Stadium] and he said: Hold on a sec, I have a project that has to do with college football. This could be perfect.

That's one example of how it can start. The big challenge is to get these people talking about their projects, but once they've given us that hook - then we grab onto it and have something to work with.

So right now, I'm following up on that meeting. Sending them pictures, script breakdowns, budget breakdowns - whatever they need to decide they should come to Montreal.

Grapevine: What about economic factors?

Hans Fraikin: There are plenty of fiscal incentives. We have a 20% production service tax credit. Another 20% visual effects tax credit. And then we have a *bonification* for visual effects shot with green screen in Montreal. And then combine that with the 16% federal tax credit.

Hans Fraikin has an eclectic mix of experience to draw upon in his new role as Film Commissioner.



Originally from Montreal, Hans joined the Canadian Pentathlon team at the young age of 19 and has been living abroad ever since.

In a decade as an International Distributor for 20th Century Fox, Hans spent time in Beverly Hills, Korea, Indonesia and Paris. He was involved in the start-up of two IT companies, served as a media consultant for CNN and IMAX and even executive produced a number of films in Europe. Hans was then appointed Director of Telefilm's European office in Paris and finally reconnected with his Canadian roots.

Hans brings to the Quebec Film and Television Council a wealth of expertise in American studio relations, European co-producing and most importantly, international business development.

"Because that is really what this is all about. Everything that we're doing - all of the elements we're putting in place... is all geared towards one thing really; business development. It's foreign investment - just like tourism. Trying to generate productions in Quebec, which in turn employ actors, technicians and people in this sector and creates wealth."

The cost of doing business in Quebec is obviously lower than doing business in Toronto or Vancouver. Ernst & Young [one of the largest professional service firms] publishes a survey on the cost of doing business in every city in North America with a population of at least 1 million. And for the second or third year in a row, Montreal is rated as the cheapest city to do business in all of North America.

When I show them that report in Hollywood, they love it. You can see the number crunching going on in their heads.

Grapevine: So we have great fiscal incentives and fantastic locations... was it the lack of an office like this that contributed to us being out-hustled by Toronto and Vancouver for so long?

Hans Fraikin: I would say without a doubt. The lack of an office and therefore, the lack of means for promoting Quebec. Ontario [Film Commission Office] has three permanent staff in L.A. right now. That's how competitive this industry has become. When you're talking about a billion dollar industry, it's worth the investment.

Now, we're not there yet. But we're definitely finally going in the right direction.

TURF WAR GOES LEGAL

by Raymond Guardia

Hollywood blockbuster, *The Spiderwick Chronicles*, has landed in Montreal: good news for actors and technicians; great news for lawyers.

Paramount's decision to bring the \$110 million film to Montreal was welcome news to a city that had been declared a "no-shoot zone" for American production after hostilities broke out between AQTIS and IATSE.

The turf war is now being played out on *Spiderwick*; not by technicians on set, but by lawyers at the Labour Relations Board. Here's what's going on:

IATSE filed for certification on *Spiderwick* under Quebec labour law.

Labour law sets out the rules that govern a union's attempt to represent workers and force the employer to negotiate a collective agreement. It governs labour relations in almost all industries.

And so IATSE went to the Quebec Labour Relations Board with two certification requests; one for the camera department and another for the remaining technicians. IA asked to be certified as the technicians' union, to thereby obligate Paramount to negotiate two collective agreements covering all technicians working on *Spiderwick*.

This has never been attempted in our industry. Instead, labour and producer associations have negotiated voluntary agreements under civil law. These are not - strictly speaking - collective agreements under labour law.

The other anomaly is the Status of the Artist legislation, which provides labour associations with the exclusive right to represent artists. So while ACTRA was granted exclusivity for actors working in

English, AQTIS was granted 16 technician positions deemed to be artists - like DoPs and set photographers.

How did AQTIS and the APFTQ - both opposed to IATSE's presence - respond? Well, they went to the Labour Relations Board to contest IA's bid for certification.

