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—LOS ANGELES TIMES



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DEDICATED OFFICER AND EXECUTIVE DIRECTOR STRIKE GOLD

SAG-AFTRA is adopting as its own a longstanding AFTRA tradition: the awarding of the George Heller Memorial Award. Carried forward from AFTRA, a gold card is presented to a member or staff member who has made a longtime contribution to the unions. There were two honorees in this inaugural year of the award: National Vice President, Small Locals David Hartley-Margolin (right) and Washington-Mid Atlantic Local Executive Director Pat O'Donnell (left).

Hartley-Margolin has demonstrated a deep dedication to his fellow union members. He has served in the leadership of AFTRA and SAG since 1987, and has sat on more than a dozen committees. He worked enthusiastically for merger and, in the years preceding it, acted as a bridge between the two unions. Hartley-Margolin is a voiceover performer whose credits include television, commercial and non-broadcast productions, as well as documentaries and hundreds of audiobooks narrations.

Both awards came as a surprise to their recipients.

"Thank you very much. I'm humbled and blown away," said Hartley-Margolin. "I'm speechless."

SAG-AFTRA President Ken Howard praised the selection of Hartley-Margolin, known to friends as DHM.

"Having worked with DHM pre-merger, I can't think of a more appropriate choice for the first gold card," Howard said. "His dedication to the union has truly served as an

example to others."

O'Donnell's record of service to the predecessor unions is equally impressive. She started in the AFTRA/SAG office of the Washington-Baltimore office in 1976. She worked her way up to chief negotiator and then to the office's executive director.

O'Donnell has had a hands-on role in the two previous merger attempts, and served on the Group for One Union in the most recent, and ultimately successful attempt.

"I want to thank my mom, because she convinced me 37 years ago to take this job because she said it would change my life. It did," said O'Donnell.

SAG-AFTRA Executive Director David White offered his congratulations on behalf of the union's employees.

"Pat has been a stalwart presence in the Washington, D.C. area for more than three decades," White said. "She is someone that everyone — whether employee or member — knows they can count on. She has given so much to the union and this honor is truly deserved."

The award's namesake, George Heller, was a co-founder of AFTRA's predecessor union, AFRA. Heller left a successful stage career to serve radio performers on the staff of AFRA, eventually serving as the union's national executive secretary (what today would be called national executive director), and he later headed up AFTRA. He is credited with securing retirement and health benefits for members of AFTRA.



National vice presidents representing geographic locations were elected on the first day of convention. From left, National Vice President, Los Angeles Clyde Kusatsu greets guests attending the welcome reception; National Vice President, New York Mike Hodge speaks at a convention business session; National Vice President, Mid-Sized Locals Ilyssa Fradin at a breakout session on the commercials contract; and above right, National Vice President, Small Locals David Hartley-Margolin.

“ONE OF THE
GREATEST ENSEMBLE
CASTS OF ALL TIME”

—SAN FRANCISCO CHRONICLE



FYC ARRESTED DEVELOPMENT

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SAG-AFTRA Constitution (see page 62) and resolutions (page 68). Business continued on the final day, concluding with speeches from some of the union's top elected officers. National Executive Director David White also delivered a report on the state of the union, saying, "We are all united, for your future and for ours. We are thrilled to be your partners in this important work and we look forward to making SAG-AFTRA even greater — together."

Looking back at the delegates' accomplishments over the convention's 3½ days, Carteris said, "I believe we have begun a proud and enduring legacy upon which our later generations will reflect and benefit."

"After spending this week with you, I have never been so hopeful," said Secretary-Treasurer Amy Aquino. "I didn't know what to expect of this convention ... But I was completely unprepared for what I just experienced. The fact is I have been completely overwhelmed by that experience and by the massive potential here."

Closing the convention, Howard again returned to the convention's theme.

"Our guiding principle must always be what is right for the members; that which serves the members' interests," he said. "We will stand or fall together. Sink or swim together — strong, proud and united. This is the SAG-AFTRA our members need. This is the SAG-AFTRA we need to protect."

National vice presidents representing member categories were also elected on the first day of convention. From top: Delegates congratulate newly elected National Vice President, Actors/Performers Robert Newman; National Vice President, Broadcasters Catherine Brown signs the convention poster for the archives; National Vice President, Recording Artists Dan Navarro, far right, joins President Howard and members of the National Seniors and National Singers committees to perform a musical tribute to senior members (sung to the tune of *Little Shop of Horrors' Suddenly Seymour*). From left, Jackie Joseph, who starred as Audrey in the original 1960 film version of the musical, and National Board member Susan Boyd Joyce.



@ Find out more about the convention at SAGAFTRACONVENTION.org and SAGAFTRA.org.



“DEREK IS GERVAIS’
ROLE OF
A LIFETIME”

—THE HUFFINGTON POST



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APPROVED RESOLUTIONS

2013-R-01

Welcomes and congratulates the Photojournalists' Unit of KFOR in Oklahoma who organized and approved their first SAG-AFTRA contract.

2013-R-02

Delegates to the national board the authority to amend the SAG-AFTRA Constitution (pursuant to 2013-CA-03). This delegation of authority may be revoked by the convention at any time.

2013-R-09

Resolved that local presidents have two designated forums held annually, one in person and a second by teleconference.

2013-R-12

Recommends that the national board consider, prior to the next regularly scheduled election cycle in 2015, the creation of a background performer category for the purposes of categorical representation equal to the other significant work categories.

2013-R-20

Recommends the appointment of a committee of convention delegates and leaders to assess the strengths and weaknesses of the convention and make recommendations for the 2015 convention.

2013-R-21

Recommends that the national board create a comprehensive national policy for the appointment of national committee chairs and committee members.

2013-R-26

Directs the national board to request meetings with Actors' Equity Association leadership to explore effective ways to build solidarity and support organizing efforts of both unions.

2013-R-33

Supports efforts to encourage state representatives and lawmakers to pass legislation that will promote job growth and increase local production.

2013-R-36

Recognizes and supports the union's lesbian, gay, bisexual and transgender members and fully supports their rights to equal employment opportunity and discrimination-free workplaces.

@ For complete language of the convention resolutions, log in to your member account and visit sagaftra.org/amendments-resolutions.



Universal Music Group's Jeff Harleston, who accepted an American Scene Award on behalf of UMG, with emcee Mary Hart and presenter Jacq Becker, a UMG artist.

AMERICAN SCENE AWARDS CELEBRATE DIVERSITY

Diversity was in the spotlight at the SAG-AFTRA American Scene Awards Sept. 27. The presentation, part of the convention's Friday night Celebration event, honored productions that intelligently and progressively employed the talents of diverse ethnicities, people with disabilities, women, seniors, people who identify as lesbian, gay, bisexual and/or transgender, and other misrepresented or underrepresented groups. Emceed by Mary Hart, the awards were given in three categories: actor/performer, broadcaster and recording artist, mirroring the three major areas in which members work.

The honorees included Detroit Public Television for *Arab American Stories*, ABC Family and Brenda Hampton for *The Secret Life of the American Teenager* and Universal Music Group for its entire catalog and roster of artists.

"The American Scene Awards are about celebrating the wide spectrum of people's life experiences, and this year's winners reflect that. In representing artists from a variety of backgrounds, this year's honorees enrich our collective culture," said Janette Gautier, former co-chair of the SAG-AFTRA Honors and Tributes Committee.

"I believe that producers that understand the importance of accurately portraying the American Scene ultimately do a better job of connecting with their audience — an audience that encompasses every race, age, religious belief, disability, nationality and sexual orientation," said Jenny O'Hara, chair of the SAG-AFTRA Honors and Tributes Committee.

An AFTRA tradition, past recipients of the American Scene Award have included *American Idol*, *Sesame Street* and the Children's Television Workshop, *Modern Family*, *Parenthood*, *The Voice*, *As the World Turns*, Warner Bros. Records/Nashville, ABC7/WLS-TV Chicago, KCBS/KCAL Los Angeles and the WGBH Educational Foundation among many other industry leaders.

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Volume 49, Number 5
Screen Actors Guild Magazine
Winter 2008

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Gloria Stuart

MEMBER SINCE

1933

MEMBER NUMBER

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EXPIRES

April 30, 2009

BEST ACTOR
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BEST ACTRESS
CATE BLANCHETT



BEST SUPPORTING ACTOR
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BEST SUPPORTING ACTRESS
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JULIA ORMOND

BEST ENSEMBLE CAST

The Curious Case Of
BENJAMIN BUTTON



Warner Bros. Entertainment Presents
A Paramount Picture



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ABOUT THE COVER

For the final issue of our 75th year, *Screen Actor* pays tribute to the benefits and privileges of membership in the finest actors union in the world. The cover is a larger-than-life replica of the membership card. When posed with the dilemma of choosing one name to put on the card, *Screen Actor* decided upon the award-winning actor Gloria Stuart, who joined in 1933, the year the Guild was founded. Her endearing spirit and commitment to unionism have been exemplary, but she is just one of many longtime cardholders. To Gloria, and to all others who have carried the torch, thank you for your invaluable contributions.



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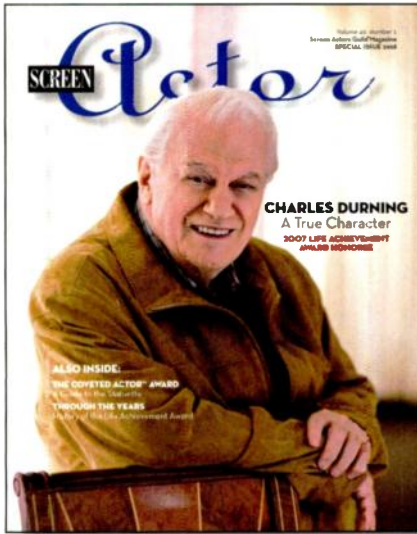
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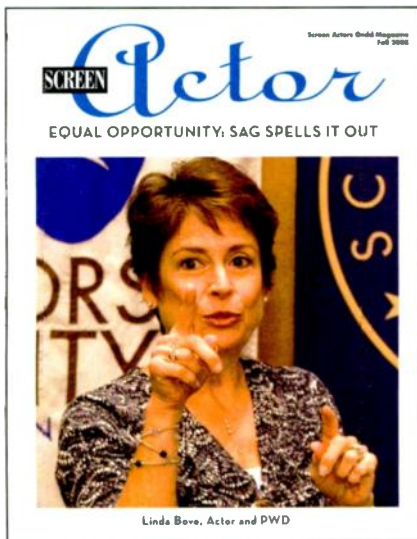
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A HERO NONETHELESS

Re: the Screen Actor issue in which it stated that SAG member Charles Durning was the second-most decorated World War II G.I. after SAG member Audie Murphy (2008 Special Issue), I believe that it was not Charles Durning, but SAG member Neville Brand. If so, it is possible that they received the same amount and share the honor. If not, third place sure ain't bad.

Charles MacPhee
New York Branch



SAG RIGHT TO FIGHT PAPARAZZI

I was so pleased to see the article on paparazzi regulations (page 13 of Fall 2008 issue). As a SAG member since the early 1980s who now also works in child safety and domestic violence, I know anything that interferes with the safety, privacy and well-being of our families can be very, very frightening, sometimes with serious consequences. A couple years ago I saw an interview with Reese Witherspoon, and she said, and I paraphrase here, "When is it OK to follow a woman and her children, ever?" She's absolutely right. I was upset for her just watching that interview. Enough is enough. There has to be limits. I definitely will look forward to updates on this legislation.

Stephanie Angelo
Arizona Branch

CONTACT US

LETTERS TO THE EDITOR

are always welcome from members. They must be signed with your full name and Branch affiliation and are limited to 150 words. Letters selected by the Editorial Subcommittee may be edited for accuracy, space and clarity. Every effort will be made to preserve the author's intended substance. This section is not available to sitting National Board members or candidates for national officer or board positions.

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BURN AFTER READING

WRITTEN AND DIRECTED BY JOEL COEN & ETHAN COEN



FOR YOUR CONSIDERATION

BEST CAST
GEORGE CLOONEY
FRANCES McDORMAND
JOHN MALKOVICH
TILDA SWINTON
RICHARD JENKINS
BRAD PITT

BEST ACTOR
GEORGE CLOONEY

BEST ACTRESS
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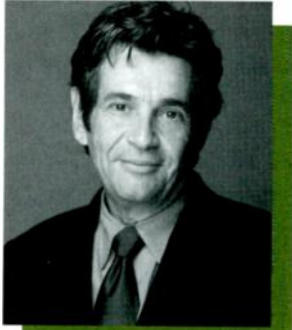
"It would be no country for movie lovers without the Coens. Brad Pitt is dynamite. Watching him and Frances McDormand is primo fun. George Clooney is hilarious. John Malkovich has never been funnier. Richard Jenkins is invaluable. Props to the freshly Oscar-ed Tilda Swinton."

-PETER TRAVERS, ROLLING STONE

For up-to-the-minute screening information, to read Joel and Ethan Coen's original screenplay and for more on the extraordinary performances in "Burn After Reading," go to: www.FilmInFocus.com/awards08

WORKING TITTLE FOCUS
FOCUS FEATURES

From President **ALAN ROSENBERG**



As 2008 and our 75th anniversary draw to an end, it's almost hard to contemplate how much has happened to change our day-to-day lives within just one year. Our country is enduring unprecedented financial strife, putting middle class Americans and middle-income actors in peril. We're bailing out banks daily, and our union brothers and sisters in the automobile-manufacturing sector are losing their jobs, as are millions of other hardworking Americans.

But the world continues to enjoy art via the magic of movies, television and new media entertainment. We, as professional actors, are blessed to create entertainment, providing an often much-needed outlet to a global viewing audience through our performances. We are an integral part of American culture, and a valued and proven commodity in media business models. But we need to make a living and feed our families in these challenging times. You've heard me say many times that our middle class is at stake as actors are finding it harder every day to make ends meet as our work product migrates to a plethora of new media formats. We are feeling the squeeze while our employers still post record box office revenues. We know, and they know, that they rely on our vast, available talent pool to make movies, television shows, new media products and DVDs. But we as professional actors will be out of this business if we have to find new ways to make a living and survive as our compensation and opportunities continue to get squeezed.

But despite the growing concern we all share, I continue to be inspired and optimistic that our art will survive—and thrive. We are hopeful that federal mediation will bring us a fair contract in television and motion pictures with meaningful compensation for new media formats. If mediation fails, we will have no choice but to ask for your authorization for the National Board to call a strike, only when and if it becomes absolutely necessary. As I have said thousands of times, I do not want a strike. Our focus remains protecting our futures as actors, which I believe we can do, but only if we are one, united force.

Simultaneously, actors are meeting from coast to coast to discuss our priorities for upcoming joint SAG-AFTRA television and radio commercials negotiations. I am heartened by our renewed joint efforts with AFTRA, as we appear to be forging ahead and preparing to bargain our commercials contract together, as we have done for decades.

I remain committed to finding common ground and innovative ways in which SAG and AFTRA can serve all actors together. We must finally recognize and realize the financial savings that sharing services and finding economies of scale will bring to our treasuries—and to all actors. Now more than ever, it's critical that we work together to raise the bar for all professional performers, and find new work opportunities for union members in every media invented now, and those to come.

We have a new president-elect who holds labor's issues close to his heart. A new FCC promises to have a different perspective and earnest appreciation for free speech. We likely will see the passage of the Employee Free Choice Act, allowing workers to decide on union representation in days, instead of the now-required weeks, months or years. That is good news for Screen Actors Guild as so many productions have a short window of opportunity to organize cast members. The end result will mean more good union jobs with health and pension benefits for SAG members.

In closing, I wish you and your families a health holiday season, and a peaceful New Year. I promise to continue to do everything in my power to improve the lives of SAG members and their families. There is no limit to what we can accomplish if we stand together in solidarity.

In unity,

A handwritten signature of Alan Rosenberg in black ink. The signature is written in a cursive style, with the first name 'Alan' and the last name 'Rosenberg' clearly legible. The signature is positioned below the text 'In unity,'.

BEST CAST

Sean Penn
Emile Hirsch
Josh Brolin
Diego Luna
Alison Pill
Victor Garber
Denis O'Hare
Joseph Cross
James Franco

BEST ACTOR

Sean Penn

BEST SUPPORTING ACTOR

Emile Hirsch
Josh Brolin
Diego Luna
James Franco

BEST SUPPORTING ACTRESS

Alison Pill



"A TOTAL TRIUMPH, BRIMMING WITH HUMOR AND HEART. IF THERE'S A BETTER MOVIE AROUND THIS YEAR, WITH MORE BRISTLING PURPOSE, I SURE HAVEN'T SEEN IT. ★★★★★.

Sean Penn gives the performance of the year. That Harvey Milk's questing spirit not only lives but soars in this movie is a gift from Penn, who plays him for real instead of for show. The tenderness he radiates here is revelatory. He disappears into Harvey with the artistry of an acting virtuoso. Josh Brolin is simply astounding. Emile Hirsch is sensational. James Franco is warmly funny. Alison Pill is excellent. Diego Luna exalts. An American classic."

—Peter Travers, *ROLLING STONE*



For up-to-the-minute screening information, to read Dustin Lance Black's original screenplay, and to hear Danny Elfman's score and more about this extraordinary film from director Gus Van Sant, go to:

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From Secretary–Treasurer
CONNIE STEVENS



We have a new president of our country and a new day. It feels like the beginning of spring. For our union, new beginnings must be met with unity, optimism, tenacity and good old-fashioned hard work. My personal good wishes go out to each and every one of you along with my sincere hope for prosperity, insight, good health and love from everyone who matters to you in this coming season.

I would like to welcome our new board members who have brought a new enthusiasm to addressing members' concerns. I would also like to extend my gratitude to the outgoing members who have worked so hard to serve us all.

The economy has certainly taken its toll, but with a close eye, we are holding our own. We held a meeting with our new staff financial advisors for all National Board members, and they heard firsthand how your team is ever vigilant and hopeful. Participants were free to ask questions of our advisers from Merrill Lynch. Despite the slowdown, our investments still have outperformed the S&P 500, and I am confident that we are well positioned to make it through this difficult time. In this, our 75th year, if a better economy prevails, we will attend to the business of purchasing a Screen Actors Guild building.

Currently, our reserves are \$30 million. We are actively recruiting for our budgeted positions. I would like to acknowledge our Finance team, in particular Arianna Ozzanto, David Metz and Barbara Tiomico, who deserve a great deal of thanks for watching your money day to day.

A lot has been mentioned in the press recently about the unclaimed residuals held in trust and foreign royalties. I want to take this opportunity to explain our recent efforts and to correct some of the misinformation out there.

Foreign royalties are not the same as residuals. Screen Actors Guild has entered into cooperation agreements with collection societies in various countries who collect these royalties. SAG, in turn, distributes these royalties to eligible performers. We are continuing to dedicate resources to this effort and anticipate more distribution in the coming months.

