

ACTRA Montreal

# Grapevine

Summer 2004

**PRS**  
**Roadshow**

**2004**  
**ACTRA Shorts**  
**Pitch the Panel**

Where has all  
the production  
**gone?**



## President's Message



### France and...Winnipeg?

Paul Martin came through on the promise he made to our union to restore the Canadian Television Fund to its original level of 100 million dollars. While many in the industry have breathed a sigh of relief, even applauded this move, I don't believe we should take the pressure off the government just yet. Mostly because we know it was a serious mistake for them to have cut it in the first place, but also because the CTF's only been projected to be financed at that level for the next two years. What happens after that is anybody's guess. At the very least it spells future uncertainty, instability and a persistent unwillingness on the part of the government to support Canadian television production in a meaningful, permanent way.

It doesn't look like the CRTC took ACTRA's message to heart either because they haven't gone far enough to reverse the damage done by their ill-advised policy to let broadcasters off the hook by relaxing Canadian-content requirements. To top it all off, Telefilm Canada is looking for new ways of funding Canadian films, and going about it in a dubious manner: by trying to "package" projects through a high-profile Hollywood agency.

I don't know if it was the news that American Film Industry lobbyist, Jack Valenti, was retiring, or if I was impressed with the quality of a recent French film, but I remembered that in France, since the end of World War II, moviegoers have been charged a levy on any film they see (be it indigenous or foreign), which goes back into a cultural fund that only French

artists (painters, writers, filmmakers, etc) can access. I believe the charge amounts to around 11% of the total ticket price, which goes a long way towards insuring that French culture is well supported. I mentioned this idea to our branch representative, Raymond Guardia, who added that he'd heard that Winnipeg, of all places, had a similar levy in place, called the entertainment tax. We brought the idea to branch council and they passed a motion to have the possibility of doing something similar at a national level be looked into by Ken Thompson, ACTRA National's Director of Public Policy and Communications.

Now, I don't know if this idea has legs; there may be a myriad of reasons why this hasn't been done before (see Jack Valenti). It may be prohibitively expensive to implement, difficult to administer, or jurisdictionally challenging. But we think it's a possibility worth exploring; to see if it hits a dead end or not. Anything's gotta be better than the status quo.

I'll keep you posted...

In solidarity,

**Matt Holland,**  
Branch President

### ACTRA Montreal Council REPRESENTING YOU

**PRESIDENT**  
Matt Holland

**VICE-PRESIDENT**  
Thor Bishopric

**TREASURER**  
Pierre Lenoir

**NATIONAL COUNCILLORS**  
Tyrone Benskin  
Maria Bircher

**MEMBERS-AT-LARGE**  
Gillian Ferrabee  
Dawn Ford  
Ivan Freud  
Don Jordan  
Cary Lawrence  
David Schaap

**ALTERNATES**  
Barbara Bacci  
Holly Gauthier-Frankel  
Robert Norman

### Committees & Chairs REPRESENTING YOU

**DISCIPLINARY COMMITTEE**  
Matt Holland, Chair

**POLITICAL ACTION COMMITTEE**  
Tyrone Benskin, Chair  
Dawn Ford, Interim Chair

**PROFESSIONAL DEVELOPMENT COMMITTEE**  
Holly Gauthier-Frankel, Co-chair  
Cary Lawrence, Co-chair

**PROFESSIONAL REPUTATION COMMITTEE**  
Tyrone Benskin, Member  
Maria Bircher, Member  
Don Jordan, Member  
Cary Lawrence, Member



**ACTRA**  
Montreal

## *the Grapevine*

Summer 2004

EDITOR  
Don Jordan

DESIGN & LAYOUT  
Randy Duniz

CONTRIBUTING WRITERS  
Daintry Dalton  
Randy Duniz  
Holly Gauthier-Frankel  
Raymond Guardia  
Matt Holland  
Pierre Lenoir  
Micheline Russo  
Gary Saxe

### *ACTRA Montreal Staff*

REGIONAL DIRECTOR  
Raymond Guardia

ASSISTANT BRANCH REPRESENTATIVE  
Micheline Russo

ASSISTANT BRANCH REPRESENTATIVE,  
COMMERCIALS  
Daintry Dalton

IPA STEWARDS  
Carmela Algeri  
Shannon Joutel  
Claire Martell

ADMINISTRATIVE ASSISTANTS  
Cheryl Alleyne  
Donna Tinman

BRANCH CLERK  
Sabrina Gallo

NATIONAL ORGANIZER  
Gary Saxe

PUBLIC RELATIONS COORDINATOR  
Randy Duniz

# Contents

*The Pitch is Back*

**Page 2**

*Good Things Come in Small Packages*

**Page 3**

*It's My Damn Union*

**Page 4**

*The Greatest Game Ever Cast*

**Page 5**

*Treasurer's Report*

**Page 6**

*Ghost Town*

**Page 8**

*100 Million Percent Restored*

**Page 10**

*Well, it's Still Canadian, eh?*

**Page 11**

*Montreal Casting House Mischief*

**Page 12**

*Organizing*

**Page 13**

*The Collectors*

**Page 14**

*Sides*

**Page 16**

### **JOIN THE TEAM**

If you're an ACTRA member or apprentice and want to write an article, contribute original cartoons, artwork or photos, we'd love to hear from you! Send us an email at [rduniz@actra.ca](mailto:rduniz@actra.ca).

# the pitch is back

The ACTRA Shorts may have been a lot of fun and the gala may have been glamorous, but no one had a better time at ACTRA Montreal's 60th Anniversary event than the folks who attended the morning event, ACTRA's Pitch the Panel Breakfast.

The pitchers got some well received - some not so well received - expert criticism, a great time was had by all and David Acer was just damn hilarious. Hint, hint...we'd love you to come back and host again...

...because...in true movie industry style, we're planning a sequel.

**ACTRA Montreal is pleased to announce that we are now accepting submissions for the 2004 Pitch the Panel Breakfast.**

Here is your chance to pitch your idea for a film or television series to a panel of industry experts and an audience of industry guests and fellow ACTRA members.

Members chosen to pitch at the breakfast will be invited to a pre-pitch information session where an expert will help you get your pitch in shape to deliver the goods in front of an audience. To be fair, one thing was clear at last year's event: regardless of what our members may be pitching, being a performer certainly helps make it interesting and fun to watch.



2003 Pitch the Panel winner,  
Pierre Boudreau

The 2004 edition of the Pitch Breakfast will be held in conjunction with our new Members' Conference this fall - a full day affair which also includes the 2004 ACTRA Shorts Film Festival and 2004 Annual General Meeting and party.

**If you wish to pitch at the breakfast, please submit the following:**

- 1) Name, ACTRA number, phone number and email address
- 2) Project Title
- 3) Type of Project. There are a million different types of projects out there. Dramatic television series or comedic television series, documentary feature or documentary series, feature film or movie-of-the-week, just to name a few. If you are pitching an animated feature to be distributed on the internet, tell us. Be as specific as necessary.
- 4) Logline. One sentence used to describe your project. Think: Fictional romantic tale of a rich girl and poor boy who meet on the ill-fated voyage of the 'unsinkable' ship (Titanic, 1997). Or a comedic documentary exploration of the roots of America's predilection for gun violence (Bowling for Columbine, 2002).

