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ACTRA Montreal Grapevine winter 2008

EDITOR DON JORDAN

DESIGN & LAYOUT RANDY DUNIZ

CONTRIBUTORS NATHALIE BILODEAU

PAULA COSTAIN RANDY DUNIZ CLAUDIA FERRI

HOLLY GAUTHIER-FRANKEL

JANE GILCHRIST DON JORDAN SUSAN PONTING GARY SAXE

ACTRA MONTREAL BRANCH COUNCIL

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DON JORDAN
MEMBERS-AT-LARGE BARBARA BACCI

PAULA COSTAIN HOLLY GAUTHIER-FRANKEL

JOHANNA NUTTER HOWARD ROSENSTEIN DAVID SCHAAP

ALTERNATES TAYLOR BARUCHEL ELEANOR NOBLE

NICOLAS WRIGHT

ACTRA MONTREAL BRANCH STAFF

REGIONAL DIRECTOR RAYMO
ASSISTANT BRANCH REP., DAINTE

COMMERCIALS IPA STEWARDS

ADMINISTRATIVE ASSISTANTS

BRANCH CLERK ORGANIZER PUBLIC RELATIONS OFFICER RAYMOND GUARDIA (ext. 227) DAINTRY DALTON (ext. 229)

CARMELA ALGERI (ext. 231) CLAIRE MARTELL (ext. 232) SHANNON JOUTEL (ext. 233) CHERYL ALLEYNE (ext. 226) DONNA TINMAN (ext. 225)

AIDA BOYAJIAN (ext. 221) GARY SAXE (ext. 224) RANDY DUNIZ (ext. 223)

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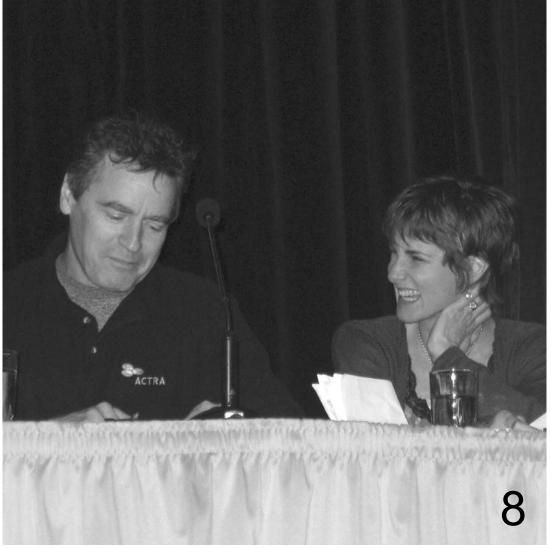
If you're an ACTRA member, apprentice member or ACTRA Extra and would like to contribute news, an article or photos to the Grapevine, we'd love to hear from you! Send us an email at rduniz@actra.ca.

ACTRA MONTREAL

1450 City Councillors #530, Montreal, Quebec H3A 2E6 www.actramontreal.ca

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president's | message

Brothers In Arms

ear Members,

Well winter is once again upon us and I'm sure that many of you are tired of shoveling great mounds of snow already. Keep the faith, this too shall pass.

A fair number of us were fortunate enough to enjoy a fruitful summer and fall season with production up considerably from last year. One contribution to the increase was the major U.S. Studios stockpiling projects in anticipation of the Writers Guild of America strike.

The bone of contention in this strike is the internet and digital media, which is the very reason why we experienced our own strike this time last year; the first in our 64 year history. Equally, digital media rights was a critical issue in the DGA negotiations and will undoubtedly prove crucial to SAG's talks.

The internet and digital media have made some profound and revolutionary changes in our industry. We are witnessing producers and studio owners jumping on the bandwagon, coveting technological change solely for their own benefit, all the while refusing to share these increasing revenues with performers and other creators.

Well, there really isn't anything to share because, according to the studios, there is no revenue to be made from the internet. It is the same thing they said with the advent of television and the same claim they made when they introduced DVDs. The internet is no different; there's no money to be made and it's all good exposure for the artists involved.

Those of you who attended our AGM (Annual General Meeting) in November will remember seeing the *YouTube* video showing the imperious comments of studio heads and producers about the money to be made in digital media. No one is going to believe that there isn't revenue to be shared this time!

As we all know, ACTRA was victorious in this battle over the internet due to our steadfast solidarity as members and a magnificent negotiating team headed by National Executive Director Stephen Waddell. I am personally filled with a great sense of pride knowing that ACTRA was the first union in the world with a collective agreement that provides compensation for projects on the internet.

