

SPRING 2019

Notice of  
Nomination &  
Election

PAGE 10



**WAKANDA  
FOREVER!**

*Black Panther* Makes  
History at 25th SAG Awards



Cast of *Crazy Rich Asians*



### About the Cover

The performers gracing the cover this issue are at the same time making and repeating history. The cast of *Black Panther*, from left, Sterling K. Brown, Michael B. Jordan, Lupita Nyong'o, Chadwick Boseman, Andy Serkis, Angela Bassett and Danai Gurira, made the 25th Annual SAG Awards a historic night when they became the first ensemble of a superhero blockbuster to take home The Actor for Outstanding Performance by a Cast in a Motion Picture. But look closer.

Notice that Sterling K. Brown is striking a familiar pose, his hands again full of two statuettes. In 2018, he also carried home a couple of Actors, after becoming the first black actor to win Best Actor in a Drama Series while also getting an award as part of the Best Ensemble in a Drama Series for *This Is Us*.

Nyong'o also knows the weight and feel of The Actor. She won for Outstanding Performance by a Female Actor in a Supporting Role in 2014 for the film adaptation of *12 Years a Slave*, Solomon Northrup's 1853 memoir. SAG-AFTRA magazine collectors will remember she, like Brown, was featured on the cover of the post-awards season issue that year. Who says actors do not like reprising the same roles?



Cover photo by Terence Patrick/Getty Images for Turner.



Mike Myers



## Departments

- |    |                                      |    |                                |
|----|--------------------------------------|----|--------------------------------|
| 3  | President's Letter                   | 26 | Scene Around                   |
| 5  | Executive Vice President's Letter    | 60 | On Location                    |
| 6  | Secretary-Treasurer's Letter         | 66 | In Memoriam                    |
| 7  | National Executive Director's Letter | 70 | Deals & Discounts              |
| 8  | For Members                          | 72 | Snapshot: <i>Boris Karloff</i> |
| 24 | Broadcast News                       |    |                                |

### ACTION ITEMS @

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

► Visit [sagaftra.org](http://sagaftra.org) for more news, events and videos.



## Features

### 30 EYES ON THE FUTURE

As technology changes, so does the union. SAG-AFTRA works with industry partners and lawmakers to ensure members are protected as the industry evolves.

### 36 #ADSGOUNION

SAG-AFTRA has negotiated gains in its new Commercials Contracts. Meanwhile, the union continues its action against ad agency BBH.

### 42 HERE TO HELP

For broadcasters, shop stewards are members' advocates on the ground. They know the contract and can often help with issues involving management.

### 46 ON THE AIR

President Gabrielle Carteris and National Executive Director David White host a new podcast to discuss issues important to members.

### 48 SAG AWARDS GOES SILVER

In L.A., the SAG Awards celebrated its 25th anniversary in sparkling style. Meanwhile, members cheered along at viewing parties nationwide.

### 56 ACTOR TO ACTOR

SAG-AFTRA President Gabrielle Carteris sat down with *M\*A\*S\*H* star, Life Achievement honoree and multi-hyphenate Alan Alda to discuss his career.

### 58 PRESERVING OUR CULTURE

Every year, the National Film Registry selects artistically important movies. SAG-AFTRA has two reps on the board that advises the librarian of Congress, and you can participate too.



Awkwafina and Laverne Cox



Sam Elliott



Lily Tomlin and Jane Fonda

48





The cast of *Black Panther* celebrates its win for Outstanding Performance by a Cast in a Motion Picture.

SO INSIDE  
**Landmark New  
Commercials  
Contracts**  
PAGE 36

**Union Tips  
Tech to Serve  
Members**  
PAGE 30

**Shop Stewards:  
SAG-AFTRA's  
Advocates on  
the Ground**  
PAGE 42



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*Members are able to reach any of the SAG-AFTRA local offices via the toll-free number by entering a five-digit ZIP code.*

## CONTRACTS

Audiobooks ..... (212) 863-4242  
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Safety ..... (323) 765-2911

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Television ..... (323) 549-6835

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Voiceover..... (323) 549-6815

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EEO & Diversity..... (323) 549-6644

Governance..... (323) 549-6676

Government Affairs & Public Policy ..... (212) 827-1512

iActor Helpdesk ..... (323) 549-6451

Industry Relations..... (323) 549-6717

Legal ..... (323) 549-6627

Membership ..... (323) 549-6757

Organizing..... (323) 549-6002

Professional Representatives ..... (323) 549-6745  
(212) 863-4230

Reporting Sexual Harassment..... (855) 724-2387  
*Press Option 1*

SAG Awards..... (323) 549-6707

Website Assistance..... (323) 549-6789

Young Performers..... (323) 549-6730

## PENSION, RETIREMENT & HEALTH

SAG-AFTRA Health Plan ..... (800) 777-4013  
**sagaftraplans.org**

AFTRA Retirement Fund ..... (212) 499-4800  
**aftraretirement.org**

SAG-Producers Pension Plan..... (800) 777-4013  
**sagaftraplans.org**

MPTF..... (855) 760-6783  
**mptf.com**

MPTF Industry Health Network..... (800) 876-8320

## CHARITABLE AND SUPPORT ORGANIZATIONS

SAG-AFTRA Foundation ..... (323) 549-6708  
**sagaftra.foundation**

Motion Picture Players Welfare Fund..... (212) 221-7300  
**sagaftra.org/mppwf** ext. 119

The Actors Fund ..... (323) 933-9244  
National Headquarters NYC..... (212) 221-7300  
**actorsfund.org**

Career Transition for Dancers..... (323) 933-9244  
**actorsfund.org/careertransition** ext. 454

Entertainment Industry Foundation ..... (424) 283-3600  
**eifoundation.org**

## OTHER

SAG-AFTRA Federal Credit Union ..... (818) 562-3400  
**sagaftrafcu.org**

Actors Federal Credit Union ..... (212) 869-8926  
**actorsfcu.com**

## CONNECT WITH US

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### NEWS



### SAG AWARDS



### SAGINDIE



### SAG-AFTRA FOUNDATION



### NGP



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## GABRIELLE CARTERIS

*“The same technologies revolutionizing our work and our contracts are also improving the way we serve our membership.”*

Dear Member,

What an exciting time to serve as your president. Our union is stepping into the future and setting new standards for the entertainment and media industry.

We recently negotiated a modernized agreement with the Joint Policy Committee for successor Commercials Contracts, which were unanimously approved by the National Board. The terms of this landmark agreement offer real solutions to the challenges facing all of us in today's advertising industry, creating more work opportunities for our members and laying the groundwork for broader jurisdiction for our union. That means more money in the pockets of commercials performers and a stronger collective voice for all SAG-AFTRA members.

Members working under this new agreement can expect across-the-board wage increases for all categories of work, increases to the benefit plans, coverage of stunt coordinators, outsized gains to group dancers, protections against workplace sexual harassment, streamlined processes for commercial agents representing SAG-AFTRA members, and a flexible alternative compensation model that benefits our members while recognizing the challenges for ad agencies.

As I chaired the commercial negotiations, it was clear: These gains would not have been possible without the leadership of our 33-member Negotiating Committee and the diligence and research of our negotiations staff. I want to give special thanks to National Executive Director David White, Chief Contracts Officer Ray Rodriguez, Chief Economist

David Viviano, Associate National Executive Director Mathis Dunn, Senior Advisor John McGuire, Executive Director of Commercials Contracts Lori Hunt, and our Communications & Marketing team for their exceptional work on behalf of members.

We now have a modern and transformative agreement for the complex and interconnected world in which we live. These provisions help us address the specific technological advances that are driving significant changes in our industries, and I urge you to join me in voting “yes” on the Commercials Contracts.

The same technologies revolutionizing our work and our contracts are also improving the way we serve our membership. SAG-AFTRA recently launched a nationwide program for members to receive residuals via direct deposit. As you know, our union has led the effort to make direct deposit of residuals a standard in the industry. Working with respected institutional partners, we put the infrastructure into place and successfully ran pilot programs nationwide to ensure a secure, stable, and high-quality experience that now allows our members to receive residual payments quickly and easily.

Direct deposit of residuals is just the latest in a series of initiatives the union is undertaking to modernize operations. Other technology rollouts have included online dues payment from the SAG-AFTRA member mobile app and in the coming weeks, we will launch our online event management system that includes QR code scanning of a member's card at SAG-AFTRA events. These are

just some of the innovations we have planned to help make the activities of membership more convenient, efficient and streamlined.

Finally, I want to share the news that I will be spending some time this summer with our members working on production sets in Vancouver. As you may have read, I will be shooting the new *Beverly Hills, 90210* over the next couple of months. I am thrilled of course, as any actor would be, to be appearing in any series, particularly one with which I have so much personal and professional history. But this is also an opportunity for me to gain even more direct experience with the working conditions of our members who must work away from their home cities. Such insights will be directly relevant to our upcoming TV/Theatrical negotiations, which are soon upon us.

I expect to be shooting most weekdays beginning in late May. Working in a city with so many productions starring SAG-AFTRA members presents a new opportunity to do the work that I love most: connecting with and fighting for actors.

Whether in my office at our union headquarters in Los Angeles, meeting with congressional leaders in Washington, D.C., or on a working set in Vancouver, the work of the union is always front and center.

I hope you enjoy your summer.

Strength in unity,

Gabrielle Carteris



# SAG·AFTRA

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to hear  
from **YOU.**

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**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.

### SEND LETTERS TO:

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Letters may also be faxed to  
(323) 549-6500 or emailed to  
[magazine.editor@sagaftra.org](mailto:magazine.editor@sagaftra.org).



## REBECCA DAMON

*“The work before us is not to watch it happen and figure out how to adapt, but rather to lead change and help build that future.”*

Dear Member,

When Sir Francis Bacon expressed the sentiment “knowledge is power” in his *Meditationes Sacrae* in 1597, he probably wasn’t thinking about union contracts. But the fact is, when we go to the negotiating table with employers, the outcome often depends on what we know before we even sit down.

You may have noticed that some of the world’s most prominent companies deal in data. From Google to Facebook, these firms are making money by predicting and influencing behavior. They use sophisticated analysis tools and machine learning to understand volumes of data and turn it into action.

A similar approach gives SAG-AFTRA detailed knowledge about the state of the industry, as well as the trends that bear watching. But where the best-known tech companies leverage user data and technology to enrich their shareholders and executives, SAG-AFTRA uses these same tools to profit our members.

Streaming services such as Netflix, Amazon and Hulu also understand the power of information and jealously guard their own viewership data. That’s why

the union is working with firms such as 7Park Data Media and Entertainment, which can provide a window into the viewing data, helping negotiators build a complete economic picture of the work our members do.

But it’s not just data. Successful negotiations in the Information Era also require innovative thinking. A perfect example is the recently concluded Commercials Contracts agreements, which are now before members for ratification. By negotiating not just for the moment, but for the future, we were able to secure a new compensation model for commercials performers that aligns with how modern ads are shown and viewed. It provides financial benefits to members and, at the same time, encourages more advertisers to go union with their productions by offering them the flexibility they need. My gratitude to President and Negotiating Committee Chair Gabrielle Carteris, NED and Chief Negotiator David White, the committee and staff for their creative and bold approach to these contracts.

But it isn’t all just behind-the-scenes number-crunching. SAG-AFTRA is using tech tools to empower members. The SAG-AFTRA app, for instance, gives

members instant access to contract information, news and ways to connect with staff — and we are working to add features such as the ability to securely log in with face or touch ID. These kinds of improvements are particularly important as the union looks to attract and engage younger members, because they expect this kind of functionality.

We are also working to revamp the way members respond to and attend events. By converting the manual check-in process to an electronic one, the data will be easier to analyze, giving the union a clear picture of how we should deploy our resources to best serve members.

The world is changing quickly, but it’s an exciting time filled with opportunity. The work before us is not to watch it happen and figure out how to adapt, but rather to lead change and help build that future.

Onward together,

Rebecca Damon





### JANE AUSTIN

*“The combination of a healthy surplus and a strong portfolio has made it possible for us to make significant advances.”*

Dear Member,

As your secretary-treasurer, I am pleased to report that SAG-AFTRA is financially strong. Under the excellent guidance of National Executive Director David White, CFO Arianna Ozzanto, our knowledgeable finance staff and Finance Committee, this is the 11th quarter where income has tracked above budget and expenses are down. Union investments are up and have recovered nicely from the downturn in the market in December of last year. Since first taking office, I have seen steady gains in our portfolio over the past years. The combination of a healthy surplus and a strong portfolio has made it possible for us to make significant advances.

Last year, we were able to add much-needed staff to ensure optimal member services, claims and administration. Local offices in Atlanta, Hawaii, Washington-Mid Atlantic, Nashville, Chicago and Los Angeles have been repaired, upgraded and, in some cases, relocated to better serve you. As I am writing this, new offices are being secured for Seattle and San Francisco-Northern California.

The union has also invested in

technology and innovation. You saw this with the launch of the new website and member app, along with the recent launch of direct deposit for all members. SAG-AFTRA is working with Google to utilize its cutting-edge technology to assist with the identification of potential claims, and we are continuing to have talks with the industry about securing electronic data exchanges and vetting processes where opportunities exist to support organizing and enforcement. Additionally, we have begun rolling out QR code check-in at events, which will help us enhance our programming for all members. We are also in discussion with industry players about using the software on sets — so stay tuned for more announcements.