AQTIS

- AQTIS argued that it was the true representative of technicians in Quebec, claiming that it - and its predecessors - had been negotiating agreements with producers for decades. As a fall-back position, AQTIS argued that if IATSE was certified, this certification should not include the 16 positions deemed to be artists under the Status of the Artist legislation and for which AQTIS had exclusivity.

The APFTQ

- The APFTQ argued that labour law should not be permitted in the film industry because there was a history of labour negotiations that didn't need fixing. Then, ridiculously, the APFTQ filed to have IATSE's bid for certification thrown out on the grounds that applying labour law to our industry violated the workers' right of assembly granted under the Constitution.

IATSE

- IATSE countered that the film industry was not specifically excluded from the scope of labour law and that it was entitled to use this law to represent workers and negotiate collective agreements. As far as the 16 technician positions deemed to be artists under the Status of the Artist legislation were concerned, IA argued that labour law trumped Status of the Artist legislation.



Courtesy of Simon & Schuster Children's Publishing

Paramount stated that it did not object to IATSE's effort to certify *Spiderwick* but did object to the APFTQ's attempt to stop this from happening.

So, where are we now?

We are in for a long and drawn-out legal battle with many twists and turns. For instance, the Labour Relations Board recently granted IATSE's Camera Local 667 a certification for everyone in the camera department only to suspend this decision one week later.

By the time you receive this Grapevine, the Board will have dispensed with the APFTQ's frivolous attempt to dismiss IA's certification on constitutional grounds and ruled on whether or not the APFTQ can even intervene in the proceedings. But count on the APFTQ to use every legal trick available to obstruct and delay for as long as it can.

We can also expect any decision the Board makes on IATSE's certification request to be appealed by the party on the losing end.

This expensive legal quagmire can go on and on without either party being certain of the outcome. I am more convinced than ever that a negotiated settlement between AQTIS and IATSE is the best way forward. The two unions need to rise above the current hostilities and hammer out an agreement that is good for technicians, good for the industry and takes away from the APFTQ the ability to cause mischief.

TURF WAR PUTS APFTQ ON THE ROPES

by Raymond Guardia



Paramount's decision to shoot *The Spiderwick Chronicles* without becoming a member of the APFTQ and IATSE's attempt to certify *Spiderwick* under Quebec labour law have put the APFTQ on the ropes. Judging from their response so far, one might think their very existence was at play.

For over a decade, the APFTQ has waged a campaign to make Quebec as inhospitable as possible to American producers. Think the \$14,000 tax on American production.

You see, the APFTQ never liked American production. For years, the APFTQ spoke of *les effets nefastes* of American production. Instead of acknowledging that American production was helping to develop the industry's infrastructure, the APFTQ insisted that its presence had an inflationary effect on salaries and supplies and thereby undermined the economic viability of Quebecois production.

While they no longer speak of *les effets nefastes*, today's APFTQ officials will admit that they wouldn't be the least bit concerned if there wasn't another American production that ever came to Quebec.

Building Exclusivity

In order to regulate and if necessary restrict the presence of American producers, the APFTQ did three things.

1. It negotiated exclusivity deals with the technician unions. This meant that the STCVQ - and now AQTIS - committed to only working for APFTQ members while APFTQ producers pledged to only hiring AQTIS crew.

2. It convinced the CFTPA to disallow producers from shooting in Quebec under the CFTPA banner. Under the IPA, there are three ways to access actors; as a member of the CFTPA, as a member of the APFTQ, or by paying an administration fee of 4% of the total actors' salaries - a prohibitively expensive option. This made *Snake Eyes* (1997), the last CFTPA film to shoot here.

3. On October 8, 1997, the APFTQ filed a request with La Commission de reconnaissance des associations d'artistes et de producteurs, or La CRAAP, to be legally recognized under the Quebec Status of the Artist legislation as the exclusive bargaining agent for all film and television producers shooting in Quebec.