I know that we're all very interested in the outcome of the WGA, DGA and SAG's negotiations south of the border. After all, whatever happens down there has a direct effect on all of our livelihoods.

Unfortunately, production in Canada has become primarily a service industry and we don't have enough indigenous television programming and film production to keep our brothers and sisters working consistently.

When Hollywood fills up with production, they head for Vancouver. When Vancouver fills up, they go to Toronto and only when Toronto is sated, do they come to Montreal. When U.S. production shuts down or is at least quiet, we in Montreal are one of the first to see the repercussions and suffer the consequences. And if the writers' strike is any indication of what the American directors and actors are in for, we can expect to have a very quiet 2008 indeed.

We are also threatened by increased competition from around the world and a stronger Canadian dollar. We've been through leans times before and we've survived. We've seen many of our production houses fall by the wayside and we've survived. We know our business works in cycles with its ups and downs and we've survived. We've weathered ice storms, blistering heat and snow up to our necks and we've survived!

We are a community - an intelligent, talented and resourceful lot that stands together in solidarity through the good times and bad. I've no doubt we will survive this as well. And we will revitalize our ailing Canadian film and television industry. It won't be easy. There are trying times ahead. But as I professed before, this too shall pass.

In solidarity,

Don Jordan, President, ACTRA Montreal

BRANCH COUNCIL ELECTIONS

Don Jordan continues to serve as ACTRA Montreal's President while Thor Bishopric and Cary Lawrence return as Vice President and Treasurer, respectively.

anuary 2008 marked the beginning of a new two year term for the Branch Council of ACTRA Montreal.

The standing Branch Council welcomed one new addition in Alternate **Taylor Baruchel**, whose spirit and enthusiasm will undoubtedly be a great asset.

Congratulations as well to acclaimed returning Executive, **Don Jordan**, **Thor Bishopric** and **Cary Lawrence** as well as Members-at-Large **David Schaap**, **Johanna Nutter**, **Barbara Bacci**, **Tyrone Benskin**, **Howard Rosenstein**, **Paula Costain**, **Holly Gauthier-Frankel** and Alternates **Nicolas Wright** and **Eleanor Noble**.

Don and Tyrone will also continue to serve as National Councillors, representing the Montreal branch.

We're sad to say goodbye to two councillors: **Gillian Ferrabee** and **Daniel Giverin**. They have our gratitude and heartfelt thanks for their dedication and hard work on behalf of the members.



Don Jordan President



Thor Bishopric Vice President



Cary Lawrence Treasurer



Tyrone Benskin National Councillor



Paula Costain Member-at-Large



Johanna Nutter Member-at-Large



Howard Rosenstein Member-at-Large



Barbara Bacci Member-at-Large



Holly Gauthier-Frankel Member-at-Large



David Schaap Member-at-Large



Eleanor Noble
Alternate



Taylor Baruchel

Alternate



Nicolas Wright

Alternate

it's my damn I union

TOKYO DRIFT

by Holly Gauthier-Frankel

One kind word can warm three winter months.
- Japanese Proverb

Winter is on my head, but eternal spring is in my heart.
-Victor Hugo, (1802 - 1885)

'm afraid there's no denying it my dear friends and colleagues. Winter is upon us. All the telltale signs are here. The snow is cold and slushy, the air is biting and damp, sending nasty shivers through my bones and the post-holiday regret has long since settled in, with resolutions to become happier and more productive starting to congeal like leftover lumps of cranberry sauce on the plate of my life.

Then again, maybe it's just me. Maybe you're all basking in the snowy goodness, with your snowshoes and skis and your fireplaces and your happy-go-lucky selves, frolicking through snowdrifts, laughing and wiping snow off of each other's rosy cheeks.

No matter what your own personal takes on winter may be, I can't think of anything more cheerful and comforting in these dark times than to be able to pick up a copy of our fantastic community newsletter and read about all the exciting things coming up for ACTRA members in the new year! Can you? No? Nothing? Oh. Well, if you do think of something more exciting, let me know. I could use some story ideas!

Oh, my dear friends, you should know that I am, in fact, kidding! As usual, it is my absolute pleasure to be able to write to you all in this forum, in the spirit of community and enjoyment, in order to further my attempts at bringing us all closer together.

It is an honour to me that you continually read my articles full of inane banter and relentless cheerleading and humbling that some of you even encourage me! It is also remarkable that none of you have ever egged my car. Not that I'm hoping for that kind of thing to happen. lease don't egg my car. It's just that I'm naturally cheery and there's nothing I can do about it. Alright, enough with the hyperbole and the self-effacing humour. On with the article!!