At SAG-AFTRA, we are embracing change in the industry. With conglomerate mergers and acquisitions, the landscape is ever-changing. New platforms and delivery systems are burgeoning. As such, our contracts must adapt to ensure that union members are afforded wages and protections no matter the platform. Our new Commercials Contracts are innovative and reap gains across the board for all members, while making it possible for covered work to be recaptured.

The addition of tech companies Apple and Amazon to the AMPTP is a game-changer. These new players in the industry are not familiar with our needs or, in some cases, even with unions in general. But it is our responsibility to work with them to get the best deal done for our membership. I encourage all members to share their experiences and suggestions during the upcoming TV/Theatrical wages and working conditions process so that we are the best prepared we can be going into those crucial talks.

Most notably, we enter our TV/Theatrical negotiations with a healthy surplus.

One thing that has not changed is the solidarity and collective powers of SAG-AFTRA members. I encourage you to stay engaged and stay involved.

In closing, let me wish all members a great start to the summer season.

In solidarity,

Jane Austin



## DAVID WHITE

*“The future is upon us. In each of our core functions as a union ... we must keep pace with the changes that surround us.”*

Dear Member,

In my recent letters, I have emphasized the revolutionary changes occurring in each of the industries in which our members work, and the way in which these changes will shape our union's evolution. In particular, I have called attention to the radical transformations in the business models of employers in these industries, the regulatory and policy framework in which all of us work, and the entrepreneurial mindset of the next generation of our own membership.

These are changes that our union must respond to as we position SAG-AFTRA to thrive in the 21st century. Through the slow but steady process of collective bargaining, we must amend our contracts to keep pace with media innovations. We must always find ways to use technology, process improvements, and professional training to enhance our ability to enforce the myriad terms of our agreements. And we must continue to pioneer new and creative ways to organize new members as well as strengthen the bonds within our existing membership.

With all of this in mind, I am thrilled with the outcome of our commercials negotiation, which reflects a clear and coherent response to the rapidly shifting world of advertising. Your colleagues who served on the negotiating committee

brought your concerns, anxieties and fierce determination from around the country into our negotiating room and participated in six weeks of intense debate and active listening with each other and across the table with the industry's negotiators. The result was an entirely new way of thinking about how our members can be compensated fairly for their work in the growing digital ecosystem where commercials are now displayed. Our goals included finding ways to make the contract more simple, flexible and predictable. We achieved these goals. By the time you read this letter, you will have received the full description of these changes along with information on how to vote. I sincerely hope that you have taken a moment to review the handiwork of your colleagues who spent volunteer time away from their families and careers to craft new contract terms that advance your interests as members and accommodate the many changes occurring in the commercials industry. And I hope you voted!

I am also pleased with the operational improvements that are continuing to take effect at SAG-AFTRA, which are focused on positioning the union for future success. After a lengthy and successful beta testing period in locals across the country, we are now opening up our residuals direct deposit initiative to all members nationwide. Several thousand

members have already signed up and, each day, more members opt into this helpful program that enables them to receive their money efficiently and to easily monitor their payments. Our mobile app and website features are expanding. We are building tools that will enable members to gain direct access to contract digests and rates, register for events using scanning technology, pay dues through the app and much more. Eventually, I believe our app will allow us to receive and process audition and production set data and help us streamline our claims process and enforcement protocol in all work environments in which our members work.

The future is upon us. In each of our core functions as a union — negotiations, contract enforcement, organizing and our residuals payment system — we must keep pace with the changes that surround us. As you read this edition of the magazine, you will see countless ways in which elected leaders, member volunteers and your staff are focused on this effort.

In solidarity and looking forward,

David White





## Call to Convention

Dear Member:

If you have been considering getting more involved with your union, now is your chance. As we do every two years, your union is gearing up for our next convention. The 2019 national convention takes place Oct. 10-13 at the Beverly Hilton in Los Angeles.

Our theme this time is “#unconventional,” written as a social media hashtag to reflect the increasing influence of technology on our industry and our willingness to think out of the box as we look for ways to tackle emerging challenges.

Transformative changes are engulfing the industry, having profound effects on our members across all categories — from journalism to music to film and television — and that requires that the union change with the times. We have made remarkable strides in the past two years, and we must continue that work moving forward.

The convention is where we elect our executive vice president, as well as our seven national vice presidents who represent member categories and regions. We also

consider resolutions and constitutional amendments that help members map out the union’s direction over the next 24 months. And, of course, the convention is also the place where we come together in fellowship, celebrate our victories and honor the members that made them possible.

The following pages offer information on how you can be nominated to be a delegate representing your local at the convention — or put your name on the ballot for a higher office. Whatever your level of involvement, from serving on a local board to attending a union-sponsored workshop, it is your engagement that makes SAG-AFTRA strong.

In unity and looking forward,

David White  
National Executive Director



### NATIONAL BOARD APPROVES COMMERCIALS CONTRACTS, TV/THEATRICAL W&Ws

The SAG-AFTRA National Board unanimously approved the 2019 Commercials Contracts tentative agreement during its two-day meeting on the weekend of April 13 in Los Angeles, paving the way for a member referendum to ratify the agreements.

SAG-AFTRA President and Commercials Negotiating Committee Chair Gabrielle Carteris hailed the agreements, which introduce innovative and flexible alternative compensation models to promote growth of union-covered commercial work.

“The new Commercials Contracts deliver essential gains to our members while positioning performers and the

industry for growth in a rapidly changing environment. This is a monumental advance in expanding our jurisdiction. I want to recognize the national negotiating committee and staff for their diligent and inspired work, and I thank the National Board for approving this agreement.”

The agreements now go to members for ratification (see page 36).

At its meeting, the National Board also approved the establishment of the National TV/Theatrical Contracts Wages & Working Plenary and Negotiating Committee, and appointed Carteris as chair. This positions the union to solicit member feedback to learn the aspects of the agreements that are most important to the people who

work under these contracts. That, in turn, gives SAG-AFTRA negotiators the tools they need to secure gains in the areas that matter most to members.

In other business, Carteris delivered a report applauding the outpouring of support from across the membership including numerous high-profile statements of support for the #StrikeBBH “We Stand United” campaign. She also noted recent actions associated with the strike, such as members picketing a BBH commercial shoot in Los Angeles and highlighted the residuals direct deposit service that will be available nationwide on May 1. Vice President, Los Angeles  
*Continues on page 14*

"ANGELA BASSETT IS INCREDIBLY GOOD AT NARRATING NATURE DOCUMENTARIES, IN FACT SHE SHOULD PROBABLY JUST NARRATE THEM ALL FROM HERE ON OUT."

VULTURE

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MPAA



# Calling All Candidates

This summer, the union's top leadership positions will be determined by a vote of the membership. You will have the chance to elect the union's President and Secretary-Treasurer. Elections will also take place in all of the union's 25 locals for National Board, Local Officer, Local Board and Convention Delegate positions. The Executive Vice President and seven (7) Vice Presidents will be elected at the union's biennial convention held in Los Angeles, October 10-13, 2019.

## National Elections

### PRESIDENT AND SECRETARY-TREASURER

The President is the chief elected officer of the union and is charged with carrying out policies established by the National Board and Convention. He or she presides at all meetings of the Convention, National Board and Executive Committee. The President also serves as the chief spokesperson for the union, represents the union in affiliated and other organizations, and assumes such other duties and responsibilities as assigned by the National Board and as set forth in the Constitution and policies of the union.

The Secretary-Treasurer is the primary elected officer responsible for the general financial administration of the union, including overseeing the union's funds, financial assets and fiscal records. He or she also serves as Chair of the Finance Committee and member of the Executive Committee.

If you are interested in running for the position of President or Secretary-Treasurer, you must meet all eligibility requirements set forth in Article VIII of the SAG-AFTRA Constitution and Article II.C of the Nominations & Election Policy (see summary in box at right).

The President and Secretary-Treasurer will serve for a two (2) year term.

Members may obtain a Nominating Petition by making a request for the materials online in the member section of the SAG-AFTRA website beginning Wednesday, May 29, 2019, at [sagaftra.org/elections](http://sagaftra.org/elections) or they may be obtained offline by a request in writing or in person to Michelle Bennett, Executive Director of Governance, at the contact information provided below. Materials will then be provided in person or sent via mail or email, as requested.

Candidates for President must submit a petition signed by no fewer than two hundred (200) members in good standing, including members from at least three (3) locals.

Candidates for Secretary-Treasurer must submit a petition signed by no

fewer than one hundred fifty (150) members in good standing, including members from at least three (3) locals. Candidates for President must submit a petition signed by no fewer than two hundred (200) members in good standing, including members from at least three (3) locals. Candidates for Secretary-Treasurer must submit a petition signed by no

by the Governance department at the union's offices in Los Angeles (5757 Wilshire Blvd., 7th Fl., Los Angeles, CA 90036) or by email (to the address below) no later than 5 p.m. PDT on Friday, June 28, 2019. Additional requirements for the submission of nominating materials will be described online or offline in the SAG-AFTRA nominating petition instruction kit.

Once the nominating period has closed, which is the established deadline for receipt of election materials, a candidate may not revoke his or her consent to serve.

Questions regarding the 2019 elections and/or candidate eligibility may be emailed to [nationalelections@sagaftra.org](mailto:nationalelections@sagaftra.org) or directed to Michelle Bennett, Executive Director of Governance, at (323) 549-6094.

### EXECUTIVE VICE PRESIDENT AND VICE PRESIDENTS

The Executive Vice President and Vice Presidents from geographic areas (Largest Local, Second Largest Local, Mid-Size Locals and Small Locals) and work categories (Actor/Performer, Broadcaster and Recording Artist/Singer) will be elected as soon as practicable after the opening of the biennial Convention on October 11, 2019.

The Executive Vice President is the second-highest elected officer in the union and acts in place of the President at and between meetings of the Convention, National Board and Executive Committee if the President is absent or otherwise unavailable to perform his or her presidential duties. The Executive Vice President, in consultation with and at the direction of the President, assists the President in the governance of the union and may perform such other duties as may be assigned by the President or National Board.

The Vice Presidents from the geographic areas and work categories perform duties and responsibilities assigned to them by the President or National Board.

Candidates for Executive Vice President will be nominated at Convention by any credentialed delegate attending a meeting of the entire delegate body. Candidates for the Vice President positions will

### SUMMARY OF ELIGIBILITY REQUIREMENTS

All candidates must meet the eligibility requirements established by Article VIII of the SAG-AFTRA Constitution and Article II.C of the Nominations & Election Policy which include the following:

#### President and Secretary-Treasurer

- Must be at least 18 years old.
- Must be an active member for twenty-four (24) months prior to the date of nomination.
- Must be paid-up currently from the beginning of the May 2018, November 2018 and May 2019 dues periods as reflected in the below schedule:

DUES PERIOD	PERIOD ENDING	MUST BE PAID BY
May 2019	05/01/19-10/31/19	06/10/19*
November 2018	11/01/18-04/30/19	12/10/18
May 2018	05/01/18-10/31/18	06/11/18

\*or date of nomination, whichever comes first

**2019 NATIONAL ELECTION CALENDAR**  
(all times PDT)

**MAY 29**  
Nominating petitions available

**JUNE 28 (5 P.M.)**  
Deadline for submission of petitions and any other required materials

**JULY 1**  
Cut-off for eligibility to vote in the national election. Members must be paid-up and in good standing for the November 2018 and/or May 2019 dues periods on or before July 1 to be eligible to vote.

**JULY 29**  
Ballots mailed

**AUGUST 28 (6:30 A.M.)**  
Deadline for receipt of voted ballot (in designated election P.O. Box)

**OCTOBER 10-13**  
Convention Elections

fewer than one hundred fifty (150) members in good standing, including members from at least three (3) locals.

Petitions for both offices must be received electronically through the online nominating portal or offline in paper or scanned form

# 2019 LOS ANGELES ELECTION CALENDAR

(all times PDT)

## MAY 29

Nominating petitions available

## JUNE 28 (5 P.M.)

Deadline for submission of petitions and any other required materials

## JULY 1

Cut-off for voting eligibility. Members must be paid-up and in good standing for the November 2018 and/or May 2019 dues periods on or before July 1 to be eligible to vote.

## JULY 29

Ballots mailed

## AUGUST 28 (6:30

A.M.)  
Deadline for receipt of voted ballot (in designated election P.O. Box)

## OCTOBER 10-13

Convention Elections

be nominated by any credentialed delegate attending Convention from the respective delegate caucuses. The term of office for the Executive Vice President and Vice Presidents is two (2) years, commencing immediately upon their election and continuing until their successors are elected. The Executive Vice President and Vice Presidents also serve on the Executive Committee.

Questions regarding the 2019 elections and/or candidate eligibility may be emailed to [nationalelections@sagaftra.org](mailto:nationalelections@sagaftra.org) or directed to Michelle Bennett, Executive Director of Governance at (323) 549-6094.

### Los Angeles Elections

If you are interested in running for the position of National Board member, Local Officer, Local Board member or Convention Delegate representing the Los Angeles Local, you must meet all eligibility requirements set forth in Article VIII of the SAG-AFTRA Constitution, Article II.C of the Nominations & Election Policy and the Los Angeles Local Constitution

forty-one (41) Actor/Performer and Stunt Performer member category group, one (1) Broadcast member category group, one (1) Dancer member category group and two (2) Singer/Recording Artist member category group. Those members elected as Local Officers and Board members, by virtue of their election to those positions, also will serve as Alternate National Board members who may be called upon to serve at National Board meetings when a National Board member is unable to attend. All Local Board members will serve for a two (2) year term.