Things Unravel

They almost pulled it off. ACTRA was the only association to fight the APFTQ's application at La CRAAP, ensuring the process dragged on for years.

This allowed resistance to build:

- American producers got really mad at having to pay the APFTQ's \$14,000 tax, for which they received nothing in return.
- The STCVQ proposed that American production be carved out of what the APFTQ was seeking legal exclusivity over.

- The U.S. Studios realized that the APFTQ didn't represent their interests and asked La CRAAP not to grant the APFTQ exclusivity over American production.

This all led to a special hearing of La CRAAP on November 25, 2005. But before addressing the substantive issues, the death of one of La CRAAP's three commissioners had to be addressed. The commissioner could be replaced - and the proceedings could continue - but only if all the parties consented. ACTRA refused. And so La CRAAP terminated the proceedings, ending the APFTQ's quest for legal exclusivity.

This legal defeat, plus the CFTPA's decision to permit Paramount to shoot *Spiderwick* in Quebec under the CFTPA banner and IATSE's attempt to dislodge AQTIS as the union representing technicians has shaken the APFTQ to the core.

What Now?

Suddenly, it may be possible for an American producer to shoot in Quebec and avoid the APFTQ entirely. Become a member of the CFTPA to access the IPA and actors, and sign a collective agreement with IATSE to access technicians. No APFTQ trying to control things; no interference; no \$14,000 tax.

During the next few months, we will witness the extent to which the APFTQ is prepared to put its own narrow interests ahead of what's good for our industry.

The rest of the community will be called upon to respond and defend our industry so that it may continue to be economically viable and provide employment to thousands of actors and technicians.

A RESURGENT CANADIAN FRONT

With a dearth of U.S. studio pictures shooting in Montreal thus far in 2006, one saving grace for members has been the resurgence of Canadian production in Quebec this year.

As of the summer, 18 Canadian projects had already shot or were confirmed to shoot in Montreal, compared to 15 all of last year. This number does not include the 5 CIPIP and 10 AIP projects which have already been produced in 2006.

Roles on these Canadian productions have accounted for well over 90% of the total workdays for ACTRA Montreal members on film and television projects this year.

"In a time of crisis," says Branch President Matt Holland, "we are encouraged that all of our efforts in supporting the local industry over the years are paying dividends for our members."

If the unpredictable nature of American on-location production has taught us anything, it's not to rely on our U.S. counterparts for business and the benefit of developing and nurturing a solid indigenous film and television industry.

Canadian Projects in 2006 (as of September)

Mini-Series

- Race to Mars (Galafilm)
- St-Urbain's Horsemen (Galafilm)
- The Great War (Galafilm)
- Killer Wave (Muse)
- Superstorm (Muse)
- Bon Voyage (Cite Amérique)

Features & MOWs

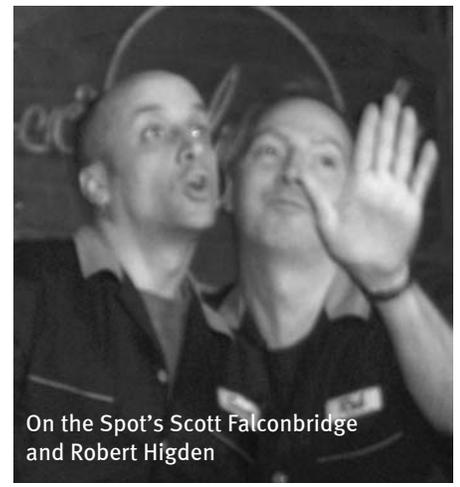
- Circle of Friends (Incendo)
- Thrill of the Kill (Incendo)
- RPM (Incendo)
- Abducted (Incendo)
- The Debbie Smith Story (Incendo)
- Emotional Arithmetic (BBR)
- Prom Wars (Philms)
- Yellow Woman (Cinémaginaire)

Series

- The Business (Philms)
- Moose TV (Rezolution Pictures)
- Rumours (Sphere Media)
- Durham County 401 (Muse)