Actors earn residual payments when their film and or television work is reused. Screen Actors Guild receives these checks from studios and mails them out to actors, as we manage and maintain a centralized database of performer information. Although the Guild knows to whom these payments belong, there are times when we hold the proceeds in our trust account. Examples of when this may occur include: legal disputes, improper documentation to establish an estate or outdated address information. We have a dedicated staff who work diligently to find and update address information, as well as authenticate identities, to ensure payments are distributed in a timely manner and to the correct individuals.

We have launched an unclaimed residuals campaign targeted at getting the word out, which will help us make contact with actors who have funds held in trust. We encourage you to search our database. Please visit SAG.org/GetYourMoney, or contact us directly with any questions at (800) 205-7716, (323) 549-6535 or by e-mail at residualtrust@sag.org.

As this holiday season approaches, many will come upon difficult times. Please take this opportunity to share and remember our astounding young military. Till we talk again.

It is a pleasure to serve as your secretary-treasurer. Happy holidays!

Connie Stevens

A handwritten signature of Connie Stevens in black ink. The signature is stylized and cursive, with the first name 'Connie' being more prominent than the last name 'Stevens'.

"Every actor brings his 'A' game
to show the lure of the dark side."

Peter Travers, ROLLING STONE



FOR YOUR CONSIDERATION **BEST ENSEMBLE**

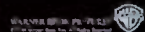
CHRISTIAN BALE • HEATH LEDGER
MICHAEL CAINE • GARY OLDMAN • AARON ECKHART
MORGAN FREEMAN • MAGGIE GYLLENHAAL

THE DARK KNIGHT



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From National Executive Director **DOUG ALLEN**



Dear SAG Member,

As we approach the holidays, your elected leadership, committee members and staff are working hard on your behalf. At the October 2008 meeting, SAG's National Board decided by an almost unanimous vote (97 percent to 3 percent) to expand the TV/Theatrical Negotiating Committee by four voting members and to call for a federal mediator to facilitate our efforts to get the network and studio producers back to the formal bargaining table and to reengage in the give and take necessary to reach agreement. Mediation has begun, and we are hopeful it will help us break through management's stubborn refusal, up to this point, to bargain fairly on new media. That same National Board resolution provides for a membership strike authorization vote if mediation fails. Your officers, negotiating committee members and I will do everything we can to reach a TV/Theatrical agreement acceptable to the membership, but we can't get there without the willing participation of the AMPTP. I am heartened by the unified way the National Board and TV/Theatrical Negotiating Committee have pulled together since our recent elections. We will be in touch on SAG.org and by e-mail as events unfold.

Meanwhile, we are well into the Commercials Contract Wages and Working Conditions meetings, to prepare for negotiation of a successor Commercials Contract in early 2009. This important contract represents almost \$800 million per year in earnings for our members. We have held the W&W meetings jointly with AFTRA and anticipate finalizing our agreement with AFTRA to conduct joint negotiations by the time you receive this magazine. Different, competitive commercial contracts would not serve the interests of any AFTRA or SAG members.

We will be meeting soon with the videogame industry to discuss a short extension of SAG's Interactive Media Agreement, which covers video games. If we are to give this important contract the attention it deserves, we need to move its expiration date forward, so negotiations on a new full term contract can take place without interference while we finish the TV/Theatrical negotiations and begin the Commercials Contract negotiations. Both SAG and AFTRA have held Interactive Contract caucuses and members at both caucuses overwhelmingly expressed their consensus view that we should negotiate the Interactive contracts together, just as we are doing with the Commercials Contract negotiations.

We face tough times ahead. The challenges of negotiating and enforcing fair collective bargaining agreements in this economic climate are many. But we mustn't lose heart or faith in each other. Just as Screen Actors Guild founders formed this union and negotiated its first agreement in the depths of the Great Depression, we must continue to demand fair compensation and working conditions for actors. We recognize that studios and networks must remain viable to continue to provide jobs. But those must be good jobs that will allow accomplished professional working actors to make a living. Changes in the technology of production and distribution require us to be creative and flexible in our negotiating proposals and strategy, but bending too far to management's insistence on a free hand will erase the difference between union and non-union compensation and working conditions. If we hang on to union jobs, but they are indistinguishable from non-union jobs, we will have failed our membership and ourselves.

One of the best ways we are growing good union jobs is through our Rule 1 in New Media campaign. SAG members must work only union jobs in new media, and we have signed more than 750 Internet productions to SAG agreements. Please take a look at the article on page 26 and take particular note that Rule 1 will be vigorously enforced in new media beginning January 1, 2009.

Thanks to the hundreds of members who have participated in the commercials study outreach and W&W meetings. Your time was well spent, and your input will be put to good use.

All the best to you and your family for the holidays!

In unity,

A handwritten signature in dark ink that reads "Doug Allen". The signature is fluid and cursive, with a long, sweeping underline.

FOR YOUR CONSIDERATION

OUTSTANDING PERFORMANCE
BY A CAST IN A MOTION PICTURE



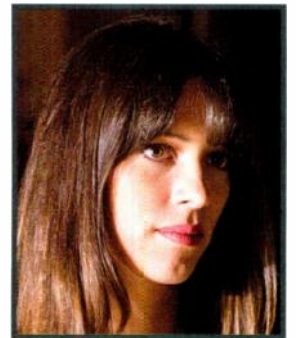
FRANK LANGELLA



MICHAEL SHEEN



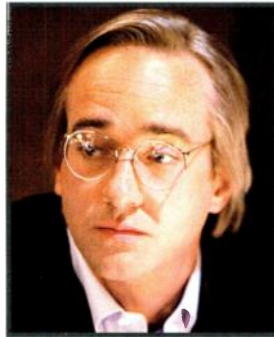
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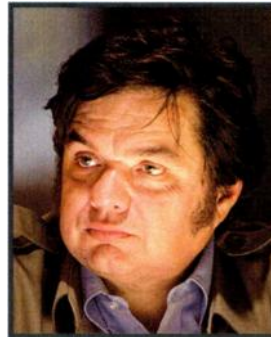
REBECCA HALL



TOBY JONES



MATTHEW MACFADYEN



OLIVER PLATT



SAM ROCKWELL

FROST **NIXON**



BEST ACTOR CLINT EASTWOOD

GRAN TORINO

FOR YOUR CONSIDERATION



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SAG and AMPTP Meet Via Federal Mediator

In an important first step toward a possible return to the bargaining table, Screen Actors Guild and the Alliance of Motion Picture and Television Producers (AMPTP) met officially November 20 for the first time since talks foundered over the June 30 "final offer" from management. The proposed TV/Theatrical package left some of the Guild's most critical concerns unresolved.

The mediated session took place at AMPTP headquarters. The federal government assigned a mediator at SAG's request in hopes of jump-starting the stalled talks. The mediator, who also mediated during the recent contract dispute between producers and the Writers Guild of America, began the process by holding independent meetings. He first met with SAG National President Alan Rosenberg, National Executive Director and Chief Negotiator Doug Allen and Deputy National Director of Contracts Ray Rodriguez on October 24. He followed up by meeting with the full National Negotiating Committee on November 5.

The mediator met separately with the AMPTP on October 30 and November 13.

While none of the details of these meetings were made public, the mediator's role as a neutral third party is to examine the issues on the table and to facilitate negotiations. It was unclear as of press time how long this process might take or whether it would succeed.

In its first major decision since Guild elections, the reconfigured SAG National Board of Directors voted October 19 to request a mediator be assigned. The board also authorized a strike authorization campaign and ballot in the event that mediation fails.

The overwhelming adoption of this combined resolution at the Guild's quarterly plenary, which carried by more than 96 percent, demonstrated the new board's commitment to authoritative action in the event of the continuing intransigence by the AMPTP.

A strike authorization is a tool to increase bargaining leverage. Voting in favor would not necessarily mean a strike would be called. Authorization would require 75 percent of voting members to approve of a strike being called.

"We hope mediation will help move this process forward," said Guild National President Alan Rosenberg in a press statement. "This action by the board demonstrates our commitment to bargaining with the strength of our unified membership behind us. Economic times are tough for all of us, but we must take a stand for what is fair."

Doug Allen added, "Our number one goal remains securing a good contract without a strike."

At the annual membership meeting that followed the plenary, actors said they appreciated the Guild's willingness to stand unwaveringly behind their interests. In an impromptu speech, 1st Vice President Anne-Marie Johnson called on members to continue to assert their unanimity of purpose, bringing most of the 550 members who attended to their feet.



MEMBERSHIP MEETING

FROM THE TOP: A full house (more than 550 members) attends the October 19 National Membership Meeting at the Los Angeles Marriott Downtown. Actors rally behind the card in a show of support for following Rule 1 and only working union in both traditional and new media. Members Renee Riess and Joe Everett Michaels proudly display their cards. Staffers Jacqueline Perez and Nayla Wren educate members about MOVE (Member Organizing Volunteer Efforts) prior to the meeting. Member Bob Potter charms SAG Business Representative Melissa Antuono with a song as she works the singers and dancers booth.

Watch the **SAG Awards** Nominations December 18

Eric McCormack and Angela Bassett will join SAG National President Alan Rosenberg to announce the nominations for the 15th Annual Screen Actors Guild Awards on December 18, at the Pacific Design Center in West Hollywood. The announcements will be telecast live on TNT and webcast live on tnt.tv and tbs.com at 9 a.m. Eastern, 8 a.m. Central, 7 a.m. Mountain and 6 a.m. Pacific.

Nominees for the SAG honors for stunt ensembles also will be revealed on December 18, at 5:50 a.m. Pacific, webcast at tnt.tv and tbs.com. The recipients of these SAG honors will be announced on Sunday, January 25, from the SAG Awards red carpet.

SAG Disappointed in Prop 8's Outcome

California's Proposition 8 ballot initiative, which let voters decide whether same-sex marriages should remain legal in the state, received national attention leading up to Election Day and, ultimately, resulted in a major setback for proponents of civil rights.

The Screen Actors Guild National LGBT (Lesbian, Gay, Bisexual and Transgender) and Hollywood Legislative committees, which voted in October to oppose the initiative as part of the Guild's ongoing anti-discrimination efforts, were disappointed to watch the ban narrowly endorsed by voters.

"No actor should have to disclose his or her sexual orientation in order to get health and retirement benefits," said SAG 1st Vice President Anne-Marie Johnson, who also chairs the National and Hollywood legislative committees. "Being legally married means everyone is treated the same. It's important that we take a stand to protect all actors from discriminatory hiring practices and provide same-sex couples access to benefits."

LGBT National Committee Chair Jason Stuart stated, "As professional actors and SAG members, we believe it's critical that our union support the civil rights of all members."

Screen Actors Guild does not endorse candidates, but does on occasion take positions on ballot propositions.

The validity of Proposition 8 remains the subject of litigation, as petitions were filed with the California Supreme Court by the cities of San Francisco and Los Angeles, among others, asking the court to strike down the initiative for being in violation of the California Constitution. At press time the court had yet to rule on any of the petitions.

SAG AWARDS CALENDAR

Monday, December 15	Deadline for paying November 2008 dues and/or updating address to be eligible for final balloting.	
Tuesday, December 16	Nominating Committee ballots due at the elections firm by noon Pacific.	
Thursday, December 18	Nominations announced at 6 a.m. Pacific at the Pacific Design Center.	
Thursday, December 18	Records pulled for final balloting.	
Friday, December 26	Final ballots mailed to the active, paid-up members.	
Friday, January 23	Final ballots due at the elections firm by noon Pacific.	
Sunday, January 25	15th Annual Screen Actors Guild Awards Simulcast on TNT and TBS.	

SAG Awards Ballots, Screening Invitations & Screeners—Your Vote Counts!

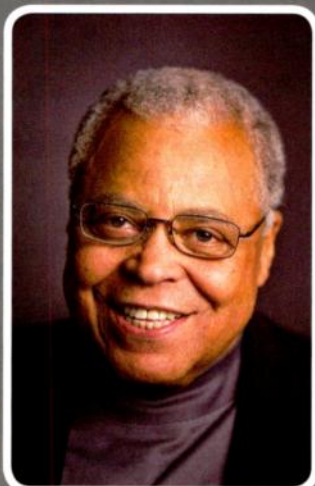
Miss our upcoming dues cut-off date and you won't be able to help choose this year's SAG Awards honorees. Monday, December 15, is the deadline for paying your November 2008 dues if you wish to receive the final ballot to be mailed on Friday, December 26, for determining this year's Actor recipients. If you miss the deadline, you'll also miss out on any "For Your Consideration" mailings to the eligible voting membership. So be on time, and don't forget to update your address with the SAG Membership Department, as necessary, by the same deadline date. We want everyone involved in the SAG Awards process.

After nominations, it takes time to make arrangements for our 122,000 members to see the nominated films. Please be patient and visit SAGawards.org regularly for updates on screening opportunities.

Watch the 15th Annual Screen Actors Guild Awards January 25

The 15th Annual Screen Actors Guild Awards will be simulcast on TNT and TBS from the Los Angeles Shrine Exposition Center on Sunday, January 25, at 8 p.m. Eastern/Pacific, 7 p.m. Central and 6 p.m. Mountain. Check your SAG Branch website for info about viewing parties in your area.

JAMES EARL JONES



JAMES EARL JONES
will receive
SAG's 45th Life
Achievement Award
at the 15th Annual
SAG Awards

FOR YOUR CONSIDERATION

OUTSTANDING PERFORMANCE BY A CAST
IN A MOTION PICTURE



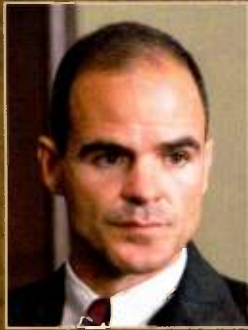
Angelina Jolie



John Malkovich



Jeffrey Donovan



Michael Kelly



Colm Feore



Jason Butler Harner



Amy Ryan



Geoff Pierson



Denis O'Hare



Frank Wood

CHANGELING

SAG Travels to MARRAKECH for International Forum



John McGuire cuts a SAG 75th anniversary birthday cake as attendees at the FIA congress sing "Happy Birthday" in Arabic.

It may be the closest thing actors have to a United Nations.

Screen Actors Guild representatives journeyed to Marrakech, Morocco, in late October for the 19th Congress of the International Federation of Actors, better known as FIA.

They were among 150 delegates from actors' unions around the world, representing 58 countries.

New media, intellectual property rights and emerging unionism in the former Soviet Union are just a few of the topics that were discussed.

"The main benefit of belonging to FIA is we have a forum when we have issues of international implications," said Guild Senior Advisor John McGuire, who was elected to another four-year term as a FIA vice president.

SAG's involvement in FIA helped to spread the word in 2002 about enforcement of Global Rule One, which reminded members of their obligation to work union, no matter where they filmed.

Second Vice President Sam Freed and Deputy National Executive Director and General Counsel Duncan Crabtree-Ireland joined McGuire as ambassadors on behalf of the Guild, exchanging information and ideas with their counterparts in the other unions. The men also were lucky enough to be on hand to receive a truly unique honor—international recognition of the Guild's 75th anniversary, which included the singing of "Happy Birthday" to SAG in Arabic.



John McGuire Sam Freed and Duncan Crabtree-Ireland

The SAFETY ZONE MAJOR SAFETY FOR MINORS

The issue of action, when it comes to a minor performer (under 18), is a tricky situation. While some minors have been training at sports since they were little and love the action, others don't feel as comfortable.

Child background actors should never be allowed to do stunt work, but other child actors may if the proper guidelines are followed.

Prior to rehearsal or shooting, the production company is responsible for evaluating the minor to make sure the child is capable of the proposed action. What is the child's age, size and maturity level? How physically fit and coordinated is he or she? Producers also should look into all other factors that might make the situation more difficult, such as wardrobe, props, diminished vision, set pieces and cameras that might be in the way. These elements should be adjusted for the safest outcome. Finally, the minor must be given enough time to adequately rehearse the action, or if the minor is not comfortable performing the stunt, a stunt double should be requested.

Once the minor's abilities and the action have been evaluated, the director or first A.D., should speak with the minor, the minor's parent/legal guardian and studio teacher to review and discuss the activity. In addition, the production company must obtain the written consent of the parent or legal guardian for medical care in case of an emergency and written consent to allow the minor to perform stunts and hazardous activity.

During the rehearsals and shooting, the first A.D., stunt coordinator, studio teacher, parent/legal guardian and medic should be present. If any aspect of the action changes, a new discussion should take place and a new rehearsal should be considered.

If at any time during the process the minor, or any of the aforementioned people, does not feel the action is safe, they can request additional safety equipment, and/or request a re-evaluation of the activity in its entirety. Remember, minors don't always speak up, so the adults involved must pay close attention and speak up if the minor expresses apprehension. That goes for other basic safety considerations, too, including SAG requirements related to work hours, separate changing areas and studio teacher oversight.

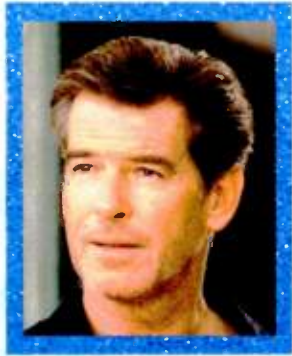


FOR YOUR CONSIDERATION

OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE



MERYL STREEP



PIERCE BROSNAN



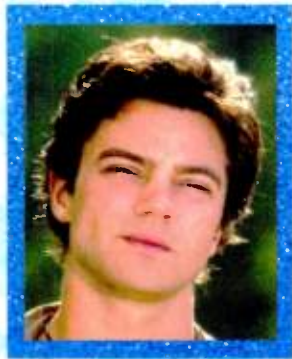
COLIN FIRTH



STELLAN SKARSGÅRD



JULIE WALTERS



DOMINIC COOPER



AMANDA SEYFRIED



CHRISTINE BARANSKI

MAMMA MIA!



PLAY-TORE

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UNIVERSAL PICTURES AWARDS



What the State of SAG's Agency Relations Means to You

Are you wondering about the current state of Guild members' relationships with agents? Well, wonder no more.

In April 2002, the Association of Talent Agents and the National Association of Talent Representatives (collectively, ATA) chose to terminate their decades-long relationship with Screen Actors Guild. Accordingly, these agencies informed the Guild they no longer wished to be franchised by SAG.

This unfortunate decision potentially jeopardized members' relationships with these agents (and with their Guild), since SAG rules and regulations clearly dictate that any member who chooses to engage the services of an agent is required to choose from an authorized pool of franchised agents, i.e., those that continue to be regulated by the Guild. However, SAG's National Board, wishing to acknowledge the longstanding relationships Guild members have had with their ATA agents, unanimously adopted a motion in 2002 to temporarily suspend enforcement of these membership rules, but only with respect to ATA agents.

As it currently stands, Guild members may be represented either by SAG-franchised agents (where SAG's agency protections continue to apply) or by ATA agents (where SAG's agency protections no longer apply). Fortunately, the SAG agency franchise continues to grow and thrive, and protects thousands of members who have chosen to sign with Guild agencies.