5) Log-paragraph. A 50-75 word expansion on your logline - sort of like the summary on the back of the DVD/VHS case.

6) One Pager. 500 (or so) words outlining the details of your project. This page will be very different depending on what type of project you are proposing. A one pager on a feature film may just be an outline of the plot while 500 words about your documentary series might include an overview of the concept mixed with ideas for the first three episodes. Do whatever feels right for you to help get your idea across to us, your audience...just keep it to a page!

Supplementary material (including completed a script) is not necessary as it will not be considered when choosing which members will be pitching.

The application deadline for the Pitch the Panel Breakfast is October 1, 2004.

If you have questions or you would like to submit your pitch, contact Randy Duniz (rduniz@actra.ca) at the ACTRA office.

# ACTRA Montreal 2004

## GOOD THINGS COME IN SMALL PACKAGES

### Montreal's ACTRA Shorts Film

#### Festival returns

Time to pull out your director's hat. Dust off that script. Call up some friends. And make an ACTRA Short. ACTRA Montreal is excited to announce that the ACTRA Shorts Film Festival is coming back and will be the centerpiece of our new Members' Conference in November.

Once again, members will be given a chance to pour their hard work and creativity into short films that we will showcase on a big screen for everyone to see. Last year's ACTRA Shorts were an entertaining and impressive bunch - crowd favourite, *The Cradle of Silence* and festival winner, *Chute* to name a couple - and we mean to do even better this year.



2003 ACTRA Shorts winner, Jennifer Kierans with *Chute's* star, Barry Julien

Last year's festival was a lot of fun for everyone and we hope to continue the tradition in 2004! If you are interested in producing an ACTRA Short, contact Randy Duniz at the ACTRA Montreal office.

Don't want to make your own ACTRA Short, but interested in helping another team out? Lend a hand as a cameraperson, an editor or maybe an actor! Contact Randy Duniz at the ACTRA Montreal office and add your name to the list.

Things will be a bit different this time around as we hope to raise the bar for the ACTRA Shorts and push the teams that participate to make even better films. Here are the rules for creating an ACTRA Short

1) Shorts must be produced under the terms of the Member Initiated Production Agreement, specifically:

- a) Teams must complete a MIP Agreement form
- b) Co-operative ownership of the short is divided up by percentages (totalling 95%)
- c) No one ACTRA member can own more than 60%
- d) No non-ACTRA member can own more than 35%
- e) ALL performers in the project must be ACTRA members

2) Members may not submit more than one project in which they are the majority owner.

3) The time limit for each short is 10 minutes (including credits, without exception).

4) You don't need to have the ACTRA boxer shorts in it this time round.

5) The ACTRA logo must appear in the closing credits of your short.

6) The deadline for submitting your short is October 1, 2004 (without exception).

7) Not all ACTRA Shorts will be shown at the festival. A Selection Committee made up of members will choose the appropriate number of ACTRA Shorts (based on merit) to fill the festival's run-time.

8) A jury will choose a winning short and first and second runner-up, although any prize (other than the glory!) is uncertain at this point.

9) Once again, ACTRA Montreal will be lending out our camera to teams that are in need of one.

# IT'S MY DAMN UNION!

by Holly Gauthier-Frankel

I am a new kid on the block as far as the Grapevine and probably most of ACTRA is concerned, but I can no longer keep my big mouth shut. I've decided that it's time to speak my mind and spread some good cheer. As a brand-spanking-new alternate council member, I am here to let people know what we're up to these days. I also want to give you an idea of what this union means to me, and what I feel Montreal members are capable of achieving, even if the future looks bleak. It is time to get serious, folks. I'm not talking about scary stuff here. I'm talking about good old-fashioned...community development. Are you still reading?

I have been a member of ACTRA since I was nine years old, which means that I never paid attention to the endless newsletters and notices and flyers sent to me over the years. Oh sure, I knew stuff was happening on some level, but what did I care about RRSPs and meetings and my rights? I was having fun. Under the cover of youthful oblivion, I juggled school and work and theatre and life. I worked my way into the voice community where I have been lucky enough to perch for many years. In all that time, however, I never really thought about the people working hard at 'the office,' nor did I think about going to the general meetings, or about insurance, or professional development. I was getting paid and didn't need to know much more.

What I've come to realize now at the ripe old age of twenty-whatever is that I missed out on a lot of important information on how to take care of my career in the long run, as well as on a lot of interesting events and workshops, which have almost always been available to members if they pay a little bit of attention. Which I'm ashamed to say I didn't do. Most importantly, however, I missed out on really understanding the union's process and what it can mean to members if they give back to the network of people working hard to protect our rights as performers in this country.

Now, I'm sure that I will be met with grumbles and opposition on this front. Please don't get me wrong. I fully under-

stand that not everyone can be happy all the time, and that there are always problems that arise when we get passionate about our craft and are faced with rules and regulations, blah blah blah. I am not here to take sides. Nor am I here to explain the ins and outs of union policy because, quite frankly, I'm pretty new at all this as it is. And if you take a minute to look on the website, you will have all the IPA information you ever wanted, silly! No, I am here to unite my fellow members by urging them to rally together to make this coming year fun and exciting. Think of me as your new union cheerleader...without the pompoms. Hmm, maybe the cute little sweaters...but I digress.

The members of the Council (which sounds very formal and scary but really isn't!) have been meeting these past few months to discuss the future of ACTRA Montreal. After many long meetings and heated discussions (which I did not instigate, I swear!) we came to a major conclusion. Because of lack of funds and a huge decrease in productivity in the city, we have all felt the proverbial belt-buckle tighten over the past year. People have started to feel disconnected from the acting community because of lack of work, and morale is decidedly low among performers. This makes me sad.

In view of all this, Council has decided that in the coming year much of the focus will be on reviving our wonderful community, through professional development seminars, workshops, and interview series. Since work situations have been pretty dire, a decision has been made to cut back on high-cost workshops. Instead, we will be focusing on giving the members affordable workshops that matter.

The first of our new (cheaper!) workshop format will be unveiled in October: Art of the Audition. Made up of a seminar one week and then a mini-workshop to follow the week after, the workshop will go through essentials on how to prepare for that small moment of torture we must all submit to at some point. For the seminar portion, we will be asking some of our wonderful members-at-large to come in



and share their experiences with the participants, and then the following week everyone will be given the chance to practice what they've learned in a 'mock-audition' workshop. I can assure you that I will definitely be at that seminar. Not that I'm scared of auditions or anything....