### CONVENTION DELEGATES

One hundred forty-eight (148) Convention Delegate positions will be open for election this year (in addition to the Convention Delegate positions held by the Local Officers and National Board members who, by virtue of their election to those positions, also serve as Convention Delegates). Seats are assigned for each member category as follows: one hundred thirty-six (136) Actor/Performer; one (1) Broadcast - Entertainment; two (2) Broadcast - News/Information; one (1) Dancer; one (1) Recording Artist; four (4) Singers; and three (3) Stunt Performers. Convention Delegates may also serve as Alternate Local Board members where

### SUMMARY OF ELIGIBILITY REQUIREMENTS FOR L.A. AND N.Y. LOCAL ELECTIONS

All candidates must meet the eligibility requirements established by Article VIII of the SAG-AFTRA Constitution, Article II.C of the Nominations & Election Policy and the Local Constitutions which include the following:

#### National Board Member

- Must be at least 18 years old and be a member in good standing of the local for twelve (12) months.
- Must be an active member for twenty-four (24) months prior to the date of nomination.
- Must be paid-up from the beginning of the November 2018 and May 2019 dues periods as reflected in the schedule below.
- For Los Angeles member category positions only, must be a registered member of that category no later than May 31, 2019.
- For New York member category positions only, must be a member of that category for twelve (12) months.

#### Local Officer or Local Board Member

- Must be at least 18 years old and be a member in good standing of the local for twelve (12) months.
- Must be paid-up from the beginning of the November 2018 and May 2019 dues periods as reflected in the schedule below.
- For Los Angeles member category positions only, must be a registered member of that category no later than May 31, 2019.
- For New York member category positions only, must be a member of that category for twelve (12) months.

#### Convention Delegates

- Must be at least 18 years old and be a member in good standing of the local for six (6) months.
- Must be paid-up from the beginning of the May 2019 dues period as reflected in the schedule below.
- For Los Angeles member category positions only, must be a registered member of that category no later than May 31, 2019.
- For New York member category positions only, must be a member of that category for twelve (12) months.

DUES PERIOD	PERIOD ENDING	MUST BE PAID BY
May 2019	05/01/19-10/31/19	06/10/19*
November 2018	11/01/18-04/30/19	12/10/18

\*or date of nomination, whichever comes first

(see summary in box at right).

### NATIONAL BOARD MEMBERS

Nineteen (19) National Board positions will be open for election this year as follows: sixteen (16) in the Actor/Performer and Stunt Performer member category group, one (1) in the Broadcast (News and Entertainment) member category group, one (1) in the Dancer member category and one (1) in the Singer/Recording Artist member category group.

The twelve (12) candidates receiving the highest plurality of votes for the Actor/Performer and Stunt Performer member category group will serve for a four (4) year term and the next four (4) candidates in the Actor/Performer and Stunt Performer member category group will serve for a two (2) year term. The two (2) candidates elected to the Broadcast and Dancer category positions will serve for a four (4) year term. The one (1) candidate elected for the Singer/Recording Artist member category group will serve for a two (2) year term. National Board members, by virtue of their election to that position, also serve as Convention Delegates.

### LOCAL OFFICERS

Three (3) Local Officer positions will be open for election this year: President; First Vice President; and Second Vice President. The Vice President positions will be elected by a plurality of votes received and will serve in that order. All Local Officers will serve for a two (2) year term and also serve on the Los Angeles Executive Committee. Local Officers, by virtue of their election to those positions, also serve as Convention Delegates.

### LOCAL BOARD MEMBERS

Forty-five (45) Local Board member positions will be open for election this year, including seats assigned for each member category as follows:



a Board member is the sole representative of a category or category grouping and is unavailable to attend a Local Board meeting.

Members may obtain a Nominating Petition by making a request for the materials online in the member section of the SAG-AFTRA website beginning Wednesday, May 29, 2019, at [sagaftra.org/elections](http://sagaftra.org/elections) or they may be obtained offline by a request in writing or in person to Grace Danziger, National Director of Governance or Tara Khonsari, Manager, Governance at the contact information provided below. Materials will then be provided in person or sent via mail or email, as requested.

Candidates for National Board and Local Board must submit a petition signed by no fewer than thirty (30) members in good standing of the local. Candidates for Local Officers must submit a petition signed by no fewer than fifty (50) members in good standing of the local. Candidates for Convention Delegate must submit a petition signed by one (1) member in good standing of the local.

Petitions for all offices must be received electronically through the online nominating portal or by the Governance department at the union's offices in Los Angeles (5757 Wilshire Blvd., 7th Fl., Los Angeles, CA 90036) or by email (to the address below) no later than 5 p.m. PDT on Friday, June 28, 2019. Additional requirements for the submission of nominating materials will be described online or offline in the SAG-AFTRA nominating petition instruction kit.

Once the nominating period has closed, which is the established deadline for receipt of election materials, a candidate may not revoke his or her consent to serve.

Questions regarding the 2019 elections and/or candidate eligibility may be emailed to [laelections@sagaftra.org](mailto:laelections@sagaftra.org) or directed to either Grace Danziger, National Director of Governance at (323) 634-8131, or Tara Khonsari, Manager, Governance at (323) 549-6614.

## New York Elections

**If you are interested in running for the position of National Board member, Local Officer, Local Board member or Convention Delegate representing the New York Local, you must meet all eligibility requirements set forth in Article VIII of the SAG-AFTRA Constitution, Article II.C of the Nominations & Election Policy and the New York Local Constitution (see summary in box on previous page).**

### NATIONAL BOARD MEMBERS

Ten (10) National Board positions will be open for election this year as follows: Eight (8) in the Actor/Performer member category and one (1) in the Broadcast News/Information member category and one (1) in the Broadcast/Entertainment member category. The six (6) Actor/Performer candidates receiving the highest number of votes will serve for a four (4) year term and the next two (2) candidates will be elected to a two (2) year term. The two (2) candidates elected to the Broadcast member category positions will serve for a four (4) year term. National Board members, by virtue of their election to that position, also serve as Convention Delegates.

### LOCAL OFFICERS

Five (5) Local Officer positions will be open for election this year: President, 1st Vice President, 2nd Vice President, 3rd Vice President and 4th Vice President. The Vice President positions will be elected by a plurality of votes received and will serve in that order. All Local Officer candidates will serve for a two (2) year term and also serve on the New York Executive Committee. The President, by virtue of his or her election to that position, also serves as a Convention Delegate.

### LOCAL BOARD MEMBERS

Thirty-four (34) Local Board member positions will be open for election this year, including seats assigned for each member category as follows: twenty-seven (27) Actor/Performer; two (2) Broadcast - Entertainment;

two (2) Broadcast - News/Information; two (2) Singer/Dancer/Recording Artist; and one (1) Stunt Performer.

Those members elected as Local Officers and Board members, by virtue of their election to those positions, also will serve as Alternate National Board members who may be called upon to serve at National Board meetings when a National Board member is unable to attend. All Local Board members will serve for a two (2) year term.

### CONVENTION DELEGATES

Eighty-two (82) Convention Delegate positions will be open for election this year. Seats are assigned for each member category as follows: seventy-two (72) Actor/Performer; two (2) Broadcast - Entertainment; three (3) Broadcast - News/Information; one (1) Dancer; one (1) Recording Artist; two (2) Singer; and one (1) Stunt Performer.

Members may obtain a Nominating Petition by making a request for the materials online in the member section of the SAG-AFTRA website beginning Wednesday, May 29, 2019, at [sagaftra.org/elections](http://sagaftra.org/elections) or they may be obtained offline by a request in writing or in person to Richard Baldwin at the contact information provided below. Materials will then be provided in person or sent via mail or email, as requested.

Candidates for National Board, Local Officer and Local Board must submit a petition signed by no fewer than twenty-five (25) members in good standing of the local. Candidates for Convention Delegate must submit a petition signed by one (1) member in good standing of the local.

Petitions for all offices must be received electronically through the online nominating portal or by the Governance department at the union's office in New York (1900 Broadway, 5th Floor, New York, NY 10023) or by email (to the address below) no later than 5 p.m. EDT on Friday, June 28, 2019. Additional requirements for the submission of nominating materials will be described online or offline in the SAG-AFTRA nominating petition instruction kit.

Once the nominating period has closed, which is the established deadline for receipt of election materials, a candidate may not revoke his or her consent to serve.

Questions regarding the 2019 elections and/or candidate eligibility may be emailed to [nyelections@sagaftra.org](mailto:nyelections@sagaftra.org) or directed to either Justin Touretz at (212) 863-4211 or Richard Baldwin at (212) 827-1476.

## Other Local Elections

If you are interested in running for the position of National Board member, Local Officer, Local Board member or Convention Delegate representing your local area, please visit [sagaftra.org/elections](http://sagaftra.org/elections) or contact your Local Executive for complete election eligibility and schedule information. The official notices of nomination and election for locals outside of Los Angeles and New York were mailed to members on April 26, 2019.

Election schedule information for all of the 2019 SAG-AFTRA Elections can be found on the next page.

## 2019 NEW YORK ELECTION CALENDAR

(all times EDT)

### MAY 29

Nominating petitions available

### JUNE 28 (5 P.M.)

Deadline for submission of petitions and any other required materials

### JULY 1

Cut-off for voting eligibility. Members must be paid-up and in good standing for the November 2018 and/or May 2019 dues periods on or before July 1 to be eligible to vote.

### JULY 29

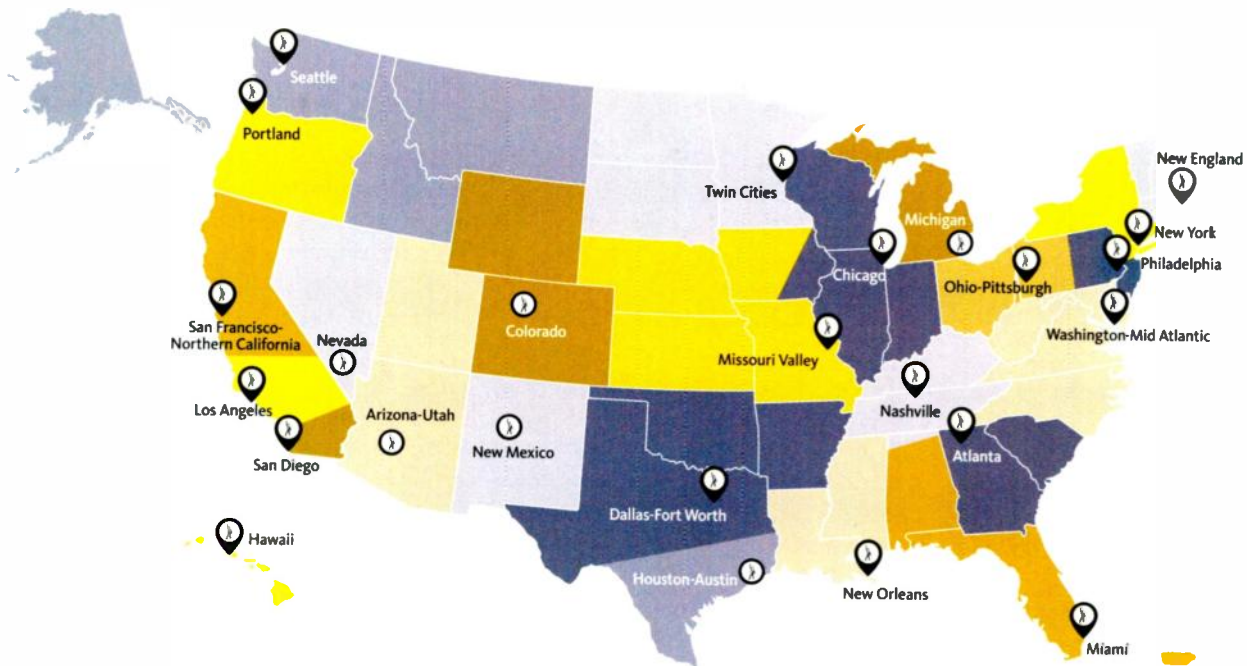
Ballots mailed

### AUGUST 28 (9:30

A.M.)  
Deadline for receipt of voted ballot (in designated election P.O. Box)

### OCTOBER 10-13

Convention Elections



# 2019 Election Calendar Dates

## NATIONAL OFFICERS, LOS ANGELES LOCAL AND NEW YORK LOCAL

	Petition Availability	Petition Deadline (P.M.)	Voting Eligibility Cut-Off	Ballots Mailed	Ballots Returned (A.M.)
National Officers	05/29/19	06/28/19 - 5:00 PDT	07/01/19	07/29/19	08/28/19 - 6:30 PDT
Los Angeles Local	05/29/19	06/28/19 - 5:00 PDT	07/01/19	07/29/19	08/28/19 - 6:30 PDT
New York Local	05/29/19	06/28/19 - 5:00 EDT	07/01/19	07/29/19	08/28/19 - 9:30 EDT