Members who choose to be represented by ATA agencies should note that since these agencies no longer are franchised by SAG, they have no legal obligation to abide by SAG agency regulations, and many of them have chosen not to do so. SAG currently cannot enforce its agency rules against these agencies. Although members temporarily are permitted to be represented by these formerly franchised agents, they are advised not to sign the individual agency representation agreements they are presented, (i.e., general service agreements, or GSAs) without first consulting with SAG. Almost without exception, GSAs strip away most of the hard-fought protections negotiated by SAG on behalf of its performers over the years.

Still wondering? To learn more about the kinds of provisions typically found in GSAs, members should contact SAG at (323) 549-6745 (Los Angeles) or (212) 827-1444 (New York) during normal business hours. The Agency Department also may be reached by e-mail at agentquestion@sag.org. You are urged to be vigilant and proactive in protecting yourself and your career.



ACTORS Are Responding to 'Get Their Money'

By now, you may have seen one of the notices for Screen Actors Guild's "Get Your Money!" campaign. It is not a subtle message, nor is it meant to be. Screen Actors Guild wants every actor to claim any residuals they are due, whether that person acted only briefly or is no longer a member. Not everyone knows he or she has a residuals check waiting to be claimed.

So in addition to normal ongoing efforts to locate persons with unclaimed residuals, SAG's Trusts and Estates Department (part of the Residuals Department) and Communications Department have ramped up their outreach efforts. In addition to updates in *Screen Actor* and other Guild publications, you soon will be seeing notices in dues statements and in trade publications.

One of the more effective ways that SAG has gotten the word out is through SAG.org. Anyone can go to the website, click on the Home tab, then click on "Claim Residuals!" You can then search by name.

People have searched on their own behalf as well as helped reunite their friends and loved ones with residuals they may not have known were being held for them.

But be aware: there are people in the unclaimed residuals database that may have names similar to your own. This may be for several reasons, but usually is because the unclaimed residuals are actually for a person, often a non-SAG member, whose name is similar to or exactly the same as a SAG member's professional name. So even though "John Doe" may show up in the database, it doesn't necessarily mean it is that John Doe.

The following are a few frequently asked questions about unclaimed residuals, answered by Deputy National Executive Director and General Counsel Duncan Crabtree-Ireland:

What are you doing about the unclaimed residuals fund?

We're doing a lot of things. We have a dedicated team that proactively reaches out to performers who have unclaimed funds in our accounts. The team works to track down performers for whom we don't have current, accurate contact information. While we have up-to-date information for most working actors, many residuals payees are non-members whose information may never have been on file, including one-time only performers or beneficiaries of deceased performers. Some of our research efforts involve digging through old paper records looking for leads or even contacting former representatives in an attempt to find the performers.

Once it appears we have found a performer, it may take some time for the person to return the claim papers we need to confirm his or her identity. Once we get the paperwork, the funds are distributed within a week. Surprisingly often, performers do not respond quickly when we advise them we have funds in trust for them. Sometimes it takes multiple communications before we even get any response, and some performers never respond despite our efforts.

While we're on the subject, filling out our claim papers is not as difficult to do as you might think. Not only is the form and documentation fairly simple in most cases, but SAG staff also are happy to help performers collect their claim information, required

Continued on page 60

OUTSTANDING PERFORMANCE
BY A MALE ACTOR
IN A LEADING ROLE

Daniel Craig

OUTSTANDING PERFORMANCE
BY A MALE ACTOR
IN A SUPPORTING ROLE

Liev Schreiber

Jamie Bell

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR
IN A SUPPORTING ROLE

Alexa Davalos

OUTSTANDING PERFORMANCE BY
THE CAST OF A MOTION PICTURE

Daniel Craig

Liev Schreiber

Jamie Bell

Alexa Davalos

Allan Corduner

Mark Feuerstein

Tomas Arana

Jodhi May



Daniel Craig

Liev Schreiber

for your consideration in all categories

BEST PICTURE

DEFIANCE



Jamie Bell

Alexa Davalos

Allan Corduner

Mark Feuerstein

Jodhi May

Tomas Arana

CONSIDER THIS

BEST ACTOR
JOSH BROLIN

“★★★★!
TERRIFIC!”

Joe Neumaier, NY DAILY NEWS

“★★★★!
**JOSH BROLIN IS
AWE-INSPIRING!**”

Christopher Kelly,
FORT WORTH STAR-TELEGRAM

“**JOSH BROLIN IS
SUPERB!**”

Lou Lumenick, NEW YORK POST

“★★★★!
**JOSH BROLIN GIVES A
CAREER-MAKING
PERFORMANCE!**”

Roger Moore, ORLANDO SENTINEL

“★★★★!
FASCINATING!”

Roger Ebert, CHICAGO SUN-TIMES

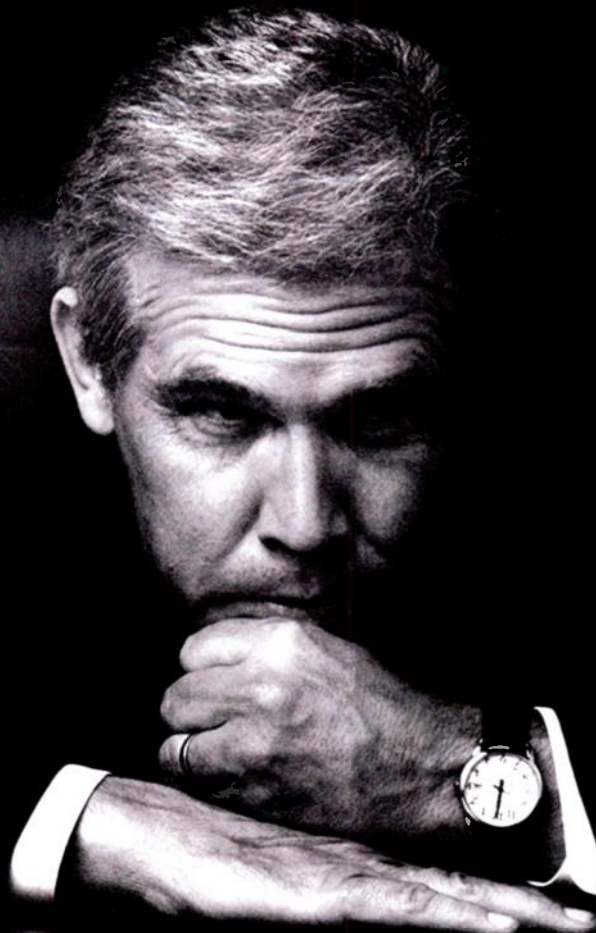
“**JOSH BROLIN IS
OUTSTANDING!**”

Lisa Schwarzbaum,
ENTERTAINMENT WEEKLY

“**JOSH BROLIN IS
TRULY
ELECTRIFYING!**”

Peter Travers, ROLLING STONE

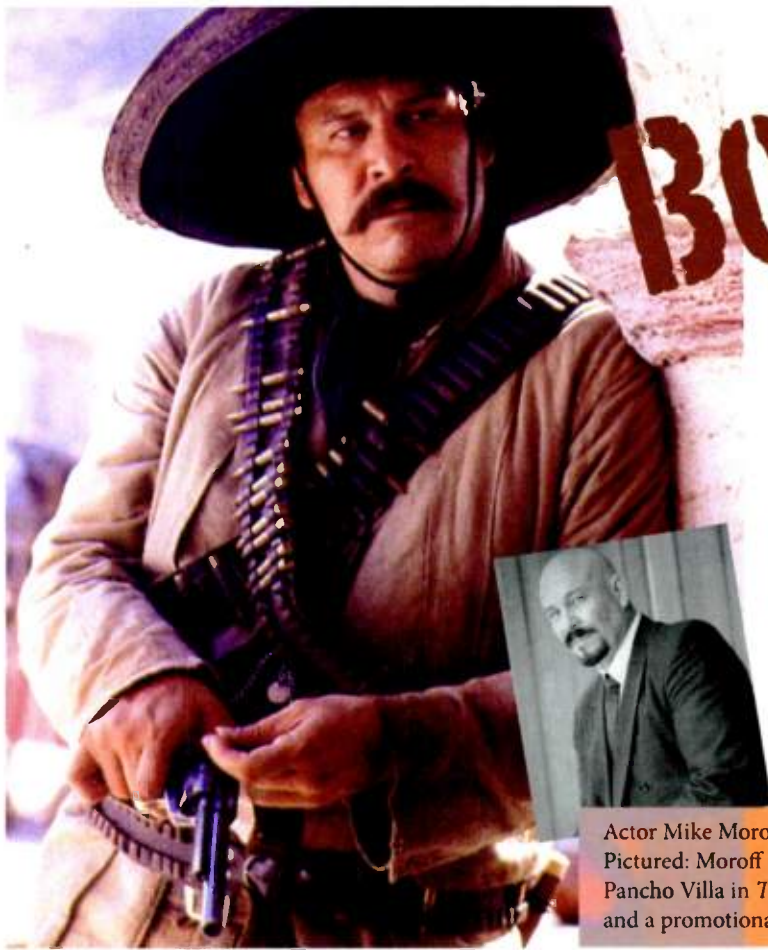
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BOOK 'EM!

iActor Tracks Down a Wanted Man



Actor Mike Moroff was “rediscovered” using the iActor online casting service. Pictured: Moroff in character earlier in his career as famous revolutionary outlaw Pancho Villa in *The Young Indiana Jones Chronicles*, one of the actor’s headshots and a promotional image from *Crash*.

THE PRODUCERS OF THE NEW TELEVISION SHOW *CRASH* NEEDED SOMEONE WHO COULD PLAY A CROOKED MEXICAN COP, NOT AS A STEREOTYPE, BUT CONVINCINGLY, AND WITHOUT A TRACE OF AN AMERICAN ACCENT.

The perfect actor was out there. His name was Mike Moroff. But Moroff had said *adios* to Hollywood four years ago, pulling up stakes from his Toluca Lake home and planting them firmly in a quietly remote ranch in New Mexico.

Moroff knew what iActor was. He just never bothered to sign up. So you can imagine his surprise when Albuquerque-based casting agent Jo Edna Boldin located him using the exclusive online casting service.

As it turned out, Moroff’s wife had uploaded his information. You see, the seasoned actor wasn’t completely done with the entertainment industry. But after more than a hundred films, he was done with letting handlers run his life. He was ready to pick and choose his parts. Knowing the fine reputation of the *Crash* producers, he eagerly signed on for the one-time role of Commander Villareal.

“And the floodgates opened,” Moroff said.

Some of the new offers he has accepted. Others he has politely declined in the interest of his other creative pursuits. Moroff is also an indie producer, a painter and a guitarist. The multi-hyphenate said he loves his newfound career flexibility, compliments of iActor.

For Boldin, too, iActor provided a pleasant surprise. Boldin had been quite familiar with Moroff’s work and had been searching for him for more than two years on various projects. She had feared that the known talent had slipped away. It was her simple query using iActor’s skills database that turned up not just what she wanted, but *who* she wanted.

iActor’s sophisticated search engine allows producers and casting professionals to narrow their results based on specific traits and talents, including an actor’s ability to speak foreign languages or carry accents. It’s just one of the many ways iActor matches the right actor—you—with the right role.

Tell us your story of iActor at work.

Were you cast because your special skills matched a producer’s iActor online search? Did a casting agent find you using the diversity database, which increases opportunities for performers of color, seniors and actors with disabilities? Do you have a regional casting success story you would like to share?

If iActor has helped your career, we want to hear from you. Contact us with your story at igotthebig@iactor.org. Remember to put “iActor at work” in the subject line.



Meet the iActor team: Director of Online Casting Steve Graham, Administrative Assistant Michelle Ross, iActor Coordinator Will Marshall and Administrative Supervisor Kamau Talbott, along with Web Help team (not pictured), keep the online service working smoothly.

2008: The Year of iActor

Screen Actor sat down recently with Director of Online Casting Steve Graham to examine the success of iActor in its first year.

In 2008 iActor went live and the “casting revolution” began. Talk about the year of accomplishments.

iActor launched live to the industry in February, and since then we’ve signed up about 400 casting professionals from all over the U.S. As of the first week of November, more than 28,000 members had uploaded their profiles. People are getting jobs and benefiting from the increased connectivity, which we’ve illustrated in our “iActor at Work” campaign featuring Stephen Root, Robert David Hall and others.

How can members get the most out of their iActor profiles?

Remember that your resume is more than a list of the work you’ve done. It’s your most visible marketing tool. Make sure your information is accurate and up to date and that you list your contact numbers. Obviously, casting directors can’t hire you if they can’t find you.

There are a few stragglers who haven’t uploaded. What are they missing out on?

Simply put, iActor places members directly in front of casting directors from around the country, 24 hours a day, seven days

a week. Aside from being an effective and easy to use tool for exposure, it’s also totally free to both members and the casting community, so using it should be a no-brainer.

How can members get help with uploading their materials and using iActor?

We routinely offer hands-on training and headshot scanning sessions we call “Upload and Personal” events, and we back up the iActor service with a dedicated Web Help staff, accessible via webhelp@sag.org.

How have casting directors responded to having online Station 12 cast clearance at their fingertips?

The response has been overwhelmingly positive. The casting community relies on it every day to clear SAG talent. Even if some members haven’t already signed up for iActor, online Station 12 allows any SAG member to be cleared quickly and painlessly.

What’s in store for iActor users in 2009?

Development next year will focus on building technology to integrate with other popular casting services, allowing your resume to be seen in more places where casting directors are working. It also will allow us to provide premium third-party services within the framework of iActor. We appreciate the generous funding provided by the Industry Advancement and Cooperative Fund, which allows us to improve iActor.

SPEED UP YOUR CAREER

To date, more than **28,000** SAG actors have gotten more from their membership by participating in iActor, the Guild’s free online casting resource that features members only.

iActor is the fastest way for productions to cast and clear the finest talent in the world—SAG actors like you.

Don’t get left behind; go to iactor.org today. Whether you’re uploading your reel, resume and headshots for the first time, or simply updating your profile to keep it current, being on iActor puts you in control.

FOR YOUR CONSIDERATION IN ALL CATEGORIES
INCLUDING

**OUTSTANDING PERFORMANCE BY
THE CAST OF A MOTION PICTURE**

Kate Winslet
Ralph Fiennes
David Kross
Lena Olin
Bruno Ganz
Alexandra Maria Lara
Hannah Herzsprung

**OUTSTANDING PERFORMANCE BY A
MALE ACTOR IN A SUPPORTING ROLE**

Ralph Fiennes
David Kross

**OUTSTANDING PERFORMANCE BY A
FEMALE ACTOR IN A SUPPORTING ROLE**

Lena Olin
Kate Winslet

The Reader

Please visit www.TWCHighlights.com for more information

TWC
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MPAA

A Universe of Opportunities for Work in **New Media**



We know the Internet is big. But just how big is this whole new media thing? Measuring the size or the amount of productions being made for new media is nearly impossible, but we can look to

popular video distribution websites to give us some indication of the potential of the market.

Right now, YouTube alone receives 13 hours of video for every minute the website is up on the 'net. If just a small fraction of these uploaded videos are something other than "dogs on skateboards," that would still be a huge number of acting opportunities for our members. In fact, if only 0.01 percent of the YouTube uploads were videos our members could work in, that would translate to more than 40,000 new opportunities for work every year! Just to put that number into context, Screen Actors Guild signs only about 5,500 television episodes and films each year, collectively.

So by comparison, the opportunities in new media are astronomical.

Furthermore, whatever work you do for the Internet today will

theoretically live forever somewhere as a digital file. It will never lose its original quality, no matter how many times it's duplicated or e-mailed. (Think viral.) It will never deteriorate, never be lost or destroyed; it lives forever.

Because the Internet is so vast, it makes sense that actors consider it the means to promote their careers, and frankly it is. The opportunity afforded by new technology also means that your performance can be exploited in countless ways in infinite virtual venues that may make money.

In new media you never know where your work will find an audience or a revenue stream, so make sure you're covered from the start. If you are producing your own project, a SAG contract means your project and your interests are protected. The more new media projects produced under SAG contracts, the more leverage we have in new media show business. Think about the business side of that equation and act like your future depends on it.

On January 1, 2009, SAG Rule 1 will be vigorously enforced in new media. It is every member's right and responsibility to insist on a union agreement. (SAG members may also work in new media under an AFTRA collective bargaining agreement.) To learn more, e-mail us at organizingnewmedia@sag.org, or call (323) 549-6777.

Editor's Note: This article was reprinted from SAG Talk, the Screen Actors Guild blog, which keeps members informed and sets the record straight on issues affecting the membership. Look for SAG Talk posts on SAG.org.

CHECK YOUR BACKSIDE

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WILL BE ENFORCED
STARTING 01.01.09**





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NOMINEE
GOTHAM AWARDS
BREAKTHROUGH ACTOR
REBECCA HALL

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

OUTSTANDING PERFORMANCE BY THE CAST OF A MOTION PICTURE

Javier Bardem Patricia Clarkson Penélope Cruz Kevin Dunn
Rebecca Hall Scarlett Johansson Chris Messina

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A LEADING ROLE

Javier Bardem

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A LEADING ROLE

Rebecca Hall Scarlett Johansson

**OUTSTANDING PERFORMANCE BY A MALE ACTOR
IN A SUPPORTING ROLE**

Kevin Dunn Chris Messina

**OUTSTANDING PERFORMANCE BY A FEMALE ACTOR
IN A SUPPORTING ROLE**

Penélope Cruz

**“A DREAM CAST.
JAVIER BARDEM IS
CHARM PERSONIFIED.**

Watching him switch tactics to tempt the luscious, pliable Scarlett Johansson and the resistant, engaged Rebecca Hall is a lesson in the art of seduction. Watching Penélope Cruz, switching between Spanish and English, untamed passion and chilly despair, is a lesson in the art of acting.

- Peter Travers, ROLLING STONE

Vicky Cristina Barcelona



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Best Picture



OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A LEADING ROLE

Leonardo DiCaprio

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN A LEADING ROLE

Kate Winslet

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN A SUPPORTING ROLE

Kathy Bates

OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A SUPPORTING ROLE

Michael Shannon

David Harbour

OUTSTANDING PERFORMANCE
BY THE CAST OF A MOTION PICTURE

Leonardo DiCaprio, Kate Winslet

Kathy Bates, Michael Shannon

Kathryn Hahn, David Harbour

Dylan Baker, Zoe Kazan



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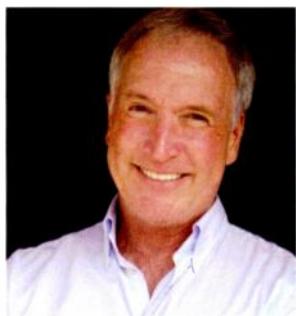
WRB



REBUILDING AFTER SETBACKS



Although he couldn't possibly know it at the time, it was a brain tumor that would lead **David Shannon** to become a working actor and a card-carrying SAG member.