As some of you may or may not have noticed, I was not in attendance at this year's AGM, though I hear it was a great success once again thanks to the Council and the staff and their hard work. I also know that as soon as you were finished pining for me and wringing out your tear-soaked hankies, you were most likely wondering where I was, right?? Right??? Okay, I'm just going to assume that you were and go ahead and tell you anyway. So there!!

I happened to be in the beautiful city of Tokyo, staying with friends and participating in and watching some wonderful creative projects, completely out of ACTRA's jurisdiction and completely for fun, for the record. And it struck me while I was traipsing around town at all hours with my actor/performer friends, that they are a hard-working, diligent bunch of people.

Like many Montreal performers I know, their work-ethic is constant, their days filled with projects and difficult, sometimes unpleasant jobs taken only as a way



to make ends meet; the pace is never-ending and, much like the city's frenetic energy and vibrant currant of life, extremely exciting.

More often than not, I found myself swept up on a wave of work and play that felt completely natural and very satisfying though I was bone-tired by the ends of the days. There are also formalities within the Japanese language that I learned which lend a constant sense of renewal and beginning again to even the smallest tasks, be it asking for a cup of coffee, or entering a room full of friends.

It may sound a little esoteric, but I found it refreshing to be able to live completely in the moment and begin over again within each day, mostly because I had no choice and couldn't understand the language. It altered the way I try to constantly make a plan, see the future, will myself into a pattern of existing that makes me feel stressed out and wired. It made me realize that I was existing as a creative force in a new way, and it was nice.

I was also moved by my friends' willingness to make creativity a part of their lives in a city that is so often not supportive or nurturing to artists. When I reflect on my life here in Montreal, and the many ways in which we as artists struggle in order to live a life filled with our chosen craft, I see that we are all struggling with the same day-to-day nonsense.



I've said it before and I'll say it again, as much as a way to comfort myself as well as to try to bolster you, my friends: It is daunting at best to step into the realm of an artistic life, and more daunting still to be able to live that life to the fullest of our abilities.

Never mind all the other "life" stuff that comes along to stand in your way, or at least to give you a good run for your money! Don't just think about rent, bills, groceries, laundry and spouses and children and broken water heaters! Think about memorizing your lines, seeking out auditions, slogging away at your icky 9 to 5 or 5 to 5 job while trying to write your own screenplay or meet with casting agents or producers! Think about the emotional discomfort! The rejection! The sheer lack of acting work! It's enough to make you want to run for the hills, isn't it? I'm contemplating curling up under my duvet with some good Trapiche and not coming out until spring!

But I will get out of bed, and keep trying. And I will do it with as much of a smile on my face as I can muster because, ultimately, I'm lucky to be living this life. I'm lucky to know our Montreal community of talented, inspiring people, and to know that all the way on the other side of the ocean, there is a community of people who strive and struggle and slog the same way we do, with heart and soul.

I know that there will always be larger, more complicated battles being waged and that

the road is still bumpy for many reasons beyond our control and that even if we can control it, it may not be very pleasant to say the least. But hopefully (and humbly) what I provide in this column as your fellow performer and a Council member, is at least some knowledge that we are all in this together, no matter what. That if we speak, someone will listen, and that if we look for some kind of silver lining, we will surely find it somewhere. Now where the heck is my wine?

Whatever you may believe and whatever the case may be, just know that as I sit here grumbling crustily into my icicle-riddled mitts, that I love you no matter what. That even though I'm running out of booze and my toes are like cold little marbles of unhappiness, that I am thinking the most beautiful thoughts for you and yours for the coming year! Happy 2008, my dear friends. And remember...because it just wouldn't be the same without my favourite tagline...

IT'S YOUR DAMN UNION TOO!

Branch Councillor, Holly Gauthier-Frankel

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COMMERCIAL NEGOTIATIONS

he Association of Canadian Advertisers (ACA), the Institute of Communication Agencies (ICA) and ACTRA commenced re-negotiation of the National Commercial Agreement in January.

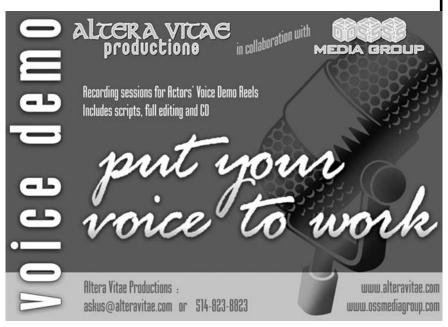
Both sides will meet in Toronto for three days a month from January to April 2008, with an aim to work towards a new National Commercial Agreement. For the first time, the parties jointly agreed to use an Interest-Based Bargaining approach, embarking on a series of non-binding and without prejudice discussions.

