



SUMMER 2015



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Sofia Vergara at the SAG Foundation's 6th Annual Los Angeles Golf Classic

“My advice to any actor is to just keep trying and never give up.”

ACTION ITEMS @
Look for this symbol throughout the magazine to find out how you can take action.

Contact Us

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(855) 724-2387

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(301) 634-4859
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SAG-Producers Pension and Health (818) 954-9400
sagph.org
MPTF (818) 876-1888
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MPTF Industry Health Network..... (800) 876-8320

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National Headquarters NYC..... (212) 221-7300
actorsfund.org
Alliance for Inclusion in the Arts (212) 730-4750
inclusioninthearts.org
Career Transition for Dancers (323) 549-6660
careertransition.org
Entertainment Industry Foundation (424) 283-3600
eifoundation.org
Motion Picture Players Welfare Fund..... (212) 221-7300
SAGAFTRA.org/mppwf ext. 119
SAG Foundation (323) 549-6708
SAGFoundation.org

OTHER

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DON'T FORGET THE GULF

The Gulf Coast is a major part of our industry; please start looking our direction from time to time. I really don't understand how our publication so lacks awareness of just what SAG-AFTRA activities are ongoing in Louisiana and Mississippi. Not much in Mississippi, but a new Bruce Willis film is currently gearing up there. Louisiana, on the other hand, has some 60 projects in production, pre- and/or post-. And last year saw *12 Years a Slave*, *Dallas Buyers Club*, among others, and the recently released *Jurassic World* and *Terminator Genisys* — not to forget *American Horror Story*, *NCIS: New Orleans* and *Zoo*. There are also numerous commercial spots. And not one word in the On Location section, let alone anywhere else.

Eugene Brezany
New Orleans Local

ALSO KNOWN AS

I'm having trouble with my medical plan (SAG-Producers Health Plan). My birth name is John Lotz and my professional name is Jack Lotz. I'm writing to find out how to legally add "aka" (also known as) to my cards so my medical bills won't keep getting rejected. I've been to all the doctors, hospitals and therapists to tell them of my problem: Medicaid won't change my name with an aka unless Social Security does. I know for a fact there are thousands of actors with two names. Surely you can check this out and help a lot of people including myself. It's really getting to me.

Jack Lotz
New York Local

Ed. Note: Staff worked with SAG-Producers Health Plan to remedy Mr. Lotz's issue. While you may not easily be able to change the name on a Medicaid card, health plan participants can have health plan cards issued with their legal name so that both cards match. Members can complete a Performer Information Form online, or call to request one be mailed, to update the name appearing on health, dental and vision ID cards.

LETTERS TO THE EDITOR must be signed with your full name and local affiliation. Selected letters are limited to 150 words and may be edited for accuracy, space and clarity. Every effort will be made to preserve the author's intended substance. This section is intended for the general membership and with the exception of convention delegates, is not available to SAG-AFTRA's elected officials. Letters are published at the discretion of the National Editorial Subcommittee.

ARE YOU GETTING SAG-AFTRA EMAILS?

Your union communicates with members primarily through email and digital newsletters. If you are not receiving emails from us, go to SAGAFTRA.org right now and register online so you don't miss out on any of the happenings at your union. Make sure SAG-AFTRA emails don't go to spam by adding the email address sagaftracommunications@sagaftra.org and the Internet domains sagaftra.org and sagaftralist.org to your address book and safe or approved senders list.

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KEN HOWARD

“Giving of our time and talents is an excellent way to keep a finger on the pulse of the community and to make a meaningful difference in members’ lives.”

Dear Member,

In about two months, hundreds of elected delegates from across the nation will gather in Los Angeles for the second SAG-AFTRA national convention. From Oct. 1–4, member leaders elected in SAG-AFTRA locals will debate and vote on proposed constitutional amendments and resolutions. Whether you’re an actor/performer, broadcaster or recording artist, your interests will be represented, but only if you’re actively part of the process. Make sure your voice is represented by voting in the current election.

Giving of our time and talents is an excellent way to keep a finger on the pulse of the community and to make a meaningful difference in members’ lives. It’s also an important way to stay in close touch with the real work of your union. Over the last several years, our member negotiating committees and chief negotiator David White have secured hundreds of millions of dollars in improvements to our TV/Theatrical, Commercials and New Media contracts and enhanced benefits to broadcast members in more than 150 shop agreements. These gains were only won with the direct involvement of members. I hope you will plan to participate in our negotiations preparations later this year.

Representation is fundamental to bargaining victories across categories.

Member leaders at National Public Radio, supported by union staff in Washington, D.C., recently secured a new contract with real gains. The members, some of the most recognizable names in public media, stuck together and implemented a tremendous solidarity campaign involving direct action and social media. I congratulate them all on a great effort.

Over these last few months, I’ve been privileged to engage with members across the country in personal visits and using digital technology. Talking directly with members in their locals is more than just good conversation; it’s a chance to widen our focus and think about how every member in every local contributes to our overall success. Through education and engagement, our union is building powerful new relationships with members and enhancing outreach efforts to pre-members. New step-by-step educational and informational tools help us build strong relationships with members and allies throughout the industry. These robust connections are bringing new thinking and thousands of hours of mentoring and volunteerism to our White House initiative and other partnerships.

We want to hear your story. As you will read on page 21, SAG-AFTRA is asking members to tell us what membership means to them. You can record a video on your smartphone or take a picture, but make sure you show us your membership card and share what SAG-AFTRA means

to you and how important it is to stand behind it. More information on how to send us your photo or video can be found at sagaftra.org/mystory.

Our power and our strength are derived from the membership. Members like George Coe, who passed away on July 18, leaving a record of service that is tough to equal. George served on the Screen Actors Guild’s National Board of Directors from 1967-1973 and again in the early 2000s. I knew and worked with George for over 45 years and he will be missed.

I also want to offer a deeply heartfelt goodbye to the great Theodore Bikel, who we lost on July 22. Theo’s career spanned 76 years and every category of entertainment. He was the original Captain von Trapp on Broadway and played Tevye in *Fiddler on the Roof*. As a folk singer and actor, he delighted audiences worldwide, but his greatest role was as a union leader and as an example of service. As the long-serving president of Actors’ Equity Association and the Associated Actors and Artistes of America, Theo set a standard for union leadership that will be difficult to match.

Let’s all try to walk in those footsteps.

In unity,

Ken Howard

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GABRIELLE CARTERIS

“Any union member who works off the card weakens the contracts and protections that have been negotiated on our behalf.”

Dear Member,

As we gear up for the second SAG-AFTRA National Convention, I encourage members to bring their professional thoughtfulness and passion to the work of strengthening and building a future-focused union.

As previously reported, the union launched an education, outreach and engagement effort. Leadership has been full steam ahead meeting with members and hearing about their work and their local's challenges and interests. The union is sharing information about work that is being done locally and nationally. Over the last couple months, I've been able to travel with other member leaders to many of our locals. From Miami to New England and beyond, every local comes with their own dynamics, their own issues and their own way of communicating with each other and the industry. Check SAGAFTRA.org to stay up to date on what the union is doing on your behalf.

While attending a member engagement activity in Miami, I was able to log in and watch the Commercials Town Hall along with Miami Local members. Technology at it's best! While the conversation was happening in L.A. and New York, members from around the country were able to listen and participate via the

Internet. Geography is no longer the divide it once was.

Members around the country are equally committed to the commercials organizing effort. There is an overwhelming gratitude from the members that SAG-AFTRA not only recognizes the changing landscape of our industry, but is holding those companies signed to our contracts accountable for the work they try to produce without following our agreements.

With member assistance and information, the union successfully identified 40 non-union productions being auditioned by union producers and turned them union! The initiative has been successful because of the involvement of members who do this work. Speaking directly to SAG-AFTRA's strength, supported by our tireless staff and standing together, the union is engaging the membership and ensuring these productions are signed.

And, it's important that we also remember to work only union jobs. Any union member who works off the card weakens the contracts and protections that have been negotiated on our behalf. Working off the card hurts us all by compromising our bargaining strength. The union sets a meaningful standard with the contracts. Why would anyone want to accept work that doesn't provide

the best pay, the best benefits and the best working conditions?

Lastly, I want to thank the National Association of Hispanic Journalists for the great work they do for their membership. I recently attended their regional conference, which was hosted by SAG-AFTRA at SAG-AFTRA Plaza in Los Angeles. It was truly a pleasure to meet many of our broadcast members and future members and exciting to see the synergy between these members and our union. We recognize how reporters are being threatened and attacked — not only here in the United States but around the world — and we were able to share SAFETY4MEDIA.org, a website created by the union for reporters and broadcasters to help monitor workplace safety.

I would like to personally thank all of you. It has been an honor and a privilege to serve you as executive vice president and I look forward to seeing many of you in October at the second annual SAG-AFTRA biennial convention. Have a beautiful summer.

In unity and solidarity,

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AMY AQUINO

“SAG-AFTRA starts and ends with us, its members.”

Dear Member,

I'm a problem-solver, not a politician. I don't need to run things, I need to try to fix things that aren't working as they should. In 2009, I ran for SAG's secretary-treasurer because I believed I could help fix the biggest problem performers faced: our divided, competing unions. I stayed on after merger because I knew I could help get the new union on sound financial footing.

The collaboration with friends, colleagues and our staff was deeply gratifying. We created one union and stabilized it financially so that this past fiscal year we saw: another unqualified (i.e. squeaky clean) audit; a budget surplus that helps erase our unexpected post-merger deficit; healthy and predictable revenue from dues and initiation fees; and expenses that are largely under control. We have even started the process of finding electronic alternatives to our employers' antiquated paper timekeeping — a goal of mine for over two decades.

In other words, I've done what I hoped to do as secretary-treasurer. So, with gratitude for your confidence and support, I'm stepping down. But while that means you won't be hearing from me again in this capacity, it doesn't mean I'm disappearing from the union scene.

As a SAG Pension and Health trustee,

I'll push to keep the benefit plans sound, and to put an end to working members missing out on benefits simply because their contributions are split. This has been a delicate and complicated process, but we hope we are seeing light at the end of the tunnel.

Then, there are contract negotiations. We have consistently had the best results negotiating our contracts when there has been regular, meaningful input from the members who work them. That's the job of our work category committees such as Background, Voiceover, Singers, Stunts, etc., where members who actively work an area of a contract collaborate with the staff who service them to identify problem areas and brainstorm solutions.

While a few of these committees have consistently convened, many, if not most, rarely meet. The board needs to charge these committees to fulfill their duty “to assist the National Board of Directors in developing policy recommendations,” especially in the area of contracts. When they don't meet and do their work, we run the distinct risk that our negotiations miss the mark.

The failure of committees to meet also flies in the face of our commitment to “engage” our members. Having SAG-AFTRA tell you what your union does for you may have value, but it isn't engagement. Truly *engaging* a

member means giving you ownership of your union's future; the opportunity and responsibility to use your front-line work experience to help set the union's direction. That's why it has been for many — myself included — a direct road to board service and leadership.

New committees will be appointed sometime this fall, but you need to be proactive. Be on the lookout in the next month or two for an email blast from the union asking for your interest in service* and respond promptly, as the window may be short.

For those whose work categories don't have a dedicated committee, such as TV/Theatrical principal performers, I encourage you to start the conversation among yourselves and bring your thoughts, concerns and ideas to your union any way you can.

SAG-AFTRA starts and ends with us, its members. As long as there are problems to be solved and room for improvement, you can and should be a part of the solution. I hope you will.

In unity,

Amy Aquino

* To ensure SAG-AFTRA has your correct contact info, log into (or create) your member account at SAGAFTRA.org; go to “My Information” under “Member Services,” and add or edit your email address.



DAVID WHITE

“... your personal efforts matter. Never forget that you have power and that, collectively, we can change the industries in which you work.”

Dear Member,

The past several months have been filled with the spirit to engage our membership.

Key among our initiatives has been the effort to ensure that all commercials are produced under a union contract. Before I summarize our activities, let me get to the punch line: We hope that each of you *gets involved*. While many of you have attended town halls that we've held in Los Angeles, New York and Washington, D.C., we want more of you to *attend these member meetings* when they occur in your area. A growing number of you have also participated in social media discussions about this initiative, but we want more of you to *post on Facebook and Instagram, tweet and re-tweet messages* and add your own stories and pictures to this critical, union-wide campaign using whatever vehicle that works best for you.

As importantly, *send us information about non-union commercials so that we can turn them union*. At last count, SAG-AFTRA has caught 40 non-union commercials being produced by advertisers already signed to our commercials contract. In the last weeks alone, we have turned non-union projects union that were produced by a large telecommunications company, a national car company, a household product company and a credit card company. We have accomplished this thanks to

information sent to us by members like you. In other words, your personal efforts matter. Never forget that you have power and that, collectively, we can change the industries in which you work.

We have held meetings with many agents in L.A. and New York and, via webinar, in locals outside of these two cities. During our sessions, agents asked questions, gave blunt (sometimes very blunt!) feedback, received information about the campaign and provided helpful input on our efforts. We have also met with groups of casting directors to discuss the state of the commercials industry and how to grow union work opportunities. We are scheduling additional meetings with these and other industry partners to continue strengthening relationships as our campaign grows. For us to be successful, we must engage as many players as possible and be open to hearing and learning from each session. Each meeting helps us move forward.