For about 20 years, I was a corporate marketing executive. The last 10 years of that I had developed a gradual hearing loss to the point where things weren't going so well in the business world. I decided to pursue writing in 1997. While I was doing that, someone suggested I also try background work. I had acted in college and in community theater in South Florida, so I thought I would give it a try. It wasn't long after I started that I was in SAG, standing in, getting commercial parts, doubling and, oddly, playing rich guys who get killed.

His new career was taking off, but his hearing was getting much worse.

I saw an ENT who prescribed a battery of tests. One of them was an MRI—a brain scan. It showed that I had a brain tumor called an acoustic neuroma, which is generally benign. But due to the risk of brain damage, it had to come out. I had surgery December 3, 2007. The tumor was successfully removed, but in the process, some things happened. I completely lost my hearing in the ear where the tumor had been. The surgeons had to cut my balance nerve to get to the tumor. The tumor had been stuck to my facial nerve, causing one-side facial paralysis when it was removed.

The doctors had said he would be better in two months. The paralysis would heal, and his balance would be restored. Two months became a year.

In early March, I began to get feeling back in my face. Unfortunately, not long after that, I developed something called synkinesis. My nerves had rewired wrong, and the facial muscles that could move made the wrong movements. Whenever I close my eye, which is difficult to do because of the paralysis, my cheek and mouth bunch up in a spasm.

With the new complication, the projected recovery time became longer. David entered physical therapy.

I have good days and bad days with the lack of balance and disorientation. I often need a cane, but I'm doing better than last May. The improvement in my face has been quite a bit slower. Without the SAG Foundation, I wouldn't have been able to continue my physical therapy. That says volumes. As it is now, even with physical therapy, it's going to take about two years for my face to return to normal. Without it, there is a good chance that the damage would be permanent. In addition, I had bills outstanding from the clinic, the internist, the ophthalmologist and the radiology lab. I am quite sure without the foundation's support, treatment would have been discontinued while those bills were unpaid.

Step by step, David is able to move his life forward again because caring actors have given their financial support to the foundation.

Unlike other occupations, there is generally no security, no guarantees, no regular biweekly check, no one outside the acting community watching out for your interests, but there are plenty of tough times and struggles. Just knowing that I am a part of a group with that sense of compassion and commitment to each other amazes me. And contrary to what some may believe, the foundation is funded by donations and not SAG dues. That makes this generosity even more incredible. I am very thankful to my acting family for caring for me when I needed it. Someday I hope to return the kindness.

Editor's note: While the SAG Foundation provides assistance anonymously, David Shannon agreed to make his story public in order to express his gratitude and show his support for the foundation's efforts.

TOP: Physical therapist Teresa England works with David Shannon on his balance and coordination. LEFT: England works to bring her patient's stress level down after exertion. RIGHT: Together, therapist and patient review a computer assessment of his progress.

THE SCREEN ACTORS GUILD
FOUNDATION
ASSISTING, EDUCATING AND INSPIRING ACTORS SINCE 1985.

YOUR FELLOW ACTORS NEED YOUR HELP

The Screen Actors Guild Foundation is significantly low on funds for its Emergency Assistance Program.

Two hurricanes, the writers' strike and an economic downturn have resulted in a record amount of donations going out to SAG members in need, but because of the help, the pool of available monies has been depleted.

Many people ask, "Isn't the Screen Actors Guild Foundation part of SAG? Why do they need my money if I'm already paying dues?"

The SAG Foundation, in fact, is independent of SAG. It thrives solely on grants, donations and fund-raising efforts. The same is true for the Actors Fund and its Motion Picture Players' Welfare Fund.

With so many charitable organizations asking for contributions this time of year, why should you give to groups like these?

Because the need is great.

Because actors take care of their own.

Because the next person who needs help could be you.

CONTRIBUTE

The SAG Foundation

5757 Wilshire Blvd., Suite 124
Los Angeles, CA 90036
(323) 549-6708
SAGFoundation.org

Motion Picture Players' Welfare Fund c/o The Actors Fund

729 Seventh Ave., 11th Floor
New York, NY 10019
(212) 221-7300
actorsfund.org

EVERY ACTOR NEEDS A SOLID FOUNDATION



Donations to the Screen Actors Guild Foundation are passed on to members in need without administrative costs. If you give \$100 marked for emergency assistance, the entire \$100 will be distributed, anonymously.

“When it comes to one-on-one help for SAG actors, no one can touch us,” says Foundation Executive Director Marcia Smith.

Help during catastrophic circumstances is just one way the Screen Actors Guild Foundation gives back to actors. But Smith says it’s also important that actors who may be considering a charitable donation this season remember what they already receive from the foundation in the way of resources, networking and education.

THE ACTORS CENTER

Whether times are calm or chaotic, prosperous or lean, it’s always wise to find your center. A place where the spirit can rejuvenate and grow. The newly created SAG Foundation Actors Center, housed inside the Screen Actors Guild headquarters building in Los Angeles, serves just that purpose.

“We really needed a place where actors can come together,” said thankful member David Cale Johnson during a recent visit to the center. “We are sometimes a disparate community.”



Casey Lewis, director of the Actors Center

Johnson was there to use the computers and do research, but actors also may edit demos, update their résumés, read a book from the library or just relax in the lounge. In addition to self-directed pursuits, SAG members benefit from frequent and diverse programmatic offerings.

“We don’t charge for any of our events,” reminds Casey Lewis, the center’s director. “And you never know what kind of great career advice you might get just by sitting and listening to someone talk.”

CONVERSATIONS

Conversations is perhaps the highest profile offering of the foundation, because the speakers are typically actors who’ve had some success and wish to share what they’ve learned on the road to achieving it.



Jesse Bush, Conversations program director

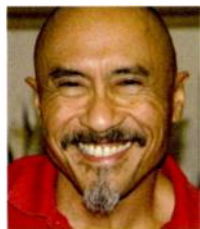
A program may feature the likes of Anthony Hopkins, Forest Whitaker or Maria Bello. And while the series typically is held at the Actors Center, the good news for members across the country is that a Conversation can be hosted just about anywhere.

Members say they appreciate hearing from their talented peers in person, including the opportunity to ask questions directly.

“It’s the inspiration of hearing someone else’s story and knowing that achieving it is possible,” says Jesse Bush, Conversations program director.

CASTING ACCESS PROJECT

Another popular offering is the Casting Access Project, also known as CAP, which matches members directly with casting directors in a workshop-based environment. Actors learn what they may be doing right or wrong, before a real audition, and the casting professionals get a fresh look at emerging SAG talent.



Rufino Cabang, Casting Access Project program director

“It’s a great learning experience for people who are new to auditioning as well as a great way for people to stay in the game and for many people returning to their careers,” says Rufino Cabang, who directs CAP.

The program, which can take up to 20 actors per session, was named by BackStage West as the best way to meet casting directors in Los Angeles.

LIFERAFT

A broad range of classes are encompassed under the LifeRaft program.

Not everyone has representation or can afford the services of an entertainment attorney. LifeRaft keeps members afloat until their careers develop further, offering panel discussions on the business of acting and seminars on such topics as marketing one’s self and how to pitch a project.

“We want actors to assemble the components that help launch and sustain careers,” says Simon Abou-Fadel, LifeRaft program director. “The value people get is it helps them approach their careers from a business perspective. It helps them legitimize and enhance their efforts.”



Simon Abou-Fadel, LifeRaft program director

EMERGENCY ASSISTANCE

Even with all of the professional enrichment offered by the SAG Foundation, sometimes there are setbacks. Stacey Jackson, emergency assistance coordinator, says members should never worry about asking for help.

“Everyone goes through a rough patch. No one is immune in this industry,” she says. “What we offer is a grant. We will never send a notice to pay it back or a reminder to contribute, and

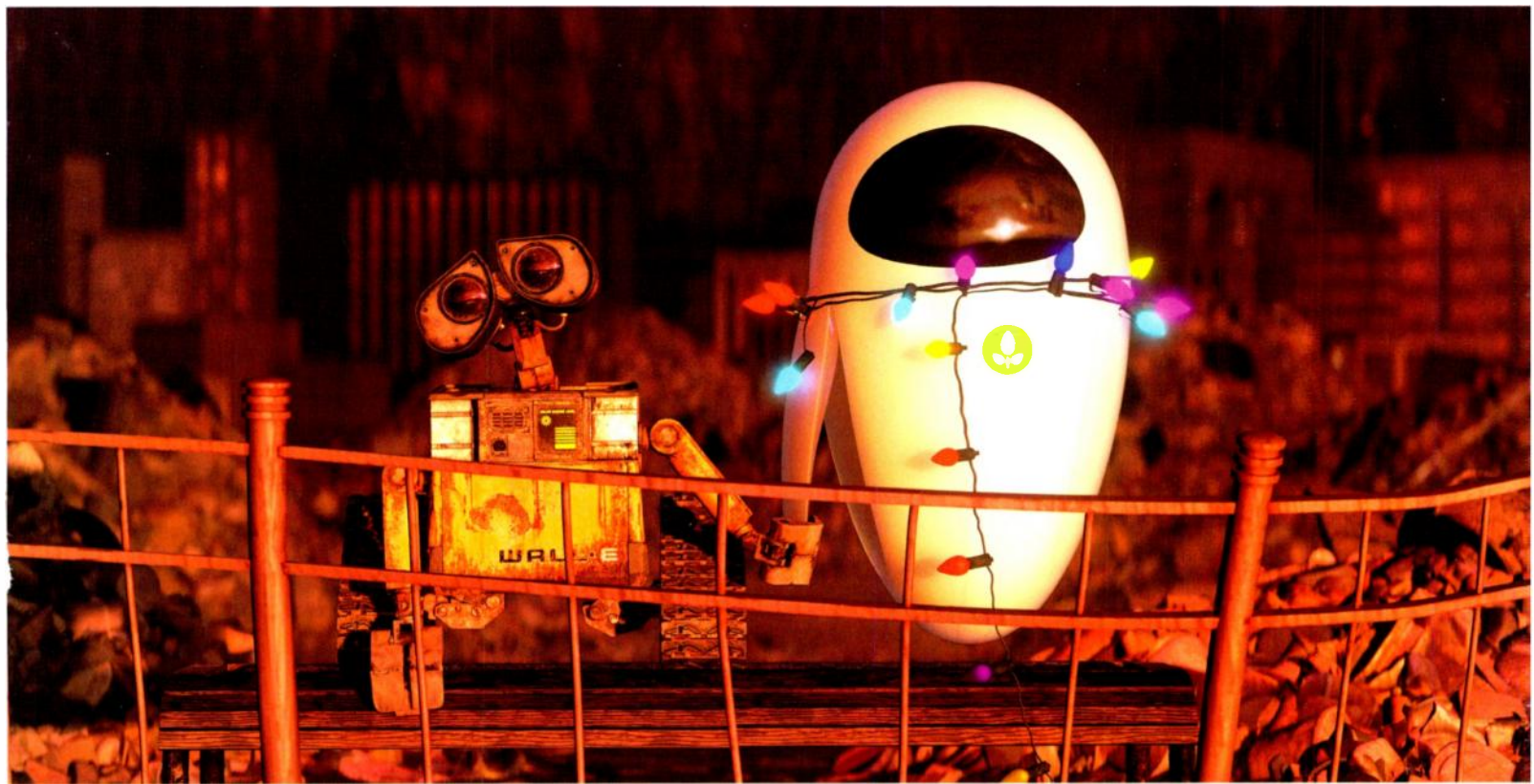


Stacey Jackson, emergency assistance coordinator

everything is confidential.” Petitions for assistance are reviewed every two weeks, and some restrictions apply based on earnings and length of time as a SAG member. For more information, go to SAG-Foundation.org.

"DARING AND TRADITIONAL, GROUNDBREAKING AND FAMILIAR, APOCALYPTIC AND SENTIMENTAL, 'WALL·E' GAINS STRENGTH FROM EMBRACING CONTRADICTIONS THAT WOULD DESTROY OTHER FILMS."

LOS ANGELES TIMES - KENNETH TURAN



Ben Burtt
(WALL·E/M-O)



Jeff Garlin
(Captain)



Kathy Najimy
(Mary)



John Ratzenberger
(John)



Sigourney Weaver
(Ship's Computer)



Fred Willard
(Shelby Forthright)

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“If this is the future of TV, the

³⁵
Breaking
⁵⁶
Bad



Aaron Paul



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future is looking good.” - USA Today



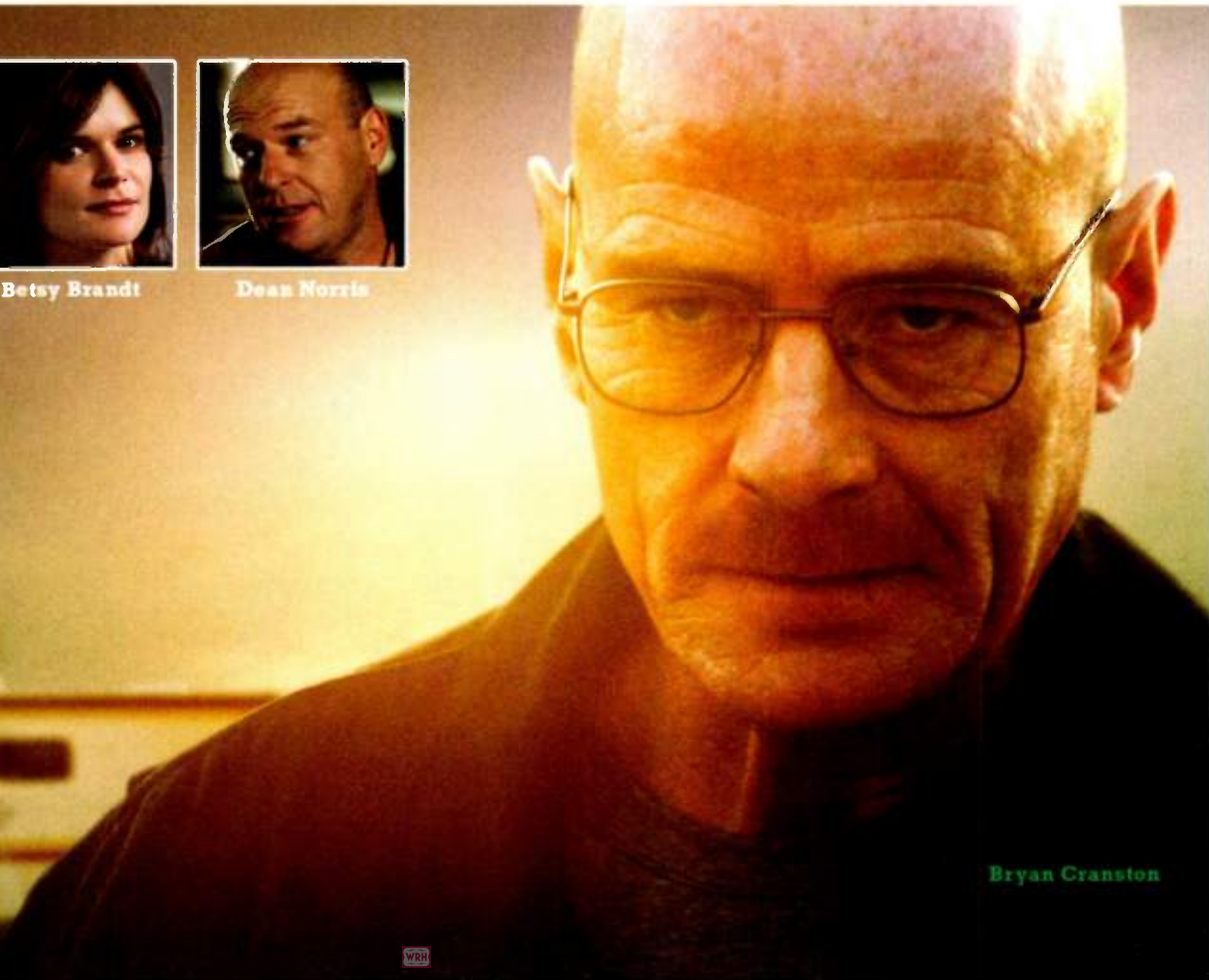
RJ Mitte



Betsy Brandt



Dean Norris



Bryan Cranston

MEMBERSHIP:

The Most Sound Investment You Can Make



We are Screen Actors Guild, an organization created by professional actors for professional actors. From contract negotiations to casting workshops, the Guild always has your best career and financial interests in mind. Let's take a closer look at what you get for your membership dollar.

THE BUSINESS OF ACTING

No other group looks after its members' business needs like Screen Actors Guild.

"Members can expect hundreds of dedicated people working on their behalf each and every day," says SAG National Executive Director and Chief Negotiator Doug Allen. "We go to bat for our actors—be it **contract enforcement, reviewing and processing claims** or **ensuring protections on the job**."

And that's just the tip of the iceberg.

Production moving offshore? The Guild fights on behalf of **tax credits, legislation and state film incentives**. Worried about your child actor's hours or on-set education? The Guild advocates for its **young performers**.

Whether it's responding to questions and concerns about **agency relationships, investigating a complaint** or **mediating a dispute** between you and your agent, the Guild is here.

You get to focus on your art while SAG maintains key **relationships with talent organizations** and advises you on

terms and conditions for oft-complex **general service agreements** outside of SAG's jurisdiction.

The Guild also keeps abreast of new legislation relating to **agency matters**, fights for more **diversity** in the entertainment industry and maintains the **Actors to Locate** service for potential employers seeking SAG members.

SAG membership also keeps you connected. All members have access to SAG's robust **website and online services**, which make life easier. With a click of a button, you can **check residuals online**, look over a **signatory database** and search through an **online library** of contracts and documents.

Members also receive timely **newsletters** and the quarterly **Screen Actor magazine** that report on the latest issues, campaigns and contract negotiations affecting performers' careers.

STAYING SHARP, STAYING EMPLOYED

Many actors live roller-coaster financial lives. The next job is never certain, and income can vary greatly from year to year. That's why you benefit from everything Screen Actors Guild has to offer when it comes to improving your craft and getting in front of the right people.

The Guild's **Conservatory Committee** works on national and local levels to encourage, create and supervise SAG Conservatory programs.

The SAG Hollywood Conservatory hosts classes, workshops, lectures and symposiums. Conservatory members also are eligible to perform in **American Film Institute** student films, allowing them to gain a vital first on-camera experience. (A nominal registration fee is required.)

The **Alice Mary Riley Conservatory Studio** in New York expands a professional's craft and business knowledge through seminars, audio/video workshops and special events. Some of the classes include: on-camera commercial and film techniques, auditioning for film and TV, cold reading, voiceover training and teleprompter use.

In addition, various conservatory activities occur throughout the Regional Branch Division in such locations as Houston, San Francisco and Georgia.