The Ontario Ministry of Labour, Department of Labour Management Services, will provide third-party assistance throughout the process, including facilitation.

In the spirit of mutual respect and cooperation, ACTRA, the ICA, and the ACA will explore a wide range of options and alternative approaches to ensure that the collective agreement would work well for all parties in the years to come.

Both sides have agreed to focus on terms that will maximize the volume of Canadian commercial production and increase professional opportunities for union members.

Discussions will proceed under a media blackout.



ACTRA, NFB AGREE

anadian performers represented by ACTRA have concluded negotiations and reached a tentative settlement on a new collective bargaining agreement with the National Film Board of Canada.

In addition to increasing minimum fees and fringes over a four-year term, ACTRA successfully negotiated provisions for production and use of NFB product in new media.

"We have an agreement in principle, and as ACTRA's chief negotiator, I am pleased with this deal," said Stephen Waddell, ACTRA's National Executive Director.

Consistent with its settlement with the independent producers earlier this year, ACTRA negotiated general increases in minimum fees amounting to 3% in each year of a four-year agreement, plus an additional 1% contribution from the NFB into performer benefits.

Also similar to negotiations with the independent producers, ACTRA secured provisions for NFB made-for new media product, as well as fees for use of NFB product in new media. Unlike the negotiations with the independent producers, ACTRA did not have to strike the NFB for six weeks before concluding an equitable settlement.

"This is a good deal for performers and for the NFB. ACTRA is pleased to be able to continue its long-standing collective bargaining relationship with the NFB and to continue working to explore the potential of new technology to bring Canadian culture to a larger, worldwide audience," added Waddell.



R&D FOR CASTING

by Nathalie Bilodeau

I was thinking that research and casting have a lot in common...

hether it's the latest advancements in medicine or the next great product that everyone wants, every industry improves itself by investing time and effort into research and development.

Casting is obviously an equally important step for a movie, a T.V. show and a commercial. Whatever the project may be, finding the right performer to tell your story or sell your product is the key.

When it comes to production, this city has its share of down time during the year and with all the strike business in the U.S., it may be even worse this year. And so I had an idea about how we can all use this quiet time to invest in the future of our business in Montreal.

I invite casting directors in this city to set up open auditions for all ACTRA Montreal members to see the talent we have to offer. Check out some different faces. See some people you don't normally get a chance to see for auditions. Find out who's out there that, in the hectic rush to cast some projects, you may not normally get a chance to see.

It won't cost much...You already pay rent for where you work, so the audition facility is there. You already have some people on staff (even if you do let go of a few during this time for a while). And you have a recording device so you can capture everything. All it takes is time - an investment of your time.

Casting directors can call all the talent agents in this city - but especially those smaller ones with the relatively unknown talent that often don't have an opportunity to audition for you. They can ask the agents to send them the performers that are often submitted, but are never seen - performers that these agents believe in.



The casting folk can pick the scenes - because they know what pieces can bring out what they need to see - or maybe invite some performers to bring pieces they have prepared themselves to show off...whatever works!

The idea is that casting directors will get an opportunity to see what kind of talent might be out there that may have been overlooked. Who is ready and who might have potential. They can give us some honest feedback to help our chances of landing a role the next time we audition for them. They can meet some new faces and who knows - they might even find themselves blown away by a few.

There are a lot of performers who don't get that opportunity to show off their skills and I'd like to ask the casting directors in this city to take some time if they have it, to give all of us a chance - to let us show them what we can do.

You never know what they might find.

Nathalie Bilodeau ACTRA member



1. ACTRA Montreal President Don Jordan; 2. National Vice President Jamie Bradley with former Montreal President Matt Holland









2007 ACTRA MONTREAL ANNUAL GENERAL MEETING

Montreal members were joined at this year's AGM by the ACTRA National Executive as well as staff from the National office, Performers Rights Society and UBCP.

And for the 200 members and staffers in attendance, the message was clear: we are far too dependent on American production to determine how much work we get as performers and that isn't likely to change as long as our Canadian broadcasters are allowed to continue selling out our own television industry.

A Year in Review

All things considered, 2007 was a "pretty decent year" for production in Montreal. Coming out of our first ever strike in the 64 year history of ACTRA, Canadian production matched last year's level of 20 projects while American production bounced back with a 100% increase; going from four projects to eight.

The reason for the rise in American on-location production in our city was attributed to two reasons by Executive Regional Director Raymond Guardia in his report.

The first critical change was an end - or at least a temporary solution - to the turf war that had plagued the city in 2006. With a treaty in place between IATSE and AQTIS, Montreal was considered by Hollywood studios to be open for business once again.