Watch for the campaign hashtag #BestInTheBiz on social media and visit our member signup and support center at sagaftra.org/bestinthebiz. To confidentially report information on non-union commercials, call (877) 280-6705 or email nonunionspotinfo@sagaftra.org.

We also launched the Web page sagaftra.org/acalltoarts for the White House initiative. Using this website, individuals and organizations can register to partner with SAG-AFTRA, AFI and

the White House for our mentoring and volunteer program, *A Call to Arts*. Recent partners include Women in Film, Los Angeles Education Partnership and CreativeFuture. Through these and other collaborations, we are delivering on our commitment to mentor and volunteer to the next generation of storytellers and filmmakers in our industry. We are also building bridges to other industry colleagues and community allies, while bringing thousands of hours of mentoring and volunteerism to this terrific initiative.

As we approach the end of summer, I want to personally thank and congratulate all SAG-AFTRA elected leaders. Every officer, board member and alternate who served the union over the last two years made a meaningful and valuable contribution on behalf of their fellow members. While some may be moving on, others remain to continue their service and still others will join union governance through the upcoming elections and will have the chance to provide outstanding member representation. We welcome you. For those who will not return, we thank you and wish you farewell and good luck in all things.

In unity,

David White

For Members

► NEWS, INFORMATION AND BENEFITS ◀



#BestInTheBiz Making a Difference

The Commercials Organizing and Recapture Initiative is off to a great start. On April 29, more than 1,500 members from across the country joined a national live-stream launch of the campaign. SAG-AFTRA followed up with four town hall meetings with more than 250 commercial performers in New York, Los Angeles and Washington, D.C. In addition, the union turned 40 non-union commercials into union productions.

The union gave a brief overview of the successes achieved so far, followed by a productive Q&A session. A similar meeting will be taking place with the Dallas-Fort Worth Local in August, with more to come at locations across the country. The energy and enthusiasm of these events led to a surge of activity around the Best in the Business campaign, including member-driven education through social media.

As part of the ongoing enforcement campaign, SAG-AFTRA identified 40 non-union commercials being produced by advertisers already signed to the Commercials Contracts. Thanks to information people sent in, we turned all of these non-union commercials into union commercials. For more information on reporting non-union commercials visit



From left, Sue Ayson, D.J. Gaffey, Eileen Sostre and Natasha Howell of the McGarryBowen agency at the June 25 Best in the Business open house for casting directors and agents in New York. The union hosted open houses in New York and Los Angeles, as well as at 12 other locals. The purpose was to showcase the newly printed Commercials Contracts books and network with casting directors, talent agents, payroll companies, ad agencies, advertisers and producers.

sagaftra.org/bestinthebiz. In addition, more than a dozen members were referred to the SAG-AFTRA Legal Department for Global Rule One disciplinary proceedings based on evidence gathered as part of this organizing initiative. Disciplinary charges are heard and decided by committees of fellow SAG-AFTRA members. Consequences for working off the card include fines, suspension and expulsion from the union.

Outreach is a key strategy in this effort, so the union continues to raise awareness with members, agents and casting directors. SAG-AFTRA recently met with 75 commercial talent agents in Los Angeles and New York for a frank, productive discussion about the increase in non-union commercial production and the union's plan to recapture, organize and expand commercial work opportunities.

SAG-AFTRA also held a webinar for agents in markets outside of L.A. and N.Y. and received additional helpful input.

In June, union member leaders and staff met with more than 20 casting directors over two nights in New York to discuss the state of the commercials industry and how to grow union work opportunities. More meetings are being scheduled with commercial agents and casting directors across the country, as the union works to strengthen relationships.

Thank you to all of the members who have been actively fighting for union jobs. Get involved and spread the word today. Show your creative #BestInTheBiz solidarity on social media. Don't forget to tag the union using the handle @sagaftra.

@ To receive updates and more info, join the campaign at sagaftra.org/bestinthebiz.

The BEST in the BUSINESS

Show us your membership pride and send us a digital message telling us why you're the best in the business. Spread the word of what being a union commercial actor means to you and join the campaign. Visit SAGAFTRA.org/BestInTheBiz and **CLICK ON TOOLKIT** to find out how.

CAROL BURNETT TO RECEIVE LIFE ACHIEVEMENT AWARD

Carol Burnett has been named the 52nd recipient of SAG-AFTRA's highest tribute: the SAG Life Achievement Award for career achievement and humanitarian accomplishment.

An inductee into the Television Hall of Fame and the winner of numerous awards, Burnett is a multi-talented performer, producer and writer. She is best known for *The Carol Burnett Show*, which ran for 11 seasons, from 1967 to 1978. It averaged 30 million viewers per week and received 25 Emmy Awards, making it one of the most honored shows in television history.

SAG-AFTRA President Ken Howard said, "Carol Burnett is a creative dynamo and a comedic genius. She embodies the generosity and courage that the greatest actors use in creating enduring and memorable characters. From her heartbreakingly hilarious Starlet O'Hara to the adorably inept Eunice and alarmingly funny Miss Hannigan, Carol has delighted and inspired millions of



Carol Burnett

viewers and thousands of comedic actors. She took risks as a performer and, through her courage, encouraged fellow actors to try new things and always, always reach for the sky. Her innate love of actors led to the creation of an ensemble cast that made *The Carol Burnett Show* a masterpiece of variety programming."

Burnett will be presented the union's top accolade at the 22nd Annual Screen Actors Guild Awards®, which will be simulcast live on TNT and TBS on Saturday, Jan. 30 at 5 p.m. PT.

Under the new agreements, budget thresholds for the Ultra Low Budget Agreement increased to \$250,000 from \$200,000 and the threshold for the Modified Low Budget Agreement increased to \$700,000 from \$625,000. The budget threshold for the Low Budget Agreement remains the same.

It should be noted that the minimum rates reflect the lowest rate of pay performers can earn under these contracts, but that they are still free to negotiate higher rates and deferred rates.

The diversity and background incentives have each increased 12 percent. That means it's financially advantageous for producers to hire a diverse cast and a greater number of union background actors, and that, in turn, creates greater opportunities for SAG-AFTRA members.

The hope is that it will open the door to pictures that could not have been made under the previous thresholds, and create more jobs for performers.

 [Check out the updated agreements online at \[sagaftra.org/productioncenter\]\(http://sagaftra.org/productioncenter\).](http://sagaftra.org/productioncenter)



22ND ANNUAL SAG AWARDS® CALENDAR

Oct. 1 Period to request paper final ballots in lieu of online voting begins

Oct. 22 Submissions close

Nov. 18 Nomination ballots mail to Nominating Committee members

Dec. 1 **Deadline for paying November 2015 dues and/or changing address with SAG-AFTRA to be eligible for final ballot**

Dec. 7 Nomination ballots due at the elections firm by noon PT

Dec. 8 Records pulled for final balloting

Dec. 9 Nominations announced

Dec. 16 Final voting information mailed to members

Jan. 13, 2016 Final day to request paper final ballots in lieu of online voting

Jan. 29 Final votes must be cast online or ballots received by the elections firm by noon PT

Jan. 30 22nd Annual Screen Actors Guild Awards®

LOW BUDGET RATES INCREASE

Great news for union actors: The minimum rates on all SAG-AFTRA's low budget agreements have gone up by a substantial 25 percent. Those rates had not increased in 10 years.

In addition, there have been budget threshold increases to the Ultra Low Budget Agreement and the Modified Low Budget Agreement for all pictures signed to the applicable agreements on or after July 1, 2015.

Low budget films are where experimental and cutting-edge filmmaking can be explored, but the tight budgets mean producers often have trouble affording union talent. SAG-AFTRA members have expressed that they enjoy working with young, up-and-coming filmmakers, and this gives them an avenue to do so under a union contract. It's about establishing relationships that could lead to greater things for both parties later on.



SPEAK OUT AGAINST DIGITAL THEFT

SAG-AFTRA believes that all artists deserve to be fairly compensated for their work. Digital theft undermines artists' ability to make a living and threatens our industry. Every year, digital theft inflicts incalculable losses on the entertainment community, particularly in post-theatrical markets, or "downstream" revenues. That directly impacts SAG-AFTRA members, since pensions and health benefits are largely funded through downstream sources. SAG-AFTRA has partnered with CreativeFuture, a coalition of more than 400 companies and organizations that is speaking up about the value of creativity and speaking out against the harm caused by digital theft. We need to be a part of the conversation and make our voices heard. If you believe that creativity has value, please join us at CreativeFuture.org/join.



TRANSFORMING MEDIA

Hollywood seems abuzz with transgender representation, with trans themes and performers in projects as far-ranging as daytime dramas to award-winning films and reality TV.

The *SAG-AFTRA Transgender Hollywood* panel on July 18 was an instant audience favorite at the 2015 Outfest Los Angeles film festival, and was produced by the union's National LGBT Committee and Outfest to discuss the transformation of mainstream media and whether this is a cultural movement that's here to stay. Moderated by writer/producer Shadi Petosky of PUNY Entertainment, the panel featured actors Alexandra Billings (*Transparent*), D'Lo (*Sense8*), Scott Turner Schofield (*The Bold and The Beautiful*), Mya Taylor (*Tangerine*) and GLAAD's Director of Transgender Media Nick Adams.

In front of a capacity audience, the panel discussed the current state of trans media representations, the challenges faced by transgender actors, and the importance of trans people creating their own projects in order to tell their stories. The panelists spoke about being trans actors in Hollywood, and how the landscape has and hasn't changed for the portrayal of transgender people in the media over the past few years.

Following the event, the National LGBT Committee and SAGindie hosted Schmoozefest, a networking event for members and filmmakers.

SAGAFTRA.org Goes Mobile!



SAGAFTRA.org is now mobile responsive for optimum viewing on smartphones and other mobile devices. This means you can access your member account, search the residuals tracker, see the latest news and videos, and check out upcoming member events and discounts no matter where you are.



SAG-AFTRA President Ken Howard, right, with President Michael Higgins of the Republic of Ireland.



SAG-AFTRA ATTENDS FIA CONFERENCE

In early June, the International Federation of Actors, known as FIA, held its annual executive committee meeting in conjunction with the second FIA World Live Performance Conference in Dublin, Ireland. The meetings were hosted jointly by Irish Equity and Equity UK. Among the approximately 180 attendees were SAG-AFTRA President Ken Howard, National Executive Director David White, Chief Operating Officer and General Counsel Duncan Crabtree-Ireland, and Senior Advisor John McGuire.

Among the important topics addressed at the Executive Committee were:

- The WIPO Beijing Treaty on Audiovisual Performances, as well as several trade treaties that are currently being negotiated and may have impacts on performers;
- Adoption of a FIA Declaration on Copyright for Performers in the Digital Age;
- Copyright reform in the European Union;
- FIA's diversity promotion efforts; and
- Plans for the upcoming 2016 FIA Congress.

In addition, the Live Performance Conference, while focused on issues related to live performance, also addressed many issues of common concern for unions representing performers in recorded media, including diversity and organizing fair wages and working conditions. SAG-AFTRA joins with 90 other performer organizations from more than 60 countries as affiliates of FIA to speak with a unified voice on behalf of performers at the international level.

ORGANIZING CAMPAIGNS FIND SUCCESS

SAG-AFTRA's work in organizing broadcast shops across the country can often seem like a long and daunting process, fraught with delays, legal challenges and employer opposition. Yet, many broadcast employees have found that success is possible with a carefully planned organizing campaign along with hard work, perseverance and solidarity.

The last 12 months have been eventful for SAG-AFTRA's News & Broadcast and Organizing staff and membership. Employees at several previously non-union stations and non-represented groups of

“This first contract means professional standards and fair policies will enhance the great journalism at KPBS for years to come.”

— Maureen Cavanaugh, KPBS host

employees at SAG-AFTRA shops have worked very hard to organize their workplace and negotiate first contracts with their employers. Organizing a station is no easy feat, and yet these workers worked with SAG-AFTRA staff to secure a voice at work through a union contract.

Following the successful organizing and first contract with KPCC/Southern California Public Radio, the on- and off-air employees who produce content for KPBS-TV/FM in San Diego voted to organize with SAG-AFTRA in



The members of the newly formed KPBS broadcast unit in San Diego

November 2013, and they secured their first contract in June 2015.

“This is a great day for KPBS and for San Diego,” said KPBS *Midday Edition* host Maureen Cavanaugh. “This first contract means professional standards and fair policies will enhance the great journalism at KPBS for years to come. It’s a victory for everyone involved.”

The KPBS talks coincided with a public media contract campaign in a well-known union town: Chicago. There, on- and off-air personnel at Chicago Public Media (CPM)/WBEZ and Vocalo voted to unionize in December 2013. Seven months later, in July 2014, an additional group of engineering and technical professionals at CPM voted to join the union. (This second group is still negotiating their first contract.) Together, these three public media stations brought more than 150 full-time positions under SAG-AFTRA contracts.

The last week of June this year proved to be a very busy one. On the same day KPBS staff members voted on their first contract, the CPM/WBEZ/Vocalo staffers voted to approve their first one as

well. Additionally, SAG-AFTRA's largest broadcast unit, National Public Radio (NPR) set Twitter afire as talks for their new two-year contract were nearing the 11th hour, with the trending hashtag #WeMakeNPR. Just before the Fourth of July break, the members represented by SAG-AFTRA and NPR management hashed out a new contract. (See story on page 16.)