Another seminar that we will be offering is one on accessing and getting the most out of Face to Face Online, an invaluable tool used by casting directors and producers in Montreal. We have also decided to revive the extremely successful tax seminar sometime in early February, for those of us who are perhaps slightly tax-challenged. In addition, we're in the process of starting up the Spotlight Series once again, which will consist of interview sessions with prominent Montreal performers and industry guests.

These are some of the main options that have been discussed, but please bear in mind that for all these workshops and seminars, we rely on the kindness and expertise of our members, and so are open to suggestions if anyone wants to devote a bit of time and energy to share their talent with us. Feel free to contact me to let me know if there's anything you'd like to see happen in the coming year.

Before I let you go, there's a bit more I'd like to get out there, just so you can think about it over the summer. I am in the process of developing a new women's committee and am curious to find out what kind of issues you want me to focus on. We have explored the option of setting up a babysitting network, and I would like to find out if something like that could be feasible, as well as more specific discussions and seminars. I am also interested in getting a Youth Page started in the Grapevine, so if anyone has ideas for artwork and articles, let me know!

And on that note, my dear fellow members, I will leave you to think about all the wonderful opportunities you have to get back in touch with your colleagues and friends, and maybe even some new faces. If we stick together, we can create a stronger community, and you know what that means...more parties!! Just kidding. I can't wait to hear from you, and remember:

**It's YOUR damn union too!!!**

Email me at [tappyco@yahoo.ca](mailto:tappyco@yahoo.ca) or pass a message on through Randy Duniz at the ACTRA office.

# The Greatest Game... ...Ever Cast

Andrea Kenyon & Associates Casting is seeking ACTRA members and Apprentice members who are interested in doing background work on the upcoming Walt Disney film *The Greatest Game Ever Played*.

Greatest Game is a period film (late 19th Century, early 20th Century) and therefore has very specific requirements.

Women must have medium-to-long hair (no highlights or perms) and must wear a dress size no larger than 14.

Men must have chest sizes between 36-42 in. and should be willing to grow their facial hair (full moustaches and full beards are an asset, as they were very prominent during this period - the longer the better). Men's hair must not be too short. Golfing skills would be an asset for men. Child performers should have a full head of hair.

Interested and suitable candidates should email Kenyon Casting ASAP at [ggcp7535@aei.ca](mailto:ggcp7535@aei.ca), and indicate their name, ACTRA number, phone numbers, e-mail address (if any), as well the features that qualify them for the available positions (i.e. sizing, facial hair, golf experience).

Written by *Twin Peaks* co-creator Mark Frost and based on his best-selling book, *The Greatest Game Ever Played: Harry Vardon, Francis Ouimet and the Birth of Modern Golf*, the movie is based on the true story of Francis Ouimet - a 20 year-old kid who defeated the most famous pro golfer of the time, Harry Vardon, at the 1913 U.S. Open. Ouimet's victory led to the birth of North America's first golf playing generation. Long before Tiger Woods, Jack Nicklaus, and Arnold Palmer, there was Francis Ouimet, the greatest American sports hero you've probably never heard of.

Greatest Game will be directed by Bill Paxton who is well-known as an actor. He recently directed and starred in *Frailty*, and has appeared in numerous films, including *Aliens*, *Apollo 13*, *Titanic*, *Twister*, *U-571*, *Near Dark*, and *A Simple Plan*. The film will feature Shia Labeouf a rising star who received critical praise for his role in *Holes*, was awarded a Daytime Emmy for his role in the Disney Channel's *Even Stevens*, and was seen recently in *Charlie's Angels: Full Throttle*.

Shooting is expected to begin in mid July and continue through October 2004.

Andrea Kenyon  
Andrea Kenyon & Associates Casting  
514.948.2000





# TREASURER'S REPORT

by Pierre Lenoir

## Mission accomplished!

The final numbers are in for our 2003-2004 fiscal year - which ended February 29 - and we've come out in the black, with a modest surplus of \$ 10,468.

You will recall that the two previous fiscal years were not so kind. The Branch lost \$200,000 in each of those years, and the result was that our accumulated surplus went from \$1.5 million to \$1.1 million.

So when we sat down to draft last year's budget, we said 'no more'. We took some very difficult decisions - including the laying off a Steward - in order to balance the budget.

When the dust settled, our Revenues came in \$54,000 less than what we budgeted, but our Expenses came in \$64,000 less than what we budgeted.

Looking ahead to the 2004-2005 Budget, things continue to be challenging.

We can balance the 2004-2005 budget by assuming that this year's revenues will come in at last year's level. But will they?

We all know how film and television production volumes have dropped this year. Indeed, we haven't seen such a slow start to a year

since the early nineties. So, things are going to have to bounce back pretty quickly - and pretty strongly - for this year's revenues to match last year's.

As a result of this big uncertainty, we've decided to be cautious in our approach.

- We are not initiating any new spending until we see what kind of a year we are in for.
- If film and television production does not pick up by the summer, then we are going to need to re-assess our financial situation.

Until then, rest assured that the Branch Council, the Treasurer and our staff will be monitoring the situation on an almost daily basis.

It took a lot of hard work to stop the deficits and get back in the black; and we have no intention of going back.

And now, on a personal note, I am stepping down as ACTRA Montreal Treasurer and Council Member. I wish to thank all of you for your support over the years, in particular Raymond Guardia for his constant presence and expertise.

Good luck, and see you on the set.  
Respectfully,

Pierre Lenoir

---

*No sooner did Pierre become Treasurer than the Branches' financial fortunes took a turn for the worse; a deficit in 2001 that we all thought was an aberration, followed by another deficit in 2002 that signaled that something had to be done.*

*While getting back into the black in 2003 was a significant achievement, the key point to remember is how it was done.*

*Pierre often said that he wasn't a bean counter. For him, the budget wasn't just a bunch of numbers, but a document that laid out how the organization spent money to achieve its objectives.*

*Pierre didn't balance the budget in 2003 by slashing and burning. He did it in a way that remained faithful to ACTRA Montreal's member-driven and proactive history.*

*Pierre served the members with distinction. He also set a tone to the job of administering our finances that will serve the Branch well in the future.*

*Thank you, Pierre.*

**THE BOTTOM LINE:**  
a look at ACTRA Montreal's finances

# NOTES

---

## ACTRA Montreal's New Agent List

The list of Talent Agents in Montreal that the ACTRA office distributes has recently been reviewed and updated. The revised list has been compiled through a process which demonstrates ACTRA's insistence for talent agents to abide by the Ethical Code of Conduct as determined by the E.I.C.

All of the agents now appearing on the revised list have agreed to sign a declaration with ACTRA that they will adhere to the Code.

If you wish to learn more about the Code of Conduct or the E.I.C., please visit our website at [www.actramontreal.ca](http://www.actramontreal.ca).

To get the new list of Talent Agents, please visit our website or drop by the office.

If you are aware of any agents on the revised list who have failed to comply with the terms of the Ethical Code of Conduct, please let us know.

---

## Notice To All Performers with Incorporations:

As of January 2004, EP Canada cannot issue cheques payable to Incorporated Companies without letters of incorporation. This practice has already happened across the country and was made effective in Quebec this year.