Speaking of Houston, SAG members there have created the **Script to Screen Team** to support the creative film community. Each month, SAG Houston members read a professional film script before an audience of industry pros, performers and potential investors. (Check the SAG website for these types of unique programs in your area.)

Getting in front of professionals is crucial. That's why **The Casting Access Project** was chosen by *Back Stage West* as "The Best Way to Meet Casting Directors in Los Angeles." The SAG Foundation extends this free program to SAG members across the nation.

With the support of the **Screen Actors Guild Producers Industry Advancement and Cooperative Fund** and the contributions of the **Casting Society of America**, the Casting Access Project provides members with the opportunity to meet and learn from respected casting directors.

Of course, the entertainment industry's currency is the headshot, and headshots are increasingly shared online. Realizing this trend, Screen Actors Guild built **iActor**—a state-of-the-art, easy-to-use online casting database that is free for all paid-up members. Now producers and casting directors can come to one location and find you.

"If you're a SAG member, you should take advantage of such an amazing tool—it just makes financial sense," says Steve Graham, SAG's director of online casting, iActor. "Many online casting services that require fees will cost performers more than \$200 each year. The Guild provides its service—and its trusted brand—free of charge."

As far as results, just ask SAG member Iris Acker, who is an actor, director, TV host and acting coach living in Florida. "iActor is a window to the world," she says. "I used to travel back and forth to New York, and was feeling fenced-in to one area. I think that iActor will allow the agents in New York and Chicago who know me to find me again."

To join iActor, log on to SAG.org. You may be one click away from the next casting opportunity. And don't worry if you're not Internet savvy; SAG staff members are on hand to walk you through the process.

CREATING SAFETY NETS

It's always smart to establish a safety net. For actors, that's not always an easy task.

The **Screen Actors Guild Foundation** enhances the lives of actors by investing in programs that help them in their professional endeavors (See story, page 30).

In addition, **The Actors Fund** is a resource for entertainment professionals in need, crisis or transition. Administered through offices in New York, Chicago and Los Angeles, the fund provides social services and emergency financial assistance, employment and training, housing and health services.

Founded in 1882, the fund serves more than 8,000 entertainment and performing arts professionals across the country, and approximately 300,000 more through Web resource programs. In providing care and service to professionals throughout the industry, the fund's programs are wide in scope, responsive in nature and produce significant results, affecting the lives of people in our community year after year.

The bottom line: Life can get hectic, and it's often easy to forget why paying dues is important. If you take a second to remember the many benefits you receive, you'll likely consider it an "essential" investment.

MEMBER PERKS

In addition to the extraordinary benefits of membership offered directly by the Guild, did you know that companies also offer major discounts to SAG members? We call these deals "member perks," and when times are challenging, they add even more value to your membership dollar. Be sure to visit your local Branch page, which can be found on SAG.org, for local perks, and visit the Deals and Discounts section of the website for national perks.



"RACHEL GETTING MARRIED holds you spellbound! Jonathan Demme directs his best film in years. Anne Hathaway delivers an acting tour de force. Debra Winger, magnificent, is a volcano of repressed anger. Rosemarie DeWitt is superb... and a heartfelt Bill Irwin. Demme calls RACHEL GETTING MARRIED a 'home movie.' A home run is more like it!"
 -Peter Travers, ROLLING STONE

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Anne Hathaway

BEST SUPPORTING ACTRESS

Debra Winger Rosemarie DeWitt

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Bill Irwin

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 BEST BREAKTHROUGH ACTOR
 Rosemarie DeWitt



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-Peter Travers, ROLLING STONE

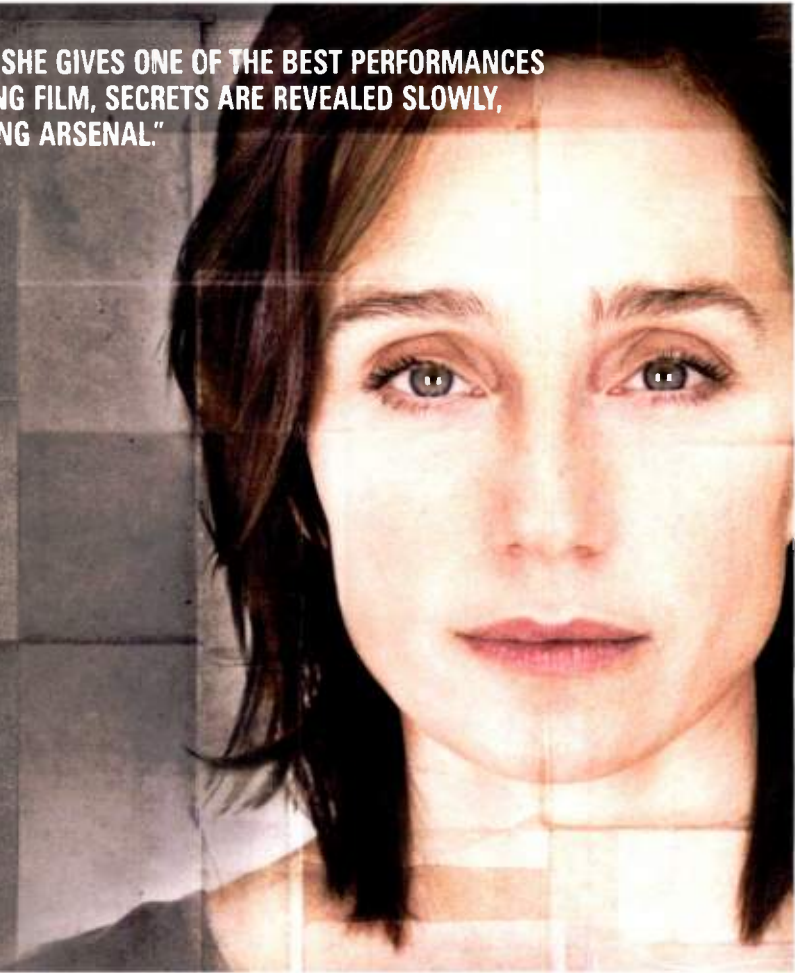
BEST ACTRESS NOMINEE
EUROPEAN FILM AWARD
Kristin Scott Thomas

BEST ACTRESS
Kristin Scott Thomas

BEST SUPPORTING ACTRESS
Elsa Zylberstein

I'VE LOVED YOU SO LONG

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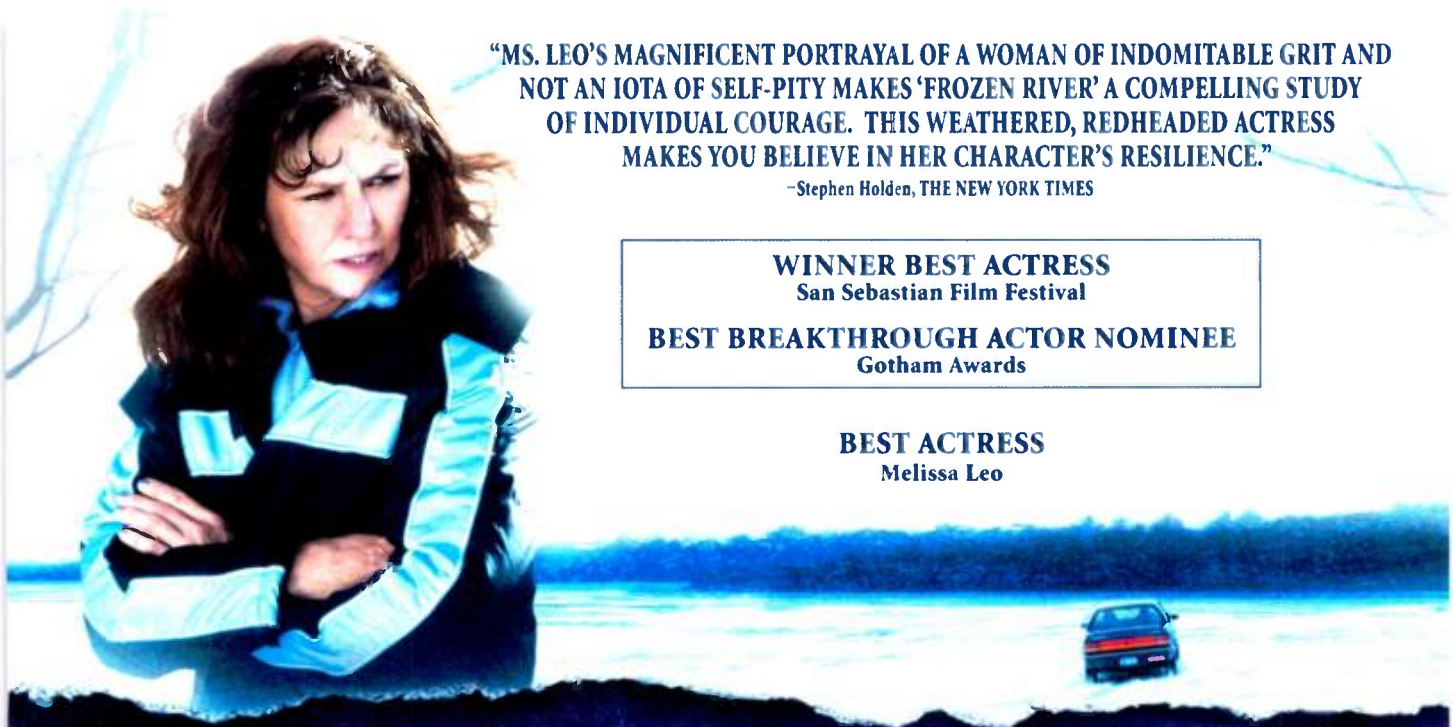


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-Stephen Holden, THE NEW YORK TIMES

WINNER BEST ACTRESS
San Sebastian Film Festival
BEST BREAKTHROUGH ACTOR NOMINEE
Gotham Awards

BEST ACTRESS
Melissa Leo



FROZEN RIVER

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ICONIC SCREEN PERFORMANCES."**

TODD McCARTHY, *VARIETY*

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MARISA TOMEI DELIVERS ONE OF HER MOST
ARRESTING PERFORMANCES."**

STEPHEN FARBER, *The Reporter*

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BEST ENSEMBLE CAST**



**BEST ACTOR
MICKEY ROURKE**



**BEST SUPPORTING ACTRESS
MARISA TOMEI**



**BEST SUPPORTING ACTRESS
EVAN RACHEL WOOD**



THE WRESTLER

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F O R Y O U R C O N S I D E R A T I O N

OUTSTANDING PERFORMANCE BY THE CAST OF A MOTION PICTURE

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN
A LEADING ROLE

**MERYL
STREEP**



OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN
A SUPPORTING ROLE

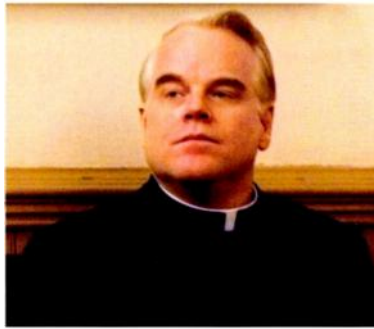
**PHILIP SEYMOUR
HOFFMAN**

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN
A SUPPORTING ROLE

AMY ADAMS

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN
A SUPPORTING ROLE

VIOLA DAVIS



“FOUR
PHENOMENAL
PERFORMANCES.”

-DAVE KARGER,
ENTERTAINMENT WEEKLY



“IT’S A BRILLIANT,
RIVETING, EVEN
THRILLING FILM.
MERYL STREEP,
PHILIP SEYMOUR
HOFFMAN,
AMY ADAMS
AND VIOLA DAVIS
EACH GIVE
OSCAR®-WORTHY
PERFORMANCES
THAT ARE TOTALLY
ENGROSSING.”

-ROGER FRIEDMAN,
FOXNEWS.COM

“ACTING IN
A CLASS OF
ITS OWN.
A MASTERPIECE
WITHOUT
A DOUBT.”

-BAZ BAMIGBOYE,
DAILY MAIL



BASED ON THE PULITZER PRIZE-WINNING PLAY

DOUBT

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**In My Opinion:
Anne-Marie Johnson**

1st National Vice President

I have been given the privilege, once again, to serve as your 1st vice president. I'd like to thank Kent McCord for his decades of dedicated service to our union, and I look forward to working with my fellow National Board members, serving this union.

I am writing this letter the day after I cast my vote for the future president of the United States. It's been a very long yet exciting campaign season—one that I never thought I'd ever witness as a woman and an African American.

While I've always been proud of being an American, even with all of America's faults and injustices, I still deeply believe in the essence of this country.

I must admit that as I stood in the voting booth, about to press my voting stick into the slot that read "Barack Obama," I felt a lump in my throat and that familiar burning sensation in my eyes. There I was, about to vote for an American who just happens to be of African descent.

My mind started racing, thinking about what my family has experienced in our very brief time on Earth. My father, a proud veteran of World War II and LAPD officer, fought hard to integrate squad cars that patrolled the streets of Los Angeles. And even though there was a petition against my family purchasing a home in the neighborhood where I still reside, my mother and father persevered, refusing to move. Now, only five brief decades later, this country has truly taken a step in a positive direction.

I'm only sorry my parents didn't live long enough to witness this historic event.

We are living in very exciting yet challenging times. The world economy is in turmoil, American soldiers are sacrificing their lives in foreign lands, health care has become a privilege instead of a right, and closer to home, our union and the future of our ability to earn a decent living is greatly threatened. Labor unions have been under attack since the early 1980s, specifically during the past eight years. Hopefully this new administration will recognize the importance of wage protection, workers' rights and guaranteed health care and re-dedicate time and energy to encouraging and strengthening union membership across the country.

The Screen Actors Guild Negotiating Committee, Doug Allen and his staff are fighting hard to protect what this union, for the last 75 years, has worked so hard to achieve. We are also fighting hard to ensure our adequate participation in revenue-generating platforms. We must not lose sight of what is right and fair. Yes, current times are hard. But we are fighting for our future. Let's do it together.

Sincerely,
Anne-Marie Johnson

**HOLLYWOOD FILM FESTIVAL
and HOLLYWOOD AWARDS
Celebrate Screen Actors
Guild's 75th Anniversary**



Jane Russell, Joseph Bologna and Connie Stevens.

On October 27, the 12th Annual Hollywood Film Festival and Hollywood Awards, co-chaired by Carlos de Abreau and Paul Haggis and presented by Starz, lauded Screen Actors Guild on its 75th anniversary.

The honor, presented at a Gala event, was bestowed in recognition of SAG's continued support and promotion of the profession of acting worldwide.

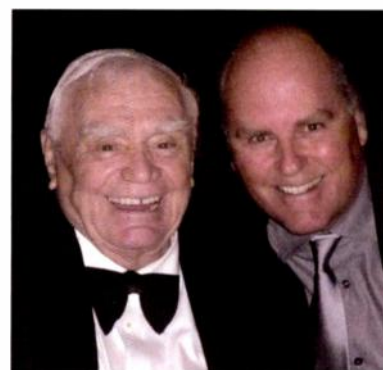
Actor Richard Jenkins presented the award to Guild National President Alan Rosenberg, who accepted the accolade on behalf of the entire membership.

"Tonight you salute every actor who has worked tirelessly over the years contributing to our union, and helping to establish and preserve basic rights for actors throughout the world," Rosenberg said. "SAG actors have brought millions of hours of entertainment to the world over the past 75 years, providing extraordinary performances to audiences in even the most challenging of times. I am so proud of the individuals who together, as one collective and unified force, are Screen Actors Guild."

Also representing SAG at the gala were members of the Hollywood Division 75th Anniversary Committee, chaired by Kent McCord, and legendary actors Jane Russell and Ernest Borgnine.

Other festival honorees that evening included Dustin Hoffman, Clint Eastwood, Kristin Scott Thomas, Josh Brolin and Ben Stiller, as well as behind-the-camera talent.

LEFT: Alar Rosenberg and Richard Jenkins. RIGHT: Ernest Borgnine with Jeff Austin.



LGBT Committee Hosts Second All-out Discussion



Jonathan Slavin, Jill Bennett, Peter Paige, Calpernia Addams, Zino Macaluso, Colette Divine, Doug Spearman and Jason Stuart.

On October 22, SAG's LGBT Actors Committee held the second session of its informational series for members geared specifically toward employment and industry issues of its lesbian, gay, bisexual and transgender members. The panel, consisting entirely of actors, focused on the many challenges faced by openly out LGBT actors as they attempt to secure work opportunities in the entertainment industry. The high-profile panel included Calpernia Addams of *Transamerica*, Peter Paige of *Queer as Folk*, Doug Spearman of *Noah's Arc*, Jonathan Slavin of *Better Off Ted*, Jason Stuart of *Coffee Date* and Colette Divine of *Swingtown*.

Sharing their stories of courage, acceptance and struggle in front of a full audience in SAG's James Cagney Board Room, the panelists discussed, among other issues, how LGBT performers can raise capital to create their own LGBT Internet productions, how members can creatively finance LGBT-specific scripts they have written/produced, the sexualization of gay-themed movies (and if such films help or hurt acceptance of LGBT projects in mainstream America), straight actors who are hired to play gay roles, the rise of such gay-themed cable channels as Logo and Here!, connections and parallels between the history of discrimination and current struggles of performers of color with that of LGBT actors, representation barriers encountered by LGBT actors of color and transgender performers, and discrimination LGBT actors have faced from gay/lesbian casting directors and producers.

The panel was moderated by SAG National Director/Senior Counsel of Agency Relations Zino Macaluso.

SAVE THE DATE

The HOLLYWOOD HOLIDAY HOST COMMITTEE presents the Fourth Annual Screen Actors Guild Awards Viewing Party on **Sunday, January 25, 7-10 p.m.**
The venue is yet to be determined.

HOLLYWOOD MEMBER HOLIDAY EVENT December 16

You're
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5th Annual
Winter
Celebration

Tuesday, December 16
7-9 p.m.

DGA Atrium, 7920 Sunset Blvd.
Los Angeles, CA 90046

The Hollywood Holiday Host Committee invites you to join your fellow members for desserts, coffee, and good cheer in celebration of the holiday season.

Those interested in contributing to the Los Angeles County Federation of Labor Toy Drive are asked to bring an unwrapped toy.

This event is open to SAG members and one guest only.

Please RSVP to (323) 549-6443
no later than Monday, December 8.

Free parking available onsite. Please read all posted signs.
Guild not responsible for illegally parked vehicles.



**In My Opinion:
Sam Freed**

2nd National Vice President

Cliff Robertson – Artist and Activist

New York paid tribute to a distinguished member this fall. Cliff Robertson was honored at the November membership meeting not only for his exemplary acting career, but for his service to the membership and society. He was given a special commendation from the New York Board and a Joseph C. Riley Award.

This Oscar- and Emmy-Award-winning actor may be best known for his performances in film classics like *Charly* and *Picnic* and groundbreaking early television dramas like *The Days of Wine and Roses*. But Mr. Robertson also stepped up to serve the membership of the Guild. He was a member of the New York Board of Directors for 27 consecutive years.