On the commercial radio side, SAG-AFTRA has been engaged in some sensitive negotiations with stations owned by CBS and Cumulus Media.

In San Francisco, the on- and off-air employees who produce content for sports radio stations KNBR-AM and KTCT 1050-AM, owned by Cumulus Media, organized in November 2014 and remain in negotiations. Following the KNBR election, the off-air employees who produce content for Cumulus-owned KGO-AM and KSFO-AM voted in a National Labor Relations Board election in March 2015 to join the existing SAG-AFTRA unit of on-air employees.

Continues on page 18

Keeping It Local



SAG-AFTRA has been engaged in tense negotiations on behalf of members working for KGO-AM

and KNBR-AM in San Francisco and their employer, Cumulus Media.

KGO-AM delivers home-grown, local news and programming to Bay Area listeners,

while KNBR-AM is the radio home of the San Francisco Giants, Golden State Warriors and other Bay Area teams. KGO on-air talent has been represented by the union for years, while KNBR and off-air KGO professionals recently voted to join SAG-AFTRA.

One issue is Cumulus' desire to have unfettered ability to re-use material without additional compensation and displace local programming. But when local events are unfolding, the most trusted sources of

information are always the local news teams with a true connection to the community.

During negotiations, SAG-AFTRA relaunched its effective campaign website, Save Local Radio (savelocalradio.org), to support KGO and KNBR members. The website was launched in 2014 when employees at another Bay Area station, KOIT, were facing tough challenges by their employer during negotiations. The website

Continues on page 18



Members gained a new contract after waging a successful social media campaign.



SAG-AFTRA MEMBERS AT NPR TELL THE WORLD #WEMAKENPR

#WeMakeNPR. That one simple hashtag was a driving force in securing a new two-year contract for SAG-AFTRA members working on-air and off-air for National Public Radio.

As contract negotiations reached a crucial point at the end of June, members at NPR collaborated with union negotiators and local and national staff by taking to Twitter to raise their voices and let management and the world know they are the backbone of the largest public media radio network in the country. Not only did members flood their personal Twitter feeds with reflections of what makes their work important to NPR, but their tweets took over SAG-AFTRA's Twitter feed, as it re-tweeted the multiple messages.

The result? A new two-year agreement that includes a 2.5-percent pay raise on Jan. 1, 2016, and another 2.5-percent pay raise on Jan. 1, 2017.

Negotiations with NPR began on April 22 in Washington, D.C., and concluded July 1. On July 17, the members overwhelmingly approved the new contract. The contract covers 400 public media professionals at the network and is the largest SAG-AFTRA broadcast contract nationwide.

"Around the world, these dedicated media professionals and union members took to social media to share their pride in their work," said SAG-AFTRA President Ken Howard. "It was truly inspiring to see their solidarity and I commend them."

Chief shop steward and negotiator Richard Harris said, "Our union has built a strong collective bargaining agreement over many years, and it remains strong today. The support and solidarity from the SAG-AFTRA members gave us the strength that we needed to push this deal to a successful conclusion."



Contract highlights include:

- Retaining overtime and related pay for all members of the unit;
- The 403(b) retirement plan will remain fixed at 7 percent of pay and overtime for the next two years;
- Union-guaranteed benefits remain intact in the contract; and
- NPR agreed to pay 70 percent of the total health insurance premiums, with the remaining 30 percent to be paid by employees.

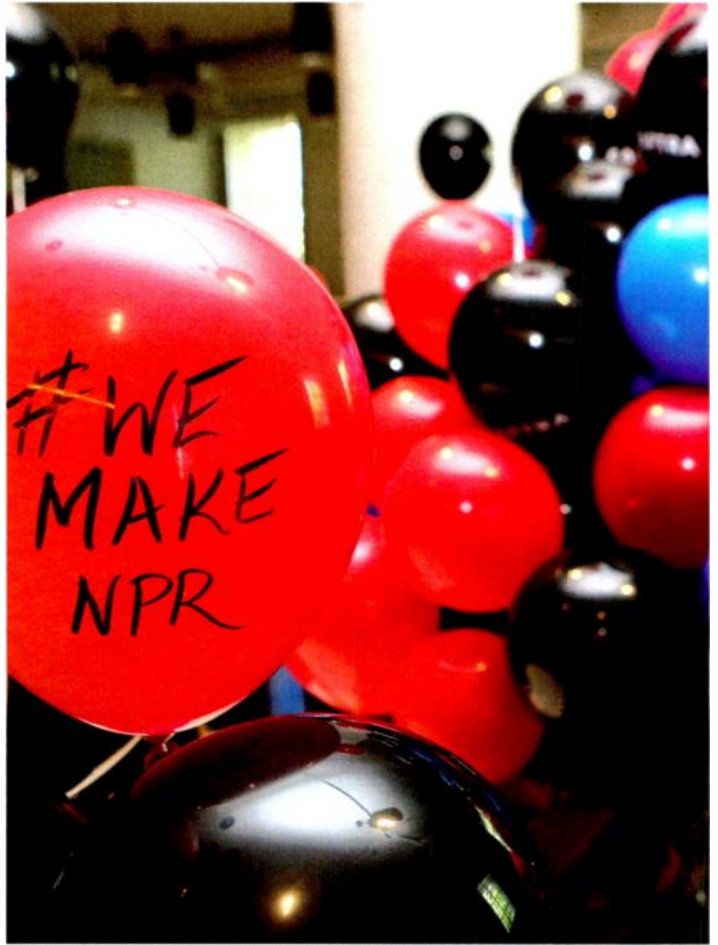
SAG-AFTRA National Executive Director David White said, "SAG-AFTRA members, with the support of our dedicated staff in Washington, D.C., were able to negotiate a solid successor agreement with NPR that includes preserving important benefits and pay increases. I congratulate our negotiating team and our amazing NPR members on their new contract, as well as for their tenacity on Twitter, which demonstrated what member solidarity and staff collaboration can accomplish."

"I think the social media campaign was extremely effective in that it involved not just our NPR members but also SAG-AFTRA, which immediately made sure #WeMakeNPR went viral," said Jack Speer, NPR newscaster and SAG-AFTRA negotiating team member for this contract. "It showed what the union can accomplish when members are united. I really believe it helped to turn the tide in our negotiations." Speer also sits on the Executive Board of the Washington-Mid Atlantic Local as well as the National Broadcast Steering Committee representing the interests of all broadcasters nationwide.

SAG-AFTRA member Eyder Peralta, an NPR reporter who served on the negotiating team and designed the logo for the campaign, commented on the successful action. "The #WeMakeNPR campaign worked for three simple reasons: It was

"The #WeMakeNPR campaign worked for three simple reasons: It was positive. It showed management that we are united. But, most importantly, it showed the world that the journalists at NPR are willing to do just about anything in service to NPR's mission."

**— Eyder Peralta,
NPR reporter and
negotiating team member**



positive. It showed management that we are united. But, most importantly, it showed the world that the journalists at NPR are willing to do just about anything in service to NPR's mission," he said.

Sonari Ginton, who is a NPR correspondent and shop steward for NPR West, also served on the negotiating team and helped spearhead the social media campaign. Ginton said, "At NPR, we were fighting to preserve the culture that made all this excellent journalism possible in the first place. What was great to me about our social media campaign, #WeMakeNPR, is that it showed management our solidarity while it helped create it at the same time. It was organizing 101, but on Twitter and Facebook."

"What was great to me about our social media campaign, #WeMakeNPR, is that it showed management our solidarity while it helped create it at the same time. It was organizing 101, but on Twitter and Facebook."

**— Sonari Ginton,
NPR correspondent
and shop steward for
NPR West**

In addition to NPR, SAG-AFTRA represents several public media professionals at news organizations across the country, including Chicago Public Media, KPBS in San Diego, KPCC in Los Angeles, KQED in San Francisco, WNYC in New York, KPLU in Seattle and WETA-TV/FM in Washington, D.C.



SAG-AFTRA members at NPR gather for the silent march through the newsroom.



WATTS RIOTS REMEMBERED

To commemorate the 50th anniversary of the Watts rebellion in South Los Angeles, SAG-AFTRA was a sponsor of Grand Performances' WATTS50 concert on July 10 at California Plaza.

The free event, which drew a crowd of more than 1,500, featured an evening of socially conscious rap and hip-hop, curated by New York-based Lyricist Lounge and hosted by DJ Anthony Marshall. The evening also featured SAG-AFTRA broadcast members, KPFFK's Margaret Prescod (host of *Sojourner Truth*), KCBS 2 News reporter Dave Lopez and KNBC4 reporter Beverly White recalling the events.

Images from the 1965 events, as well as Pacific Radio's on-the-ground coverage from Watts, served as source material for select musical compositions throughout the evening from artists including dead prez, The Watts Prophets, iLL CAMILLE, Food4Thot and Jimetta Rose.

The Watts riots raged for six days and were reportedly the largest and costliest urban rebellion of the Civil Rights era. The riot followed the arrest of a young African American woman, who was pulled over by a white California Highway Patrol officer. The violence resulted in the mobilization of 14,000 California National Guard troops, 34 deaths, thousands of reported injuries and almost 4,000 arrests.

"We need to be the truth seekers and witnesses," White said. "Today is pivotal, as the confederate flag was taken down, so tonight is a time to reflect back but to also look forward with this step toward a better future."

Organizing continued from page 15

Board Operator Karen Reid said, "We're pleased to join our on-air colleagues and unite with them for a fair contract."

In Philadelphia, producers at WIP Sports Radio/CBS voted to join the existing bargaining unit of hosts and announcers in March 2014 and settled their first contract in May. Their success was followed by the assignment desk at KYW-TV/CBS voting to join the existing unit of on-air/producer/writers and Web staff and negotiated their first contract in June. And in Washington, D.C., the producers at SAG-AFTRA station WUSA-TV organized and settled their first union contract.

These contract and organizing gains demonstrate to the non-unionized broadcast professional the benefits of being represented. All of these efforts have been member-driven, both by the employees looking to be covered as well as members working to assist their non-union colleagues in securing a union contract.

"As the news and broadcast industry changes, SAG-AFTRA staff and broadcasters communicate with each other on a daily basis," said SAG-AFTRA Chief Broadcast Officer Mary Cavallaro. "For our members, nothing is more important than being in lockstep with their fellow broadcasters. Through the Broadcast Steering Committee and other meetings and opportunities, our members are talking to each other, as well as supporting their colleagues during organizing campaigns, contract negotiations and ratification votes. That is true solidarity."



KPFFK's Margaret Prescod was one of the SAG-AFTRA broadcasters who spoke during the WATTS50 concert on July 10. She touched on the effect the riots had on the community as well as the city.

As part of the evening, SAG-AFTRA was issued two proclamations, one from Los Angeles Mayor Eric Garcetti's office and the other from the California Arts Council in appreciation for the union's commitment to broadcasters and the significant role that SAG-AFTRA broadcasters play in service to the people of Los Angeles and California.

Prior to their performance, KPCC host and SAG-AFTRA member A Martinez did a live interview for the audience with dead prez for the station's *downSTAGE with Take Two* series.



Save Local Radio continued from page 15 provides members and the public the ability to sign a statement of support.

In addition to the website, members of the bargaining units leafletted a Giants game with information about the campaign

— as well as a handy season calendar (above) — for game-goers.

As the campaign continues, Cumulus Media has already cut back on programming by closing KGO-AM's South Bay Bureau, which covers the city of San Jose as well as Silicon Valley and is home to 2 million residents.

At the same time, KNBR professionals are facing quality-of-life issues while working hard for the highly profitable sports station. Many of these professionals seeking SAG-AFTRA's representation earn less than \$15 an hour, even as San Francisco voters are moving the minimum wage to \$15 an hour over the next few years.

Members are encouraged to visit the Save Local Radio website and add their name to the growing list of listeners, Bay Area residents and fellow SAG-AFTRA members who support the professionals working at KGO and KNBR. Members can also follow the campaign on Twitter (@savelocalmedia) and Facebook (/savelocalmedia).



Tell Cumulus you stand with these broadcasters. Visit savelocalradio.org.

Scene Around

WITH LEA DELARIA

RIDING HIGH

Fresh off her highly anticipated album *House of Bowie = Jazz*, SAG Award-recipient Lea Delaria joins SAG-AFTRA to discuss *Orange Is the New Black* and the recent Supreme Court decision on marriage equality. Delaria reflects on her two-decade career as an actor, comedian and more.

SA: You joined SAG-AFTRA at the NYC Pride March on June 28 following the Supreme Court decision. How was it?

LEA DELARIA: It was such a historic Pride, it was awesome that SAG-AFTRA was there. I've been a member for over 20 years and I'm a big supporter of the organization. For the first time in a very long time gay pride had something to celebrate that was amazing ... and it was just the most marvelous gay pride. Ever.

SA: As a 22-year veteran in the industry, how does it feel to have the success you're having now with *Orange Is the New Black*?

LD: I've been on American television for that entire 22 years, I was on *One Life to Live*. I do a lot of Broadway and off-Broadway musicals, theater and of course I'm a standup comic and a singer, so I was having what I thought of as a charmed life. So, suddenly, to have this sort of success at the age of 57, and looking like me and being the kind of person that I am — to find this kind of success, it absolutely blows me away.