If you are incorporated and are engaged to work on a project on which EP Canada is the payroll company, please contact them to forward you letter of incorporation.

EP Canada's Toll Free number, for further information is 1-888-285-5624.

---

## NFB Agreement Final

The ACTRA/NFB Collective Agreement was negotiated in December of 2003 and was recently signed by both parties. The new Agreement covers a three year period effective April 26th, 2004 to April 30th, 2007. The general increases to the minimum fees achieved are 3% for the first year and 2% for each of the next two years. In addition, the NFB's contribution to the ACTRA Insurance Plan was raised to 5% from 4%, and the retirement cap for contracts exceeding \$100,000.00 (Can.\$) was increased by 32% over the term of the Agreement.

Note, the Agreement is presently available on our website [www.actramontreal.ca](http://www.actramontreal.ca) (without an index for now) and will be printed in the hard copy format soon. For any inquiries, feel free to call your ACTRA office.

## DYNAMIC THEATER FACTORY



*Building Character*

Montreal's premiere training ground for actors -  
now in its 6th year!

### Intensive Weekend:

## ACTING FOR THE CAMERA

with **Gilles Plouffe**

June 19 & 20

11:00 AM - 5:00 PM

This workshop focuses on developing the actor's ability to give a solid, credible and truthful performance for the camera. If the actor thinks it, the camera will capture it. If the camera captures it, the audience will see it!

## SUMMER STAGES

*FOR KIDZ & TEENZ!*

### Show Building

For Kidz 8-11

July 5th - 9th or July 12th - 16th

10:00 AM - 5:00 PM

Imagine creating a show from A to Z.

### Dynamic Acting

For Teens 15-21

July 5th - 16th

(2 weeks intensive, weekend off)

7:00-10:00 PM

On camera training, monologue work, rhythm, creative writing, scene work, all this and more - in preparation of a final performance.

## ACT NOW!

Call 393-3DTF (3383)

[info@dtfactory.com](mailto:info@dtfactory.com)

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

# Ghost Town

by Regional Director  
Raymond Guardia

A tumbleweed rolls by in the stale breeze - dust and dirt settling on the stagnant wheels of a film and television production centre that hasn't seen them turn in quite some time. No lights. No camera. No action. This is Montreal...and there isn't anything shooting here.

**What** a difference a few months make. As 2003 ended, we were not only celebrating ACTRA's 60th Anniversary, but also a solid year in production in Montreal. The 40 major film and television projects that we played host to not only halted a three-year downward trend in production, but it also lifted spirits about the future and lead many of us to conclude that happy days were here again.

Well, 2004 is shaping up to be one of our worst years in film and television production. With the first half almost a thing of the past, the number of significant projects under our belts can be counted without having to take off our shoes and socks.

So, what happened?

Before you think that what you're about to read is the definitive answer to this question, let me just say this; "I'm not sure". Nobody is, and those that go around our community pretending that they do - and often blaming this or that party for our declining fortunes - are not providing a service to anyone.

Having said that, here are some possible explanations. No single explanation stands on its own as the definitive truth, but together, perhaps they point us in the right direction.

## Fewer Producers

Service production involves a U.S. producer who provides the money and ultimately, a Canadian producer who provides a finished product. Right? Wrong. Service production requires much more than an assembly line approach for Canadian producers. The deals that are made that spawn service production require our local producers to put the pieces together on a project and get it off the ground long before any U.S. money steps in.

What we need to recognize is that we have fewer and fewer local producers doing this heavy lifting. This is perhaps the most

significant development to our local production scene. Indeed, the Montreal production scene has been close to decimated over the past few years. So it just stands to reason that the overall production level will be on the decline if there are fewer producers packaging, brokering and generating the deals that lead to service production.

On the indigenous front...there is no indigenous front. Local film and television production may not have ever been our bread and butter, but projects like *Big Wolf on Campus*, *The Hunger* and the *Art of War* could always be counted on to provide our members with a substantial amount of work days. Unfortunately, the fate of the companies that produced them (Cinegroupe, Telescene and Filmline) is a clear indication of the state of our indigenous production scene. They disappeared and so have all those jobs with them.

## No Hollywood Studio Monster Movies

If we look back at the past five years, a seasonal rhythm to our production year emerges. The first four to five months are supported primarily by American projects, and many of them the \$100 million plus extravaganzas, like *Timeline* and *The Day After Tomorrow*. (The balance of the year is secured with Canadian production, as indigenous projects get off the ground when Telefilm starts handing out public money.)

Well, we didn't get any monster projects from the studios this year. We're not sure why. It bears mentioning that studios will invest in only one - maximum two - of these projects per year. Montreal has been fortunate to have huge state-of-the-art facilities that our competitors lack and we've attracted more than our fair share of these projects. So where is this year's blockbuster?

## Woeful Promotion

Montreal is still in the third world when it comes to promotion. The re-vamped film office at the City of Montreal is - I believe - doing a much better job at servicing productions when they are

here, but the task of encouraging these productions to locate here is still woefully inadequate, especially when compared to what Toronto, Vancouver and even Winnipeg are doing.

### SARS

2003 was an exceptionally good year in part because we hosted some productions that left Toronto because of the SARS outbreak. As the crisis in Toronto settled down, producers who have a history of shooting there have gone back.

### MOWs: Gone, Gone, Gone

We've talked about this phenomenon for some time; studios are making fewer and fewer of these projects and the huge tax breaks that provinces like Nova Scotia and Manitoba offer results in most of these projects gravitating to places like Halifax and Winnipeg.

### The APFTQ's Antics

The controversy that surrounded the Quebec Producers' Associations difficult relationship with the American producers certainly hasn't contributed to making Montreal the preferred choice of destination for these producers. American producers don't want to be told how to shoot a movie. And the sooner the APFTQ realizes that, the better.

### Fewer Double Shoots

Last year, we had four double shoot projects shooting. This year, we are only aware of one such project.

### Less Co-Production

Montreal has historically played host to a large number of international Treaty Co-Productions. However, as other countries - particularly Great Britain - tighten their regulations so that more of the spending occurs in their country, the number of co-prods shooting in Montreal is on the decline.

Taken together, these reasons help explain why 2004 is turning out to be such a bad year. I wish I could end this article with some words of comfort or news that things are just about to get much better. They will get better, as the summer is shaping up to be OK - not great, just OK.

But as we go through this trough, please keep one thing in mind; ACTRA Montreal is doing all it can to turn this situation around. We continue to work with our allies and partners in the community to address those issues that we can have some control or influence over.

Many will play the blame game - indeed, some may even hold ACTRA responsible for this tough period we're going through.

If you have any questions about any of this, or if you have an idea to help turn things around, please pick up the phone and call me.

ACTRA members are a resilient lot; we will get through this. Let's hope the turnaround happens soon.