The second obstacle fell-thanks in large part to ACTRA's efforts - when the tribunal that administers the Status of the Artist legislation finally threw out the Quebec producers' association (APFTQ)'s efforts to legally enshrine their status as the exclusive bargaining agent for all producers filming in the territory of Quebec.

Without a turf war to scare them off and no longer forced to pay the APFTQ's larcenous fees when visiting La Belle Province, Hollywood came back to Montreal and members were able to reap the rewards.

Finances

With the rebound in production this year, came encouraging news for the finances of the branch. As Treasurer Cary Lawrence reported, "the branch is running a very modest surplus. And although things are definitely slowing down on the production front, we hope to close out the current fiscal year [in March] in the black."

It was a positive report, in comparison to that of 2006, in which Montreal ran a considerable deficit. But Lawrence was cautionary as well and quick to point out the danger of being overdependent on producer money and an uncertain, unreliable American production industry to support the branch.

The Year Ahead

There is a palpable fear that our over-dependence on a foreign production industry will indeed result in a difficult year in 2008.

With the loonie hovering at par with the U.S. dollar and plenty of American states offering their own tax credit incentives to lure production from Hollywood, Canada has ceased to become the cheap alternative for producing that we once were.

What's more, the labour unrest south of the border is already showing signs of having a detrimental effect on production levels here in Canada as the Writers Guild of America, Directors Guild of America and Screen Actors Guild all do their best to reach a fair agreement with the U.S. studios.

continued on page 10















3. Branch Treasurer Cary Lawrence; 4. Regional Director Raymond Guardia; 5. Branch Councilor Gillian Ferrabee; 6. members of the ACTRA National Executive; 7. Branch Councillors Johanna Nutter & Paula Costain; 8. National Executive Director Stephen Waddell

- 1. Montreal Vice President Thor Bishopric;
- 2. National President Richard Hardacre



The Big Picture

As National Executive Director Stephen Waddell reiterated for all in attendance, the fight over digital media rights is a fight that no union can afford to lose. And despite the prevarications of the producers on both sides of the border, we have been here before.

We have seen a new technology transform the way in which content is delivered to an audience. It was called television. And it was called the DVD. And though the business model may not yet be perfected, no one can argue that the internet is not going to be another massive, money-making medium for producers; one in which we all deserve to share.

Canadian Content

As the presentations continued to illustrate the volatile nature of our industry, the message was quite clear: we far too dependent on foreign producers to dictate whether or not we have enough work in this country. The fight that we are all in to revive and reinvigorate our neglected indigenous television industry is perhaps the greatest we face as Canadian performers.

Presently, so-called Canadian broadcasters are allowed to spend \$12 on purchasing U.S. programming for every \$1 they invest in Canadian drama. As branch councilor Paula Costain pointed out - that's just not good enough, and it pisses her off. (Read her entire presentation on the next page!)

Paula wasn't the only one at the 2007 ACTRA Montreal Annual General Meeting who was upset with the state of affairs in Canadian television broadcasting. The lack of Canadian content means a lack of Canadian production and a lack of work for Canadian writers, directors and performers.

ACTRA Montreal Vice-President Thor Bishopric and National President Richard Hardacre went on to describe what ACTRA is doing as an organization to reverse the abysmal 1999 CRTC policy. But there is much more to be done and the support of every member will be needed if ACTRA is to be successful in this cause.













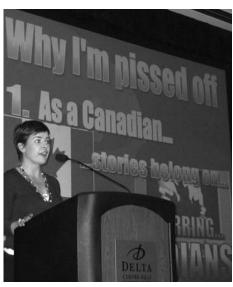




Congratulations to National Executive Director Stephen Waddell who recently celebrated 35 years at ACTRA. At the 2007 AGM, ACTRA Montreal Vice President Thor Bishopric honoured Waddell, whose steadfast leadership and vision have helped make this organization the first-rate performers union it is today.

PAULA PERTURBED BY THE CRTC

The following is a copy of the presentation given by Branch Councilor **Paula Costain** at the 2007 ACTRA Montreal Annual General Meeting.



'd like to start out by mentioning two numbers: 479 million and 40 million. Together, these numbers demonstrate how several large Canadian businesses have sold out Canadian culture, at our expense.

Let's start with the first number - 479 million. In 2006, "Canadian" broadcasters spent \$479 million dollars buying Hollywood shows for their networks.

The second number is 40 million. Those same "Canadian" broadcasters spent only \$40 million on English Canadian drama. That's 12 dollars on US programs for every dollar spent on Canadian programs.