SA: Do you credit the diversity of your experiences and your vast history as a multifaceted performer (actor, comedian, singer) with your success and longevity in the industry?

LD: If you look like me and you talk like me and you refuse to be invisible like me, you have to do everything really, really good for anyone to take you seriously. So do I credit that? You bet!

SA: As a big union supporter, what did it mean to you to win a SAG Award from your fellow union members?

LD: It is so great to be honored by your peers. It was very eye-opening for me to have their acceptance and their vote. What can I say? It's overwhelming. Every day I look at that SAG Award and go, "I can't believe I'm looking at a SAG Award and my name's on it."

SA: You said SAG was the first union you joined; how did you become a member?

LD: I actually was the first openly gay comic to perform on television in America, and that performance was on the *Arsenio Hall Show* in 1993, and I had to be a member of SAG.

SA: How did joining the union change your career?

LD: At that time, in the early '90s, if you were a successful standup [comedian] you got hired to do all of the sitcoms. Once I got that SAG card, that's what I did! When I got [the card], it was awesome. And the insurance. How exciting it was when I became eligible for insurance! Let me tell you something, I got

my insurance card and I went and had a checkup. That's when I found out I was diabetic. If I hadn't had my insurance, I don't know what I would've done. I also think one of the benefits of having a union is being strong; that strength in numbers is important. I carry my SAG-AFTRA card in my wallet. Wherever I go, SAG-AFTRA goes with me.



Orange Is the New Black star Lea Delaria and her fiancée Chelsea Fairless led more than 60 SAG-AFTRA members down 5th Avenue in New York's LGBT Pride March on June 28, just two days after the Supreme Court's historic ruling on marriage equality.

SA: So let's talk about diversity. Shows like *Empire* and *Orange Is the New Black*, are showing that diversity can be successful in the mainstream. Do you think this is a new dawn for diversity in programming?

LD: I think you can see, especially with *Orange Is the New Black*, it has changed the face of television. There are so many more women's shows and shows with three-dimensional gay characters. I think with the Supreme Court decision, politically, right now the majority of people in America don't like hate and they don't like haters. You can't ignore it; you gotta change with the times, honey!

SA: In your own career, have you ever experienced any discrimination because of your sexual orientation?

LD: Of course I have. When I first got my card, all I did was play P.E. teachers and police lieutenants, and the lesbian who inappropriately hits on straight women. So now here we are, 22 years later, and I'm playing this three-dimensional, real, lovable character. That's amazing and that's a huge change. Huge.

SA: What advice would you give to others who are LGBT and pursuing a career in entertainment?

LD: Grow very thick skin. I'd say that to anybody, whoever you are if you're going into this industry. Believe in who you are and what you do. Times have changed, the roles are more plentiful. It couldn't be a better time to be in the industry.



SHOW US YOUR CARD

and 10 OTHER THINGS YOU MUST DO before the end of summer!

Before the dog days of summer pass you by, here are a few items to add to your must-do list. You can't spell "union" without "u" or "i," so get involved, work toward making life better for your fellow members, give back and help foster a sense of community. Here are some great ways to start...

1

SHOW YOUR CARD, TELL YOUR STORY

We know you're proud of your SAG-AFTRA membership and everyone has a story about "how I got my card." Share your photo with your membership card and story — or shoot a short video about what your union means to you — and it may just get shown at the upcoming convention!

Visit sagaftra.org/mystory for details.

And no need to wait for convention: Show your union pride and tweet out a photo of you and your card or share your video on social media. **Don't forget to use the hashtag #sagaftramember.**

Member Donna Brazile at the April 25 White House Press Correspondents Dinner with SAG-AFTRA Chief Operating Officer Duncan Crabtree-Ireland



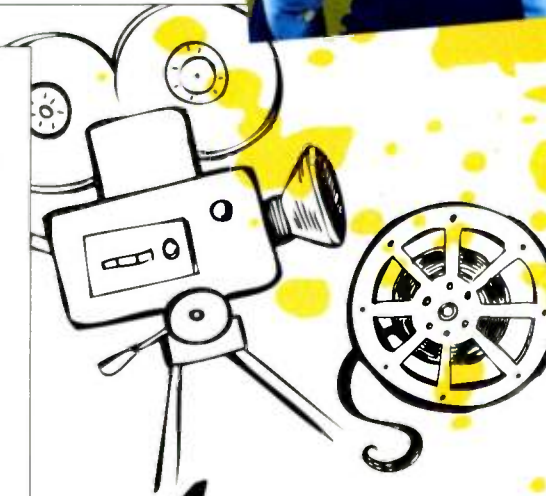
Nigel Lythgoe at SAG-AFTRA Plaza for the Dancers Forum on July 23



2

MENTOR NEXT GEN STORYTELLERS

Answer President Barack Obama's A Call to Arts by mentoring a young person — or someone young at heart — interested in the arts. It's easy to share your experiences with the next generation of storytellers. Join your fellow members, and partner groups like the SAG Foundation, SAGindie, CreativeFuture, Los Angeles Education Partnership, Temple University and Women In Film, to achieve the goal of 1 million mentor hours. Visit sagaftra.org/acalltoarts to find out more and register today.



3

SIGN UP FOR THE BEST IN THE BIZ

Join your fellow SAG-AFTRA members in helping to recapture commercial work. Sign the online solidarity statement, download social media buttons, share your video message and get involved to show that SAG-AFTRA members are the best in the business! Visit sagaftra.org/bestinthebiz to get started and hashtag #BestInTheBiz.

4

SUPPORT THE FAIR PLAY FAIR PAY ACT

Support SAG-AFTRA recording artists and all music creators by telling your elected representative to support the Fair Play Fair Pay Act of 2015. This will make sure artists get fair pay on all platforms and end the AM/FM royalty loophole for good! Visit musicfirstcoalition.org to join the action and to send a message to your representatives.



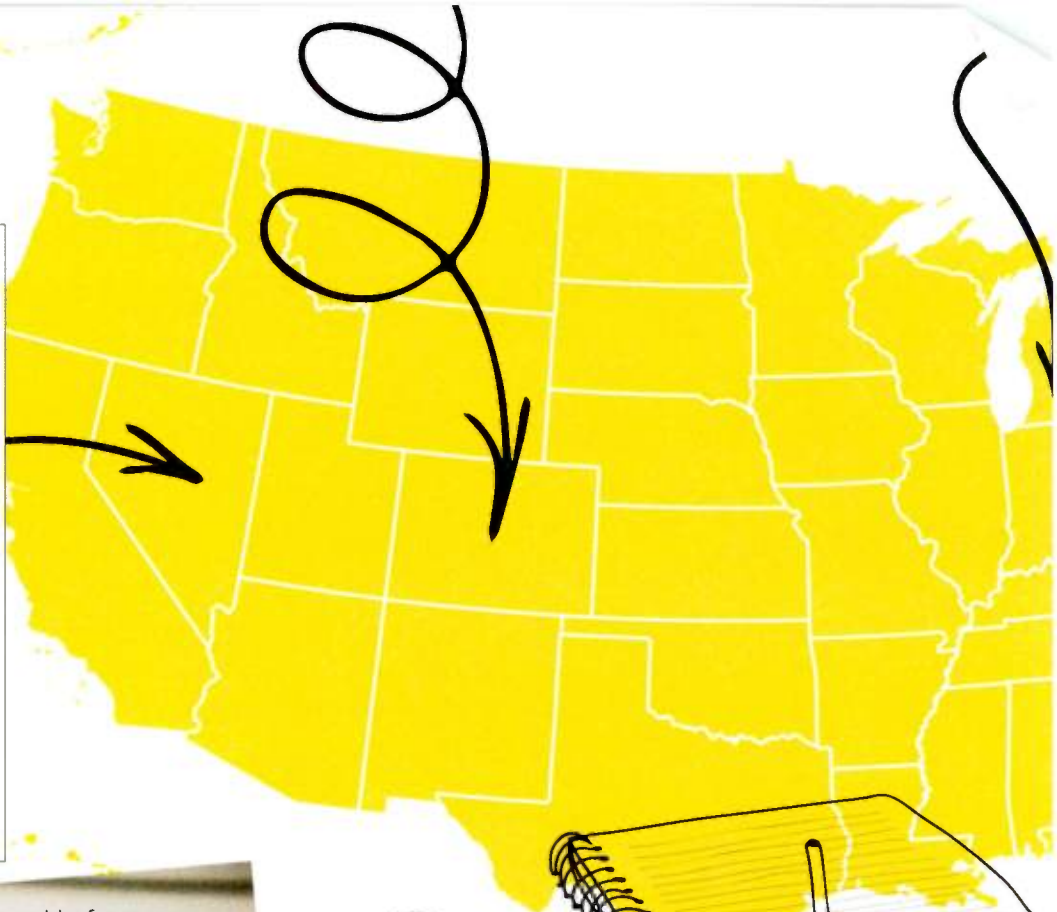
Left, SAG-AFTRA members Ronnie Spector and Cyndi Lauper at an April 13 Fair Play Fair Pay press conference in New York



5

LEARN ABOUT YOUR LOCAL AND ATTEND A MEMBERSHIP MEETING OR ORIENTATION

Did you know that the New York Local has a softball team? Or that the Atlanta Local raises money for a local food bank with an old-time radio production? Check your local's Web page for the latest information, including membership meetings and member orientations. Whether you've been a member for a long time or are new to SAG-AFTRA, these gatherings provide important information for you to make the most out of your membership. **Visit sagaftra.org/locals to find your local's Web page.**



There are a wealth of resources available to members to help them hone their skills and network.

6



GO BACK TO SCHOOL

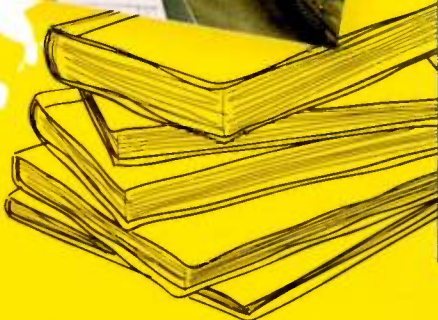
It's back-to-school time. Many locals offer conservatory classes or special workshops to keep your skills sharp. The SAG Foundation offers workshops across the country for all members, and you can join many of them anytime via live stream or by viewing an archived video of the event online. **Visit sagaftra.org to find a conservatory near you, and register at sagfoundation.org to learn what the SAG Foundation has to offer.**

7

KNBC reporter Annette Arreola reads for BookPALS at a North Hollywood school.

READ TO KIDS

Help young students learn the joy of books by reading to them during the upcoming school year. Sign up to be a BookPAL through the SAG Foundation's BookPALS (Performing Artists for Literacy in Schools) program. **Visit sagfoundation.org/bookpals to find out more.**



8

MAKE SURE YOU'RE UP TO DATE

It's hard to believe, but awards season is just around the corner. Don't miss out on the fun (and responsibility) of being an eligible SAG Awards® voter who gets to choose your favorite TV and film performances. To receive information on voting and screeners, make sure we have your current mailing address and email, and that your November dues are paid up by Dec. 1 for eligibility. **Log on to SAGAFTRA.org to access your member account.**

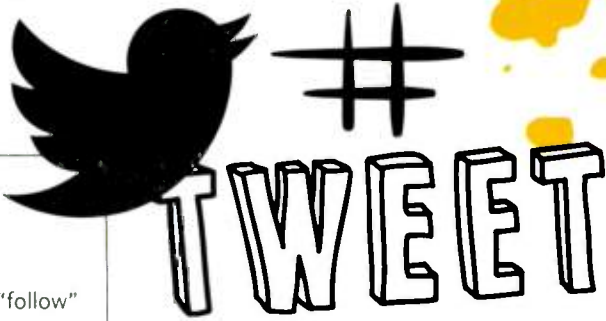


9

LIKE US, FOLLOW US, SUBSCRIBE

Are you on Facebook, Twitter or Instagram? Be sure to "like" and "follow" SAG-AFTRA to keep up with what's going on with your union. Have you checked out the videos on SAG-AFTRA's YouTube page? Be sure to subscribe so you're updated on our latest offerings.

/SAGAFTRA @SAGAFTRA



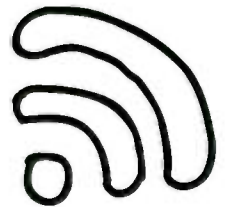
10

EXPLORE SAGAFTRA.ORG

Did you know that when you log in to **SAGAFTRA.org** there are resources and information available only to members? Log in today to see what's available, such as exclusive member deals and discounts. You can also manage your account online. It's even easier with our new mobile responsive design. **If you don't have a member login, visit SAGAFTRA.org to create one today.**



follow @



11

LABOR DAY IS YOUR DAY

Join your fellow union members on Twitter this Labor Day, Monday, Sept. 7 to show your union pride. **Tweet out messages about being a member of SAG-AFTRA and don't forget the hashtags #unionmember and #sagaftramember.**





EDUCATE
 ENGAGE
EMPOWER



2015 National Convention
 OCTOBER 1-4, LOS ANGELES

Preview



EDUCATE. ENGAGE. EMPOWER. That's the mission of the second SAG-AFTRA National Convention, taking place Oct. 1-4 in Los Angeles. The four-day convention will be held at the Sheraton Universal in Universal City and host hundreds of elected leaders, National Board members and delegates. Under the SAG-AFTRA Constitution, this biennial convention is held within 45 days of the tally of votes for president and secretary-treasurer. Convention delegates are elected by the national and local membership and include National Board officers, board members, local presidents and delegates.