Both his talents and service go beyond the scope of the acting community. In the 1960s, Cliff was angered by what he perceived to be a “conspiracy of silence” in the American media regarding the atrocities that were taking place during a long and bloody civil war in Nigeria. He responded by putting together and narrating a documentary about that war to alert Americans to what was really going on there. He would later help organize flights, some of which he piloted himself, to deliver food and medicines into the war-torn region. He organized a similar humanitarian mission for famine-stricken Ethiopia. An accomplished pilot, he has been named to the Aviation Hall of Fame.

In 1977 Cliff received a tax form for work that he did not do. This simple discovery led to one of the biggest scandals in Hollywood history. The head of Columbia Pictures would be found guilty of embezzlement. Cliff pressed the issue at great risk to his career.

“I was told by many that I would not work in this town again—and I didn’t for a long time,” he said. The courage Mr. Robertson displayed in confronting this corruption is just one more reason why he deserves tribute from the membership.

I recently attended a meeting of the International Federation of Actors (FIA) that was held in Marrakech, Morocco. FIA was established in 1952 and now acts as an apolitical organization to lobby for the interests of actors around the world. It also serves to encourage the development of performer unions and facilitate intra-union communications. While we work to expand the influence of our union, performers from other countries struggle to establish unions, sometimes at the risk of their lives.

It was enlightening to see how similar our concerns are with the concerns of actors from around the world. The protection of intellectual property rights, for example, was the issue of a panel discussion that included a representative of WIPO, the World Intellectual Property Organization. This issue is critical as it concerns our right to be properly compensated for the reuse of our work. It is no secret that our business is increasingly a global business. Our continued participation in global organizations like FIA will be even more important for us in the future.

It is important to note that the United States was represented at FIA by three unions: SAG, AFTRA and Equity. In this organization we acted as one. That’s an example we should look to at home.

**CLIFF ROBERTSON Feted at
Division Membership Meeting**

PEPPER NEGRON



Cliff Robertson with past New York Division presidents. Mel Boudrot, Larry Keith, Eileen Henry, Joyce Gordon, Sam Freed (current) and Richard Masur

The New York Division held its fall membership meeting on November 3. The highlight of the evening was a special tribute to legendary actor Cliff Robertson.

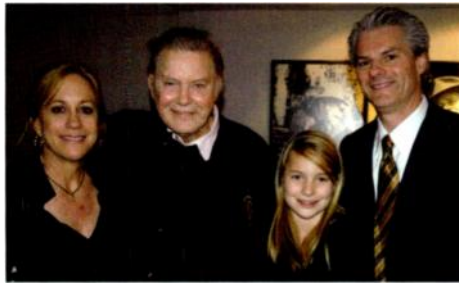
New York Division President Sam Freed, a veteran of both SAG roles on screen and SAG service as an officer, noted the level of integrity that Robertson has maintained in both spheres: “I can’t think of a moment in Cliff’s work as an actor or as a board member or as a humanitarian that is not authentic and true.” Longtime friends Tony Roberts and Larry Keith recalled Robertson’s unprecedented 27 consecutive years of service on the New York Division Board, voicing their admiration for both his talent and his character.

Former New York Division President Eileen Henry spoke about Robertson’s humanitarian work around the world, and Senior Advisor John McGuire emphasized the courage Robertson displayed in speaking out about the studios’ fraudulent accounting practices in the 1970s, and the price he paid for his actions. Clips from the Academy Award-winning actor’s most memorable performances were shown, prompting the recipient himself to joke, “Why doesn’t that guy lighten up?” Robertson was especially proud to be able to receive the tribute in the presence of his family and many past and present board members.

As the meeting got down to more formal business, Freed reported on his recent visit to Marrakech, Morocco, where he, John McGuire and General Counsel Duncan Crabtree-Ireland represented SAG at a meeting of the International Federation of Actors. Freed was struck by the common challenges faced by actors around the world and was moved by the sight of so many diverse organizations coming together in the spirit of cooperation.

In other business, New York Division Executive Director Jae Je Simmons read statistics highlighting the increased number of productions (and SAG jobs) in the area thanks to recent tax incentives. Joseph C. Reilly Awards were presented to Joanna Myers and Verania Kenton in recognition of their outstanding

REFLECTIONS by John McGuire



FROM THE TOP: Cliff Robertson receives a plaque from Tony Roberts. Sam Freed presides at the recent membership meeting. Robertson addresses a SAG meeting in Los Angeles in this historical photo. Robertson receives a standing ovation for his contributions. The actor, as he appeared early in his career. Robertson with his family: daughter Stephanie, granddaughter Cynthia and son-in-law Donald.

service to the Guild. A special letter of recognition was presented in honor of Sylvia Fay, a veteran casting director and friend of SAG actors, who passed away recently. Pension & Health CEO Bruce Dow flew in from Los Angeles to attend the meeting and reassure New York members that the plan is still in good shape, despite the recent economic crisis. Associate National Director of Affirmative Action Adam Moore presented two videos to help promote the employment of minority groups: the Senior Performers Interview Project and the I AM PWD video, a production of SAG, AFTRA and Actors' Equity. As the meeting took place the day before Election Day, the evening ended with an exhortation for everyone to get out and vote.

I started working for the New York Branch of SAG in 1969, almost halfway between the Guild's founding in 1933 and today.

Back at its founding, many different levels of performers, from background actors to stars, put their careers on the line to help their fellow performers. That courage and self-sacrifice was still going strong when I came to the Guild, and for me was embodied in the courageous stance taken by Cliff Robertson against corruption and cover-up in the executive ranks of the big studios.

But the history of SAG has not been written by the actions of a courageous few. Rather, its success is due to the commitment and dedication of scores of members who have stepped up, often at great personal cost, to serve as officers, board members, committee members and—when called upon—to show up for negotiations, walk picket lines and in general give of themselves for the good of all performers.

It is not just the members, however, who are entitled to this recognition. Over the years many, many staff people have shown an equally impressive dedication and fighting spirit in defending the interests of all SAG members.

Of course, none of this has happened without periods of stress and infighting. Historically, there have always been groups within SAG with different views about governance policy, the tactics of contract negotiations and the relationships between SAG and other unions. Such would seem to be the case presently, and it has cost the Guild in terms of distracting us from the true battles we need to fight in order to organize non-union work, protect and improve contracts and speak globally for the needs of performers. Hopefully we will be prepared, starting with our 76th year, to refocus our energies for those tasks that lie ahead.

No celebration of SAG's history would be complete, of course, without specific reference to the New York Division. Over the years we have also had our political ups and downs, but fortunately for us we've had a recent history of peaceful times in New York, and as a result have experienced a revitalization of our Division with increased production, new outreach programs, an excellent relationship between staff and elected leadership and a more involved local membership.

If you haven't already done so, come up to the office and look at the walls—particularly on the 14th floor. There you'll find pictures of many of our past presidents, lists of those who served on the New York Board and great excerpts from the stories of many of our founding members.

When all is said and done, we have a lot for which to be proud.

John McGuire is a senior advisor for Screen Actors Guild.



Senior Advisor John T. McGuire receives a plaque from New York Division President Sam Freed in recognition of his 39 years of service to the Guild on the occasion of SAG's 75th anniversary.



In My Opinion: David Hartley-Margolin

3rd National Vice President

Passing the Torch

I advocate combining SAG and AFTRA.

Having writ, please allow me to introduce myself. I'm David Hartley-Margolin, newly elected 3rd vice president of Screen Actors Guild and National Board member representing the Colorado Branch. Before I present my bona fides, let me take this opportunity to write a few words about my immediate predecessor.

For the past five years, Steve Fried, National Board member from Arizona, served as 3rd vice president of Screen Actors Guild with distinction and aplomb. Steve has been and remains an unafraid, outspoken advocate for the 22,000 SAG members who do not live in Los Angeles or New York.

When the governance overhaul was completed in 2002, the Regional Branches as an entity was new territory. Used to independent initiative, we had to learn how to pull together to create the kind of cooperation necessary to bridge the geographic, economic and political differences that characterize our Division's membership. Our first 3rd vice president, Cece DuBois, helped us to crawl. Then in 2003, putting his amazing organizational talents to work, visionary Steve Fried successfully cajoled, tweaked and occasionally dragged the sometimes reluctant elected Branch leadership into creating the strong, purposeful Division we are today. He helped us to create our identity.

Thank you, Steve Fried, for a job well done. You have created a legacy that will forever be an integral part of the fabric of Screen Actors Guild.

Now, here's a little more about yours truly. I have served the Colorado Branch members as their Branch president and National Board representative for a combined 18 years. I was the RBD vice chair four years and second vice chair one year. I was part of the Governance Team in 2000 and 2001 that restructured the Guild and rewrote the SAG Constitution.

I am a member of both SAG and AFTRA. I have been lucky enough to have earned my keep as a full-time performer since 1975. I have served on the Joint Commercial and Joint Industrial Negotiating and Standing Contract committees. I was a National Board member of AFTRA from 1987-2007, including six years as a national vice president. I currently serve on the Board of Trustees of the AFTRA Health and Retirement Funds, independent entities.

I am honored and humbled by the confidence the Regional Branch Division Board of Directors has placed in me. I look forward to serving the membership of the Regional Branch Division as vice president, as well as the broader membership of Screen Actors Guild, no matter the ZIP code.

As to combining SAG and AFTRA, I'll have more on that in subsequent columns.

A pleasure meeting you.
DHM

Annual Membership Meeting CHICAGO

Chicago's annual Screen Actors Guild membership meeting, held September 29 at the Kaufherr Members Resource Center, brought together a panel of special guests all committed to "Building Indie Business in Chicago."



John Boshier of Beverly Ridge Productions contributes to the panel discussion.

On hand to discuss their efforts to replace Chicago's dependency on location roulette with a sustainable industry—creating real employment opportunities for SAG members—were John Boshier of Beverly Ridge Productions, Lynn Steadman of IFP/Chicago, Dawn Gray of Gray Talent Group and Annie Porter of Women In Film/Chicago.

Boshier, the producer of *Chicago Overcoat*, explained that he and his partners have made a commitment to both filming and completing post-production in Chicago. Shot in Chicago during spring 2008, *Chicago Overcoat* was produced under the SAG Low Budget contract. Of the 60 SAG performers hired for the film, 55 are from Illinois.

"The state's film tax incentive has helped to bring motion picture production back to Illinois," Boshier said. "If, along with an increase in film and television production, we stay in Illinois for the post-production work, we'll not only create work but offer stability in the periods between major productions."

DETROIT SAG Members Team Up with University



Outgoing Detroit Council President Laurie Meeker, Wayne State University Associate Dean Steve Peters and Detroit Branch Executive Director Marcia Fishman

Following new Michigan film incentives and a new influx of production in the state, colleges and universities have taken a new interest in Screen Actors Guild and all that its members might offer students.

At this juncture of new theatrical work, a significant goal is to reach out to students so they can be more prepared for this new industry growth and can learn the value of SAG. Toward this end, SAG

teamed up with Wayne State University for an event on September 20 at Wayne's Hilberry Theatre in Detroit.

Local SAG veteran actors taught a seminar on the professionalism of the actor. Open to SAG members, Wayne State University students and the public, 250 aspiring actors listened to the steps of becoming a true professional. The seminar covered jobs from "soup to nuts," detailing suggested behavior at auditions, proper protocol on set, including mealtime, and important records that should be completed when the job has been finished. Seminar leaders also discussed the actor's relationship with the casting directors or agents, and some special skills (learning the ear prompter, special driving, etc.) that could further a career.

Although SAG members designed the entire workshop, Wayne offered the Hilberry Theatre, produced the instructional materials and widely publicized the event. Future plans with other colleges and students include workshops, seminars and new media events.

FLORIDA Mixes Membership Meeting and Film Festival

Membership meetings are always important resources for career information, but they're even more compelling when you're rewarded for your free time.

Thanks to Florida Branch's sponsorship of the Fort Lauderdale International Film Festival, members attended a reception and free festival film screening after our general meeting at Cinema Paradiso. Each attendee also received two complimentary tickets to the film screenings, and the grand prize winner claimed all-expense passes to every film, event and party.

"We had our biggest turnout for our annual meeting in recent memory, and I can only attribute this to marrying our meeting to the film festival," said President Steve Gladstone. "We will continue to blend facts with festivity wherever and whenever we can."

SAG returned to host all-day events for the festival's Sunshine Celluloid Day, which features films made entirely in Florida. SAG's workshop on its low budget contracts included a panel of SAG staff and the creative team of the Florida-based film *Patsy*, which consisted of Florida SAG member, lead actor and producer Brett Golov, writer-director Anton Jarvis and Florida cast member and SAG National Low Budget Committee member Rod Ball. A big thank you goes out to them, as well as to all of the Los Angeles and Florida cast members who came out to encourage indie producers to go SAG.

"In spite of our small budget, it never even occurred to us to try to make this film without SAG actors," said Jarvis. "The staff at the



Cast and creative team of *Patsy* at the SAG reception: (bottom row) SAG members Carmen Lopez and Ryan Matthew; (top row) SAG member Judy Clayton, writer-director Anton Jarvis, Casting Director Ellen Jacoby, producer and member Brett Golov and SAG member Patrick Michael Buckley

local SAG office was great to work with and made this so much easier for us."

Patsy played to a packed house after the workshop, and was capped off by a SAG-sponsored networking mixer. Attendees included the *Patsy* team, as well as Florida casting director Ellen Jacoby, whose credits include the locally shot television series *Burn Notice* and such films as *The Hours* and *There's Something About Mary*.

Festivals are one of the most effective ways to create career contacts and support the local film community. The Florida Branch looks forward to an ongoing partnership with the festival organizers throughout the year and encourages members to support Cinema Paradiso's unique venue for SAG indie films.

SAG Joins the Scene for Two Flourishing Film Festivals in Tennessee

South Region Executive Dave Fazekas attended Indie Memphis to conduct a low budget contracts workshop and encourage union employment under these contracts.

The festival draws from Memphis' rich cultural history to connect filmmakers from across the country. The city, which currently ranks on *MovieMaker* magazine's Top Ten List of "Most Film-Friendly Cities," has early roots in independent film that go back to Jim Jarmusch's *Mystery Train* in 1988. Francis Ford Coppola, Milos Forman, Robert Altman and Sydney Pollack all have shot major feature films in Memphis, along with natives Craig Brewer (*Hustle & Flow*) and Ira Sachs (*Forty Shades of Blue*), who won the Sundance Audience and Narrative Jury awards respectively. During the festival, Fazekas caught up with Brewer, as well as several prior SAG low budget signatory producers who are returning to Tennessee this year.

The International Black Film Festival of Nashville, now in its second year, is evolving into a significant showcase and education source for the African-American film community. We welcomed the opportunity to introduce ourselves to emerging and established filmmakers. Business Representative Ruth Paul conducted a low budget contracts workshop and participated on the panel "The Dream Team: Building an A-List For Your Film."

Paul also met with Festival Honorary Chair Debbie Allen, Tennessee State Reps. Brenda Gilmore and Joe Towns Jr. and SAG members Tyler Williams (*Everybody Hates Chris*) and Boris Kodjoe (*Soul Food*).

Both festivals were widely attended and SAG is always eager to reach out to the local industry and meet with local members.



SAG staff member Ruth Paul with Tennessee State Reps. Brenda Gilmore and Joe Towns Jr.

Working on Your Behalf

WELCOME

RICK MCKIDDY began his position as North Region executive on October 6, 2008. Serving more than 30 years as a United Auto Workers representative, Rick was involved with numerous negotiations, organizing drives, political lobbying efforts and member mobilization. He has taught collective bargaining classes at Wayne State University in Detroit for five years and has been a regular guest lecturer in classes on politics and social change at the University of Michigan. Rick has master's and bachelor's degrees in interdisciplinary studies from Wayne State. He and his wife, Darlene, have been married 32 years and they have one son, Michael, a SAG member living in Los Angeles.



years, but ironically, it was moving back to Denver that landed her in the film industry, working for Julie Crane at Screen Actors Guild.

She'll be working out of her home, as a significant amount of her time will be spent on sets, at legislative sessions and meeting with agents, casting directors and producers to further the interests of New Mexico SAG members.

Tamara reports to Julie Crane, who continues to function as the executive director for New Mexico.

MILESTONES

CONGRATULATIONS to our Screen Actors Guild employees who reached a milestone in the third and fourth quarters of 2008:

Reaching five years with the Guild in the third quarter are Hilary Wilson and Loy Rackley.

Commemorating 10 years of service in the third quarter are Nora Carrillo, Steve Dryden, Jo Sisson, Sherron Hayes and Ovella Williamston.

Reaching five years with the Guild in the fourth quarter are Julia Allen and Robyn Roberts.

Celebrating 10 years of service in the fourth quarter are Randall Dudley and Carlton Stokes.

PROMOTIONS

TAMARA DECKER was promoted to West Region executive for the New Mexico office. This newly created position serves the New Mexico Branch, which has seen both its membership size and production more than double over the past several years. Tamara, who transferred from the Denver office to Albuquerque, has extensive experience in marketing, public relations and communications. After leaving her corporate career in the financial industry, she fulfilled her dream of traveling the world and going to film school. Tamara lived in Los Angeles for a few


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"The Oscar-buzz circulating Goldblum's turn in this film is far from hype; he educates the death and rebirth of a man's soul in such a way that I'd be hard-pressed to compare it to anything I've ever seen onscreen."

Kim Voynar, AOL CINEMATICS

"A tour de force performance from Jeff Goldblum."

Todd McCarthy, VARIETY

"Jeff Goldblum is nothing short of dazzling."

Joe Morgenstern, WALL STREET JOURNAL

"Jeff Goldblum in a masterful turn."

Howard Karen, PREMIERE.com

"Jeff Goldblum is magnificent."

Paul Moore, SPOUT.com

Goldblum plays it to perfection."

Jared Mobarak, SPREE

"Jeff Goldblum in the role of his career."