This is how it works: The broadcaster executives fly down to Hollywood. They drop around a half a billion dollars to purchase US shows.

Then, when they get back to Canada, they have the audacity to throw themselves a lavish launch party, where they unveil "their" program schedule, dominated by Hollywood productions.

They have the gall to applaud themselves, taking credit for shows that they had no hand in creating.

These Canadian corporations, like Global and CTV, have abandoned us. They have betrayed us as artists. They have also betrayed the entire Canadian population, who have entrusted these businesses with the distribution of our most popular form of cultural expression - television.

Last year, the USA Network applied to Canada's airwave regulator, the CRTC, for permission to broadcast in Canada. Two months ago, in September of this year, the CRTC denied the application.

The reasons given for this refusal were very interesting and clearly illustrate the extent of the betrayal by our broadcasters.

The CRTC stated that virtually all of USA Networks shows, which include such American dramas as Monk and The 4400, already air on Canadian TV, broadcast by so called "Canadian" broadcasters.

I will quote the CRTC decision. Quote- "... Programming on USA

Network would largely duplicate programming that is already available to Canadians via licensed Canadian programming services". -Unquote.

What's more, in an admission of their surrender of Canadian airwaves to the American networks, the "Canadian" broadcasters opposed the USA Network application on the grounds that it would lead to -quote- "audience erosion"-unquote.

In other words, "Canadian" broadcasters claimed that we may do the unthinkable; watch US dramas on the USA Network, not the much more appropriate place to watch US dramas... on "Canadian" TV.

Every time a Canadian broadcaster surrenders our airwaves to the Americans, I resent it. I resent it for three reasons:

As a Canadian: We deserve to see fully Canadian stories - written, directed, produced and starring Canadians, on our airwaves.

As a consumer: I pay for cable T.V. I'm sure that many of you pay for cable or satellite T.V. What we are paying for is choice - more choice of what to watch on T.V. What we get, however, is the same US shows on several channels, including my Canadian channels. In other words, I'm paying to have the choice of watching CSI on CTV or watching it on CBS. That's not the choice I want to pay for.

As a performer: Every time a US show airs on our channels, a Canadian show doesn't. And every time a reality, fact-based or newsmagazine show fulfills the priority Canadian content programming requirement of the broadcasters, one of OUR dramas or comedies doesn't make it to the airwaves. We all lose work opportunities, or, to be more specific, I lose work opportunities.

We need to fix this problem. We need to have more real Canadian television shows broadcast on real Canadian television channels.

If that were to happen, we would have a real Canadian film and television industry and we would have real jobs on real productions, not dependent on the whims of a foreign industry where our stories and our talents are really not important.

Thank you.

MORE CANADA ON T.V.

by Gary Saxe



On November 5th, ACTRA held one of our best, most successful and most fun lobbying events ever. It was a proud day for ACTRA members and indeed, for Canadians.

witnessed hundreds of ACTRA members in Ottawa - Canadian performers - standing up for what they believe in and standing up for themselves - demanding to see Canadian stories on Canadian airwaves - demanding an end to the US colonization of our Canadian primetime television airwaves.

A busload of us from Montreal met up with members from Toronto and Ottawa to take our message to the Canadian Association of Broadcasters.

The message: We want More Canada on Canadian TV!

And the broadcasters heard it loud and clear. They couldn't help hearing it as 300 of us - ACTRA members along with supporters from the United Steelworkers and Friends of Canadian Broadcasting - yelled and screamed that message over and over from the streets in front of their convention.

Canada's broadcasters were definitely worried about ACTRA's demonstration.

The area was swarming with police and private security guards, hired to protect the broadcasters from our vicious and threatening calls for More Canada on TV- a demand that can only be considered 'threatening' to their inflated profits - certainly not threatening to real Canadian culture, real Canadian broadcasting, and real Canadian jobs.

Our very own **Nemo Turner** was there, dressed as our official town crier. **Tedd Dillon** was there, carrying the megaphone and leading us in our call for More Canada on TV.

We were also joined by some of Montreal's most prolific performers - Dawn Ford, Gordon Masten, Claudia Ferri, Arthur Holden were there. And lots more of you were there too, marching on the street, calling out for More Canada on TV.

We heard from several high profile ACTRA members; Julie Stewart, star of the cancelled hit series Cold Squad, Rob Wells, from The Trailer Park Boys, and Eric Peterson from Corner Gas, explained exactly how the broadcasters and the CRTC have abandoned us and exactly what they need to do to fix the damage they've done.