At the convention, the nomination and election of the executive vice president and all national vice presidents take place.

Additionally, delegates vote on resolutions that are submitted 30 days prior to the convention and proposed constitutional amendments.

Reports to the convention body are made by the president, as well as the executive vice president, secretary-treasurer and national executive director. Other reports will also be presented from various SAG-AFTRA departments and committees, including Contracts, News & Broadcast, Sound Recordings and EEO & Diversity. Additionally, delegates participate in an afternoon of educational panels and breakout sessions aimed at engaging members on current issues that affect them in the workplace.

Special guest speakers also address the convention body. At the SAG-AFTRA inaugural convention in 2013, these guests included AFL-CIO President Rich Trumka, Secretary of Labor Thomas E. Perez, video messages from Vice President Joe Biden and Rep. Judy Chu, and a welcome by Los Angeles Mayor — and SAG-AFTRA member — Eric Garcetti. Speakers for the 2015 convention will be announced soon.

A cornucopia of resources will also be available to the delegates at the convention's expo, which will include

representatives of SAG-AFTRA's committees and departments as well as union partners, such as SoundExchange and Union Plus.

Once again, the Los Angeles Local will be hosting an opening night welcome reception for delegates in the hotel's 21st floor Starview Room, featuring an almost 360-degree view of the San Fernando Valley, including Universal Studios. A Friday night convention celebration, which includes the American Scene

Awards and the George Heller Memorial Award, will take place on the back lot of Warner Bros.' famous Brownstone Street. Recipients of the American Scene Awards, which celebrate producers whose work reflects the diverse American Scene, will be announced prior to the convention. Heller honorees, selected from members and staff who have made significant contributions to the union over the years, are not revealed until their presentation.



National Executive Director David White addresses the 2013 SAG-AFTRA National Convention.

SAG FOUNDATION TURNS 30!



At left, Conversations with the cast of *Scandal*. Below, members make use of the Entertainment Industry Voiceover Lab in the New York Actors Center. Bottom left, The Business presents a Career Reflection with producer Norman Lear.



When SAG-AFTRA member and actor Carlease Burke began her career, she literally came home to darkness. Acting jobs were infrequent, and her electricity was often cut off when bills went unpaid — she was even rolling pennies to pay for gas for her car. One day, a friend told her about the SAG Foundation’s Emergency Assistance program for SAG-AFTRA members. Though she was reluctant to ask for help or reveal her troubled situation, she took a leap, as she had so many times before.

“I really believe in my heart of hearts that the SAG Foundation made it possible for me to stay in the game,” she shared at the SAG Foundation’s 4th Annual Los Angeles Golf Classic in 2013. “They helped me keep the lights on, and that allowed me to continue to pursue my acting career. I haven’t needed assistance or a survival job for a very long time, and this vital program made it possible for me to stand here before you today.”

Similarly, Darrell Larson knows firsthand what catastrophe means. The actor with more than 200 screen credits found himself in the emergency room one day with two failing kidneys and a grim prognosis. While the treatment he received put him on



the mend, he was unable to work. He’d missed his union healthcare premium payment and feared the worst. Then he found out about the SAG Foundation Catastrophic Health Fund.

“When I was down, the Foundation lifted me up. The assistance from the SAG Foundation quite literally saved my life,” he said.



Left, SAG-AFTRA member Darrell Larson speaks about the Catastrophic Health Fund at the 2015 Los Angeles Golf Classic. Right, SAG-AFTRA member Carlease Burke speaks about Emergency Assistance at the 2013 Los Angeles Golf Classic. The SAG Foundation Golf Classics benefit the assistance programs.

Burke and Larson's stories are not unique. Since 1985, the SAG Foundation has been giving back and supporting SAG-AFTRA members in need with a variety of special benefits. The SAG Foundation has granted more than \$11 million through the Emergency Assistance and the Catastrophic Health Fund to SAG-AFTRA members over the last 30 years.

The SAG Foundation also understands the importance of education. The Foundation offers scholarship assistance to SAG-AFTRA members and their dependents, helping them pursue higher education. It has awarded more than \$6 million in John L. Dales Scholarships over the last 30 years, making a college education possible for union families, even when finances were stretched. Al Scaglione became a SAG member in 1969, but when his daughter was set to enter college, Scaglione's acting work was at a low. The SAG Foundation offered a helping hand.

"[My daughter] Arrica was eligible to apply for the Dales scholarship and was a Dales recipient four years in a row," he said. "She wouldn't have been able to attend and graduate from USC Film School magna cum laude had it not been for the Foundation."

In addition to giving back to union artists, the SAG Foundation offers SAG-AFTRA members a way to make a difference by volunteering their talents off-screen. The art of storytelling can reach the youngest members of our communities and encourage them to pursue their own dreams. That's why SAG-AFTRA members donate their time to the SAG Foundation's children's literacy programs BookPALS (Performing Artists for Literacy in Schools) and Storyline Online. More than 1 million children have been read to in the classroom through the BookPALS program in six branches nationwide, and more than 65 million children worldwide have accessed Storyline Online, where they find new pathways to explore the love of reading and storytelling.

The heart of the SAG Foundation is the vast community of union artists who both volunteer and take advantage of the array of free career-enhancing programs the Foundation has to offer. In an ever-changing entertainment landscape, it's essential for SAG-AFTRA members to stay on top of the latest technologies and industry information. That's why the SAG Foundation operates two celebrated voiceover labs: the Don LaFontaine Voiceover Lab at the Actors Center in Los Angeles, and the Entertainment Industry Foundation Voiceover Lab at the Actors Center in New York. For artists a bit behind the technology curve, the Foundation also offers free software classes in its state-of-the-art computer labs in both Actors Centers in Los Angeles and New York.

"The SAG Foundation is not just another foundation — we're *your* Foundation," said SAG Foundation President JoBeth Williams. "We know you have to take risks to get where you want to be, and we know that it can be tough to do it alone. We offer every union performer a wealth of tools to use to stay on course, and we're here for you — that's what we do."

Over the last 30 years, more than 300,000 SAG-AFTRA members have attended more than 5,000 free performers programs, including Casting Access workshops, Conversations Q&As and career retrospectives, and The Business panels, where they learn from top industry professionals.

In the spring of 2016, the Foundation will complete its Actors Center in New York by christening a new screening room in the

IT ALL STARTED IN 1985 WITH THE GOAL TO GIVE BACK.

1985

SAG establishes the **Screen Actors Guild Foundation** as a nonprofit organization. It assumes responsibility of the **Emergency Assistance** program for SAG members.

THE SCREEN  ACTORS GUILD
FOUNDATION

1993

The SAG Foundation creates **BookPALS** (Performing Artists for Literacy in Schools), a volunteer children's literacy program, started by actors Barbara Bain in Los Angeles and Mary Stuart in New York.



1996

The SAG Foundation establishes the **Catastrophic Health Fund** to continue SAG Health Plan coverage for eligible SAG members and their dependents experiencing life-threatening illness or injury.



SINCE 1985 ... \$17 million in financial and medical assistance, including \$6 million in scholarships to SAG-AFTRA families

2001

The SAG Foundation establishes the **LifeRaft** program, providing education to SAG members on the **business side of acting**.



2001

The SAG Foundation creates the **Conversations** and **Career Retrospectives** programs featuring contemporary actors, casts and acting legends.



SINCE 1985 ... 5,000 free workshops, panels and screenings to over 300,000 SAG-AFTRA members nationwide

2002

Storyline Online launches, streaming videos featuring well-known actors reading children's books alongside animated illustrations.



SINCE 1985 ... 9,000 free studio hours in its state-of-the-art voiceover labs in Los Angeles and New York

2004

The SAG Foundation creates the **Casting Access Project**. CAP is named **Best Way to Meet Casting Directors** by *Backstage* magazine.



SINCE 1985 ... 500 hours worth of video content in the SAG Foundation's public Actors Archive viewed by 2.3 million at sagfoundation.org/videogallery

2008

The SAG Foundation opens the **Los Angeles Actors Center**. It is the first professional facility and resource of its kind to support the careers of working actors.



2010

The SAG Foundation opens the **Don LaFontaine Voiceover Lab** in the Los Angeles Actors Center on June 25, 2010.



SCREEN ACTORS GUILD
FOUNDATION
GOLE

Support children's literacy
at sagfoundation.org

For 30 years,
the SAG Foundation
has given back.



heart of the city at 54th Street and 8th Avenue. The new screening room will permanently house its New York Conversations and The Business programs.

For three decades, the SAG Foundation has worked tirelessly to lend support to SAG-AFTRA members, their families and the communities around us. The Foundation is celebrating its 30th anniversary in November 2015 with a gala and fundraiser that spotlights SAG-AFTRA members who have set the bar high for giving back to their creative community.

The Foundation recently gave its inaugural Actors Inspiration Award to actor Sofia Vergara for her commitment to children's literacy and her willingness to become the first bilingual reader for the Foundation's Storyline Online program (see page 31).

An additional Actors Inspiration Award will be presented at the gala to a performer who has given back significantly to his or her fellow members through the SAG Foundation. Moreover, the new



Clockwise from left, Kevin Costner and Jillian Estell read *Catching the Moon: The Story of a Young Girl's Baseball Dream* for Storyline Online; the 6th Annual Los Angeles Golf Classic hosts Brendan Fehr and Scott Wolf with their co-star of *The Night Shift* Robert Bailey Jr.; SAG Foundation President JoBeth Williams and SAG Foundation Executive Director Cyd Wilson; Octavia Spencer reads for BookPALS.

Patron of the Artists Award will be presented to three honorees from the industry who have gone above and beyond to aid performers in launching their careers. There will also be plenty of entertainment, including stellar musical numbers starring gifted performers.

The SAG Foundation has come a long way since 1985, and while educational and assistance programs and resources are constantly being expanded and enhanced nationwide, all services remain absolutely free to SAG-AFTRA members — not a dime of union dues goes toward their funding. That is why donating is key. SAG-AFTRA members who support the Foundation in any amount are paying it forward and ensuring all union members receive the benefits the Foundation has to offer now and in the future.

Executive Director Cyd Wilson said the SAG Foundation isn't done growing yet.

"There's always more to come, and with the support of the entertainment industry, creative community and SAG-AFTRA members who attend our programs, volunteer, make charitable donations, and lend their voices to the SAG Foundation's annual public service announcements, there's no limit to what our foundation can accomplish. The artist's journey is long and uncertain, but together we can navigate what lies ahead. And, the SAG Foundation can provide a light along the way," she said.

@ Give back to the SAG Foundation at sagfoundation.org or by mailing SAG Foundation, Development Dept., 5757 Wilshire Blvd. PH-1, Los Angeles, CA 90036.

2012

Following the SAG-AFTRA merger, the SAG Foundation now supports more than **160,000 SAG-AFTRA members** nationwide.



SAG-AFTRA.

SINCE 1985 ... Inspired a love of reading in more than 66 million children worldwide through BookPALS and StorylineOnline.net

2014

The SAG Foundation opens the **New York Actors Center**, housing the **Entertainment Industry Foundation Voicover Lab**, computer lab and a classroom for workshops and trainings.



2014

The SAG Foundation partners with the Oxford Union at Oxford University in England for the Conversations Series at Oxford with **inaugural speaker Morgan Freeman**.



2015

LifeRaft becomes **The Business** and the Casting Access Project becomes **Casting Access**.



2015

The **SAG Foundation breaks ground** on a 158-seat, state-of-the-art Actors Center facility/screening room located at 8th and 54th in New York. Scheduled to open in spring 2016.