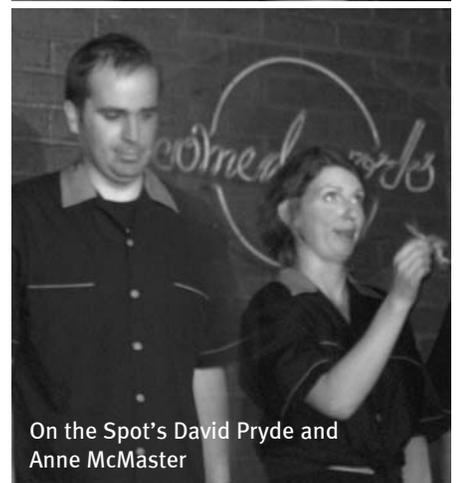
Top: Adam Beach in *Moose TV*, from Rezolution Pictures. **Below:** *The Business*, a continuation of *The Festival*, from Philms. Both projects take a unique, distinctly Canadian look at the entertainment industry.



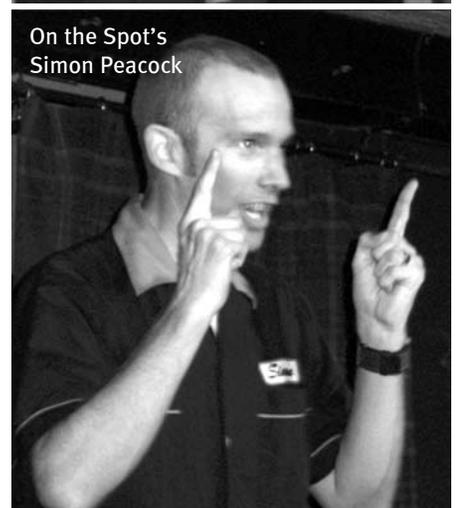
On the Spot's Scott Falconbridge and Robert Higden



Comedian Dan Tirado



On the Spot's David Pryde and Anne McMaster



On the Spot's Simon Peacock

Variety is the Spice of Life

by Paula Costain

Where can one find a hat-and-card magician, a stand-up comic, a burlesque dancer, a song and story guy, and an improv troupe all in one evening? Nowhere else but at Comedy Works this past June 27th, where ACTRA held the first of what we hope will be an annual Variety Show.



Holly Gauthier-Frankel
as Miss Sugarpuess

The show was put on to raise money for **The Actors' Fund**. Hats off to **Holly Gauthier-Frankel**, (though she took off a bit more), who initiated, organized and hosted the event with panache!

There was a great turnout of ACTRA members and non-members alike, delighting in the talent, humor and sheer audacity of this confluence of acts!

Magician **Nemo Turner** kicked off the evening with a full measure of magic that had even the non-believers wondering how he did it. (I wondered if he was going to saw a woman in half - and would he go looking for a volunteer?) We were impressed with the magic and the fact that he owns his own tux.

Next up was **Dan Tirado** with his expert stand-up comedy. He started off with at least one young woman in the front blushing down to her stilettos. His diatribe about ants was simply hilarious (and oddly true)!

We were then teased with the striptorial, (my computer tells me I've invented a word), delights of Holly Gauthier-Frankel's luscious Miss Sugarpuess. Embodying (excuse the pun) the art of burlesque striptease, Miss Sugarpuess showed us why it is far more titillating to almost take it all off.

She managed to be super funny and super sexy all the while drinking a martini.

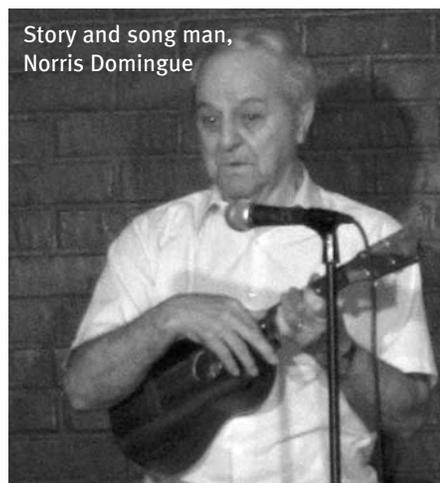
Following fast on her three-inch heels was the charming **Norris Domingue**, a story and song (and, I'm sure, dance) man. A true vaudevillian styled artist who had us all smiling with his smooth weaving of stories, jokes and songs punctuated by masterful ukulele playing.