---

---

## Last year wasn't so bad... Some quick Canadian production stats from 2003

**\$4.93 billion** in total production volume, a 4% increase over the previous period.

This figure includes:

**\$3.03 billion** in Canadian content production; virtually unchanged over 2001/2002

**\$1.9 billion** in foreign location shooting; an increase of 8% over 2001/2002

**133,400** direct and indirect jobs (51,300 direct, 82,100 indirect); a 4% increase.

**\$260 million** in Canadian theatrical film production; a 5% decline.

**\$3.83 billion** for television production; a 2% increase.

**\$1.1 billion** for theatrical production; a 9% increase.

**\$842 million** for foreign location theatrical production; a 14% increase.

Quebec's share of total Canadian production was **29%** (up 18%).

Quebec's share of total foreign location shooting was **19%** (up 71%).

# Border Crossing

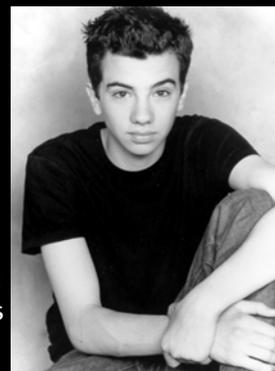
Things may be grim up in Hollywood-North, but down in Hollywood-Hollywood, production is booming as Los Angeles enjoyed a near 40% increase in location shooting this past year.

With roles to be had south of the border, here are a few of the local stars to find some success in LA-la-land.

## Jay Baruchel

Last seen in: CBS's short-lived sitcom, *The Stones*

See him next in: Clint Eastwood's *Million Dollar Babies*



## Emily VanCamp

Last scene in: WB's *Everwood*

See her next in: The sequel to the *Ring*



## Ricky Mabe

Last scene in: *Seriously Weird*

See him next in: Mark (*Survivor*) Burnett's sitcom, *Miles to Go*



# 100 (million) percent restored

**I**t may be an outlandish statement to make, considering the dismal production volumes thus far in 2004, the mere fact that there are only three dramatic series on television and in light of Playback's report that indigenous Canadian television production declined for the third year in a row, but the Canadian television production industry may not be in such bad shape. Well...sure, it's still in bad shape, but at least it's in better shape than it was last year...

Thanks, in great part, to the tireless effort of ACTRA and our active membership, Canadian television may just be on the rebound with the federal government's restoration of the \$100 million Canadian Television Fund for 2004 and 2005. The good news, contained in the budget presented by Finance Minister Ralph Goodale March 23, brought cheers from all corners of the industry and keeps a promise made by Prime Minister Paul Martin to ACTRA almost a year ago when he was campaigning for the top job.

"We are pleased that the Prime Minister has kept the promise he made to performers. He has thrown our industry a life-line by restoring funding to the CTF," said Stephen Waddell, ACTRA's National Executive Director.

Of course, Canadian dramatic television may yet still be considered on the endangered species list. Last year's \$25 million cut to the CTF was a near lethal blow to an industry already suffering under the effects of the CRTC's 1999 Television Policy.

The misguided policy removed spending requirements for Canadian broadcasters, allowing them to satisfy Canadian content requirements by filling their schedules with

cheap reality and magazine-style programming. As a result, Canadian culture and programming has all but disappeared from the airwaves. The number of dramatic series on the air declined from 12 in 1999 to a low of three in 2003.

ACTRA has been calling for the CRTC to introduce a new mix of incentives and obligations for broadcasters, including the requirement to air a minimum number of hours of original Canadian drama during primetime. One solution, recently proposed by the CRTC themselves, offers broadcasters extra advertising time for airing original Canadian drama. The time varies depending on a show's production budget and Canadian-content points earned by the show and may succeed in generating increased advertising revenue for the broadcasters, but ultimately fails to address the problem: how do we mandate that these broadcasters put some of that revenue back into Canadian television production?

"We're demanding a long-term solution to this crisis," said Waddell. "It's time for private broadcasters to step up to the plate and reinvest some of their millions in profits into funding Canadian TV drama and give something back to the Canadian public in return for the regulated system and public airwaves that made it possible for them to double their profits last year."

## Read National President Thor Bishopric's Message to the Membership on the Restoration of the CTF



(l to r) ACTRA member Gordon Pinsent, M.P. Paul Martin and ACTRA member Paul Gross.

## PRESIDENT'S MESSAGE

### Victory! Prime Minister Keeps Promise to ACTRA

On May 13, 2003 several of ACTRA's best known members including Paul Gross, Nicholas Campbell, Christie MacFadyen, Peter Keleghan, Gordon Pinsent, Leah Pinsent, Richard Hardacre, Julie Stewart, Tyrone Benskin, R.H. Thomson, Fiona Reid and I had a face-to-face meeting with then leadership candidate Paul Martin. In that meeting Mr. Martin looked us in the eyes and promised he would restore the Canadian Television Fund. On March 23, 2004, he did.

In the dark days of 2003 when the government slashed funding to the CTF, ACTRA members rose to the challenge and told the Chrétien government that the cuts could not stand, that they would have a devastating impact on our culture, our national identity and our jobs. We picketed then Finance Minister John Manley; we convinced then Minister of Heritage Sheila Copps that she had to give the CTF a temporary advance of funds to get us through the year. And in our much-publicized Lobby Days on Parliament Hill, ACTRA members went twice to Ottawa to passionately assert that restoring the CTF was essential support for Canadian culture, our domestic television industry and the working lives of Canadian performers.

In our fall lobby effort, Wendy Crewson, Rick Mercer and Sonja Smits joined some of the members from our May lobby group for more meetings with politicians and a direct appeal to the Finance Committee. Finally, at the eleventh hour, more than 500 members participated in a mass-letter writing campaign to the new Minister of Finance demanding that the CTF be restored.

Thanks to every one of you who took the time to speak out. We especially want to thank ACTRA Toronto for taking a leading role and financially supporting all of these initiatives. A \$100 million CTF holds the promise of more green-lit productions, more Canadian stories being told and more Canadian actors acting. This victory is the direct result of all of the hard work and contributions from our members and proves that when we combine our creative energies and speak with one collective voice, we can make a difference. The Prime Minister proved to us that he was listening.

Thor Bishopric  
ACTRA National President

# Well, it's still Canadian, eh?

## Telefilm Canada hires a U.S. Talent Agency to show *Canadians* how to make *Canadian* movies...

**As** Telefilm's Executive Director, Richard Stursberg has a new mandate. He is relentlessly pursuing the goal of raising the profile of our home-grown film industry and increasing the box office representation of Canadian films from the paltry less than 2% we currently share with the American big boys in theatres to a modest 5%. How does he plan on doing it? He plans on using your Canadian tax dollars to hire an American agency to find writers and performers living in the United States who would like to make a Canadian movie.

It is that kind of backwards thinking that has ACTRA incensed to hear that Telefilm Canada is using taxpayer's money to buy Hollywood talent. A leaked memo, signed by Richard Stursberg, reveals that the federal agency will pay L.A.'s Creative Artists Agency (CAA) to find performers and other creative talent for Canadian films.