Kirk Honeycutt, THE HOLLYWOOD REPORTER

FOR YOUR CONSIDERATION

BEST ACTOR
JEFF GOLDBLUM

ADAM
RESURRECTED

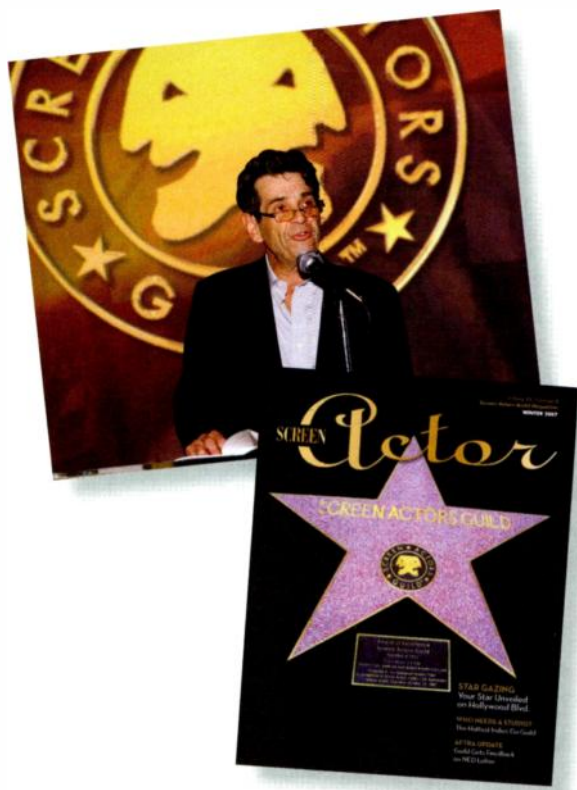
3M
ILLUMINATE

SCREENINGS NEXT WEEK

LOS ANGELES Tuesday, Dec. 9 - 11:00am @ Wilshire Screening Room NEW YORK Monday, Dec. 8 - 4:00pm @ Magno Review Screening Room

75th RECAP

The final scraps of confetti have been swept off the dance floor and the last photographer's flash has gone dim. SAG's year of 75th anniversary celebrations has come to a close. As we take one final look at all of the activity, one thing is certain: the next giant anniversary—100 years in 2033—will be hard-pressed to top these events...



FEBRUARY 9, 2007

Screen Actors Guild President Alan Rosenberg announces the formation of the Guild's 75th Anniversary Task Force. The Guild says it will celebrate the anniversary in 2008 with several events nationwide.

OCTOBER 25, 2007

Kicking off its anniversary year, Screen Actors Guild is honored by the Hollywood Historic Trust with an Award of Excellence star on Hollywood Boulevard—making the Guild the first union to receive such an honor. The ceremony takes place in front of the historic Hollywood Roosevelt Hotel, where Kenneth Thomson hired SAG's first employee, Marjorie "Midge" Van Buren. The award is accepted and unveiled by Rosenberg, Secretary-Treasurer Connie Stevens and past presidents Asner, Gilbert, Gordon, Nolan and Schallert, and board members from around the country.

MAY 10, 2007

In news that will be covered everywhere from *The New York Times* to the AFL-CIO blog, Screen Actors Guild announces it will receive an "Award of Excellence" star on the Hollywood Walk of Fame in recognition of the Guild's contributions to actors and the entertainment community.





JANUARY 27, 2008

With a national and international audience tuned in, the SAG Awards are held at the Shrine Auditorium in Los Angeles. The show airs a special tribute package on the history of the Guild.



SUMMER 2008

The Guild publishes a special 75th anniversary issue of *Screen Actor* magazine. With a silver “75” on a black cover, the publication includes features on past presidents and in-depth stories detailing SAG’s history. The issue also comes with some free gifts: a poster of the Guild’s founders, a bookmark and a bumper sticker. The issue’s flyleaf says, in part, “This issue is dedicated to you, our members, with gratitude for your support and solidarity and with admiration for your commitment to your art and your Guild.”

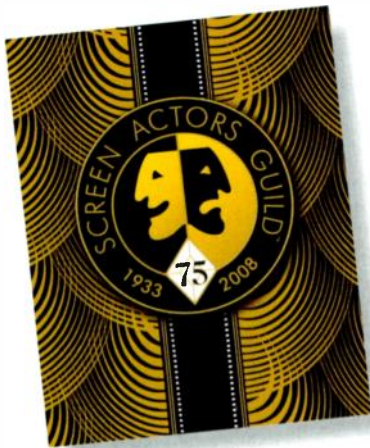
JUNE 21, 2008

Dubbed “SAG Day,” the celebration goes national as the Guild’s various branches and divisions—like New York, Chicago, Florida, Hawaii, Arizona and Seattle—host parties, barbecues and cocktail receptions in honor of the 75th anniversary.



JUNE 30, 2008

The Guild officially turns 75 today. Rosenberg says, “Union pride has never shined brighter... as we celebrate in solidarity, take a moment to remember those who founded Screen Actors Guild.”



OCTOBER 27, 2008

The 12th Annual Hollywood Film Festival, chaired by Oscar-winner Paul Haggis, honors the Guild’s 75th year of existence. “SAG has distinguished itself as a powerful, unified voice on behalf of artists’ rights,” says Carlos de Abreu, founder and executive director of the festival. “We commend SAG for its continued commitment to its membership.”

JUST A FEW OF THE OTHER EVENTS THAT MARKED THE GUILD’S 75TH ANNIVERSARY:



▶ Prior to the SAG Awards, TCM salutes the Guild by showing films of past presidents and board members.

▶ The SAG Awards and the Guild’s 75th anniversary are part of an award season exhibit that runs from February to April at the Hollywood Museum.

▶ SAG is honored at New York City’s annual Labor Day Parade.



▶ The Hawaii Branch hosts a picnic in Kapiolani Park on SAG Day.

▶ Colorado members enjoy a SAG Day concert at world-famous Red Rocks Amphitheater.

▶ As part of SAG Day, Philadelphia Branch members tour locations used in movies filmed in Philadelphia.



Women In Leadership

Were we to cover the accomplishments of all the dedicated women who have filled positions as board members and as officers at Divisions and Branches for 75 years, we would fill this issue of Screen Actor from cover to cover! Since space is limited, we have selected seven.

FROM THE TOP: Lucile Webster Gleason, Joan Crawford

LUCILE WEBSTER GLEASON: A Guild founder holding membership card No. 14, Gleason was the first female officer of Screen Actors Guild, serving as treasurer in 1933 and 1934–1935. From 1940–1945, she was the Guild’s recording secretary. At her board/officer retirement at the 1945 Annual Meeting, she was presented with a lifetime Guild membership card “for her service on behalf of actors.”

JOAN CRAWFORD: This movie icon was 2nd vice president from 1936–1940 and used her celebrity status to fund-raise and organize for the Guild as a highly successful recruiter of new members. Crawford attended dozens of board meetings, served on several committees and participated in Guild activities promoting the funding of an actors’ retirement home in California in the years before the Motion Picture Country House and Hospital was built in Woodland Hills. (See our “Snapshot” feature for another photo of Crawford, with future Guild President Robert Montgomery.)

JOYCE GORDON: 1959 was the year the first female member of a Guild branch was appointed to the national Board of Directors upon its expansion to include Branch representation. Joyce Gordon also had been among the successful leaders of a determined movement to improve



Joyce Gordon

wages and working conditions in the Guild’s Commercials Contract. Again a “trailblazer” in 1966, Gordon became the first woman elected to any Screen Actors Guild presidency when she became president of the New York Branch in November. She would serve two one-year terms, until 1968. In succeeding years, she was elected to several national board and officer positions, including 4th vice president and 3rd vice president.

KATHLEEN NOLAN: It was not until the Guild was 40 years old, in 1973, that a woman was elected 1st vice president of Screen Actors Guild—and that was fearless, outspoken Kathleen Nolan. Two years later, in 1975, she achieved another “first” when elected the first female national president of Screen Actors Guild. Nolan, who also was instrumental in founding the Guild’s Women’s Conference Committee, which she chaired, ran as an independent candidate, defeating the nominating committee’s choice as well as four other independent candidates. In 1977, she again ran as an independent and was re-elected. During her 1975–1979 presidencies, she fought against excessive television reruns, promoted non-gender specific casting of film and television roles to expand casting opportunities for actresses and led the Guild’s fourth strike, from December 1978 to February 1979, over commercials.



Kathleen Nolan and Pearl Bailey

PATTY DUKE: From her astonishing stage and film performances in *The Miracle Worker*, to her dual roles as identical cousins in television's popular *The Patty Duke Show* of the 1960s, Duke was long a household name when elected to the Guild's national presidency in 1985. She anticipated "two very boring, but extremely productive years" as president, but unexpectedly found the Guild calling two un-boring strikes: an Animation Contract strike in June and July 1987 and a three-week Commercials Contract strike in March and April 1988. During her presidency, the Guild created a low-budget motion picture agreement giving advantages to productions that hired more women, minorities, seniors and disabled performers; she was the first president to open formal dialogue between the Guild and its gay and lesbian performers; she appointed a "Committee to Combat Out-of-Country Production"; the Screen Actors Guild Foundation debuted and the Guild celebrated the one-billionth dollar paid out in residuals. Duke won a second term in November 1987, but in June of 1988 resigned from the presidency to begin work as a producer on a television film of her autobiography, *Call Me Anna*.



Patty Duke at podium

SUMI HARU: When Guild President Barry Gordon resigned in July 1995, in preparation for running for Congress, 1st Vice President Sumi Haru, a board member and officer for more than 21



Barry Gordon and Sumi Haru

years, was appointed to succeed him for four months as acting president of the Guild, serving until Richard Masur's election in November 1995. Haru credited her involvement with the Guild's Ethnic Minorities Committee (now the Equal Employment Opportunities Committee), with "grooming" her for election to the board of directors in 1974. On October 25, 1995, Haru, who by then had served four previous terms as the Guild's recording secretary, also became the first Asian-American female elected to the executive council of the AFL-CIO. She currently serves on the Guild's national and Hollywood boards.

MELISSA GILBERT: The third woman elected to the national presidency of Screen Actors Guild was well-known to TV fans who watched her grow up on *Little House on the Prairie*. She joined the national board as a temporary replacement in 1999 and was elected to a board seat in November 2000. During her two presidencies, from 2001–2005, she traveled far and wide promoting the Guild's



Melissa Gilbert and Kevin Spacey

concerns: the Screen Actor column detailing her work was aptly named "President on the Move." Gilbert chaired the President's Task Force on Affirmative Action, expanded the National Executive Committee and the National Joint AFTRA/SAG Young Performers Steering Committee. She worked on legislation to amend shortcomings in the California Advance Talent Services Act, was named a vice president of the California Labor Federation and traveled to Budapest as the Guild's representative for FIA (the International Federation of Actors). Global Rule 1, which passed when she was a national board member, took effect on May 1, 2002. On December 7, 2004, she was jointly honored by *The Hollywood Reporter* and *Lifetime* as among "one of the industry's most powerful, talented and recognized women." Gilbert also served on the AFL-CIO Executive Council.

TODAY: Continuing in the footsteps of our first female officers are current **Secretary-Treasurer Connie Stevens**, whose careful stewardship of union assets and efficient control over expenses has resulted in solid footing for the Guild, even in the present "bear market" economy, and **1st Vice President Anne-Marie Johnson**, who also chairs the Legislative Committee. They are the latest in the ever-increasing list of devoted women who have served Screen Actors Guild for more than 75 years without compensation, as officers, board members and committee members, to improve actors' wages and working conditions and to continue the fight for the rights and protections of all members.



Secretary-Treasurer
Connie Stevens



1st Vice President
Anne-Marie Johnson

In Their Own Words

75 YEARS OF
LEADING THE WAY
FOR PROFESSIONAL
ACTORS

SAG
Celebrates
Its 75th

"Being a member of Screen Actors Guild is a blessing that brings dignity to my vocation and inspires confidence in those who bring me in on their creative efforts. I have access to wonderful mentors as well as crucial benefits because of the commitment and hard work of many actors who came before me. Being a Guild member helps to bridge the gap fairly between art and commerce, so that a middle-class performer may make a decent living. I hope to honor the hard work of all those Guild members and Guild builders who came before me with my own hard work."

—ED KELLY

"What does Screen Actors Guild mean to me? Professionalism and solidarity. It's a time to remember how we got here and to celebrate our collective accomplishments. It's at time to show appreciation for all those members who struggled before us to get fair compensation for our work, sometimes at great personal risk and sacrifice."

—JENNY WOMAN

"Now, more than at any other time in SAG's 75-year history, we must rouse a fighting spirit and the determination to try to effect change at all costs. SAG is our union. Perhaps we should begin by accepting personal responsibility and ask ourselves, what we should be doing right now to help make SAG as strong and as effective as possible, now and into the future. Divided we fall. United we stand."

—RENEE AUBRY

"Screen Actors Guild is my first union, and has been an inspiration to me, even before I joined. All of my favorite actors are members of the Guild, and the day I became a member five years ago was one of the proudest moments in my 23 years as an actor."

—RIK DESKIN

"The most recognized union in the world, a guaranteed future for young performers and those who have not yet been born, regardless of where they are from, their economic status or any other perceived limitation, that is what Screen Actors Guild means to me. We set the standard by which anyone with talent can afford to pursue their artistic dreams."

—ART LYNCH

"It's very nice to have the 75th anniversary as a reminder to my responsibility, and everyone's responsibility, to take care of their career and thereby take care of their union and vice versa. It's just as important that we take care of the contract that leads us into the future. I have a career, and I have been able to put together a house and all the things that allow me to live a certain life, a 9–5, that isn't your typical office job. What gives me that ability is being a part of my union, and I'm happy to give back to it. Truly."

—ANTHONY DeSANTIS

"Screen Actors Guild means protection. When I show up on a set to work, I know I am covered in every aspect. As a stunt performer, I know I will be covered with safety on the set. I know that I will be covered with the correct compensation for my performance. And if I get injured, I know that I have the best medical coverage, second to none."

—JANE AUSTIN

"Screen Actors Guild is the greatest acting union in the world. It is my main union—it has protected me from Day 1. I think of the brave women and men who, 75 years ago, dared to stand up for their rights, and fight for the rights of those who had no power on their own against employers who took unfair advantage, exploited artists and abused workers."

—FRANCES FISHER

"It is the coming together of people who are passionate enough about what they do to work together to create an extraordinary end result. To create better opportunities, to create fair and equitable working conditions for us all and to work together as one to make sure that what we truly create in the end will be called art."

—MOLLY BALLARD

"I want to thank those who began our union. I want to thank the greats, the Spencer Tracys and Katharine Hepburns. I want to go back and thank Helen Hayes and Ralph Bellamy. I want to thank Barbara Stanwyck. I want to thank Charlton Heston. Those are the people who fought for this Guild and allowed me to have the career I now have. And so I feel it's my duty to fight for the other people coming along. And that's why I keep running down here for meetings and events. I'm doing it because others did it for me, and we have to give back in life. So happy 75th anniversary, and I hope we have another 75 years."

—DIANE LADD

"Seventy-five years of professional actors stepping up to take care of each other around the country and around the world. This is what being a member of Screen Actors Guild means to me."

—ABBY DYLAN

"Every time my family or I visit our doctor or dentist, every time I get a forced call, an overtime check or meal penalty and many other benefits, let alone a decent paycheck for doing what I love to do, I thank heaven for our union, Screen Actors Guild."

—RON HARPER

"My first job was in the Eddy Duchin Story with Tyrone Power. I was so excited I couldn't sleep. I was one of 500 people who were dance extras at the Waldorf Astoria. The director told us that Eddy had just returned to New York and we were supposed to jump up and act excited. I was so exhausted after the long day. The director said, 'Cut! Who is the girl with her head on the table?' When he found out, he said, 'Miss Taylor, you're through at 20th Century Fox.' My mother said, 'You'll just have to be a star somewhere else.' In about 1965, I met Dick Zanuck Jr. He was the director of the first movie I starred in, Made for Each Other. He said, 'Welcome to Hollywood, you've become a star.'" Congratulations, Screen Actors Guild. I'm proud to be a member for more than 50 years.

—RENEE TAYLOR

"It means protections for every covered performer, from big star to background actor. It is the performers' union that all others outside the U.S. recognize as the world's standard-setter and look up to for hope and inspiration. We have endured this long because our members continue to recognize what the Guild has meant to them—a decent chance to have a career as a professional."

—RUSSELL McCONNELL

"I've been a Screen Actors Guild member since 1979. This is my third year on the board, probably my last, and Screen Actors Guild has given me a future and a retirement and a great deal of joy and a creative world that I love being a part of. And I got to meet Kent McCord. Seventy-fifth anniversary? We're lucky to have had this union and to be as strong as we are and still be here."

—BRETT CULLEN

"S' stands for the security I feel knowing I am represented by a union that truly cares about me and my family. 'A' stands for action, which my union has never hesitated to take on behalf of all actors when employers attempt to abuse their rights. 'G' stands for gratitude, each time I get a residual, which my union has strenuously fought for and ultimately gained for all my fellow actors."

—MICHAEL BELL

"The beautiful lady named Screen Actors Guild still looks pretty good at age 75. It's an honor to be a part of this celebration, and it's been an honor to have been a part of the last 30 years in which I've been involved in trying to help the membership. I think it's a tribute to the members at large that we have survived as long as we have and improved conditions for the betterment for all of our performers. And let's hope that we'll be doing as well 75 years from now."

—PAUL NAPIER

"When I first joined Screen Actors Guild, I was moved to tears. It meant that I had joined the ranks of the professionals. I began serving in elected positions in 1987. Since then, my membership has been as much about service to other members as it has been the endorsement of my own status as a professional."

—CECE DUBOIS

"Screen Actors Guild means to me a dream realized and a goal that has lived as long as I have been an actor and allows my heirs to inherit something I have built up."

—ANGELTOMPKINS

"SAG means 'protection' for me. It enables actors to do our work well, in the safest possible conditions, and with the best possible compensation. It was a proud moment: receiving my card 22 years ago, as I joined a long line of illustrious and creative performers and have become a part of SAG's proud history. From past and present presidents of Screen Actors Guild to actors I know starting out; we all take pride in our union and its accomplishments."

—STACEY TRAVIS

"To me, Screen Actors Guild means 75 years' worth of hard fought contracts, benefits and services aimed at securing all performers a safe, productive, culturally diverse and stimulating environment in which to live, work and make entertainment history."

—NANCY DUERR

"Being a member of Screen Actors Guild brings with it a tremendous responsibility. I know that I have some very high standards to maintain, and it is with overwhelming pride that I stand shoulder to shoulder with this distinguished group of sister and brother professional performers."