## OTHER LOCALS

	Petition Availability	Petition Deadline (P.M.)	Voting Eligibility Cut-Off	Ballots Mailed	Ballots Returned (A.M.)
Arizona-Utah	05/22/19	06/21/19 - 5:00 PDT	06/24/19	07/24/19	08/23/19 - 9:00 PDT
Atlanta	05/22/19	06/21/19 - 5:00 EDT	06/24/19	07/22/19	08/21/19 - 9:30 EDT
Chicago	05/15/19	06/14/19 - 5:00 CDT	06/17/19	07/15/19	08/14/19 - 8:30 CDT
Colorado	05/22/19	06/21/19 - 5:00 MDT	06/24/19	07/22/19	08/21/19 - 9:00 MDT
Dallas-Ft. Worth	05/15/19	06/14/19 - 5:00 CDT	06/17/19	07/15/19	08/14/19 - 8:00 CDT
Hawaii	05/15/19	06/14/19 - 5:00 HST	06/12/19	07/12/19	08/12/19 - 10:00 HST
Houston-Austin	05/15/19	06/14/19 - 5:00 CDT	06/17/19	07/17/19	08/16/19 - 8:00 CDT
Miami	05/15/19	06/14/19 - 5:00 EDT	06/12/19	07/12/19	08/12/19 - 10:00 EDT
Michigan	05/22/19	06/21/19 - 5:00 EDT	06/19/19	07/19/19	08/19/19 - 9:00 EDT
Missouri Valley	05/15/19	06/14/19 - 5:00 CDT	06/12/19	07/12/19	08/12/19 - 8:00 CDT
Nashville	05/22/19	06/21/19 - 5:00 CDT	06/24/19	07/24/19	08/23/19 - 9:00 CDT
Nevada	05/22/19	06/21/19 - 5:00 PDT	06/19/19	07/19/19	08/19/19 - 9:30 PDT
New England	05/22/19	06/21/19 - 5:00 EDT	06/24/19	07/24/19	08/23/19 - 8:30 EDT
New Mexico	05/22/19	06/21/19 - 5:00 MDT	06/24/19	07/24/19	08/23/19 - 9:00 MDT
New Orleans	05/15/19	06/14/19 - 5:00 CDT	06/19/19	07/19/19	08/19/19 - 9:00 CDT
Ohio-Pittsburgh	05/22/19	06/21/19 - 5:00 EDT	06/24/19	07/22/19	08/21/19 - 9:30 EDT
Philadelphia	05/29/19	06/28/19 - 5:00 EDT	06/26/19	07/26/19	08/27/19 - 9:30 EDT
Portland	05/15/19	06/14/19 - 5:00 PDT	06/17/19	07/15/19	08/14/19 - 9:30 PDT
San Diego	05/29/19	06/28/19 - 5:00 PDT	06/26/19	07/26/19	08/26/19 - 9:30 PDT
SF - NC	05/15/19	06/14/19 - 5:00 PDT	06/17/19	07/17/19	08/16/19 - 9:00 PDT
Seattle	05/15/19	06/14/19 - 5:00 PDT	06/19/19	07/19/19	08/19/19 - 9:30 PDT
Twin Cities	05/15/19	06/14/19 - 5:00 CDT	06/17/19	07/17/19	08/16/19 - Noon CDT
Wash. - Mid-Atl.	05/22/19	06/21/19 - 5:00 EDT	06/24/19	07/22/19	08/21/19 - 9:30 EDT



## NATIONAL BOARD

*Continues from page 8*

Clyde Kusatsu was recognized for chairing the successful It's A Laugh Productions negotiations.

Finally, Carteris updated the board on recent negotiations with Entercom, introducing a statement of support for members working at these stations who are seeking to maintain and improve their working conditions, retain job protections and negotiate changing work in increasingly digitally focused newsrooms. The board unanimously approved the statement which was then sent to Entercom and released publicly.

National Executive Director David White gave brief remarks about the union's ongoing fight against deepfakes. White also discussed the new Commercials

## SAG-AFTRA'S W&Ws NEED YOUR INPUT

SAG-AFTRA is gearing up for a critical period that will have a huge impact on members — and the union needs to hear from you.

With the television and theatrical contracts set to expire June 30 next year, the union will be holding a series of meetings to get member input on what should be in the next contracts. At its meeting on the weekend of April 12, the National Board approved the establishment of the National TV/Theatrical Contracts Wages & Working Conditions Plenary and Negotiating Committee, and appointed President Gabrielle Carteris chair.

Known as the wages and working conditions process, or W&W for short, the meetings are the most direct way members can influence the contracts under which they work. The negotiating committees and staff use the information gathered from these sessions to understand what contract provisions are most important to members. In the give-and-take process of negotiation, it's important to know the relative value members place on the various provisions to secure the best deal possible.

The W&W process will be taking place in May and June. A national W&W kickoff and landscape presentation is scheduled on May 2.

Check the page for your local at [sagaftra.org](http://sagaftra.org) for dates and times of meetings. Notifications will also be emailed to members whose email address is on file.

Contracts tentative agreement, calling the new deal “the purest form of collective bargaining.” White also provided an update on the pension, health and retirement plans.

White was joined by Chief Technology and Innovation Officer Daniel Inukai and Chief Communications & Marketing Officer Pamela Greenwalt, who highlighted the union's innovation updates. They reviewed the upcoming nationwide launch of residuals direct deposit and online event management, which includes QR code scanning of a member's card at future SAG-AFTRA events.

The board received a finance report from Secretary-Treasurer Jane Austin and Chief Financial Officer Arianna Ozzanto. Austin and Ozzanto reported that both revenue and expenses are tracking closely to budget for the third quarter. The fiscal year 2020 budget was approved without objection.

In addition, the National Board heard details of the tentative agreement reached on March 15, 2019, with It's A Laugh Productions, Inc. for a successor agreement to its 2014-2017 agreement. The new three-year term was approved by acclamation.

Chief Operating Officer and General Counsel Duncan Crabtree-Ireland and Executive Vice President Rebecca Damon reported on Executive Committee actions and provided an update on planning for the upcoming biennial convention, and several governance and administrative recommendations.

Crabtree-Ireland and New York Local Executive Director/Chief Deputy General Counsel, Legal and Government Affairs Jeffrey Bennett updated the board on the union's ongoing effort to preserve and enhance copyright protections, including recent developments in international copyright law. They also updated the board on the effort to improve qualified performing artists deductions in the tax code, and reported on SAG-AFTRA's advocacy to maintain funding for the National Endowment for the Arts, National Endowment for the Humanities and the Corporation for Public Broadcasting.

They also updated the board on legislative efforts in New York and

California that enhance members' legal protections over the digital use of their images, with a specific focus on digitally created sexually explicit material, and detailed some of the benefits artists receive from the Music Modernization Act, which was passed into law last October.

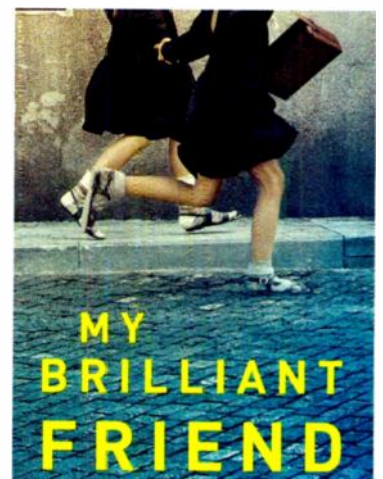
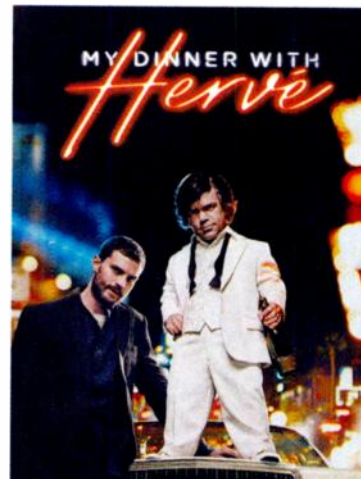
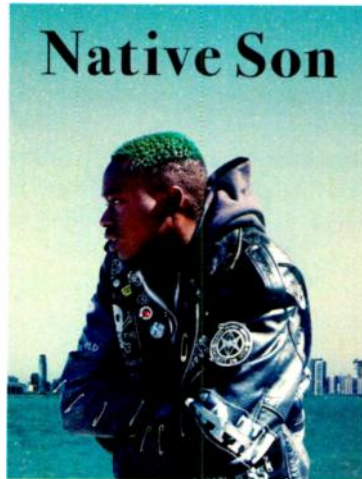
At its Feb. 2 meeting, the National Board voted to renew the employment agreement of National Executive Director David White. White's new contract now runs through February 1, 2023.

Carteris said, “I am thrilled that the National Board overwhelmingly voted to ensure David's executive expertise and stewardship of SAG-AFTRA's operations will continue for another four years. It speaks to the strength and stability of this union and our forward vision.”

“SAG-AFTRA is a truly extraordinary organization and I continue to be excited and energized by the opportunity to lead this operation,” White said. “I look forward to continuing my partnership with our members, our elected leaders and the talented staff of this union. I want to thank President Carteris, the officers and the National Board for their confidence and giving me this opportunity to serve.”

In other business, the board approved two new agreements in the interactive space. The new Low Budget Video Game Agreement and Interactive Localization Agreement were created in partnership with video game producers to create more opportunities for SAG-AFTRA members to work in parts of the industry that were previously unorganized. Video games under \$1.5 million now have access to the world-class talent of the SAG-AFTRA membership in an accessible rate structure. Members have been working with developers under this agreement to create award-winning games in a truly collaborative fashion. The Interactive Localization Agreement was created to reach an area of the industry, foreign video games that are recorded in English, that has historically been non-union. With input from the industry, the union's contracts representatives heard the specific needs of foreign developers and created an agreement that fairly compensates members while granting foreign companies a structure that gives them the flexibility of asset use that they require.

# FOR YOUR EMMY CONSIDERATION



**OUTSTANDING  
ACTOR OR ACTRESS  
IN ALL CATEGORIES**

**FYC | HBO**



# Residuals Direct Deposit Available Nationwide

Over the last few years, SAG-AFTRA has been leading efforts to make direct deposit of residuals a reality. Working with respected partners like Exactuals (now a part of City National Bank), SAG-AFTRA has put into place the infrastructure and run pilot programs at locals nationwide to ensure a secure, stable and high-quality experience that will allow members to receive residual payments and statements quicker and easier than ever before. After the successful tests, the automated system was scheduled to become available to members across the country on May 1.

“SAG-AFTRA is very proud to be a leader in bringing this landmark process to fruition,” said SAG-AFTRA President Gabrielle Carteris. “The secure, efficient direct deposit of

residuals is a remarkable achievement in that it involved a lot of innovative, behind-the-scenes changes to the industry’s status quo. It’s just the latest in a series of initiatives the union is undertaking to modernize how we serve members and work with employers.”

“As we move forward in the digital era, SAG-AFTRA is embracing ways to create efficiency for the union and its members. This is an exciting member-led achievement for our union, and we are thrilled to nationally expand this program to our entire membership,” said SAG-AFTRA National Executive Director David White. “This is a tremendous advancement for the industry, and by leveraging technology, SAG-AFTRA continues to innovate and lead change.”

SAG-AFTRA processes more than 4 million residuals checks for 270,000 people per year. Direct deposit payments of residuals will reduce the carbon footprint by eliminating the need to mail paper checks, while providing members access to their residuals statements 24/7 through the SAG-AFTRA website.

Residuals payments received from studios and payroll houses will be distributed electronically at least once a week to the bank account of a member’s choosing. Residuals statements and check stubs are then viewable online through [sagaftra.org](http://sagaftra.org).

@ For instructions on how to sign up, visit [sagaftra.org/directdepositsignup](http://sagaftra.org/directdepositsignup)

## BRINGING AN END TO NONCONSENSUAL DIGITAL SEX SCENES AND NUDITY

SAG-AFTRA is throwing its support behind California Senate Bill 564, which bans the creation and dissemination of nonconsensual, digitally created sex scenes and nude performances.

The bill was introduced by state Sen. Connie Leyva (20th District) with input from SAG-AFTRA, and touches on two key union priorities: enhancing performers’ protections when they are involved in sex scenes and their rights to control their likeness, including digital depictions. In addition, this legislation will give Californians the right to sue creators of “deepfake” pornography or fake sex tapes.