"Stursberg's secret deal is a slap in the face for the talented performers, writers and directors who have chosen to stay and work in their own country," said Stephen Waddell, ACTRA's National Executive Director. "It's completely insulting to Canada's professional creative community - not to mention Canadian taxpayers."

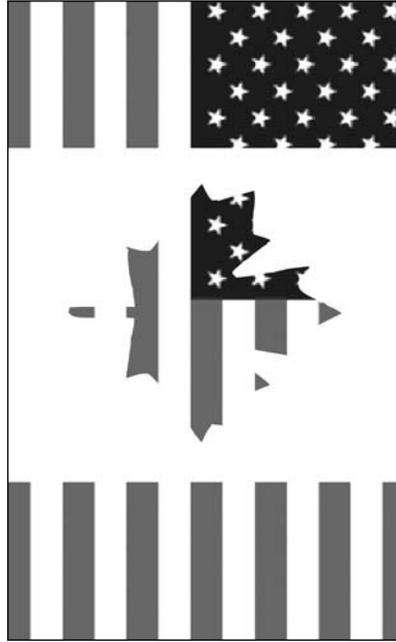
The use of a U.S. talent agency to package Canadian films undermines Telefilm's mandate to develop the film production industry in Canada and will have a negative impact on the growth of the Canadian industry. The use of essentially American performers, writers, directors or other personnel in Telefilm-funded productions means lost jobs and fewer opportunities for Canadians to build their profiles and make a living working in films in Canada. Not to mention, it is unlikely the plan will work.

Let's face it: Canadian movies are unlikely ever to rank near the top of CAA's agenda. This may come as a surprise, but the big players in the CAA office are going to be much more interested in their next \$200 million deal with Spielberg than they are in a \$3 million Canadian movie directed by someone from Saskatchewan they've never heard of. Just what do we expect to get for our paltry \$500,000 reatainer fee from these Hollywood hotshots?

And what about Telefilm's contribution to the industry? If you're wondering who decides which films get made in Canada and which do not, look no further than Telefilm - a government agency which seems practiced in the art of judging creativity from a bureaucratic perspective, crunching numbers, picking the film they feel will then succeed financially and ultimately, being wrong.

continued on page 12

## Not-so-Canadian, Canadian movies cont'd



It was Ivan Reitman, one of Canada's most successful producers [in Hollywood...], who speaking at a CFTPA conference, best described the entire process of making a movie in Canada. "The Canadian producer has been trained and encouraged to focus on qualifying for a range of content rules and points set by an ever-changing platoon of politicians and bureaucrats. Unfortunately, this intense focus on technical criteria sometimes means that creating films for the real world is ignored. The audience is forgotten," said Reitman, "Navigating the minutiae of this hermetically sealed world of institutionalized filmmaking genetically selects Canadian producers [and films] for failure."

*"Stursberg's secret deal is a slap in the face for the talented performers, writers and directors who have chosen to stay and work in their own country."*

Telefilm does not nurture a creative industry or the creative process as much as it looks at the bottom line. Case in point: when Stursberg was recently asked which award he would like to present at this year's Genie Awards, he chose the Golden Reel - awarded to the Canadian film which brought in the most money at the box office, "because it's the one that reflects our objective at the moment," Stursberg explained.

Don't try and make a good Canadian film that people will want to see instead of an American film at the theatre. Make a film directed by James Cameron starring Jim Carrey and Pamela Anderson and they won't even realize it's Canadian. That's what seems to pass for a healthy and successful Canadian film industry for Stursberg and Telefilm Canada.

"Who's giving Richard Stursberg the OK to pursue this misguided deal? It's simply recycling the mistakes made during the film tax shelter days in the late '70s and early '80s that produced dreadful pseudo-American schlock that audiences ignored. We need to make films that Canadian audiences will pay to see - films that tell unique, interesting Canadian stories, written by Canadians, directed by Canadians, and starring Canadian performers," said Waddell. "Unfortunately, it seems that Telefilm is interested in putting money into the pockets of L.A. talent agents rather than serving the interests of Canadian creators, audiences, culture, and taxpayers."

If it looks like an American movie.  
And it talks like an American movie.  
Chances are...

## Aldo Tirelli's Montreal Casting House Attempts to Undermine ACTRA

ACTRA Montreal is fighting a battle with producer Swat Films regarding our jurisdiction over video games.

During this dispute, Casting Director Aldo Tirelli chose to actively undermine our jurisdiction by circulating a casting breakdown for this non-union project. His breakdown claims that video games are,

*"...not in any way shape or form covered in and by the IPA/ACTRA Agreement."*

**THIS IS FALSE! ALL VIDEO GAMES PRODUCED IN ENGLISH ARE COVERED BY OUR JURISDICTION.**

Aldo's breakdown also claimed that it is perfectly acceptable for ACTRA members to work on a non-union project, specifically because it is a video game.

**THIS IS ALSO FALSE!**

Do not be deceived by Aldo's breakdown. No ACTRA member can work for sub-standard rates and working conditions. Furthermore, ACTRA members cannot work on this or any other video game without a legitimate ACTRA contract. If you are engaged to perform on a video game, the producer must provide you with an ACTRA contract.

Aldo's statements in the breakdown are not only entirely untrue, they also undermine the jurisdiction of your union. They are meant to mislead you, as a performer, into believing that you are not entitled to the minimum wages and working conditions of our Collective Agreements when you work on video game production.

We have asked Aldo to circulate a retraction. Unfortunately he has failed to respond to our request and no longer returns our phone calls.

Rest assured that ACTRA Montreal will vigorously defend our jurisdiction and take action to protect our Members from such blatant attacks against our hard-won rights.



# ORGANIZING

with Gary Saxe

## The Seedy and Secretive Side of Our Jurisdiction

Non-union corporate and industrial productions are an alluring temptation for some members

We recently received a call from an indignant ACTRA Member - shocked to receive a job offer for work on a non-union corporate production on CD-ROM. He thought that he'd make sure we at the ACTRA office knew about it, in case other members are tempted by similar offers.

Further investigation the non-union corporate CD-ROM revealed that one long-standing and well-respected ACTRA member already worked on the production. As is the case whenever any member violates any of ACTRA's By-laws or Constitution, he was disciplined and paid a significant fine. So, why did he do it? The answer is not too complicated. He was paid \$200 for 1 hour of work... and he thought he would never get caught.

The problem is, if producers can hire members for non-union projects, then why would they ever bother to pay ACTRA wages for legitimate productions?

Unfortunately, we're quite sure that this ACTRA Member is not alone in agreeing to work non-union, particularly on industrial and corporate production. After all, what's the chance of being caught when the project will never be distributed on television or in theatres? A few years ago, it was virtually impossible to get caught. However, we now have an incredible tool to find non-union production; the internet. Almost all of these productions are posted somewhere on-line.