—DAVE COREY



IN MEMORIAM

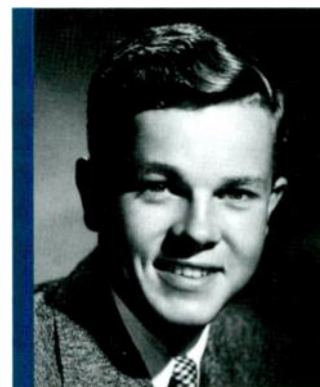
honors the memory of Guild members who died between August 20, 2008, and October 26, 2008.*



FRED
NASSIF



EDIE
ADAMS



ROBERT
ARTHUR

Edie Adams	10/15/2008	•	Bernie Jones	10/05/2008	•	George Putnam	09/12/2008
Robert P. Arthaud aka Arthur	10/01/2008	•	Stan Kann	09/29/2008	•	Nick Rainondi	08/22/2008
Al Berry	08/25/2008	•	Peter B. Kastner	09/18/2008	•	Jim Rankin	10/15/2008
Richard "Mister" Blackwell	10/19/2008	•	Lynn Kohlman	09/14/2008	•	Jerry Reed	09/01/2008
Ellen Brandt	09/19/2008	•	Eloise Kummer	08/24/2008	•	James E. Reilly	10/12/2008
Don Burda	09/11/2008	•	Ray La Tulipe	09/07/2008	•	Estelle Reiner	10/25/2008
Kim Chan	10/05/2008	•	Don LaFontaine	09/01/2008	•	Randy C. Runyor	10/04/2008
Ruth W. C.	08/23/2008	•	Jacquelyn Landrum	08/29/2008	•	Merl Saunders	10/24/2008
Gregg Allen Collins	08/27/2008	•	William Long Jr.	09/18/2008	•	Steve Schatzberg	08/30/2008
Frederic Crane	08/21/2008	•	Richard D. Lynch	09/24/2008	•	William J. Scott	09/06/2008
Irene Dailey	09/24/2008	•	Phyllis MacDonald	09/26/2008	•	Douglas Sebern	08/23/2008
Milt Davis	09/29/2008	•	Jeff MacKay	08/22/2008	•	Jerry Sherman	09/16/2008
Nathan Davis	10/15/2008	•	Howard Mann	09/18/2008	•	Terry Spano	09/25/2008
Elmer Dills	09/15/2008	•	Keiko I. McDonald	09/14/2008	•	Lorraine Spritzer	09/20/2008
Lauren E. Dombrowski	10/08/2008	•	Bill Melendez	09/02/2008	•	Gil Stratton	10/11/2008
Dick Dowling	09/16/2008	•	Jonathan Moore	09/17/2008	•	Tanya M. Taub	09/04/2008
Charles W. Dugan	10/09/2008	•	Rudolph F. Moore	10/14/2008	•	Paul Teschke	09/07/2008
J. Don Ferguson	10/01/2008	•	Jody Mosten-Daughter	09/19/2008	•	Lloyd Thaxton	10/05/2008
Craig W. Fertig	10/04/2008	•	Jack Narz	10/15/2008	•	Ben Thomas	09/18/2008
James L. Gavin	09/18/2008	•	Fred Nassif	08/22/2008	•	Thomas M. Tresh	10/15/2008
James Gilliam	09/17/2008	•	Paul L. Newman	09/26/2008	•	Charlie Walker	09/12/2008
Louis Guss	09/29/2008	•	Paul S. Nuss	09/14/2008	•	Dee Dee Warwick	10/18/2008
Connie S. Haines	09/21/2008	•	Earl Palmer	09/19/2008	•	Donn Whyte	10/18/2008
William Hardy	10/14/2008	•	Ike Pappas	08/31/2008	•	Ilona Wilson	09/05/2008
Eileen Herlie	10/08/2008	•	Peyton E. Park	09/09/2008	•		
Phil Hill	08/28/2008	•	Michael Pate	09/01/2008	•		
Tony Hillerman	10/26/2008	•	Edmund F. Penney	09/11/2008	•		
David Hooks	10/01/2008	•	House Peters Jr.	10/01/2008	•		
Johnny Jackson	10/03/2008	•	Patricia Place	09/20/2008	•		
Andy Jerrick	10/22/2008	•	Catherine Price	09/22/2008	•		

*As reported by SAG Pension & Health. Please note: Due to publishing deadlines, notices that are received outside of these dates cannot be considered for publication.

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Jeans Worn by James Dean in *Giant*
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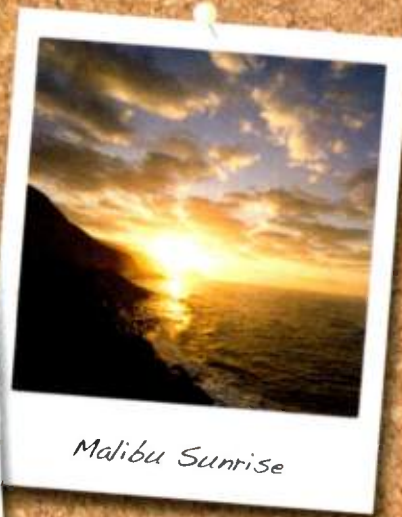


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The Clinic



Malibu Sunrise

My name is Grace Slick, and if you are a fan of classic rock music, you may know who I am. When hard rock and acid rock took off in the early sixties, I was a singer for "The Jefferson Airplane." We played the Fillmore (East and West), Woodstock, Monterey Pop, and Altamont among other wonderful and crazy celebrations. Unlike Bill Clinton, I inhaled - a lot. Sex, drugs, and rock + roll were my main activities. I had a lot of fun and a lot of arrests. But I went way past the "fun" part. Most alcoholics/addicts do - that's why we land in rehab. I landed in 5 of them. I was sober all during the 80s, but I got bored with it. Bad move - addiction is progressive. At 58 years old (I am 68 now) my friends had David Crosby drive me to what I hope was my last stay at a clinic.

The reason I am writing to you is that Dr. Jacob Marshak has developed an amazing method for treating alcohol and drug addiction. His approach combines research-based neuroscience, psychotherapy and the 12-steps. If a client wants to get sober - it works. I recommended the clinic to a close friend also in the entertainment industry. He is still sober, maintaining he has never felt so confident about the prospect of long term sobriety.

The Marshak Clinic, Malibu | 800-366-8108 | 310-456-2026 | www.marshakclinic.com | info@marshakclinic.com

THE UNFAIR LIST

THIS LIST is composed of Guild-signatory producers who have either 1) been found by a neutral arbitrator or court to have violated one or more of the Guild contracts; or 2) have defaulted on payments to performers during production and have had production halted pending full payment. We encourage performers who may be employed by one of the listed producers and the agents of such performers to negotiate additional personal financial assurances with the producer, such as creating an escrow account for the salary a performer expects to be paid

by the producer. For various reasons, some producers who fit the above criteria may have been omitted from this list. Performers should always check with the Guild prior to agreeing to accept employment with any producer.

For the most up-to-date version of the Unfair List, log into your member account on www.SAG.org and go to www.SAG.org/unfair.

SIGNATORY COMPANY NAME	PRODUCTION NAME	DATE
THEATRICAL		
Farmland Pictures, L.L.C.	<i>Abilene</i>	5/22/2007
Fast Films, Inc.	<i>Addiction, The</i>	9/8/2006
Delta Entertainment, LP.	<i>Almost Dead</i>	9/8/2006
Jerry Lamothe	<i>Amour Infinity</i>	10/29/2008
Bad Blood Productions, Inc.	<i>Bad Blood aka Blood Money</i>	10/2/2006
Ballistic Features	<i>Ballistic</i>	9/8/2006
Full Moon Films, Inc.	<i>Basketcase II</i>	9/8/2006
Glider Entertainment	<i>Blade Boxer</i>	9/11/2006
Cage II Productions, Inc.	<i>Cage 2: The Arena of Death aka The Cage II</i>	5/22/2007
Avatar Filmworks, Inc.	<i>Chase Morran aka Assault on Dome 4</i>	10/4/2006
Pac West Cinema Group	<i>Code Name: Zebra aka Zebra Force II: The Return</i>	9/8/2006
Beyond the Law, Inc.	<i>Condition Red aka Code Red aka Beyond the Law</i>	9/8/2006
Big OJ Productions, Inc.	<i>Dadetown</i>	9/8/2006
West Side Studios, Inc.	<i>Dangerous, The aka Divine Wind</i>	9/8/2006
Overdone Productions, Inc.	<i>Diary of a Serial Killer aka Rough Draft aka Over and Done With</i>	10/4/2006
Zoomarama Pictures or Hess/Lippert Films	<i>Don't Do It</i>	10/2/2006
Down Range Productions, Inc.	<i>Down Range</i>	10/4/2006
Exorcism the Movie, LLC.	<i>Exorcism, The</i>	5/22/2007
Fast Productions, LLC.	<i>Fast Food, Fast Women</i>	5/22/2007
Vester Mapp dba HOD Film	<i>Fatal Pursuit aka Acapulco Ice</i>	9/8/2006
Quantumquests Film Prods.	<i>Fatally Yours aka Evil Inside, The</i>	9/8/2006
Southern Star Studios	<i>Felony aka Power Play</i>	9/8/2006
Eubanks Entertainment Group, Inc.	<i>Forced to Kill aka Desperate Times</i>	10/2/2006
Keystone Film Partners IV, LP and Keystone Studios, Inc.	<i>French Exit</i>	9/8/2006
Dominion International, Inc.	<i>Gangland</i>	5/22/2007
TDF Films, Inc.	<i>Getting In</i>	9/8/2006
Lexyn Productions, Inc.	<i>Ghost Town</i>	9/8/2006
Recyclebales, Ltd. And One Sock Productions, Inc.	<i>Goat on Fire and Smiling Fish aka Smiling Fish and Goat on Fire aka Chapter</i>	10/2/2006
Film Finance Corporation	<i>Good Luck aka The Ox and the Eye aka Guys Like Us aka Gimps</i>	9/11/2006
The Hardley Working Co.	<i>Hardly Working</i>	9/8/2006
Urban Film Productions, Inc.	<i>High Freakquency aka 24/7 Radio</i>	9/11/2006
John Bowen and Red Ball Productions	<i>Hindsight</i>	9/8/2006
Juvie Productions, Inc.	<i>Hit</i>	9/27/2007
Bison Films	<i>Homicide</i>	9/8/2006
KJ Films, Inc. dba An American Dream	<i>Jacksons, The: An American Dream</i>	9/8/2006
Farmland Pictures, L.L.C.	<i>Jerome aka Jet</i>	5/22/2007
Monday, Tuesday, Wednesday Productions, Inc.	<i>Killing Affair, A aka Monday, Tuesday, Wednesday aka My Sister's Keeper</i>	9/8/2006

SIGNATORY COMPANY NAME	PRODUCTION NAME	DATE
Killing Midnight Film, L.L.C / Stoney Brook Entertainment, L.L.C	<i>Killing Midnight</i>	9/8/2006
Mad Maker's Inc.	<i>King Frat aka Campus King</i>	9/8/2006
Story Productions	<i>Legs</i>	9/8/2006
Linguini Productions, Inc.	<i>Linguini Incident</i>	9/11/2006
Step Beyond Productions	<i>Love the Hard Way</i>	10/29/2008
Mean Guns, Inc.	<i>Mean Guns aka American Vernacular</i>	9/8/2006
Round Table Entertainment, L.L.C.	<i>Method, The</i>	10/2/2006
Streetscenes, LLC	<i>M.O.B. aka Wrong Decision</i>	10/4/2006
Morty, LP.	<i>Morty aka Fear, The</i>	9/8/2006
Neon Prods., Inc. & Kodiak Films	<i>Neon City</i>	9/8/2006
Total Films UK, Ltd.	<i>New Swiss Family Robinson, The</i>	5/22/2007
Marton Holding BV	<i>Night of the Cyclone aka Perfume of the Cyclone</i>	9/8/2006
Don Kirschner Entertainment Corp.	<i>Night They Took Miss Beautiful, The</i>	9/8/2006
Nikita Blues Productions, LLC	<i>Nikita Blues</i>	9/11/2006
The Obsessed Company	<i>Obsessed with a Married Woman</i>	9/8/2006
Continental Cinema Inds., Inc.	<i>Once Again</i>	9/8/2006
Paved Productions, Inc.	<i>Paradise Paved aka Off and Running aka Moon Over Miami</i>	9/8/2006
A. Jason Kabolati; Pendulum Productions, Inc.	<i>Pendulum</i>	9/8/2006
Counterproductions, Inc.	<i>Pompatus of Love, The</i>	9/8/2006
JFW Productions, Inc.	<i>Prey of the Jaguar</i>	9/8/2006
Escee Three Productions	<i>Project Shadowchaser 3</i>	9/8/2006
Return to Sender, ApS	<i>Return to Sender</i>	10/29/2008
Rich Girl, Inc.	<i>Rich Girl</i>	9/8/2006
Tanglewood Entertainment Group	<i>Ripper Man</i>	9/8/2006
Golden Circle Productions, Inc.	<i>Rollerblade II aka Rollerblade Warriors</i>	9/8/2006
Rush Week Productions, Inc.	<i>Rush Week</i>	9/8/2006
Sinners, Inc.	<i>Saints and Sinners</i>	9/8/2006
The Sally Company	<i>Sally</i>	9/8/2006
DEM Productions, Inc. & FM Entertainment Intl.	<i>Savate aka Fighter, The</i>	9/8/2006
Skeleton Productions, Inc.	<i>Skeletons</i>	9/11/2006
H.D. Productions, Inc.	<i>Snapdragon</i>	9/11/2006
Somebody is Waiting, Inc.	<i>Somebody is Waiting</i>	9/27/2007
Greenline Productions, Inc.	<i>Tammy and the T-Rex aka Tammy and the Teenage T-Rex</i>	9/8/2006
Smoke Tree Productions	<i>Theory of the Leisure Class</i>	9/11/2006
Dracula '89 Productions	<i>To Die For aka Dracula: The Love Story</i>	9/8/2006
Roadkill Films	<i>Tollbooth</i>	9/11/2006
Touch Me Productions	<i>Touch Me</i>	9/8/2006
MIDG Films, Inc. dba Latitude 34 Films	<i>Under the Influence</i>	9/8/2006
Cinema Overseas Distributors	<i>Walking the Edge aka A Deadly Chase</i>	9/8/2006
Blue Bean Inc.	<i>W.B. Blue and the Bean aka Bail Out</i>	9/8/2006
John McBrearty Productions	<i>Weekend Adventure aka Sorority Girls and the Creature from Hell</i>	9/11/2006
Green Isle Enterprises, Inc.	<i>Witches Brew aka Which Witch is Which? Aka The Last Testament of Joshua Leitman</i>	10/4/2006
World Gone Wild Motion Picture Productions, Co.	<i>World Gone Wild</i>	9/8/2006
Christopher Chan Lee	<i>Yellow</i>	9/8/2006
COMMERCIAL		
Leapnet	<i>Replay TV Commercial</i>	11/17/2006
TELEVISION		
Miklen Productions, Inc.	<i>Nightfire</i>	10/4/2006



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Continued from page 20

documentation and other materials. It's a straightforward process with lots of help along the way – and easier than going through the state process that would be the case if SAG didn't hold these funds in trust.

Why do celebrity names show up on SAG's unclaimed residuals webpage?

It's important to bear in mind that just because a familiar name appears on the list, that does not mean that the funds belong to the person you first think of. There are many people on the list who share names with celebrity performers. Even though SAG has a name duplication policy, non-members who may have worked and earned residuals will generally be recorded under their legal name, even if it is the same as or very similar to a famous SAG member. The SAG Trusts and Estates Department knows through the use of unique identifiers whether those funds belong to the celebrity or to someone else with the same name, but for security reasons, we cannot publish those unique identifiers on the website.

Of course, in some cases those well-known SAG members may themselves appear on the unclaimed residuals list, for many reasons. When performers move or change professional representation, they may fail to inform SAG of the new contact information, resulting in funds going into trust temporarily while we research their new information. For others, there may be legal disputes over their residuals, including business or family law issues.

For deceased performers, there are often disputes over entitlement to their estate's assets (including residuals) or the estate may have failed to provide the documentation required for SAG to turn over residuals to the executor or beneficiaries.

And, of course, there are some well-known actors who leave the industry or take time off and may be more difficult to find than one might expect. SAG has professional staff in our Trusts and Estates Department who work full-time to find performers and to help them claim their residuals.

Why do performers who mostly worked prior to 1960 get residuals?

There are multiple reasons, including:

- For television projects that were subsequently released in supplemental markets (e.g., DVD), there is a "reach back" provision that triggers residuals payments if the TV project was produced after July 20, 1952.
- A performer may have worked in 1960 or later, perhaps in a lesser-known project, for which they would receive residuals.
- Clips of performances from pre-1960 works, when reused in projects after 1960, trigger a residuals obligation.

Ultimately, the producers (not SAG) are responsible for determining to whom they must cut residuals checks, subject to SAG's ongoing and significant efforts to confirm that all performers are properly and promptly paid, and to file and pursue claims when necessary.

How can I find out more information?

If after checking SAG.org you still have questions, contact SAG's Trusts and Estates Department directly at (800) 205-7716, (323) 549-6535 or by e-mail at residualtrust@sag.org. They are more than happy to help.

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A Tax-Deductible Donation in Any of the Following Categories:

Emergency Assistance: offers emergency financial relief for eligible SAG members in times of crisis.

Catastrophic Health Fund: provides grants to cover the cost of insurance for eligible SAG members with catastrophic health issues. Grants are made directly to SAG P&H on behalf of the individual.

Actors Center: invests in the lives of actors, as well as in the creative future of our industry, by providing them with a one-of-a-kind resource facility. Any contribution is appreciated; a donation to the *Have a Seat!* campaign (\$500 per chair) ensures that you, or the star in your life, will be permanently honored at Actors Center screenings and seminars.

Prominent naming opportunities are still available for the screening room and reception area.

Your generosity is a vote for all actors. Everybody Wins!

Send Donations to the SAG Foundation at 5757 Wilshire Blvd., Suite 124, Los Angeles, CA 90036

www.sagfoundation.org



The President and the 2nd Vice President

NO, THIS WAS NOT TAKEN AT A GUILD BOARD MEETING. That's Robert Montgomery and Joan Crawford in Metro-Goldwyn-Mayer's 1930 drama *Our Blushing Brides* (but no one seems to be blushing). When the film was released, Montgomery, 26, was an "up-and-coming" MGM term contract player, and 25-year-old Crawford had reached stardom in the silent MGM production *Our Dancing Daughters* two years earlier. But by May 1937, when Screen Actors Guild was recognized as the bargaining agent for film actors and signed its first contract, Montgomery was the Guild's president and a major film star on par with

Crawford, who was then the Guild's 2nd vice president. Crawford was a board member and officer for five years, from 1935–1940, and Montgomery's board service spread over 13½ years from 1933–1947, including four terms as president as well as service overseas during World War II in an ambulance corps and in the U.S. Navy. Screen legend Crawford, whose film career spanned 1925–1972, recently has been immortalized further by a line of limited-edition high-fashion dolls. Although Montgomery was known as one of Hollywood's best-dressed stars, no line of Robert Montgomery dolls has been proposed yet...

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MEMBER'S SIGNATURE



SAG RULES: As a member of the Guild you are obligated to uphold all SAG rules including but not limited to the following:

1. You may not agree to work for any producer who is not signatory to the applicable SAG contract. This provision applies worldwide.
2. It is every member's responsibility to contact SAG to verify a producer's signatory status before accepting work. Please check this status and get answers to questions on the web at www.sag.org or by calling (800) SAG-0767.
3. You may not work for any producer against whom the Guild is conducting a strike, or violate any strike order of the Guild.
4. It is your obligation to report any violation of a SAG contract to the Guild. A violation of any SAG rules may result in a fine or other penalty up to and including loss of membership. Please be sure SAG has your current email address and contact information so we can keep you well-informed.

Remember to visit the SAG website for regular updates and news at www.sag.org.

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