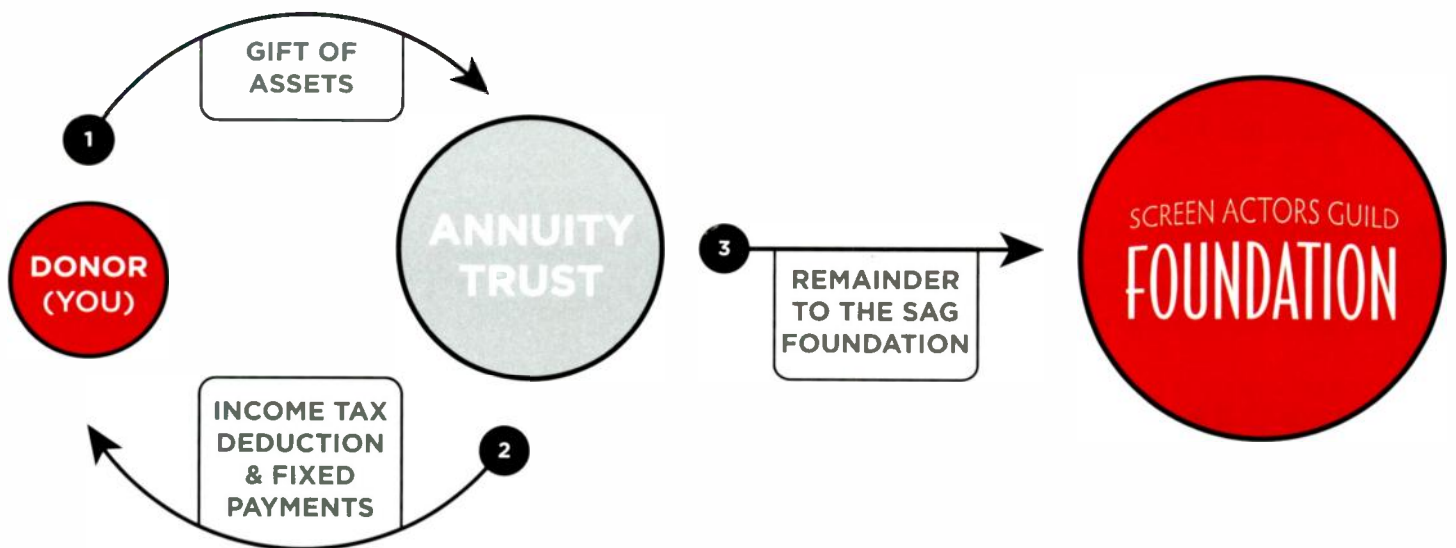
CONSIDER ESTABLISHING A CHARITABLE REMAINDER ANNUITY TRUST

TO BENEFIT & SUPPORT THE SAG FOUNDATION

For 30 years, the Screen Actors Guild Foundation has given over **\$17 million** in financial and medical assistance to SAG-AFTRA families, offered over **5,000** free educational programs to union performers nationwide and read to more than **65 million** children through its children's literacy programs. The SAG Foundation is a 501(c)(3) nonprofit and relies entirely on gifts, grants and donations to operate all of its free programming.

You can help your fellow artists by considering a **Charitable Remainder Annuity Trust**.

THE PROCESS



HOW IT WORKS

You can establish a Charitable Remainder Annuity Trust by irrevocably transferring assets to a trustee, who then makes fixed annual payments to you and/or other beneficiaries. At the end of the trust term, the assets remaining in the trust are distributed to the SAG Foundation.

When you establish a Charitable Remainder Annuity Trust, you and the trustee agree to the amount of the annual payment to you and/or other beneficiaries.

BENEFITS TO YOU

- Receive fixed annual payments for life.
- Pay no immediate capital gains tax on the transfer of appreciated assets.
- Lower your federal, and possibly state, income taxes with an income tax charitable deduction.
- Reduce or eliminate estate taxes.
- Diversify your investments.
- Make a generous gift to the SAG Foundation and assist, educate and inspire SAG-AFTRA members.

If you're interested, please contact the SAG Foundation at development@sagfoundation.org.

sagfoundation.org



*Acting
and
Inspiring*

A Q&A WITH SOFÍA VERGARA ▶▶▶

SAG-AFTRA member Sofia Vergara has taken America by storm as one of the stars of the hit TV series *Modern Family*, now entering its seventh season. When she is not tickling our funny bone as Gloria Pritchett, a feisty fun-loving Colombian, she is staying busy as a performer in film and television and, along with business partner Luis

Balaguer, as a producer.

The Colombian, who is one of the most high-profile Latinas in the entertainment industry, has received four Screen Actors Guild Awards and amassed plenty of other accolades, including a star on the Hollywood Walk of Fame. But, despite her many commitments, she makes time to give back. She has signed on to read for the Screen Actors Guild Foundation's children's literacy website Storyline Online (storylineonline.net), breaking new ground for the program by recording the first children's book in both English and Spanish. On June 8, the Foundation presented Vergara with its inaugural SAG Foundation Actors Inspiration Award in honor of her commitment to giving back.

SAG-AFTRA recently caught up with Vergara, who earned her union card for her role in 2002's *Big Trouble*, to discuss her work with the Foundation, her success and diversity in the industry.

SAG-AFTRA: You've had quite a spring, with the opening of your film *Hot Pursuit*, your star on the Walk of Fame and receiving the first Actors Inspiration Award from the SAG Foundation.

Sofia Vergara: Yes, it's been a really fun spring. Getting to promote *Hot Pursuit* was more play than work, mainly because of [co-star] Reese [Witherspoon]. We have a lot of fun together, so it was just a good time. Getting my star was really special to me. I've always seen the stars on the Walk of Fame and getting to have my own is truly a dream come true. And getting honored by the SAG Foundation was really great. I feel lucky to be part of such an incredible organization and to get an award from them was really such an honor.

SA: What does the SAG Foundation honor mean to you?

SV: I've been involved with SAG-AFTRA for a long time, so to have its nonprofit foundation recognize me and honor me with something of such strong importance is really humbling. I have admired all the SAG Foundation does, especially for children, so to get to be a part of the literacy program means a lot to me.

SA: You're taking the Foundation's Storyline Online in a new direction with its first bilingual reading.

SV: Being a mother of a bilingual son, I think it's important for kids to get to enjoy books in their native language as well as

English. Living in California, where there is a huge Hispanic population, it makes sense that the SAG Foundation literacy program would also have a Spanish-language element.

SA: You've been recognized by *The Hollywood Reporter* and *Billboard* as one of the most influential Latinas in Hollywood. How important is it to you to see diversity in the entertainment and media industries?

SV: Diversity is super important to me. I was so grateful to Chris Lloyd and Steve Levitan for creating the role of Gloria for me, because there isn't a ton of roles that I'm right for. I think diversity in Hollywood has come a long way. Don't get me wrong, we still have a long way to go, but with new hit shows such as *Empire*, *Scandal* and *Jane the Virgin*, we are seeing more and more roles for diverse actors.

SA: What does being a SAG-AFTRA member mean to you?

SV: SAG-AFTRA is a wonderful organization that really takes care of me and my family. They offer incredible benefits, including SAG Foundation workshops and exercises for us actors to participate in. I'm grateful for all they do.

SA: What advice can you give to other Spanish-language actors hoping to cross over and work in Hollywood?

SV: My advice is to never give up. Like most people, I've had some negative moments in my life, but I've always kept my head up and gotten through them. So my advice to any actor is to just keep trying and never give up. Oh, and for Spanish-language actors looking to lose their accent, my advice is to keep it! It makes you unique.

SA: You've said how much you admire Sophia Loren and her career; how does it feel that other performers are now saying the same thing about *you*?

SV: Oh, wow. That is really flattering. I don't think anyone is necessarily looking up to me, but I hope I can offer some sort of [example] that you can accomplish what you set out to do.

SA: In addition to being a talented actress, you are also a savvy businessperson. What do you think has been the best business decision of your career?

SV: Going into business with my business partner Luis Balaguer. He was my manager and we went into business together to form Latin World Entertainment over 20 years ago. We are each other's eyes and ears and have been able to find new ventures to get involved with, all the while still representing a large market of Hispanic talent.

@ Vergara's contribution to the SAG Foundation's Storyline Online will be posted at storylineonline.net.



Vergara at the 6th Annual SAG Foundation L.A. Golf Classic.

S

ofía Vergara, miembro de SAG-AFTRA, ha tomado América por asalto como una de las estrellas de la exitosa serie de televisión *Modern Family*, que ahora entra en su séptima temporada. Cuando no nos está haciendo reír como Gloria Pritchett, una colombiana luchadora y amante de la diversión, se mantiene ocupada como artista de cine y televisión, y como productora junto a su socio Luis Balaguer.

La colombiana, que es una de las latinas más populares en la industria del entretenimiento, ha recibido cuatro Screen Actors Guild Awards y ha acumulado muchos otros reconocimientos, incluyendo una estrella en el Hollywood Walk of Fame. A pesar de sus muchos compromisos, ha donado su tiempo a Storyline Online (storylineonline.net), una página de web de literatura para niños de la Fundación de Screen Actors Guild, abriendo nuevos caminos para este programa al grabar el primer libro para niños en inglés y español. El 8 de junio, la Fundación presentó a Vergara su premio inaugural SAG Foundation Actors Inspiration Award en honor a su compromiso de corresponder.

SAG-AFTRA recientemente se reunió con ella, quien obtuvo su tarjeta del sindicato por su papel en *Big Trouble* en el 2002, para discutir su trabajo con la Fundación, su éxito y la diversidad en la industria.

SAG-AFTRA: Has tenido una primavera muy buena, la apertura de tu película *Hot Pursuit*, tu estrella en el Walk of Fame y el primer Actors Inspiration Award de la Fundación SAG.

Sofía Vergara: Sí, ha sido realmente una primavera muy divertida. Promover *Hot Pursuit* fue más diversión que trabajo, principalmente a causa de [coprotagonista] Reese [Witherspoon]. Nos divertimos mucho juntas, la pasamos muy bien. Recibir mi estrella fue muy especial para mí. Siempre he visto las estrellas en el Walk of Fame y llegar a tener la mía es verdaderamente un sueño hecho realidad. Fue un gran honor ser reconocida por la Fundación. Me siento afortunada de ser parte de una organización tan increíble y recibir un premio de ellos fue realmente un gran honor.

SA: ¿Qué significa para ti el reconocimiento de la Fundación SAG?

SV: He estado involucrada con SAG-AFTRA por mucho tiempo, recibo con humildad tan importante reconocimiento y honor de su fundación con fines no lucrativos. He admirado todo lo que hace la Fundación SAG, especialmente para los niños, por lo que ser parte del programa de alfabetización significa mucho para mí.

SA: Estás llevando a la Fundación Storyline Online en una nueva dirección con la primera lectura bilingüe.

SV: Siendo madre de un hijo bilingüe, creo que es importante

que los niños disfruten de los libros en su lengua nativa, así como en inglés. Viviendo en California, donde hay una gran población hispana, tiene sentido que el programa de alfabetización de la Fundación SAG también tenga un elemento del idioma en español.

SA: *The Hollywood Reporter* y *Billboard* te ha reconocido como una de las latinas más influyentes en Hollywood. ¿Qué tan importante es para ti ver la diversidad en las industrias del entretenimiento y los medios de comunicación?

SV: La diversidad es súper importante para mí. Estaba muy agradecida a Chris Lloyd y Steve Levitan por crear el papel de Gloria para mí, porque no hay una tonelada de papeles apropiados para mí. Creo que la diversidad en Hollywood ha recorrido un gran trecho. No me malinterpreten, todavía nos queda un camino largo por recorrer, pero con nuevos programas exitosos como *Empire*, *Scandal* y *Jane the Virgin*, estamos viendo más y más papeles para la diversidad de actores.



Sofía Vergara con el elenco de *Modern Family* en el vigésimo evento anual de los SAG Awards.

SA: ¿Qué significa para ti ser miembro de SAG-AFTRA?

SV: SAG-AFTRA es una organización maravillosa que realmente cuida de mí y mi familia. Ofrece increíbles beneficios, incluyendo entrenamiento y talleres de la Fundación SAG en los cuales nosotros los actores podemos participar. Estoy agradecida por todo lo que hacen.

SA: ¿Qué consejo le darías a otros actores de habla hispana con la esperanza de venir y trabajar en Hollywood?

SV: Mi consejo es que nunca te rindas. Como la mayoría de la gente, he tenido algunos momentos negativos en mi vida, pero siempre he mantenido mi cabeza en alto y los he superado. Así que mi consejo para cualquier actor es seguir intentando y nunca rendirse. ¡Ah y para los actores de habla hispana que buscan perder su acento, mi consejo es que lo mantengas! Te hace único.

SA: Has dicho cuánto admiras a Sophia Loren y su carrera; ¿cómo te sientes que otros artistas ahora dicen lo mismo de ti?

SV: Oh, wow. Eso es realmente halagador. No creo que nadie esté necesariamente admirándome, pero espero poder ofrecer algún tipo de [ejemplo] de que puedes lograr lo que te propongas.

SA: Además de ser una actriz talentosa, eres también una empresaria experta. ¿Cuál ha sido la mejor decisión de negocios de tu carrera?

SV: Entrar en negocios con mi socio Luis Balaguer. El era mi manager y nos unimos para formar Latin World Entertainment hace más de 20 años. Cada uno es los ojos y los oídos del otro y hemos logrado encontrar nuevas áreas de negocios en que involucrarnos, mientras seguimos representando un gran mercado de talento hispano.

@ La contribución de Sofía Vergara a Storyline Online de la Fundación SAG será publicada en storylineonline.net.



HONORING LEGENDARY BROADWAY STARS

Attendees at the Tony Awards viewing party



PHOTO BY THE ACTORS FUND

Los Angeles

It was a celebration of Broadway's finest at The Actors Fund's 19th Annual Tony Awards Viewing Party at the Skirball Cultural Center on June 7. Guests gathered for cocktails and dinner to

celebrate this year's honorees and watch the live broadcast of the 2015 Tony Awards. Hosted by Daytime Emmy Award winner and three-time Tony Award nominee Kate Burton (*Scandal*), the evening honored Tony's leading men with the presentation of the Artistic Achievement Award to legendary Broadway stars Tim Curry, Alfred Molina, Joe Morton and Theodore Bikel, who died on July 21. SAG-AFTRA national and local elected leaders joined the celebration, which SAG-AFTRA supported as one of the event's many sponsors. Benefits from the evening will go toward expanding programs and services offered by The Actors Fund.

CELEBRATING STUDENT FILMMAKERS



COURTESY: LAMAR PAUL KREKORIAN, S.O.H.I.F.T.