The night was then delivered into the brilliant (if certifiable) hands of the famed "**On The Spot**" improv players, (featuring **Scott Falconbridge, Robert Higden, Simon Peacock, Terence Bowman, Anne McMaster** and **David Pryde**).

On the Spot generously gave us a full show - putting themselves "on the spot" and inviting the audience to gleefully do the same. It was riotous, high-energy comedy culminating in a completely plausible story about squirrels, frisbees and crack cocaine. A good time was had by all!

We made a solid 200 bucks for The Actors' Fund and look forward to tripling that next time. A big thank-you to everyone who participated and to Comedy Works! Thank you Holly - you've got chutzpah, girl!

Who knows what hidden talents lurk within our membership? We're hoping you'll give them centre stage at the next ACTRA Variety Show. Support our treasured Actors' Fund and be thoroughly entertained in the process!



Story and song man,
Norris Domingue



Nemo Turner and audience
volunteer Jennifer Seguin.

For more information, contact the
Actors' Fund of Canada at:
10 St. Mary Street #860
Toronto, ON M4Y 1P9

Tel: 1.877.399.8392 • Fax: 416.975.0306
E-mail: contact@actorsfund.ca
www.actorsfund.ca

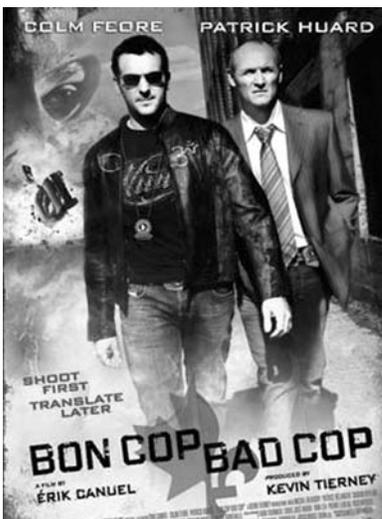
actra members | congratulations



EDMOND LEONARD HOLLAND

September 11, 2006

Congrats to ACTRA Montreal Branch President Matt Holland and his wife Margaret on the birth of their second son, Edmond. Weighing in at 8 pounds and 10 ounces, little Edmond joins big brother Nelson in the Holland household.



BON COP, BAD COP Box Office Champ

Congrats to the cast, crew and all of the other talented people who helped make *Bon Cop, Bad Cop* the first \$10 million box-office earner in the province of Quebec.

The Montreal shot, bilingual film, has already earned \$10.3 in ticket sales nationwide since its release on August 4 and is quickly closing in on the title of Canadian box-office champ for a domestic picture - currently held by *Porky's*, with an \$11.2 million take.



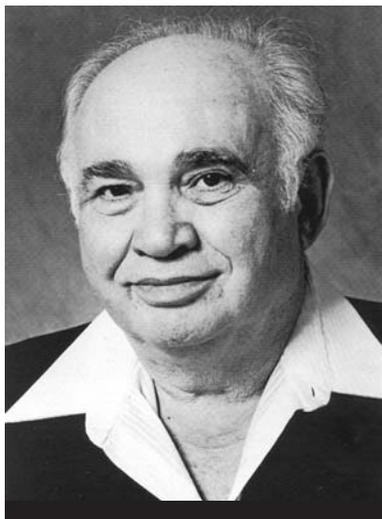
The film stars **Patrick Huard** and **Colm Feore** in a new take on the ol' cop buddy pic when an English detective from Ontario and a French detective from Quebec are forced to team-up in an attempt to solve some devious plot.