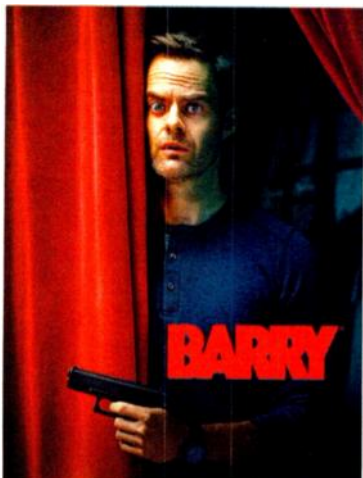
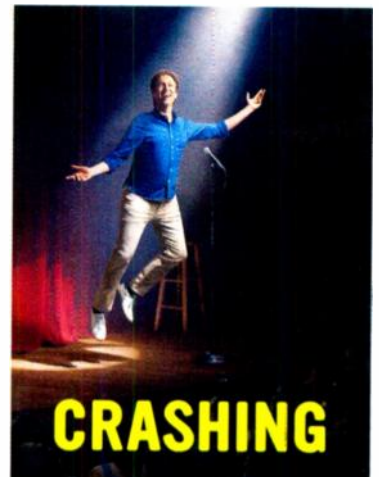
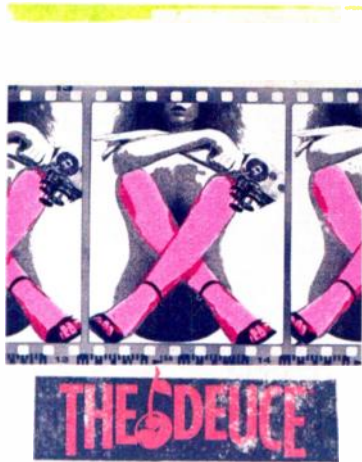
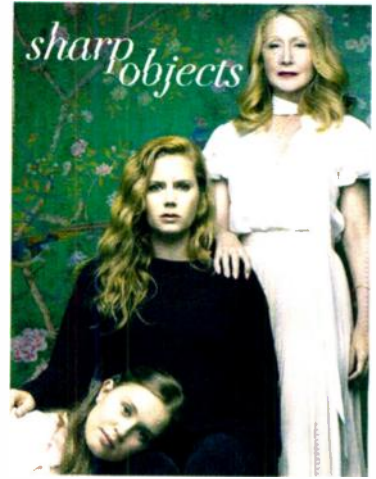
Said SAG-AFTRA President Gabrielle Carteris, “We’re very excited that Sen. Leyva has introduced SB 564. Filmmakers have an obligation to obtain meaningful consent when producing sexually explicit material. To perform intimate scenes is a serious decision for performers. There is incredible vulnerability with potential to affect their home life, mental health, career and

public perception. Sexually explicit material must be carefully scripted and agreed upon in advance. This bill safeguards performers, ensuring that they continue working in a dignified and safe environment.”

Added SAG-AFTRA National Executive Director David White, “We’re entering a new digital era in which content creators use technology to manipulate images to depict individuals as engaging in sexual activity or as performing in the nude without their consent or participation. And, it’s not just celebrities who are at risk. Every person is a potential target for this form of image-based sexual abuse. We need to push hard for laws that target this kind of abuse, hold bad actors accountable for their actions, and establish rules around consent and civil remedies for victims, so that bad actors are deterred from making the videos in the first place.”

@ For details of the legislation, visit [sagaftra.org/consent](http://sagaftra.org/consent).

# FOR YOUR EMMY CONSIDERATION



OUTSTANDING  
ACTOR OR ACTRESS  
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### SAG-AFTRA ATTENDS HAVANA FILM FESTIVAL

A delegation of SAG-AFTRA selected leadership and executives connected with film enthusiasts and industry professionals at the Havana Film Festival in December, discussing challenges that are common to us all, regardless of nationality. The union's participation, at the invitation of festival organizers, marked the third time since 2016 that SAG-AFTRA has represented the United States at the Cuban venue.

SAG-AFTRA's delegation led three panels, which were on the topics of sexual harassment in the entertainment industry, the future of media and the impact of emerging technologies, and royalties and residuals. The union also co-hosted a reception in Old Havana in celebration of the Latin American film industry and performers.

"It was a powerful and moving experience to be able to lead and be a part of conversations with performers and filmmakers from Cuba and all over Latin America regarding the industry, technology and performer safety, particularly around our work to fight sexual harassment. With the increasing globalization of our industry, it is imperative that we continue to strengthen our international relationships," said SAG-AFTRA President Gabrielle Carteris.

"SAG-AFTRA recognizes the marked growth of Spanish-language production and U.S.-Latin American co-productions, making it more important than ever for us to maintain strong relationships with performers throughout Latin America, including Cuba. Whether talking about new technology or residuals and royalties, these dialogues yield meaningful advances in understanding and collaboration in the interests of our members," said SAG-AFTRA National Executive Director David White.

"It means a lot to us in Cuba, and also to our Latin American colleagues, to be able to count on the support and the experience of the American union for television and film performers. For too long our two countries were divided by what seemed to be an unsolvable conflict, but now we must work together for the benefit of both our people, and it's been proven that it is essential we do so," said Ivan Giroud, president of the Havana Film Festival.

The 40th International Festival of New Latin American Cinema was held in Havana, Cuba, from Dec. 6-16, 2018. The festival includes a showcase of contemporary world cinema, industry sector initiatives, and meetings and seminars on issues of cultural interest, especially cinema.



SAG-AFTRA President Gabrielle Carteris, right, discusses how to combat sexual harassment in the entertainment industry. She was joined on a panel about the topic by Susan Davis, national outside counsel for SAG-AFTRA, left, and National Executive Director David White.



### STUNT COORDINATOR ELIGIBILITY LAUNCHES

As we all know from experience, when you're set on fire, thrown off a building or drive over a cliff, it's a team effort. OK, maybe that is not your experience, but if you were a stunt performer, it could be, and the person leading the team effort would be the stunt coordinator.

What do stunt coordinators do? Typically, they budget, design and choreograph stunt sequences to fulfill the requirements of the script, and then cast the stunts with appropriately skilled stunt performers. Stunt coordinators must deliver dazzling and thrilling moments for the audience while at the same time ensuring a safe and secure environment for everyone involved in creating those moments.

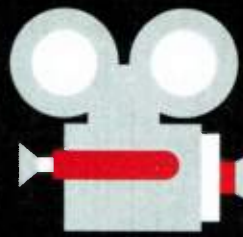
Guidelines for qualified stunt coordinators are something the stunt community at large has desired for decades. Last year, the SAG-AFTRA National Board approved the creation of the Stunt Coordinator Minimum General Standards Eligibility Process Guidelines. These guidelines are the result of months of work by the National Stunt & Safety Committee under the leadership of Chair Cort Hessler. Launched in April, the program permits prospective stunt coordinators to apply for inclusion in the SAG-AFTRA Stunt Coordinator Roster after demonstrating that they have completed 500 working days as a stunt performer or stunt coordinator. The program also includes a volunteer mentoring program and an apprentice coordinator program. The first roster will be released in early 2020 and made available to employers.

Veteran stunt performer, New York Board member and Stunt & Safety Committee member Nitasha Bhambree said, "Establishing a minimum standard will help to provide safer sets. Coordinators who achieve this minimum will have gained a certain level of experience that will better protect everyone working on set, including stunt performers, actors, background and crewmembers. The mentorship program will provide more opportunities for learning the craft and help establish a foundation for future stunt coordinators."



Find out more at [sagaftra.org/stunt-safety](https://sagaftra.org/stunt-safety).





SAG-AFTRA FOUNDATION PRESENTS

# GAME CHANGERS

CELEBRATING STORIES THAT CHANGED THE CONVERSATION

**JUNE 27-30**  
**FORD THEATRES**  
HOLLYWOOD

**A four-night outdoor screening series featuring iconic films and television that changed the game.**

**A conversation with special guests kicks off each screening!**

*Game Changers* is a fundraiser for the nonprofit SAG-AFTRA Foundation.

**TICKETS ON SALE MAY 13**

TICKET COST PER NIGHT

**\$20 GENERAL | \$30 PREFERRED**

TICKETS + INFO AT

**GAMECHANGERSLA.ORG**



**June 27**  
*Boyz n the Hood*



**June 28**  
*Toy Story*



**June 29**  
*Stranger Things 3*



**June 30**  
*Thelma & Louise*





## SAG-AFTRA RECOGNIZES #METOO AT POWER WOMEN SUMMIT

In recognition of the #MeToo movement's anniversary and the momentum it has created in discussing workplace harassment and gender equality in Hollywood, *The Wrap* hosted the Power Women Summit, a two-day event on Nov. 1 and 2 attended by over 1,500 women in media and entertainment, including SAG-AFTRA President Gabrielle Carteris.

The summit's theme was "The Road to 50/50 by 2020." Over 25 survivors were in attendance, and speakers included movement founder Tarana Burke; Brandeis University Professor of Law, Public Policy and Women's Studies Anita Hill; and *Transparent* creator and showrunner Jill Soloway. Actor David Oyelowo also attended the summit and spoke about men's involvement in gender equality during a special lunchtime conversation. Several female-led businesses and women artists were showcased throughout the summit's exhibition hall. The event trended on Twitter for Los Angeles under the hashtag #PowerWomenSummit.



SAG-AFTRA leaders and staff attend *The Wrap's* Power Women Summit on Nov. 2.



## UNION REACHES OUT THROUGH MENTORSHIP PROGRAM

*The Hollywood Reporter* held its annual Power 100 Women in Entertainment breakfast at Milk Studios in Los Angeles on Dec. 5. The event celebrated the women behind the year's most influential moments in entertainment and media. SAG-AFTRA was credited among the event's sponsors and several members of national leadership, including President Gabrielle Carteris and Secretary-Treasurer and L.A. Local President Jane Austin, were in attendance.

The union also contributed gifts to participants of *THR's* mentorship program. The program is a joint venture between the publication and the Big Brothers Big Sisters of Greater Los Angeles that pairs girls with women who work in the industry. The union honored the Class of 2018 with backpacks full of important school materials as well as gift cards.



From left, SAG-AFTRA Secretary-Treasurer Jane Austin, National Executive Director David White, President Gabrielle Carteris, *THR* Executive Editor Stephen Galloway and Chief Communications & Marketing Officer Pamela Greenwalt stand with *THR* mentorship program's Class of 2018.



## CALIFORNIA LABOR FED DELEGATION VISITS ISRAEL

SAG-AFTRA National Board member Ellen Crawford joined fellow California Labor Federation vice presidents in a delegation to Israel Nov. 10-16. The Israeli labor federation, Histadrut, invited CLF Chief Officer Art Pulaski to assemble the delegation and hosted meetings with Israeli labor leaders, government officials and workers in an exchange of ideas, strategies and history. In an extraordinary itinerary, the California Fed leaders were escorted through Tel Aviv-Jaffa, Nazareth, Jerusalem and the Golan Heights, meeting additionally with the Jewish-Arab Institute, Palestinian construction workers and disabled worker activists.



National Board member Ellen Crawford with the delegation in front of the Knesset, Israel's parliament.



## SAG-AFTRA INFORMS AND ENTERTAINS AT SXSW

SAG-AFTRA returned to the South by Southwest conference from March 8-17 in Austin, Texas.

Union representatives from the national commercials, interactive and music departments and the Dallas-Fort Worth Local office made appearances throughout the weeklong conference. Also in attendance were National Board member and SAGindie Committee Chair Abby Dylan, and representatives from SAGindie and the Directors Guild of America.

From March 10-12, SAG-AFTRA and SAGindie had a booth set up in the conference exhibition hall. In order to appeal to attendees from the interactive, film and music industries, the booth dedicated each day to highlighting and discussing different contracts: Sunday and Monday focused on the Commercials Contracts, Tuesday centered on video game contracts, and Wednesday featured

music agreements.

Dylan attended numerous screenings and events, including the annual filmmakers panel. Hosted by SXSW, the National Association of Theatre Owners and *Variety*, featured panelists included *Long Shot* actor-producers Seth Rogen and Charlize Theron, as well as *Sword of Trust* director Lynn Shelton.

SAGindie and the DGA ended SXSW with its annual mixer on March 11. More than 125 indie filmmakers and Houston-Austin Local members stopped by to mix and mingle during the two-hour happy hour.

As always, SXSW proved to be an exciting week that presented opportunities for the union and its members to interact with marketing and entertainment trendsetters, and help shape and strengthen relationships with these industries for the future.



National Board member and SAGindie Committee Chair Abby Dylan with actor Kathy Bates at the SXSW world premiere of Netflix's *The Highwaymen* on March 10.



## FOCUS ON WOMEN AT HUMAN RIGHTS CONFERENCE



From left, SAG-AFTRA President Gabrielle Carteris, North Carolina APRI Associate Executive Director Denicia Montford Williams, Coalition of Labor Union Women President Elise Bryant, AFL-CIO Secretary-Treasurer Liz Shuler and UNITE HERE Local 24 President Nia Winston on Jan. 19.

Hundreds of labor union leaders and activists attended the 2019 MLK AFL-CIO Civil and Human Rights Conference on Jan. 18-21 in Washington, D.C. The conference honors the legacy of Martin Luther King Jr. and recognizes contemporary leaders who continue the fight for social and economic justice and gender equality. It featured workshops and keynote addresses as well as an interfaith service, an awards gala and a day of service.

SAG-AFTRA President Gabrielle Carteris, who serves as a member of both the Civil & Human Rights and Women's committees of the AFL-CIO Executive Council, was a panelist for a forum titled *Women in Leadership: Building Upon the Year of the Woman* on Jan. 18. The panel, comprised of notable women labor union leaders, discussed a range of topics, including women in leadership, inclusivity in the movement, and women's policy issues regarding equal pay, paid family leave and sexual harassment.

This year's event coincided with another important happening in the nation's capital: the 2019 Women's March on Washington on Jan. 19. Conference-goers not only attended the march with thousands of other activists and protesters, but also joined a #StopTheShutdown rally with furloughed federal employees.





## PATRON OF THE ARTISTS AWARDS HONOR LUMINARIES

The SAG-AFTRA Foundation's third annual Patron of the Artists Awards took place at the Wallis Annenberg Center for the Performing Arts in Beverly Hills on Nov. 8. The event is a major fundraiser benefitting the foundation's numerous professional and financial assistance programs for union members as well as its signature children's literacy program, Storyline Online. Actor Rachel Bloom hosted the event along with presenters Alison Brie, Tony Hale, Geoffrey Owens, Reid Scott, Henry Winkler, Michelle Yeoh, SAG-AFTRA Foundation President JoBeth Williams and Board member Jason George. Adam Lambert, Kristin Chenoweth, Arlissa and Ledisi performed throughout the ceremony.