Los Angeles City Councilman Paul Krekorian and NewFilmmakers LA Executive Director Larry Laboe address the audience at the 5th Annual Los Angeles Student Film Festival.

The 5th Annual Los Angeles Student Film Festival celebrated L.A.'s most talented high school student filmmakers on May 30 at the El Portal Theatre in North Hollywood. Hosted by L.A. City Councilman Paul Krekorian and in partnership with NewFilmmakers LA, the festival gives high school students a platform to showcase their productions without adhering to the traditional means of filmmaking. The festival is designed to help foster the development of L.A.'s next generation of filmmakers. SAG-AFTRA board members and staff educated students on the union's various agreements.

A NIGHT OF MUSICAL IMPROV



Attendees listen to Laura and Rick Hall at the musical improv event.

Ever wonder how they improvise songs on *Whose Line Is It Anyway?* The show's musical director Laura Hall and her husband, veteran Second City improviser Rick Hall, answered the burning question at the *A Night of Musical Improv* workshop on May 5 at SAG-AFTRA Plaza. Hosted by the NextGen Performers Subcommittee of Members Organizing Volunteer Efforts (MOVE) L.A., the Halls guided members through the art of "songprov" — their term for musical improv. As musical director of one of the most successful improv television shows, Laura Hall gave members the inside scoop of the process behind improvisation on national television. Laughter filled the packed room as attendees had the opportunity to participate in interactive exercises to learn the ropes.

LARGE TURNOUT FOR HEALTH FAIR

More than 1,200 members and community residents attended the SAG-AFTRA Healthcare Safetynet Committee's annual health fair on May 20 at SAG-AFTRA Plaza to take advantage of free health services, informational materials, sample products and much more. HIV/AIDS testing, mammograms, a blood drive, and hearing and vision screenings were just a few of the services available at no charge. Also featured was information on less traditional forms of medicine.



SAG-AFTRA Health Fair vendors come together to provide health services to attendees.

PROFESSIONAL REPRESENTATIVES SPEAK AT BAR CENTER



Pelosi Wolf Effron & Spates LLP partner Jaime Wolf, left, and SAG-AFTRA National Director/Senior Counsel, Professional Representatives Zino Macaluso

National Director/Senior Counsel, Professional Representatives Zino Macaluso represented SAG-AFTRA at The New York City Bar Center for Continuing Legal Education Programs' *Attorneys, Agents and Managers in the Entertainment Industry: Roles and Relationships*, held at the City Bar Association's office on West 44th Street in Manhattan. Macaluso spoke on two panels during the program aimed at attorneys: *The Role of the Unions and Guilds: Franchised Agents and Talent Agency Licensing and Litigation: New York and California*.



Save the Date!

Join the SAG-AFTRA New York Local at the Annual New York City Central Labor Council 2015 Labor Day Parade Saturday, Sept. 12 (the weekend after Labor Day).

Assemble between 9-9:30 a.m. on East 44th Street between Madison and 5th Avenues (look for the SAG-AFTRA banner).

Free SAG-AFTRA T-shirts will be available first-come, first-served while supplies last. Members must sign in at the meeting location to receive a T-shirt. Please bring your SAG-AFTRA ID card (paid through Oct. 31, 2015).

New York

SENIORS COMMITTEE HOSTS CAREER PANEL



Agents, casting directors and staff served on the seniors panel.

The SAG-AFTRA New York Local Seniors Committee hosted a *Turn Your Career Possibilities Into Work and Success* panel at the SAG-AFTRA New York office on May 15. More than 100 SAG-AFTRA members learned how to find career success firsthand from entertainment industry professionals

who work alongside senior performers every day. Industry panelists included casting director Gabrielle Berberich, SAG-AFTRA member and writer Jill Dalton, casting director Kim Moarefi, along with agents Cicero Oca, Ann Wright and Susan Wright. The session was moderated by Becky Curran, coordinator, SAG-AFTRA EEO & Diversity Department.

LOCAL SPRING MEMBERSHIP MEETING



SAG-AFTRA members gathered at the SDGA Theater on May 12 for the 2015 New York Local Spring Membership Meeting. The meeting provided members with updates on a number of new and ongoing initiatives at SAG-AFTRA. Reports were given on the union's outreach and engagement efforts; the Commercials Organizing & Recapture Initiative (above); and the Fair Play Fair Pay Act. Save the date for the 2015 Fall Membership Meeting: Oct. 26 at the DGA Theater.

GETTING DOWN TO BIZ



Ohio-Pittsburgh

Scholarship recipients, from left, Killian Spitz-Cohan, Madison Whalen and Cheyenne Shankle

The SAG-AFTRA Ohio-Pittsburgh Local is kicking off new conservatory committees and events in the local's largest cities. This began with the Cleveland Council's inaugural event on May 18 at the DoubleTree in Independence, Ohio. *The Business of the Business* panel included Doug Snyder of The Talent Group Agency, local actor and workshop instructor Jean Zarzour, Local Board member Mike Kraft, and local actor and teacher Cathy Albers. Attendees enjoyed a great discussion of the movie market in Cleveland and how to best market themselves for that business.

The local held its annual membership meeting and mixer on April 27 at Olive or Twist in downtown Pittsburgh. More than 45 members participated in a great meeting and gained valuable information on the local and union. The meeting began with the Dan Mallinger Memorial Scholarship Award Presentation to three out of the five recipients. Local casting director Nancy Mosser also provided some valuable insight during a Q&A session with the performers.



Portland

Member volunteers at the Oregon Food Bank

SPANISH LANGUAGE MEDIA TAKES THE STAGE

Dallas-Ft. Worth

Spanish-language performers, producers, writers and directors gathered at the Dallas Latino Cultural Center in April to celebrate Spanish language in film. Hector Garcia, Dallas-Fort Worth National Spanish Language Media Committee member, joined *Frontera* cast member Julio Cedillo to welcome the community of Spanish-language media artists and encourage the support and growth of Spanish-language work in Texas and nationwide.

Some 40 media professionals from across the state gathered for the mixer and screening. Following the event, attendees expressed their appreciation and intention to stay connected. "It is people, friends and colleagues such as those gathered here tonight that make things happen in our business of show business, just like the pioneers for our unions did almost 100 years ago," said Carlos Cestero of the Houston-Austin Local.

Planning is underway for another successful National Spanish Language Media Committee event in Dallas-Fort Worth for 2016, where the needs of the Latino production community in Texas will be specifically addressed.



Members Hector Garcia and Julio Cedillo with entertainment industry professionals at the mixer

MEMBERS HELP HUNGRY

Members of SAG-AFTRA Portland Local returned to the Oregon Food Bank June 13, where they blasted last year's total, processing more than eight tons of food for the state's hungry.

"It's tragic to think of folks going hungry in a nation as wealthy as ours. But our union members are essentially day laborers and they get it. Imagine how hearts soared at shift's end, when notified that each volunteer had basically produced a meal a day for a hungry person for an entire year," said Portland Local President Duane Hanson. "We've prioritized community service in Portland and plan to make service at OFB a yearly event."



SAG-AFTRA New Mexico Local Board member and moderator Mike Miller, second from right, is joined by, from left, panelists Melanie Kirk, Luis Bordonada, Hannah Macpherson and Fatna Sallak-Williams at the June panel on SAG-AFTRA contracts.

FULL STEAM AHEAD

New Mexico

Late spring was busy in New Mexico. Aside from television and film production booming, the SAG-AFTRA New Mexico Local reached members and pre-members with three great events.

In late May, the local held its annual membership meeting, encouraging members to get involved with committees and to run for office. The centerpiece of the meeting was a presentation on the union's outreach and engagement efforts. Several member leaders shared their expertise to help grow the local market and engage members.

In early June, SAG-AFTRA hosted two panels/workshops at the Albuquerque Film & Music Experience: one focused on theatrical low budget and new media agreements and the other on the business of acting. The contracts workshop was led by SAG-AFTRA Senior Manager, Theatrical Contracts Fatna Sallak-Williams.

The *Business of Acting* panel and workshop, presented by SAG-AFTRA National Native Americans Committee, provided valuable insights into the casting process, and it followed with hands-on mock casting sessions.



New Orleans

SAG-AFTRA GOES TO COLLEGE

New Orleans board member Lorraine LeBlanc shares information on the SAG-AFTRA Low Budget agreements with actors and filmmakers at the University of New Orleans on April 21. The outreach event is a continuance of the relationship between the local and the university that results in student film agreements covering area members.

DIVERSITY IN PHILLY

Philadelphia members joined New York-based casting directors Donna McKenna and Liz Ortiz-Mackes on May 30 to discuss diversity in casting, specifically how to increase and promote more diverse characters from ultra low to big budget television and theatrical productions and everything in between.

Co-sponsored by the Philadelphia Local and the National Ethnic Employment Opportunities Committee, the event consisted of a conversation with the casting directors moderated by SAG-AFTRA National Director of EEO & Diversity Adam Moore, followed by a Q&A and then a post-event breakout session to discuss next steps. The group was energized and committed to keeping the conversation going in Philadelphia and ultimately contributing to the national conversation taking place at SAG-AFTRA about how to educate and empower members to compete for and create work.

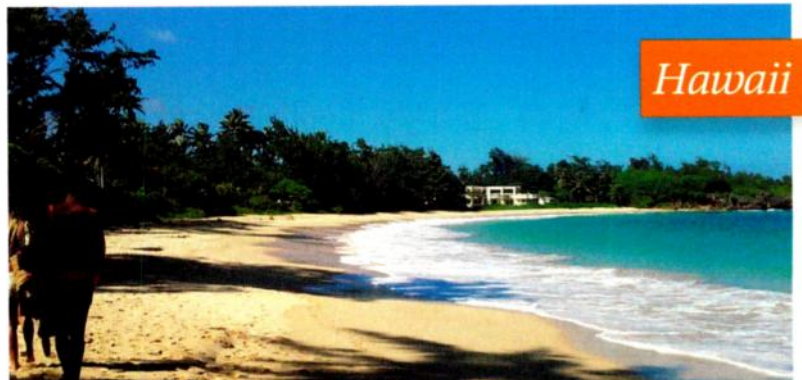


From left, SAG-AFTRA National Director of EEO & Diversity Adam Moore and casting directors Donna McKenna and Liz Ortiz-Mackes presented the discussion on diversity in casting.

Philadelphia

LOCATION, LOCATION, LOCATION!

Breaking for lunch on a movie set doesn't always include a breathtaking view, but the Hawaii local knows how to make the most of its surroundings whenever possible — especially when catering is several houses down the beach. And local members have been grateful. The summer releases of *Jurassic World* and *Aloha* serve as happy reminders of the many productions shot in the islands in the past several months, including three foreign features, an Oliver Stone film and the ongoing *Hawaii Five-0* TV series which just began its sixth season. Over the summer, another movie, *Mike and Dave Need Wedding Dates*, put many Hawaii members to work.



The view during the walk to lunch.

Hawaii

AGENTS AT THE CONSERVATORY



Agents present to members at the May 4 conservatory event.

The Muriel Moore/Danny Nelson SAG-AFTRA Conservatory celebrated its third anniversary May 4 with its most successful event to date. *Atlanta Agents on the New Atlanta*, a roundtable of Atlanta franchised agents, drew an audience of more than 450. Moderated by conservatory Chair Clayton Landey, the conversation covered topics including how the changing market has affected representation, agency support for SAG-AFTRA in this right-to-work-for-less state, local hire, online casting and self-taping, and social media issues. The franchised agents, both old and new, shared their wealth of knowledge, not only giving of their time and energy, but showing their deep commitment to the Atlanta market and the talent they serve. Their passion and commitment to excellence was tremendously motivating.

TAX INCENTIVE RALLY A SUCCESS

More than 100 SAG-AFTRA New England Local members, along with hundreds of members of IATSE, the Teamsters and other production industry professionals, converged at the Massachusetts State House on May 12 to urge lawmakers to oppose House Bill 62, which seeks to repeal the Massachusetts film and television production incentive program.

Union members and allies rallied outside the statehouse, sending a message that film and television projects made in Massachusetts create jobs. Rally participants then gathered inside the statehouse for a brief speaking program before meeting one-on-one with state senators and representatives to discuss the industry's contribution to the local economy and to urge them to oppose the bill.

The lobby day, along with thousands of emails, handwritten letters and calls, made an impact on the debate. No changes were made to the incentive program during the budget process. However, advocacy efforts continue through the legislative session, as the bill sits in the Joint Committee on Revenue.



SAG-AFTRA member Ronald Johnson and his son Jeremy Johnson, an IATSE member, at the statehouse



Marc Isaacs shares tips with actors at the April 15 Houston Conservatory improv workshop.

LOCAL ON THE MOVE

The Houston-Austin Local has been very busy. The local hosted Swan Day, Coffee Talks, an improv workshop and more. Member webinars included a presentation on the union's outreach and engagement efforts and the Commercials Organizing and Recapture Initiative town hall. Meanwhile, Austin hosted casting director workshops with regional casting directors Meagan Lewis, Beth Sepko and Kim and Brad Burton, plus SAG Foundation Casting Access programs with Christian Kaplan (20th Century Fox), Randi Hiller (Walt Disney), Joseph Middleton (Paramount), Meg Morman, Sunny Boling and Paul Weber.