While the demonstration was very successful, the job is not done. The CRTC has not yet changed the rules and Canadian broadcasters are still broadcasting American TV with Canadian commercials.

The next year will be critical in our efforts to undo the damage done by that 1999 CRTC decision and to re-establish a Canadian film and television industry abandoned by our broadcasters.







1. Rob Wells; 2. Julie Stewart; 3. Eric Peterson



















4. Toronto President Karl Pruner; 5. Ed Langham with an ACTRA Toronto member; 6. Sacha Pommepuy; 7. ACTRA Toronto's Dragon Dancers; 8. Lois Dellar;

Town Crier, Nemo Turner, reads a proclamation declaring that there should be "more Canada on T.V."

The next year will be critical in our efforts to undo the damage done by that 1999 CRTC decision and to re-establish a Canadian film and television industry abandoned by our broadcasters.

ACTRA has been raising the alarm over the last several years. We presented briefs to Parliament and to the CRTC. We met with Members of Parliament to educate them about the problem. We demanded that the Minister of Heritage order the CRTC to change its policy. We've lobbied CRTC Commissioners.

We created a coalition of unions to fight for more drama on TV. We have organized lobby days - by ourselves and in collaboration with our strategic partners in the United Steelworkers. We staged news conferences during election campaigns to raise the issue and we held demonstrations.

All of that work was necessary to focus attention on that disastrous CRTC television policy and to let the broadcasters, the government and the CRTC know what ACTRA wants. They also need to know that we are watching their every move.

Over the next year, the broadcasters will be going through their license renewal process with the CRTC.

This is the opportunity we have been waiting for - where the CRTC can impose spending and airing rules - where the CRTC can force broadcasters to live up to their responsibilities under the Broadcasting Act by supporting and airing Canadian TV drama, written by Canadians, directed by Canadians and starring Canadians.

We can be sure of one thing. The CRTC will do nothing if left on its own. ACTRA must keep up the pressure to make sure that spending and airing rules become requirements of the broadcasters' license renewals.

ACTRA will not let this opportunity pass.

^{9.} Jane Gilchrist & her husband, Pierre La Rocque; 10. ACTRA's official

IF YOU WANT CHANGE, TAKE ACTION!

by Claudia Ferri

Actions most always speak louder than words.

If and when you find yourself with another fellow actor/ACTRA member discussing how little work there is lately or how American content seems prevalent on Canadian television (as opposed to our own Canadian values and culture), I have a suggestion for you.

But first let me ask you these questions: Do you want to work more? Do you really want to audition for more Canadian productions? Is it truly your intention to see more of your own Canadian culture reflected on our Canadian television screens?

Should your answer be yes to all of the above, don't let your words float up to oblivion. Instead, know that the smallest gesture/action on your part is going to have more impact than all the gossiping, whining or dissertation in the world. Small, individual gestures, acted upon as a group, such as the one ACTRA members form, have a transforming effect on our words, giving them weight and momentum.

The purpose of our trip to Ottawa on November 5th was to demand more Canadian content on our own Canadian air waves.

ACTRA has been gracious enough to compile a concise fact finding letter and some charts which demonstrate, at a glance, the precise ratios of Canadian versus American content for each broadcaster. If you haven't yet seen the graphs I'm referring to, I suggest you phone your ACTRA Montreal Branch and request it by e-mail. It is a real eye opener.

My point being, that all was required of us as members to make a real contribution was to show up. The tools we needed to support our action were provided to us by our dedicated staff at ACTRA Montreal.

Mass action will soon be required from all of us ACTRA members to truly send a clear message to broadcasters, as they will be going over their license renewal process with the CRTC this coming year.

I urge you to show your support. Let's make it simple, let's make it efficient, but let's make our words mean something!

In solidarity,

Claudia Ferri ACTRA member

An ACTRA Award winning performer, Claudia Ferri recently starred in the Discovery Channel mini-series *Race to Mars*. She was one of many members who went to Ottawa this fall to voice their displeasure at the severe lack of Canadian contents on Canadian network television.











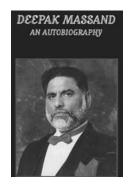
1. Cary Lawrence & Frank Fontaine; 2. Dawn Ford & Robyne Baruchel; 3. Tedd Dillon, Eric Peterson & Richard Hardacre; 4. Arthur Holden, Joanna Noyes, Raymond Guardia & Howard Rosenstein

member | news



Congratulations to new ACTRA Montreal members...