The Patron of the Artists Awards recognize industry leaders who support and nurture the careers of actors, broadcasters and recording artists. This year's award recipients were studio executive Jeffrey Katzenberg and member Spike Lee, director of *BlacKkKlansman*.

Members Harrison Ford and Lady Gaga also received the Artists Inspiration Awards, an honor given to performers who use their platforms to champion charitable causes. Ford, an advocate

of wildlife preservation, was honored for his work with global nonprofit Conservation International. Lady Gaga was recognized for the work of her charity, the Born This Way Foundation, in its continued focus on the mental health and empowerment of young people.



From left, honorees Jeffrey Katzenberg, Harrison Ford, Spike Lee and Lady Gaga.

## LIFE AFTER COBRA

The SAG-AFTRA Health Plan is one of the best health plans available, but participants must qualify and may sometimes lose eligibility. COBRA coverage may be an option for those who lose eligibility, but COBRA may not be affordable to everyone, and it will only provide coverage to participants for up to 18 months (in some cases up to 36 months). Options outside of COBRA include:

### Health Insurance Marketplace

Under the Affordable Care Act, you have the opportunity to purchase coverage through the Health Insurance Marketplace at [healthcare.gov](http://healthcare.gov). The Marketplace allows you to shop and compare coverage, provider networks, premiums, deductibles and out-of-pocket costs before you make a decision to enroll. In the Marketplace, you may be eligible for a tax credit that lowers your monthly premiums; eligibility depends on household income. The Marketplace can also determine if you

are eligible for Medicaid or the Essential Plan. Medicaid and the Essential Plan are insurance programs that protect and assist low-income individuals and families in need. Being eligible for the plan's COBRA program does not limit your eligibility for coverage with a tax credit through the Marketplace. As with the plan's COBRA program, you have 60 days from the last day of your SAG-AFTRA Health Plan coverage to enroll for coverage in the Marketplace.

### SAG-AFTRA Foundation

The SAG-AFTRA Foundation offers financial grants to participants or qualified legal dependents of participants who have a catastrophic illness or injury and who, due to financial need, cannot afford the Plan's COBRA program. Contact SAG-AFTRA Foundation at (323) 549-6773 for more details.

### The Actors Fund

Certified application counselors at The Actors Fund's Artists Health Insurance Resource Center (AHIRC) can identify

coverage options both on and off the Marketplace and help members enroll in them. AHIRC offers weekly seminars on Affordable Care Act plans, Medicaid and Medicare. AHIRC's website includes educational materials and an extensive database of health care and insurance resources. For information and questions about health care options, call (888) 825-0911 west of the Mississippi or (917) 281-5975 if you are east of the Mississippi.

### Other Group Health Coverage

You may qualify for a special enrollment opportunity for another group health plan for which you are eligible, such as a spouse's plan, even if the plan generally does not accept late enrollees. You must request enrollment within 30 days after your Earned Eligibility coverage with the plan ends.



The best way to find information about what to do when you lose eligibility with the plan is to call (800) 777-4013 or go to [sagaftraplans.org/health](http://sagaftraplans.org/health).

## CELEBRATING STONEWALL'S 50th

Kicking off the 50th anniversary of the Stonewall Riots, SAG-AFTRA sponsored Pride Live's REBEL628 launch of young influencers, who will carry on the fight for LGBTQ equality. SAG-AFTRA Chief Operating Officer & General Counsel Duncan Crabtree-Ireland and National Executive Director David White, both Stonewall Ambassadors, joined members Stevie Mackey, Alexis Zall and James Bland (far right) at The Chapel in West Hollywood on April 9.



## THE LAMBS, SAG-AFTRA FOUNDATION TEAM UP



From left, SAG-AFTRA Director, N.Y. Special Projects and Events Maura Walker; SAG-AFTRA EVP and N.Y. Local President Rebecca Damon; SAG-AFTRA Foundation Treasurer Maureen Donnelly; N.Y. Local Board member and Lambs Shepherd Marc Baron; The Lambs' Peter Kingsley; National and N.Y. Local Board member Leslie Shreve; and The Lambs' Sarah Ann Rodgers.

The Lambs theatrical and social club is the new naming rights sponsor of the SAG-AFTRA Foundation's New York Computer Lab program and facility. The two organizations participated in an official ribbon-cutting ceremony to designate the facility "The Lambs Computer Lab of the SAG-AFTRA Foundation" on April 17.

Located at 1900 Broadway, the lab offers the latest in video and audio editing programs, writing software, professional websites and industry trades to SAG-AFTRA performing artists at no cost — allowing union artists to create, edit and submit reels, demos and resumes to projects.

SAG-AFTRA New York Local Board member Marc Baron, who has been serving as the "Shepherd of The Lambs" and president of its foundation for seven years, said, "Thanks to the generous bequest of Lamb Scott Glascock, The Lambs Foundation will continue its mission for many years to come. We are particularly pleased to commit to long-term support of the SAG-AFTRA Foundation in recognition of the support its computer lab provides members."

**The App that HITS ALL THE RIGHT NOTES**  
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With SAG-AFTRA's smartphone app for iPhone and Android devices, wherever you go, your union is in your pocket. While you're on the go, it connects you to the latest news, cues you in to member-exclusive deals and discounts, and lets you add events to your calendar.



[SAGAFTRA.ORG/APP](http://SAGAFTRA.ORG/APP)



### SAG-AFTRA MEMBERS CALL ON ENTERCOM TO BARGAIN FAIR CONTRACTS

SAG-AFTRA members coast to coast are calling on Entercom Communications Corporation to engage in fair contract negotiations.

SAG-AFTRA members working at Entercom news and music stations in Chicago, New York, Los Angeles, Philadelphia, Pittsburgh, New England and San Francisco have been in active negotiations for new union contracts since late last year. Negotiations are ongoing, but SAG-AFTRA members are going public for the first time with their disappointment with the company's proposals.

"The company's suggested proposals would erode significant benefits in our members' contracts and lack recognition of the major contributions our members make to Entercom stations across the country," said SAG-AFTRA President Gabrielle Carteris. "We encourage a real partnership with Entercom as we look to achieve a meaningful and fair resolution of these negotiations."

SAG-AFTRA members are seeking fair increases to compensation, benefits and

limited benefits for part-time employees as well as a willingness to participate in the shift to the digitally focused radio business. Entercom seeks to dramatically slash severance benefits and eliminate jobs with the expanded use of pre-recorded and non-local shows.

In response to Entercom's proposals, members have issued the below statement:

"We are members of the SAG-AFTRA Entercom family. Broadcasting is an industry of continual change and evolution, yet we have been the constant. We are devoted to our craft and embrace the opportunity to deliver the highest quality and most highly trusted content for our radio audiences. We have taken our listeners through historic milestones in both news and music: the Sept. 11 attacks on the nation, the killing of John Lennon, Hurricane Sandy, the Live Aid concert, the Las Vegas concert shooting, the California wildfires and, over the decades, innumerable earthquakes, floods, heatwaves, elections and snowstorms. Through them all, we have been a distinct and identifiable continuum of well-known voices and personalities on which our families of listeners have come to depend.

"As SAG-AFTRA union members, we have advocated for our contracts to grow and evolve with our changing landscape

to meet the needs of our work. We want our stations to grow and expand with new technologies and formats, and grow with them. Whether working in news or music, each of us and all of us are proud and strongly motivated to maintain and build upon the four pillars of our SAG-AFTRA agreements that:

- Establish and maintain industry standards for compensation, health and retirement, and severance benefits.
- Keep on-air voices live and local, and not voice-tracked and pre-recorded.
- Recognize the contribution of our part-timers as core members of our teams, through benefits and fair compensation.
- Keep and attract the best talent at our stations.

"Many of us have been working in broadcasting for decades, through infinite changes in technology and formats. We are committed to contracts that protect our rights and safeguard the future of our stations."

In 2017, Entercom purchased CBS Radio, resulting in the broadcaster expanding its network to nearly 250 stations. Because of this, nearly all of the SAG-AFTRA-represented Entercom radio stations are now bargaining for the first time with their new employer.

### BROADCAST STEERING COMMITTEE MEETS IN LOS ANGELES

On March 9, the Broadcast Steering Committee met at SAG-AFTRA Plaza to discuss upcoming organizing efforts, negotiations and other developments for 2019. In attendance were broadcast professionals from locals nationwide.

The meeting was led by BSC Chair Joe Krebs and Vice Chair Cheri Preston. Executive Vice President Rebecca Damon and Vice President, Broadcasters Catherine Brown also attended. The agenda included a discussion of negotiations with Entercom, which now owns numerous stations in markets across the country (see story, this page). Committee members signed a petition of support and solidarity with members and colleagues in contract negotiations with Entercom, urging the corporation to come to fair terms on issues of safety, benefits, on-call scheduling, diversity in the newsroom and use of camera equipment.

Other topics discussed at the meeting included the impact digital media has had on the industry and an examination of how locals can arrange events with industry partners and step up community outreach.

The meeting also played host to a panel of special guests: SAG-AFTRA performers, who came to share their unique experiences in the entertainment industry. With solid portfolios in video game voiceover, session singing, background acting and high-tech performance capture, the panelists pulled back the curtain on their careers, presenting a rare opportunity for members to connect across work categories.



EVP and New York Local President Rebecca Damon; member Cheri Preston; National Board member and BSC Chair Joe Krebs; Vice President, Broadcasters Catherine Brown; and Chief Broadcast Officer Mary Cavallaro at the March 9 Broadcast Steering Committee meeting at SAG-AFTRA Plaza.

## TOTAL TRAFFIC & WEATHER NETWORK FORECAST

Total Traffic and Weather chapters from New England, Washington-Mid Atlantic, Philadelphia, New York and the Los Angeles locals have reached agreements with iHeart Radio for new contracts set to expire in 2022. These were difficult negotiations with iHeart Radio, as the company is moving out of bankruptcy. However, iHeart Radio did propose general wage increases plus an increase to the wage scale. Other locals set to begin bargaining this spring include San Francisco and Seattle.



From left, TTWN shop stewards Tony Thornton, Danielle Sharrocks and Ed Rodriguez from the Washington-Mid Atlantic Local

## SAG-AFTRA, NYPR REACH AGREEMENT ON EXPANSION OF BARGAINING UNIT

SAG-AFTRA and New York Public Radio began bargaining for a new contract in May 2018. One year later, the union has a new agreement with expanded jurisdiction to cover digital, per diem and temporary employees, practically doubling the size of the previous bargaining unit. During the course of these negotiations, the union successfully organized and reached two voluntary recognition agreements with NYPR to cover two residual units of employees — first, temporary, per diem and part-time employees, as of Aug. 2, 2018, and, second, Gothamist reporters and certain digital content creators and engineers, as of Dec. 26, 2018.

The new agreement extends the benefits and protections of the existing union agreement to previously non-union employees, resulting in significant pay increases and union protections such as severance pay and health coverage for more than 80 employees. In addition, the union achieved improvements to the overall agreement, including a significant increase to the host scale, improvements to health and pension benefits, personal time off, and new provisions related to editorial process concerns and career development.

Prior to the completion of the full agreement but upon the occasion of the voluntary recognition agreements

*Continues on page 68*

## WBUR EMPLOYEES VOTE TO RECOGNIZE SAG-AFTRA AS THEIR UNION

Staff at WBUR in Boston have voted overwhelmingly to recognize SAG-AFTRA as their union — with 96 percent voting in favor. The election was conducted Feb. 27 by the National Labor Relations Board. The victory allows them to move forward to negotiate a first contract. The new bargaining unit will cover the public media professionals who create content for all areas of the station, including those working in the news department, on the digital team, on *Here & Now*, *Radio Boston*, *On Point*, *Only a Game*, on podcasts and in the production departments.

“On behalf of our SAG-AFTRA membership, I want to welcome the media professionals at WBUR. SAG-AFTRA will support you in your fight for transparency,

equity in compensation, a more diverse and inclusive workplace as well as protections for the freelancers and temporary workers that make WBUR a vital public radio station,” said SAG-AFTRA President Gabrielle Carteris.

WBUR represents the latest in a series of organizing victories for public media professionals with SAG-AFTRA. In recent years, employees at KPCC in Pasadena, KPBS in San Diego, WBEZ in Chicago, KUOW in Seattle, Minnesota Public Radio, and digital and per diem employees at New York Public Radio have all unionized with SAG-AFTRA. SAG-AFTRA also represents public media professionals at National Public Radio and several other public radio and television stations.



Reporters, editors, producers, content creators and production staff of 90.9 WBUR-FM, Boston's NPR news station, celebrate their organizing victory in Boston on April 5.





### TEA, TECH AND SWEETS

SAG-AFTRA's New York Local Women's Committee and SAG-AFTRA's NextGen Performers Subcommittee came together to talk all things tech in the annual DiversiTea event at SAG-AFTRA's New York office on Jan. 17. Paired with tea and sweets, SAG-AFTRA's EEO & Diversity Department held a tech and social media summit for all diversity committees to learn about the different social media platforms and how to use them and brand oneself. From left, NextGen Performers Subcommittee Members Lillian Isabella, Nick Fondulis, Sarah Seeds and Evan Bass.