Houston-Austin

BUSY SPRING IN SAN DIEGO



Members at the March 18 voiceover workshop

Spring was busy in the San Diego Local, with local members continuing to enjoy monthly Third Tuesday informal mixers at a local diner, and participating in two events in March and May, thanks to the SAG Foundation and the SAG-AFTRA National Spanish Language Media Committee (SLMC).

On March 18, local members filled the room to hear a SLMC-sponsored panel presentation in English and Spanish on the business of voiceover work by voiceover pros Hernán de Béky, Raquel Elizabeth Ames and Candy Silva.

On May 9, more than 100 local members took advantage of the SAG Foundation's free members-only Casting Access Program at the San Diego State University School of Theatre, Television and Film. Three Los Angeles casting directors provided six workshops, focusing on cold reads and how to book co-star roles.

Local members were enthusiastic about both events, and invited the SLMC and the SAG Foundation to come back soon to San Diego.

MEMBER ENGAGEMENT PAYS OFF

After a musical welcome by the Chicago Singers Committee, the June 1 local annual membership meeting began with an update on the union's outreach and engagement efforts. Members learned how they can get involved and heard about the exciting and innovative things their union is doing.

A special panel was assembled for the evening's discussion of the Illinois Film Tax Credit and how it has created opportunities. Moderated by producer and SAG-AFTRA actor Mary Kay Cook, the panel included members Ta'Rhonda Jones (*Empire*) and Christian Stolte (*Chicago Fire*), along with industry pros Sanaa Sayyed of Simon Casting, producer Christina Varotsis and Mark Hogan of IATSE Local 476.

On June 30, the content creation professionals at Chicago Public Media reached an agreement with management on their first union contract. The unit includes anchors, hosts, reporters, producers, editors and those who create digital content.

Participating in significant numbers at each stage of the process, the bargaining unit took an active and critical role in the success of the negotiations. See story on page 15.



The members of the newly formed CPM/WBEZ/Vocalo content creation unit in Chicago

NASHVILLE STUDIO GETS MAKEOVER

Nashville Local member Terri Minton, right, is among the first to use the union's recently renovated members' studio. The expanded studio features an updated writers' room, Pro Tools audio booth and the newly created self-taping center that allows actors and musicians to create audition reels and performance demos. The expansion was designed to provide Nashville members a state-of-the-art creative space and help defray the production costs of video auditions. The studio is available to all paid current members on a first-to-reserve basis.



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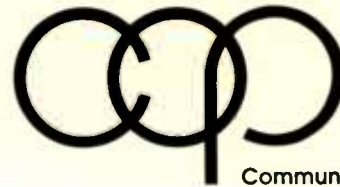
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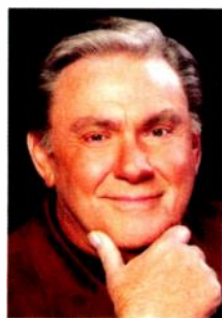
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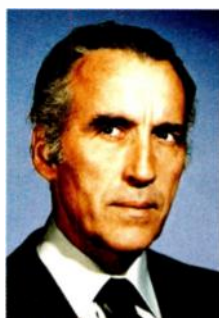
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Jane Kellem Anderson	10/21/14	Aziz Djamily	6/18/14	Shane Marinson	10/8/14	Paul Ryan	4/23/15
Donna Anderson	3/9/13	Ellen Albertini Dow	5/4/15	Larry Martindale	9/16/14	Delia Salvi	3/1/15
Elaine Appleton	6/2/12	David Dusing	5/14/14	Cole R. Matthews	1/23/15	Gene Scherer	2/28/15
Mary Dawne Arden	12/12/14	Richard Dysart	4/5/15	Brad Maynard	12/4/14	Antonette Schwartzberg	3/26/15
Gene Arkle	4/13/15	David Esch	4/2/15	Jayne Meadows	4/26/15	Dawn Sears	12/11/14
Robert Aronson	4/13/15	George Fischbeck	3/25/15	Anne Meara	5/24/15	Bette Shoor	1/27/15
Joseph F. Attanasio	1/2/15	Stan Freberg	4/7/15	Lida Mihaylovich	9/24/14	Suzanne Shure	4/19/15
Cleto J. Augusto	4/25/15	Marianna Gladden	4/14/15	Paul Milikin	2/1/14	Marian Soo Hoo	10/18/07
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E. H. Marc Baxley	5/15/15	Lance Hewett	2/6/15	Dan Mojica	3/19/15	Ralph Adolf Taeger	3/11/15
Marilyn M. Beck	5/31/14	Eddie Hice	3/12/15	Ron Moody	6/11/15	Roz Talus	11/26/14
William Beckley	3/11/15	Michael L. Hughes	2/15/15	Judith Doty Morse	3/29/15	Beryl Taylor	3/22/15
Dina Bennett	1/11/15	Joseph Iacona	3/22/15	Ralph E. Nabor	3/16/15	Judy Baar Topinka	12/10/14
James Best	4/6/15	Robert Jake Jacobs	2/10/15	Vivian Nathan	4/3/15	Mary Ellen Trainor	5/19/15
Kevin Bickford	11/30/14	Franklin D. Jones	2/15/15	Fred A. Nelson	2/3/15	Werner Venetz	5/17/11
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Betty D. Compton	2/13/15	Geoffrey Lewis	4/7/15	Reynaldo Rey	5/28/15		
George Cooper	2/14/15	Monica Lewis	6/12/15	Gary L. Rigsby	3/17/15		
John Couch	4/1/15	Tony Longo	6/21/15	Jean Ritchie	6/1/15		

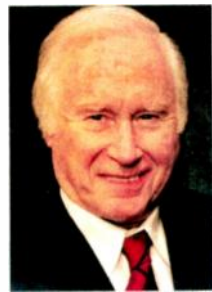
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THEODORE BIKEL, an Oscar- and Tony-nominated character actor, folk singer and labor leader, died July 21 at 91. President of the Associated Actors

and Artistes of America from 1987 to the time of his death, and of Actors' Equity Association from 1973 to 1982, Bikel originated the role of Captain von Trapp in *The Sound of Music* on Broadway and starred in *Fiddler on the Roof* onstage in thousands of performances.

President Jimmy Carter appointed him to a five-year term on the National Council on the Arts in 1977. He was a vice president of The International Federation of Actors (FIA) from 1981-1991, a board member of Amnesty International, and senior vice president of the American Jewish Congress.



GEORGE COE died July 18 at the age of 86. Coe served on the Screen Actors Guild's National Board of Directors for six years until 1973, and again during

the first decade of the 2000s.

While a National Board member from the New York Division (1967-1973), Coe also served as N.Y. vice president for two years and created the template for what became SAG's first low budget production contract. He served as a member of SAG's National Executive Committee and National Agents Relations Committee. The SAG Hollywood Division honored Coe with its prestigious Ralph Morgan Award in 2009.

Coe's acting career includes more than 50 years of film, TV, commercial and stage work, and his recent work included voicing the character of Woodhouse on *Archer*. He was nominated for an Oscar for the 1968 short film *The Dove*, which he co-directed as well as starred in.

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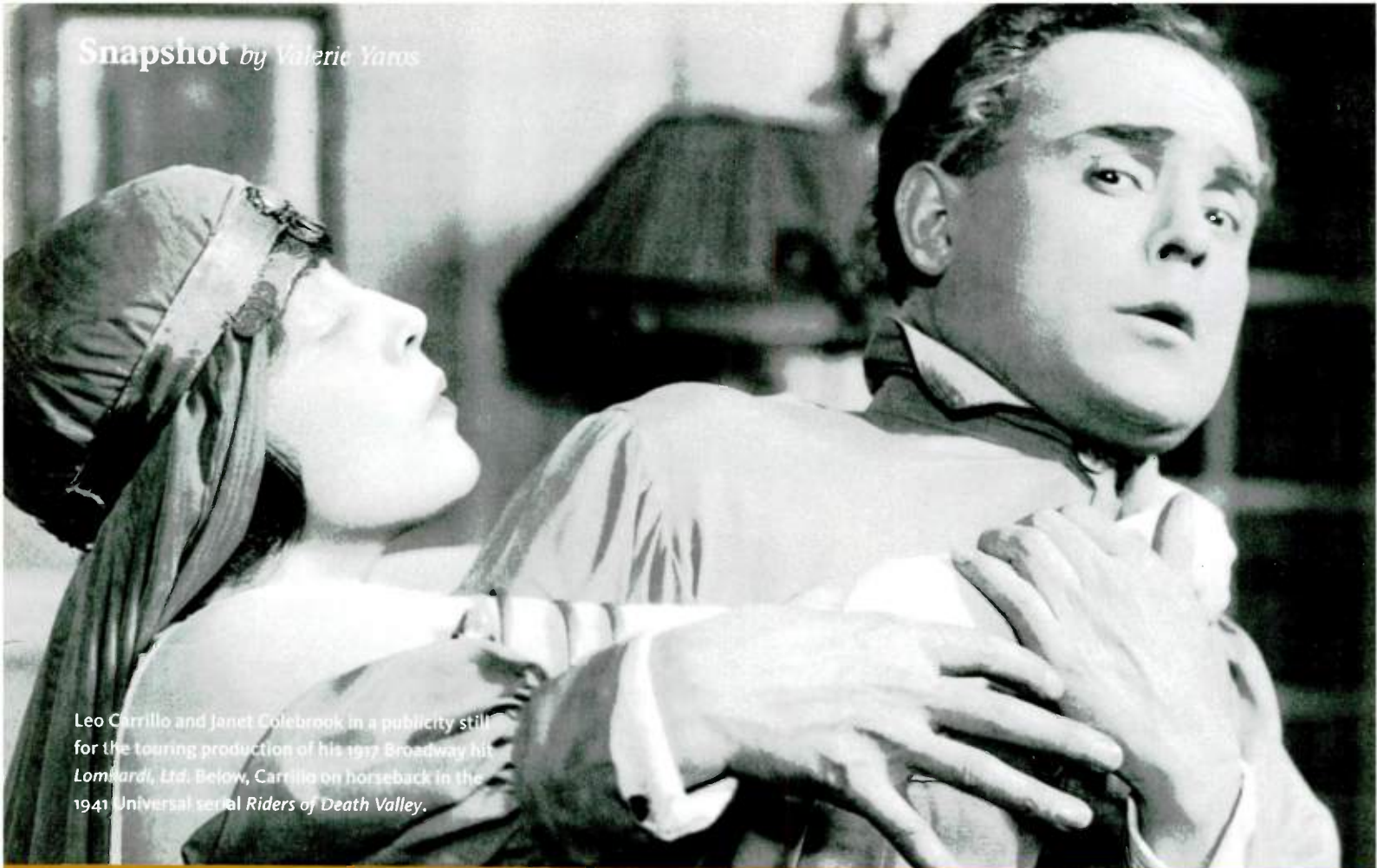
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Leo Carrillo and Janet Colebrook in a publicity still for the touring production of his 1937 Broadway hit *Lomax, Ltd.* Below, Carrillo on horseback in the 1941 Universal serial *Riders of Death Valley*.

Leo Carrillo: More than a California State Park



Leo Carrillo is a state park, with one of the most popular beaches and campsites on the Southern California coast, adjacent to Malibu. Leo Carrillo is also an elementary school in Orange County and both a historic park and walking trail in Carlsbad. We know what Leo Carrillo is now, but who was this man? At his birth in Los Angeles in 1881, Leopoldo Carrillo

was an eighth-generation Californian and the great-grandson of Carlos Antonio Carrillo, provisional governor of California from 1836-1837, during its time as an independent Mexican state. In 1903, he was a cartoonist for the *San Francisco Examiner*. In 1917, a Broadway star. In the 1930s through 1940s, a prolific movie character actor. On 1950s television, he was a household name as the beloved Pancho, co-star of *The Cisco Kid*. Deeply proud of his Spanish and early California heritage, he expressed his love — and concerns — to a newspaper reporter in 1924: “I have a message for the people of California. Protect the

old Spanish homes that are left; keep the Spanish names of streets and towns. Don’t change them for newfangled, high-sounding names. Those old names all have meanings. They are landmarks, just as the adobe houses and the old missions are landmarks in the history of the state. It cuts me in the heart every time I see a workman dig a pick into an adobe wall. I am doing what I can to keep the tradition.”

From 1943–1961, Carrillo served on the California Beaches and Parks Commission.

The beach at Leo Carrillo State Park, named for him in 1953, is also a popular filming location and received its first onscreen credit for *Gidget* in 1959. The beach has been seen in decades of commercials, television shows and movies, including *Beach Blanket Bingo*, *I Love You Alice B. Toklas*, *The Karate Kid*, *The X-Files*, *Star Trek: Deep Space Nine*, *The Mentalist* and *American Horror Story*.

His former Carlsbad home, Rancho de los Kiotes, is now preserved as part of Leo Carrillo Ranch Historic Park.

In 2013, Carrillo, who has two stars on Hollywood’s Walk of Fame, was posthumously inducted into the Hall of Great Western Performers at the National Cowboy & Western Museum in Oklahoma City, along with his *Cisco Kid* co-star Duncan Renaldo, movie legend Robert Mitchum and award-winning Cherokee actor Wes Studi.

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