Martina Adamcova, Simon Alain, Caroline Andre, Stephanie Aubry, Barbara Basia Jasinski, Raissa Beaudoin, Emmanuel Bilodeau, Thierry Bouffard, Luc Bouffard, Sylvain Bourgeois, Emilie Cyrenne-Parent, Carolyn Day, Pierre Olivier Fortier, Eugenie Gaillard, Allison George, Frederic Gilles, Sarah Gravel, Jean Guimond, Doug Hooper, Stephanie Janusaukas, Izabel Kerr, Veronique Landry, Bruno Leduc, Anick Lemay, Garry S. Mailloux, Wendel Meldrum, Monique Page, Shanda Pall, Harold Plante, Gilles Poulin Denis, David Price Williams, Ken Proulx, Chris Quinn, Giovanni Sabetta, Peter Seaborne, Nick Sita, Brent Skagford, Philippe Soucy, Thien-Linh Troung, G. Lincoln Ward, Jason Whiting, Agnieshka Wnorowska

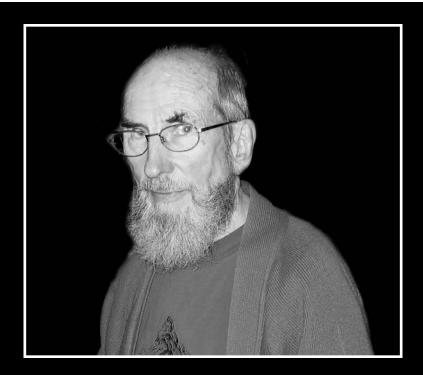


Last issue, we mentioned **Deepak Massand**'s successful autobiography. If any members are interested in purchasing a copy of this exciting book, they may contact Deepak at 514.769.2465.

NEXT AMIC DATES

Thursday, March 27, 2008 Tuesday, April 15, 2008 Saturday, May 24, 2008

Call the ACTRA Montreal office or come by to register and earn your credit!



Remembering Dennis St. John

We will greatly miss Dennis St. John, a loyal member of ACTRA and a kind friend to those of us privileged to know him. His death on November 6, 2007, at the age of seventy-nine, came as a profound shock because his energy and enthusiasm for life seemed unquenchable.

A look at Dennis's last demo shows his impressive range as a unique and feisty performer. In *The Aviator*, he beautifully enhanced Leonardo DiCaprio's moment of utter terror, and one can tell that Kenneth Welsh loved sharing a delicious comic scene with him in *The Sign of Four*.

I last saw Dennis on the set of *I'm Not There* where we spent three long, very hot summer days. He had trouble coping with the heat, but it was all fine with him anyway because he got in a few challenging games of chess with Bruce Greenwood. Den loved a challenge all his life.

As a young man, he raced motorcycles and cars. In 1948, he drove a truck in the Libyan desert while serving with the Royal Artillery. And so often over the years he'd come tooling up to a location or an audition on his Ducati 900SS wearing very cool cycling duds.

Our sympathy goes out to his family for their sad loss. We shall console ourselves with memories of the beard that was optional, the voice that cut to the chase, and the talent that never waned.

Contributed by Dennis St. John's dear friend and colleague, Jane Gilchrist.





The ACTRA Shorts are back!

Held annually since ACTRA's 60th Anniversary, the ACTRA Short Film 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 (max) films which are featured on the big screen at our festival, to be enjoyed by an audience of friends, colleagues and industry guests.

This year, we will b awarding both an Audience Choice award and Jury prize for the Best Short at the 2008 ACTRA Awards.

Past winners of the Best ACTRA Short include Jimmy Chan (*The Litterbug*), 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 March 10, 2008.

The deadline to submit a finished film for the Festival is April 11, 2008.





NOMINATE A MEMBER'S PERFORMANCE

Only ACTRA full members, apprentice members and ACTRA Background Performers 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 	
Name of Project:		
Production Company:		
	Feature Film AIP	☐ TV Series ☐ MIP
Can you provide a copy of the nominated performance?		
	Yes	□ No
Submitted by:		
ACTRA Number:		
Telephone Number:		
Email Address:		

Terms & Conditions

The following are the terms and conditions for nominating or being nominated for consideration for the 2008 ACTRA Awards in Montreal.

- Only film and television projects with a first run broadcast or theatrical release between January 1, 2007 and December 31, 2007 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 March 7, 2008.
- Film and television projects must be produced under ACTRA's jurisdiction, but not necessarily under ACTRA Montreal's jurisdiction to be eligible. Meaning, 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 Background Performer 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.

We've extended the deadline until March 10, 2008! So nominate a member today!

Cut this page out and return it to: **ACTRA Montreal**, **c/o ACTRA Awards 2008** 1450 City Councillors #530 Montreal, Qc H3A 2E6 or by fax: 514.844.2068

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

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