Congratulations to new ACTRA Montreal members **Anita Aloisio, Melanie Bergeron,**

Glen Bowser, Alain Cadieux, Sarah Camacho, Erland Campbell, Graham J. Cuthbertson, Miranda D'Arduini, Dominic Darceuil, Christian De La Cortina, Herve Desbois, Brigitte Desy, Maya Dhawan, Matthew Gagnon, Kyle Gatehouse, Francesco Giannini, Olivier Girard, Steve Godin, Marie Josee Godin, Artur Gorishti, Marion Hinz, Peter Koussioulas, Tristan D. Lalla, Elliott Larson, Yan Lecomte, William Menicucci, Roberto Millan, Marc Moisan, Lydia Moore, Robert Naylor, Viviane Pacal, Serge Patry, Alexandre Prefontaine, Rachele, Keith Ravenheart, Helga L. Schmitz, Matt Silver, Michael Sky, Hayley Tasha Smirnow, Zachary St-Surin, Patricia Stasiak, David Thibodeau, Daniel Tirado, Paul Van Dyck, Kevin Ross Ward, Alex Woods.

actra members | farewell



FRED SAMUELS 1930-2006

Fred Samuels, known by many members as the kind voice on the other end of the phone, inviting you to the Annual General Meeting each year, passed away this summer. He was 75 years old.

A member for over 40 years, Fred had always been a steadfast contributor to ACTRA Montreal and a great supporter of our branch.

We would like to express our heartfelt condolences to Fred's wife, Miriam, his family and his friends.

He will be fondly remembered by everyone.

looking | ahead

ACTRA AWARDS 2007



ACTRA
AWARDS
MONTREAL
— 2007 —

ACTRA Montreal is pleased to announce that the next ACTRA Montreal Awards and ACTRA Shorts Film Festival will be held Saturday, April 28, 2007.

Aspectacular affair, the awards honour local performers for their fine work and dedication to their craft in English language projects produced in this city.

The ACTRA Awards returned to Montreal in the fall of 2005 at the Montreal Members' Conference, an all-day event which included the ACTRA Shorts Film Festival, the Annual General Meeting and the Awards evening. At the behest of the membership, the decision was made to separate the events, continuing to hold our AGM in the Fall and moving the ACTRA Shorts Film Festival and ACTRA Awards to the Spring.

New Stunt Performance Award

This year, ACTRA Montreal has singled out five categories in which members may be nominated for an award. They are:

Outstanding Performance, Female, in a Short, Film or Television Project,

Outstanding Performance, Male, in a Short, Film or Television Project,

Outstanding Voice Performance, in a Video Game or Original or Dubbed Animated Project,

Outstanding Stunt Performance, in a Film or Television Project, and

the **Award of Excellence**, honouring a member for their contribution to the industry throughout their career.

This is the first time an Outstanding Stunt Performance Award will be given by the union and Montreal's Branch Council is highly enthused about recognizing and applauding this integral component of the film and television industry and our membership.

Previous winners in performance based categories have been **Claudia Ferri, Bruce Ramsay** and **Terrence Scammell**.

Past recipients of the ACTRA Montreal Award of Excellence include **Vlasta Vrana** and **William Shatner**.

ACTRA is proud to acknowledge the talent of Montreal stunt performers with a new award this Spring.



Just another day at the office for stunt performer, **Gilbert Larose Jr. (*Timeline*)**

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for arts events in Greater Montreal

4th ANNUAL ACTRA SHORTS

Always a hit with the audience, members will soon have another chance to show their stuff on the big screen at the next ACTRA Shorts Film Festival.

In addition to the ACTRA Awards, April 28th's event will also feature an afternoon screening of the always popular ACTRA Shorts Film Festival.

Held annually since ACTRA's 60th Anniversary, the festival has showcased the creative talents of our members in front of and behind the camera in short films produced exclusively under the Member Initiated Production Agreement.