### DISCUSSING CLEMENCY

SAG-AFTRA and The Blackhouse Foundation presented a panel with the cast and filmmakers of *Clemency* at the annual Sundance Film Festival on Jan. 26. Panelists discussed the making of the film and diversity in the entertainment industry. From left, *Clemency* director-writer Chionye Chukwu, producer Bronwyn Cornelius, actor Danielle Brooks, producer Julian Cautherley, actors Wendell Pierce, Richard Gunn and Alfre Woodard, SAGindie Executive Director Darrien Michele Gipson and producer Richard Schiff.

### SENIORS GO LIVE

The SAG-AFTRA National Seniors Committee hosted a Seniors Resource Day in Los Angeles on Jan. 22. It was filled with game-changing panels and workshops offering advice for keeping up with the evolving technology of the industry and self-created new media content. From left, moderator and SAG-AFTRA National Board member Ellen Crawford with filmmaker Nancy Hendrickson; SAG-AFTRA members Elester Latham, Amanda Serra, Michael Gross and Phil Hendrie discuss their journey to make their own digital content on the *Nuts @ Bolts with Creators* panel. Members watched the event nationwide via livestream and at Honolulu and Dallas viewing parties.



### ICONIC TRIO HONORED

From left, actor Samuel L. Jackson, costume designer Ruth E. Carter and director Spike Lee were honored at this year's Icon Mann Honors on Feb. 21 in Beverly Hills. Starting in 1988 on Lee's *School Daze*, the three have collaborated for over 30 years on more than 15 films. Icon Mann Honors was co-sponsored by SAG-AFTRA.





## NEWFEST CELEBRATES LGBT FILM

From left, National and New York Local LGBT Committee member Janice Danielle Bummolo; New York Local LGBT Committee Chair Kevin Scullin; and National LGBT Committee Co-Chair Traci Godfrey attend the NewFest film festival at the SVA Theatre in New York on Oct. 29. The NewFest film festival showcases film and other creative projects from LGBT content creators as well as films that feature LGBT characters. SAG-AFTRA's New York Local LGBT Committee hosted a screening and Q&A session of signatory feature film *LezBomb*.



## ALL ACCESS

SAG-AFTRA Harold Russell Award recipient and member CJ Jones with member Millicent Simmonds at the Media Access Awards in Los Angeles on Nov. 1. SAG-AFTRA proudly sponsors the awards, which are dedicated to the accurate portrayal and employment of people with disabilities in all media. The Harold Russell Award honors a member who has made significant contributions to the disability discussion.



## A REEL GOOD TIME

From left, SAG-AFTRA National PWD Committee member John Lawson, member Nick Novicki, SAG-AFTRA President Gabrielle Carteris and SAG-AFTRA National PWD Committee member RJ Mitte attend opening night of the ReelAbilities Film Festival in Los Angeles on Oct. 11. The festival, which ran from Oct. 11-14, is dedicated to promoting awareness and appreciation of the lives, stories and artistic expression of people with different abilities.

## CASTING MENASA ACTORS

Member Mousa Kraish speaks during a town hall discussion for and about MENASA (Middle Eastern, North African and South Asian) actors and casting in Los Angeles on Oct. 22. The event was one of two that brought together members of the Casting Society of America and SAG-AFTRA members. The second took place in New York on Oct. 23.





#sagaftramember

# Broadcasters, show us your card!

SAG-AFTRA members from coast to coast are proud that they are part of the world's greatest union representing performers and media professionals — and they are not afraid to show it. We'd like to hear your story. Send us a photo or video of you holding your card to [sagaftra.org/mystory](http://sagaftra.org/mystory) and you may just get featured in a future issue, on our website or on social media. Tell us how you earned your card and why you are proud to be a SAG-AFTRA member. Then share your story on social media with the tag #sagaftramember.



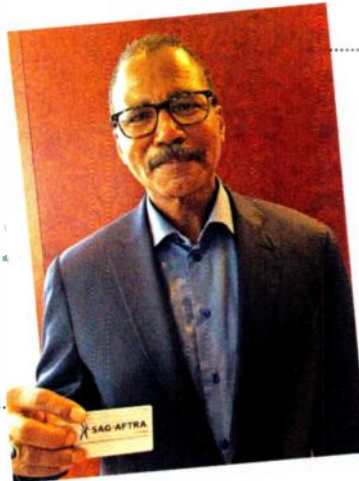
*"In a time when so many journalists are being laid off, it's easy [for employers] to treat jobs as a favor to journalists. The union reminds you that your work is valuable."*

– REBECA IBARRA, Associate Producer, WNYC, N.Y.



*Having a collective voice is extremely important. While many of us have experience [negotiating] personal service contracts, there are bigger issues that can only be solved by group negotiations. And that is where SAG-AFTRA really helps us."*

– DAVID LOUIE, Reporter, KGO-TV, San Francisco



*"I grew up in a household where everybody was a news junkie. We all had to be quiet at 6:30 when the news came on. It was almost like church ... The thing is, when I was growing up, there was nobody who looked like me on the evening news."*

– BILL WHITAKER, CBS News Correspondent, 60 Minutes



*"I think [journalists] do a great service for our community by being the voice for the masses when they just can't reach anyone else to help them."*

– GEORGE SOLIS, Reporter, WJZ, Baltimore, Maryland



*"I've been in the business and a member for 30 years, and I know the value of what SAG-AFTRA does. People who work in our business and all the areas SAG-AFTRA covers sacrifice a lot. And they need somebody to look out for them. SAG-AFTRA is responsible for some of the best things that ever happened to me in my life."*

– J.J. GREEN, National Security Correspondent, WTOP, Washington, D.C.



*"The public radio philosophy is about understanding communities and community problems. Those are the stories I want to understand and tell, with lots of research, facts, humor and compelling personal stories."*

– YASMEEN KHAN, Reporter, WNYC, New York

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VANITY FAIR

"DISTURBING AND THOUGHT-PROVOKING  
MYSTERY WORTH UNRAVELING"

LOS ANGELES TIMES

"THE SINNER' AT  
ITS BEST"

VARIETY

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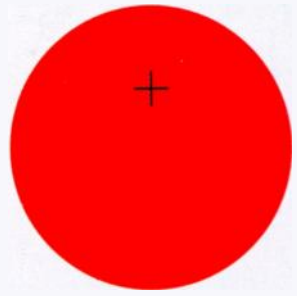
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# Navigating Technological Change to Protect Members' Interests

+



**E**ven since wax cylinders, radio and movie houses gave birth to the entertainment and media industry, change has been constant — but what has remained the same is the need for artists and creators to be fairly compensated and have their work protected.

“We are on the threshold of a world where actors’ images and voices can be duplicated with remarkable accuracy and machines can generate news stories, and we need to be prepared for the coming changes,” said SAG-AFTRA President Gabrielle Carteris. “By helping to shape the inevitable march of progress, the union is working to ensure members’ interests are protected, no matter what the winds of change may bring.”

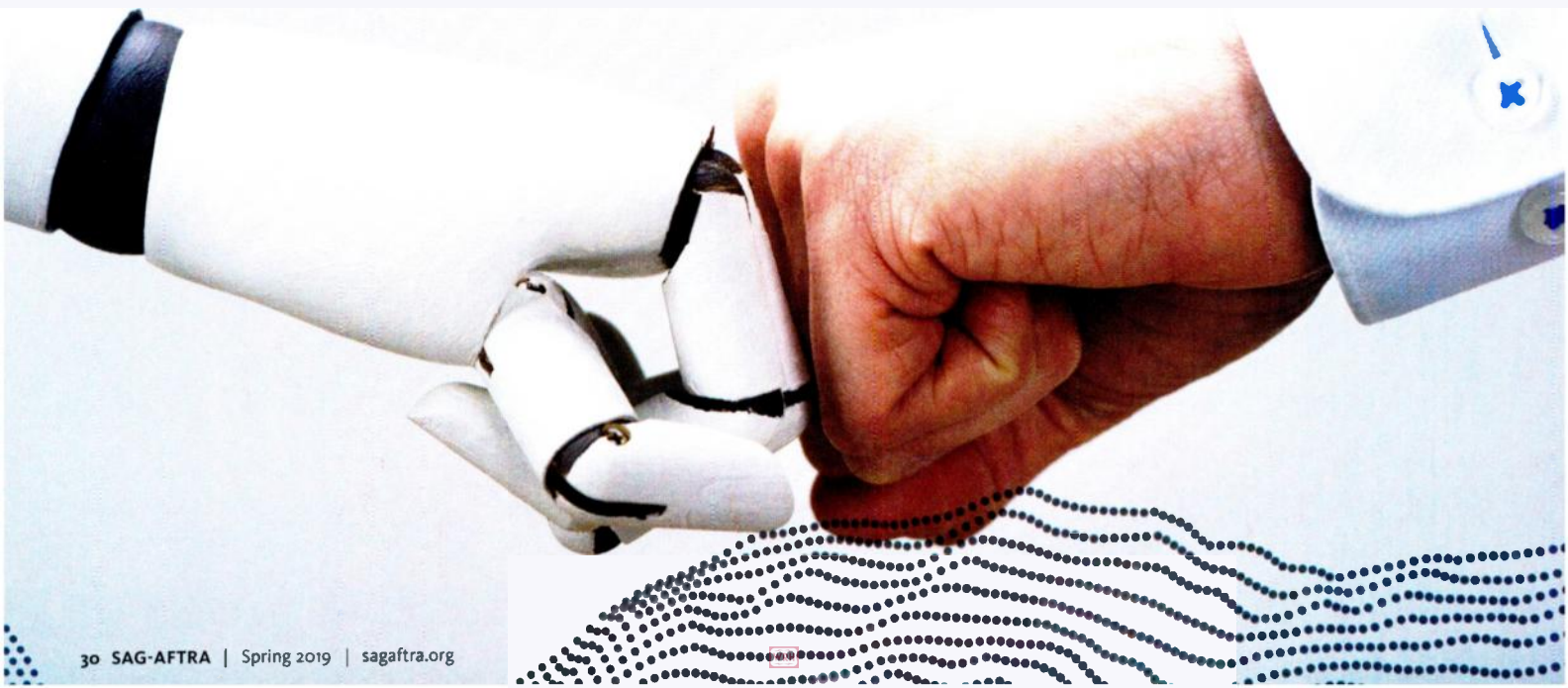
The evolution of streaming digital platforms for music and video has fundamentally changed how the industry functions, but some bigger changes may be on the way. That’s why Carteris and National Executive Director David White are leading union efforts to get out ahead of

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disruptive technology that will change the way members work.

Some of the innovations now emerging will give the creators of tomorrow powerful mechanisms to realize their visions, but they also have the potential to be abused. Since the first use of 3-D computer animation in 1976's *Futureworld*, the art form evolved to create fully realized digital actors, and the tools are becoming more available to the masses as computer power increases. Digital technology allowed the makers of *Rogue One: A Star Wars Story* to bring back deceased actor Peter Cushing for one more performance — with his estate's approval, of course. But it also allows internet trolls to create fake pornography, known as "deepfakes," with the images of high-profile members.

It's not always easy to tell how new inventions will affect society at large, much less the entertainment and media industry, but some emerging technologies certainly have the potential to have an impact — whether that will be for good or ill remains to be seen.

Carteris, Executive Vice President Rebecca Damon and other members of the union's leadership attended this year's CES conference (formerly the Consumer Electronics Show) to ensure they stay current on upcoming trends and what they could mean for members.

Nearly a dozen labor leaders joined Carteris and Damon for a guided tour of the showroom floor and a larger discussion of workplace automation, robotics, AI and human displacement from technological advancement. This was done as a part of Carteris' role as one of six (of 57) international labor presidents chairing a sector research committee as part of the AFL-CIO's Commission on the Future of Work and Unions.

The implications of these new tools are impossible to know with certainty, and they can be unsettling.

"Technology is a tool — one that has opened up amazing opportunities and allows anyone with a smartphone and an

## Highlights of CES included:

+ Computers are using machine learning to generate simple news stories and scripts. While computer authors aren't exactly virtual Hemingways yet, they are getting better each year.

+ Autonomous cameras are using artificial intelligence and sensors to do the work of camera operators. Added to drones, they can soar where no cameraman can go.

+ Scanning technologies that instantaneously scan a user's image and allow the image to be replicated and placed in multiple other environments on an iPad with the swipe of a finger.

+ Audio recording software that can create a computer-generated voice that is nearly identical to a given sample of an actual voice.

+ 5G promises high-resolution video with no delay and no latency. That means members' work can be seen and enjoyed more places on more screens, creating more demand for content.



Left, SAG-AFTRA leadership, including President Gabrielle Carteris and EVP Rebecca Damon, tour CES with other labor leaders. Right, an attendee at CES experiences the latest in mixed-reality headsets.

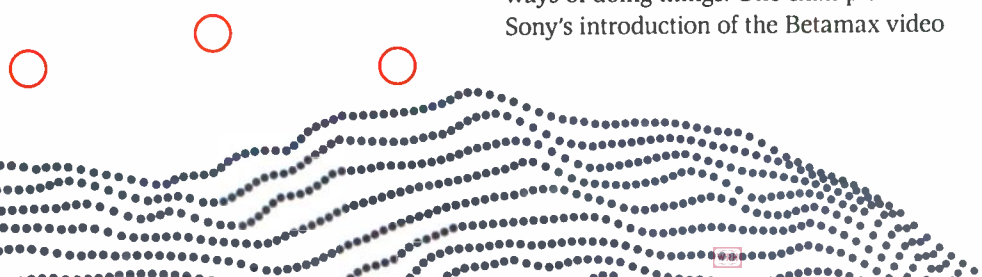
internet connection to become a content creator and share her art on a global scale," said Karen Chupka, executive vice president, CES for the Consumer Technology Association. "But, as with any tool, there are bad actors, and the threat of deepfakes is a serious concern. It's critical that we develop technology solutions to counter these threats and make sure that transformative and positive innovations aren't misappropriated and misused by a small group of bad actors."