Sometimes members undercut and undermine their fellow 20,000 ACTRA members by working non-union. Sometimes they get paid for their effort, and sometimes they don't. Often, it's not members, but non-members who get the work.

If you're wracked with guilt and would like to be forgiven for working on a non-union corporate or industrial production, you can help us out. Take advantage of our offer of Amnesty. Read the following article to see how.

## ACTRA Montreal Offers Amnesty to Members on Non-Union Industrial & Corporate Productions

ACTRA Members who perform in non-union production are disciplined with heavy fines, suspension and/or expulsion from membership. In order to create work opportunities for Members, ACTRA Montreal is offering a one-time amnesty to Members who have worked on non-union industrial and corporate production. If you provide us with information on non-union work that you have done, we will not discipline you for that work. If we find it ourselves, you will be the subject of a significant disciplinary action.

We are launching this campaign to organize industrial and corporate production in order to target and encourage companies who produce such projects to sign on to our collective agreements and hire our Members.

This is a time-limited offer. Information must be received by July 9, 2004 and applies to work done before June 10, 2004. If you want to take advantage of this offer of amnesty, please contact ACTRA National Organizer Gary Saxe at the ACTRA Montreal office.

You can call at 514-844-3318, e-mail [gsaxe@actra.ca](mailto:gsaxe@actra.ca), write to 1450 City Councillors St., suite 530, Montreal, Quebec, H3A 2E6 or fax the information to 514-844-2068.

Just remember... don't do it again!

# the Collectors

## ACTRA's Performers' Rights Society is out there collecting money for you

Nearly 50 members were on hand for the Montreal stop on the Performers' Rights Society Roadshow tour as Director of PRS, Mercedes Watson, gave a thorough presentation on the procedure for calculating, collecting and distributing royalty and residual money to performers.



Director of PRS Mercedes Watson

Mercedes walked the room through a comprehensive explanation of the difference between the Pre-payment option and Advance option, as chosen by the producer on each project as well as what that means to the performers expecting royalty cheques from the production.

What followed were detailed examples - drawn from productions shot in Montreal - demonstrating at what point PRS begins collecting money from the film or television series, how much is collected and how each performer's share of the royalties is determined.

Although, at times, the calculating of unit values and percentages of Distributor's Gross Revenue may have had some folks in attendance wishing they had paid more attention in

Grade 11 math class, the ideas behind the formulas were clearly explained and many of the misconceptions performers have about when and how much money they are to receive were debunked.

Members then took the opportunity to ask questions, both generally, about the process of collecting money and specifically, about the projects they worked on.

PRS is currently pursuing money owed in nearly 5000 active files from projects produced under ACTRA's jurisdiction across the country. They have continued to increase the amount collected for performers each year - distributing an astounding \$8 million in 2003.

How much a member sees of the \$8 million depends on a number of factors and could vary quite a bit - beautifully illustrated in a comment from David Rigby at the mike. "I just want to thank PRS for all their hard work. Sure, I've received a cheque from PRS for \$1.99 - which I framed. But I've also received a cheque from PRS for \$17,000." To which National Executive Director Stephen Waddell responded, "I bet you cashed that one, Dave!"

PRS is in the midst of creating an online component for the ACTRA National website which would allow performers to check the status of the file of the production on which they worked - making it easy for a member to find out, for example, when the 4 year window on a Pre-payment option will run out or when a project has earned back the Advance option payments it has already paid to performers.

If you have any questions about royalties for a film or television series that you worked on, please feel free to contact the claims officer responsible for that project at the PRS office.

ACTRA Performers' Rights Society  
T: 1.800.387.3516 F: 416.489.8076 Email: prs@actra.ca

1. ACTRA National Executive Director Stephen Waddell 2. ACTRA National President Thor Bishopric 3. Walter Massey  
4. Bronwen Mantel 5. ACTRA Montreal Branch President Matt Holland 6. Robyne Baruchel



# Performers' Rights Society

## Did YOU know...?

- It is the producer's obligation to choose between the Pre-payment option and one of the Advance options.
- Every performer on a project is paid in the same method (Pre-payment or Advance) as chosen by the producer.
- The clock on the 4 years of unrestricted use rights (Pre-payment option) does not start ticking until the project is distributed in a format other than its Declared Use. For example, a theatrical release (like Sum of All Fears) coming out on DVD and video.
- Under the Advance option, the producer is obligated to share revenue with the performers from the first dollar earned...BUT...not from the Declared Use (the theatrical run for Mambo Italiano, for example)...AND...only once the production has earned back the equivalent percentage of the Advance money already paid to performers when they worked.
- PRS is incorporated, allowing it to - if necessary - take legal action against a production to recoup money owed to performers.
- Through the Security Agreement and Assumption Agreement signed by producers, PRS is able to attach itself to a project and its earnings regardless of who owns it, how many times it is sold and even in cases of bankruptcy.

# SIDES. SIDES.

## Apprentice Member Initiation Course

Have you taken it yet?  
Sign up now for the next date!

Tuesday, June 22, 2004  
Wednesday, July 21, 2004  
Saturday, August 21, 2004

Come to the ACTRA office to register  
in person or download the form at  
[www.actramontreal.ca](http://www.actramontreal.ca) and mail it  
back with your cheque!



**Congratulations** to ACTRA Montreal member  
**Jennifer Finnigan** (ex-Bridget, *THE BOLD AND THE BEAUTIFUL*) who won her third  
consecutive Daytime Emmy for Outstanding Younger Actress.

Finnigan, who is now appearing on the NBC Primetime series *CROSSING JORDAN*,  
took the opportunity at the Daytime Emmys to thank her *Bold & the Beautiful*  
family for her time on the show, as well as her parents.

Best of luck on the new show...

## Welcome New Members

Gino Ricardo Arcaro	Phillipe Martin
Cicely Austin	Vanessa Matsui
Melanie Beaulne	Suyin Monette
Charles Bender	Barry Morgan
Michael Challenger	Erica Munn
Peter Choo-Foo	Alexander Orlando
Genevieve G. Cocke	Silvio Orvieto
Nadja David	Jules Philip
Elyzabeth Diaga	Tracy Phillips
Cid Darrow Dixon	Lynda Pyche
Anne-Marie Duquette	Gage Pierre
John Fallon	Pierre Pinchiaroli
Sophie Gareau	Andy Quesnel
Bertrand Godin	Marie-Julie Rivest
Karl Graboshas	Linda Sauve
Anna Jaeger	Nobuya Shimamoto
Christophe Lapier	Florence Situ
Jake Lawrence	Skat
Ella Louise	Jeremy Thibodeau
Kyle MacDougall	Gerry Wood
Daniel Marcoux	

## Pay your dues!

If you haven't already done so,  
now is the time to pay your full  
member dues.

The deadline has already  
passed and members who  
have not yet paid their dues  
will soon be placed on  
suspension.

Don't forget: working on  
suspension will earn you a  
\$250 fine!