Members and non-members collaborate on 10 minute (maximum) films which are featured on the big screen at our festival, to be enjoyed by an audience of friends, colleagues and industry guests.

The audience is then given the responsibility of voting on their choice for Best ACTRA Short, to be presented later in the evening at the 2007 ACTRA Awards.

Past winners of the Best ACTRA Short include **Robert Higden** (*Breadmen of Respect, 6 of 1*) and **Jennifer Kierans & Barry Julien** (*Chute*).

Interested in producing your own ACTRA Short?

Drop by the office to pick up an application kit - including the Rules & Regulations for submission - or download a copy from www.actramontreal.ca and contact Randy Duniz @ 514.844.3318 x223.

The deadline to submit an application for the ACTRA Shorts Film Festival is February 1, 2007.

The deadline to submit a finished film for the Festival is March 30, 2007.



One of the fan favourites from last year's Film Fest: *Alice is Falling*, submitted by **Mariah Inger** and **Cha Cha da Vinci**



Terms & Conditions for Award Nominations

The following are the terms and conditions for nominating or being nominated for consideration for the 2007 ACTRA Awards.

- Only film and television projects with a first run broadcast or theatrical release between January 1, 2005 and December 31, 2006 (the past two years) are eligible. The date of production is irrelevant, except in the case of a Short, which may not have a broadcast date.
- Nominations must be received by the ACTRA Montreal office by December 4, 2006.
- Film and television projects must be produced under ACTRA's jurisdiction, but not necessarily under ACTRA Montreal's jurisdiction to be eligible. I.E., a performance by an ACTRA Montreal member in a film shot in Toronto is eligible.
- IPA film and television projects (including CIPIPs), AIPs and MIPS (including Shorts) are eligible.
- Any ACTRA Montreal full member, apprentice member or ACTRA Extra may nominate another member.
- ACTRA Montreal members may submit more than one nomination for consideration.
- ACTRA Montreal members may be nominated for consideration for more than one role.
- Nominations may only be made for "Lead" and/or "Supporting" roles; specifically, no background roles.
- Nominees must have been ACTRA Montreal members when the project was produced to be eligible.

NOMINATE A MEMBER FOR THE 2007 ACTRA AWARDS

ACTRA Montreal is now collecting Nominations for Consideration from the membership for the 2007 Performance Awards.

To nominate a member, simply return this form to ACTRA Montreal. These Nominations for Consideration will make up the pool from which the final Nominees are chosen.

A jury made up of members will screen copies of the projects in which members were Nominated for Consideration and a final list of Nominees will be released early in the New Year.

A final jury will then choose a winner in each category and everyone is invited to the Awards ceremony next year to celebrate our members' achievements.

The key to this, of course, is your participation! We're counting on your nominations.

Visit our website at www.actramontreal.ca to consult a list of projects from which members may be nominated.

Only ACTRA full members, apprentice members and ACTRA Extras may nominate another member. Please read the full **terms and conditions** for nominating a member for consideration.

Nominated Member: _____

Nomination Category: Outstanding Performance, Female Outstanding Performance, Male
 Outstanding Stunt Performance Outstanding Voice Performance, Video Game, Original or Dubbed Animation

Name of Project: _____

Production Company: _____

Type of Project: Feature Film TV Series AIP MIP

Can you provide a copy of the nominated performance?

Yes No

Submitted by: _____

Telephone Number: _____

Email Address: _____



ACTRA Montreal

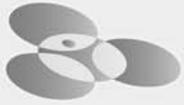
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We invite you to join us for the 2006...



ACTRA

ACTRA Montreal

**ANNUAL GENERAL
MEETING**

KNOWLEDGE is POWER.

NOVEMBER 20, 2006

7pm @ Delta Centre-Ville,

777 University, Square Victoria metro station, 514.879.4777

This meeting is open to ACTRA Full Members, Apprentice Members and ACTRA Extras only.

For more information, contact Randy @ 514.844.3318 x223 or rduniz@actra.ca