## National Commercial Agreement Negotiation Update

With the National Commercial  
Agreement set to expire June 30, 2004,  
ACTRA and the Institute of  
Communications & Advertising  
(ICA)/Association of Canadian  
Advertisers (ACA) have begun  
negotiations.

The ACTRA NCA negotiating committee is  
chaired by National President Thor  
Bishopric and Co-chaired by Toronto  
Branch President Richard Hardacre.  
Other member reps include Ian Finlay  
(Montreal), Howard Storey (UBCP) and  
from Toronto; Angela Asher, David  
Huband, David Sparrow and alternates  
Bart Bedford, Peggi Tilbenny and Lynn  
MacKenzie.

We are fortunate that these members are  
not only knowledgeable but also bring a  
wealth of experience from working under  
the commercial  
contract.

Our chief negotiator is Stephen Waddell,  
National Executive Director, along with  
staff from across the country; Raymond  
Guardia, Daintry Dalton (Montreal),  
Brian Topp, Judy Barefoot (Toronto), Lou  
Chwin (UBCP), and Kelly Lynne Ashton  
(National).

Our team is prepared, dedicated and  
focused on reaching a deal incorporating  
the concerns and proposals which have  
been brought forward by the member-  
ship over the term of the current NCA.

For negotiation updates (as they become  
available), look to the National website  
[www.actra.ca](http://www.actra.ca).

# SIDES. SIDES.

---

*In memoriam...*

*George Balcan*

Montreal lost a legend when George Balcan died May 4, 2004, weeks before his 73rd birthday, after a brief battle with cancer. An ACTRA member for 40 years, Balcan ruled the local airwaves, primarily at CJAD, for 35 years before retiring six years ago to devote himself to painting.

At the peak of his career, more than 230,000 Montrealers listened to Balcan each morning, but an even greater testament to his contribution to this city and the radio industry may be the fact that generations of us woke up to him - nearly four decades of easing us through the rough times, celebrating the good times and bringing us up to speed on developments around the world. As Bill Brownstein of the Montreal Gazette wrote of Balcan, "There was virtually no subject - culture, sports, economics, politics - that he wasn't able to converse about intelligently and sensitively."

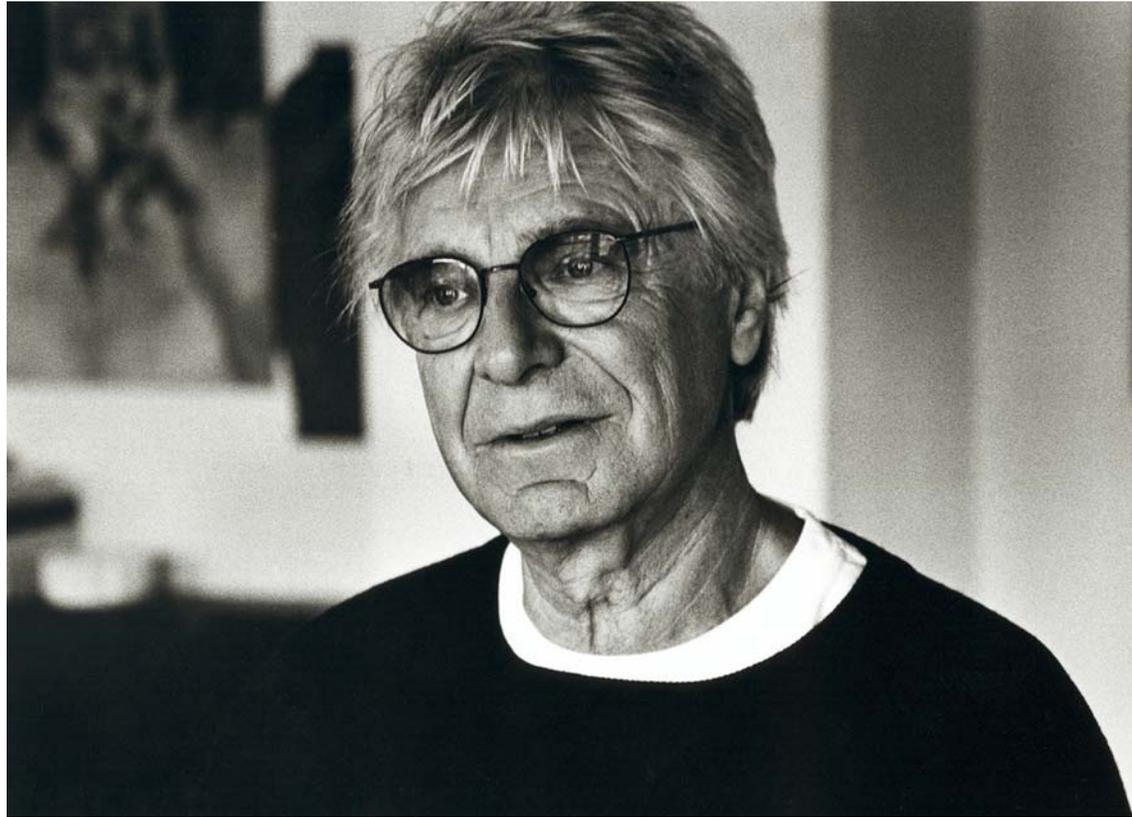


photo by Matthew Cope

What's more, Balcan was respected for listening to his audience; listening to what every caller had to say and listening to what the city had to say - what mattered to us and what concerned us - making you feel connected.

A radio icon, Balcan broke nearly every English radio ratings record throughout his career and was awarded the Order of Canada in 1996 in consideration of his "hard work, talent, vision and civic responsibility."

The day after Balcan passed away, the radio airwaves, the newspapers and even the television news programs were filled with personal reflections on the life and legacy of George Balcan - attesting to the contribution he made to Montreal and the lives of Montrealers.

Our condolences go out to the family and friends of George Balcan.

**ACTRA Montreal**

1450 City Councillors, Suite 530, Montreal, Quebec H3A 2E6

Tel: 514.844.3318 • Fax: 514.844.2068

Email: montreal@actra.ca • www.actramontreal.ca

Publication Mail Agreement #40613589

*Be a part of the...*

**Pitch the Panel**  
*Breakfast*  
**&**  
**ACTRA Shorts**  
*Festival*

**2004**



**ACTRA Montreal** invites you to share your talent and creativity at our new annual event -  
the **2004 ACTRA Montreal Members Conference!**

We are looking for members to pitch their film & television ideas at...

**The Pitch the Panel Breakfast**

*Take that million dollar idea of yours and pitch it to a panel of industry experts and  
an audience of industry guests and ACTRA members.*

...and produce short films for...

**The ACTRA Shorts Festival**

*Write, direct, produce and star in your very own ACTRA short film - then enjoy it on the big screen with some popcorn and an audience  
of friends, family and fellow ACTRA members.*

Both events will be held in conjunction with our Annual General Meeting at the 2004 ACTRA Montreal Members Conference!

If you're interested in submitting a Pitch or ACTRA Short, please contact Randy Duniz at the ACTRA Montreal office for details.