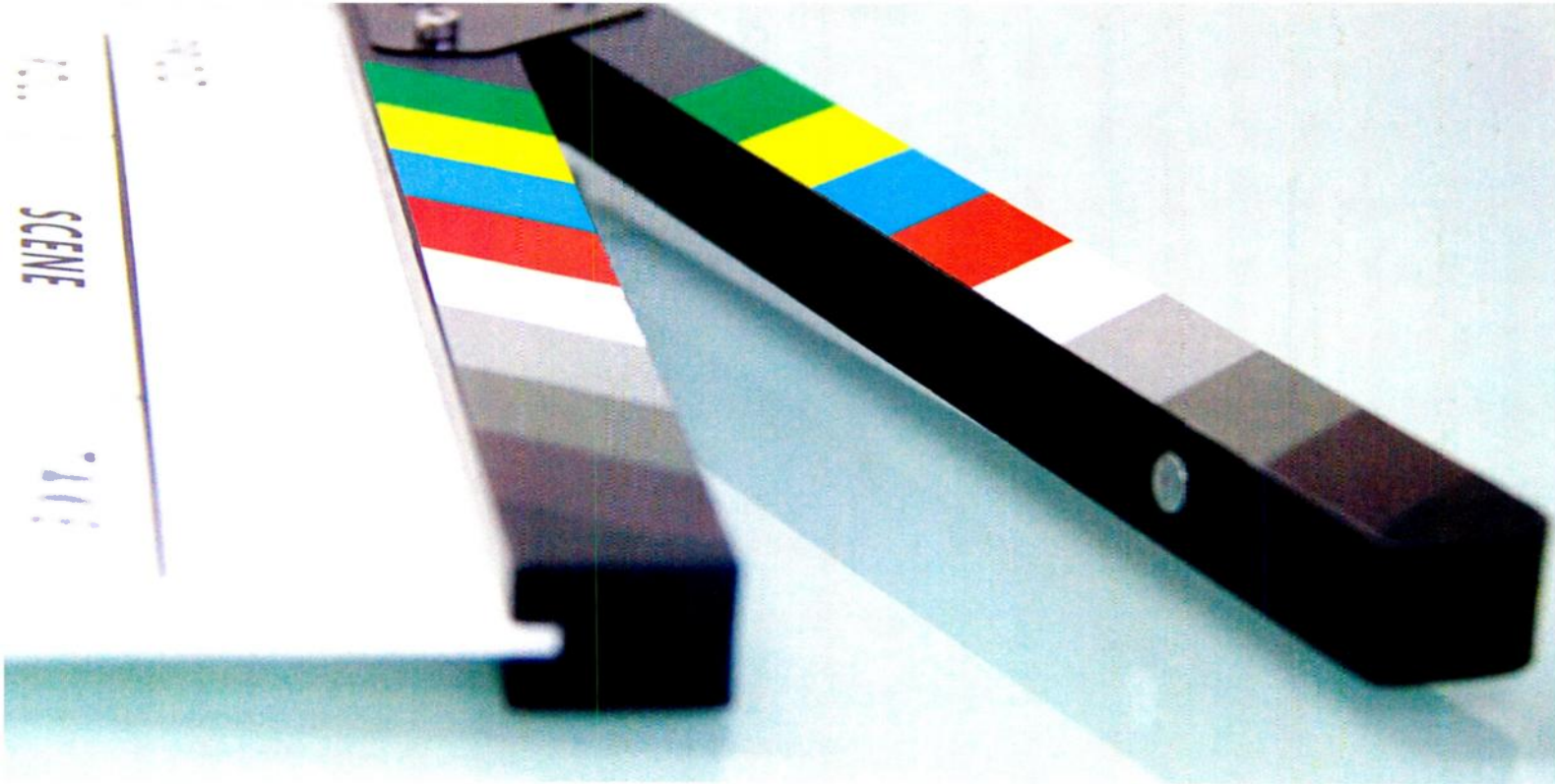
New tech can often be scary, and there is a tendency to want to kill new ideas when they threaten to shake up existing ways of doing things. One example is Sony's introduction of the Betamax video

recorder, which landed the electronics giant in court when Universal sued over its concern about copyright infringement. The case made its way to the Supreme Court, which ruled in favor of Sony by a single vote.

"It was almost an illegal product. But the irony is, those in Hollywood who were worried about the Betamax were worried about the record button — they didn't want things recorded off the air. But what consumers were really interested in was the play button, which opened up an entire new industry of prerecorded media like tapes and DVDs," said Michael Petricone, the senior vice president of government affairs for the Consumer Technology Association.

The trick for SAG-AFTRA is to find a way for members to benefit from the "play button" of new technologies, while protecting them from the potential harm





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of the “record button.” As the organization’s national executive director, the responsibility for spotting upcoming trends and strategizing falls to White. His staff tracks not only the potential impact of new tech like that on display at CES, but also the seismic effect Silicon Valley giants such as Facebook, Apple, Amazon, Netflix and Google have had on the way members’ work and how that work is distributed.

“In the modern economy, knowledge truly is power. It’s the reason SAG-AFTRA has focused its efforts in recent years on data collection and analysis. It gives us the tools to spot emerging trends and react before a potential problem can reach crisis levels. By acting early, it also lets us turn potential challenges into opportunities,” said White.

One way the union accomplishes this is through its contracts. For example, the collective bargaining agreements contain provisions preventing producers from using an actor’s image without their consent in a production other than the one for which they were hired. Producers also can’t use digital doubles of a performer except under certain limited circumstances.

On the broadcast side, the union often places limitations on employers over the use of “voice tracking,” or prerecording radio shows. Employers frequently use voice tracking to keep staff to a minimum.

Another avenue is through strengthening right-of-publicity laws. SAG-AFTRA’s leaders are working with legislators to expand protections for actors when it comes to the use of their images.

“For many SAG-AFTRA members, our images and our voices are our livelihoods, and we should have the right to control them,” said Damon.

Damon, who is also the New York Local President, has been leading efforts to reform right-of-publicity laws in the Empire State and was also appointed by Carteris to lead internal member-focused technology and advancements. “We spend a lifetime building our brand, and it is profoundly unfair for others to profit off that without our permission.”

SAG-AFTRA leadership is working with lawmakers in California to pass legislation prohibiting the digital creation of nude or sexually explicit material without consent. In New York, the union is advocating for a law that would tackle digital image rights broadly, including barring digital performances without permission.

As the industry changes, no one can predict the future, but by staying abreast of the latest innovations, working with the young visionaries who utilize this technology and carefully observing trends, SAG-AFTRA leadership is working to prepare the union for the world of tomorrow.

## Leading Change

SAG-AFTRA isn’t just looking out for members as the industry shifts, it’s helping to lead that change. The union is constantly looking for ways to deploy technology to increase efficiency and better serve members.

SAG-AFTRA has launched its Center for Business Innovation to identify and accelerate improvements for existing systems and processes within the union and industrywide. Led by Chief Technology and Innovation Officer Daniel Inukai, the Center aims to be a leader in adopting technology and is working internally and with external partners to identify ways to better serve members and work with signatories. The Center is expanding paperless and self-service processes to make interacting with SAG-AFTRA on-demand and 24/7 for many functions. It is also exploring ways to use machine learning to better understand and predict employment and compliance under the union’s contracts.

SAG-AFTRA recently completed the national rollout of its direct deposit program (see page 16), an initiative that involved multiple industry partners and required significant changes to the way performers are paid residuals.

That followed a complete revamp of the union’s website and a mobile app that gives members access to contract information and the latest news wherever they are, as well as providing an easy way to contact SAG-AFTRA in emergencies. To facilitate check-in at union-hosted events, a QR code has been printed on all membership cards; the analytics will also help the union better tailor future events to member needs.

# Uber Should Take a Lesson from the Film Industry on How to Treat Its Workers



By SAG-AFTRA National Executive Director David White



The tide may be turning for workers in the so-called gig economy as it becomes increasingly obvious that gig work is not the win-win proposition that the Ubers of the world like us to believe it is.

Just this month, in response to mounting protests, the supermarket shopping platform Instacart reversed what it conceded was a “misguided” policy of counting tips as part of its workers’ base pay. The move came on the heels of successful efforts by drivers for Uber and Lyft to win what amounts to a minimum wage in New York City and the groundbreaking Dynamex decision by the California Supreme Court, which sharply limited who can be considered an independent contractor rather than an employee.

This shift in sentiment shouldn’t be surprising. New research confirms what many of us have long suspected: Most gig workers are not otherwise employed people looking for a quick and easy way to earn a few extra dollars. To the contrary, they are breadwinners who depend on these jobs for most, if not all, of their income. Unfortunately, it’s also becoming clear how difficult it is to earn a living wage with gig work.

But as gig workers have started to win small concessions from their employers and victories in the courts, the companies have been pushing back.

In California, for example, gig companies including Uber, Lyft, Instacart and TaskRabbit are lobbying state officials for a

legislative or administrative fix that would allow them to keep treating workers as independent contractors in the wake of the Dynamex decision. The distinction matters, since independent contractors lack the basic rights to a minimum wage, overtime pay, protection from sexual harassment, and collective bargaining that employees enjoy.

Forcing gig companies to grant their workers these protections would obviously increase the companies’ costs of doing business — decreasing the chances they’ll ever earn the outsized profits envisioned by their starry-eyed investors. But the companies cited loftier motives in their request for state intervention. Allowing the court ruling to stand, they warned darkly, would inevitably wind up “stifling innovation and threatening the livelihoods of millions.” This gloomy prediction was echoed by the California Chamber of Commerce, whose president talked apocalyptically of whole sectors of the economy being “hamstrung” unless gig companies were free to continue their current practices.

But is that true? Is it really the case that the companies can’t survive without exploiting gig workers? History — and the experience of the union I work for — suggest otherwise.

The fact is, companies such as Uber and its ilk that maximize flexibility while minimizing costs by treating their workers as independent contractors are not quite as innovative as they would like us to believe. A similar business model was employed by apparel manufacturers in the early 1900s. The idea was to create a piece-work system in which seamstresses were paid according to their output and manufacturers avoided any responsibility for the conditions under which clothing was produced. Back then, of course, the companies weren’t considered innovators in a gig economy; the term of art for their operations was “sweatshop.”

The first gig workers may well have been entertainers — itinerant actors, musicians and other performers who for centuries had traditionally drifted from job to job, with long-term employment rarely an option. It was jazz musicians who first started using the term “gig” back in the 1920s to mean a temporary engagement — in their case, a club date or concert tour or recording session. And before long, actors and other performers were using it as well.

It was around the same time that the predecessors of what’s known today as the Screen Actors Guild-American Federation of Television and Radio Artists began organizing these early gig workers. The unions’ main concern was (and remains) protecting and empowering performers. But in the process, the unions also accomplished something else: demonstrating that companies can prosper, even when required to provide their gig workers with the same rights and protections regular employees have.

And it’s not just the experience of performers that demonstrates this fact. Virtually every worker involved in producing films and television shows — writers, directors, designers, electricians, teamsters, hairdressers — is a gig worker. And on most productions, those workers enjoy the same protections as regular employees, including guaranteed wage rates, health benefits, pensions, protections against harassment and, perhaps most important, the ability to bargain collectively. Has this hamstrung the industry or stifled progress? Quite the contrary.

Is there a lesson here for the Ubers of the world?

*Reprinted with permission from The Los Angeles Times.*



# Innovative New Commercials Contracts Await Member Approval

The National Board unanimously approved the proposed Commercials Contracts on April 13, and now it's your turn to weigh in. The new contracts modernize and improve the way performers will be paid for their work in commercials, and all it takes to become a reality is members' stamp of approval.

In a message to members, SAG-AFTRA President Gabrielle Carteris and SAG-AFTRA National Executive Director David White, who served as negotiating chair and chief negotiator, respectively, said, "We work to protect and expand members' contractual gains. We are proud to have helped create this important benchmark that clearly speaks to the needs of the membership and the evolution of our industry."

The 2019 Commercials Contracts are landmark agreements for a new era, introducing innovative and flexible alternative compensation models that specifically address the realities of the modern advertising business while preserving and enhancing opportunities for actors to sustain a professional career. On April 13, the SAG-AFTRA National Board met and reviewed the agreements, voting to approve and recommend a "yes" vote.

The details of the new agreements have been sent to members. Highlights include:

- New Upfront Use Packages provide performers with substantial upfront payments, creating simple, flexible and predictable structures for employers that position SAG-AFTRA to cover more work opportunities under the contract.

- Across-the-board wage increases of 6 percent (applicable to all categories of work, including background).
- Increased funding to the health and retirement/pension plans estimated at \$22.2 million.
- Protections against sexual harassment.
- Coverage of stunt coordinators.
- Outsized gains to group dancers.
- Streamlined and improved renegotiation process for commercial agents representing SAG-AFTRA members.
- Alternative compensation structure for the Audio Contract features improved session rates and radically simplified use fees that better position the union to grow work opportunities.



The members of the Negotiating Committee prepared for more than two years to negotiate a transformative agreement that represents a real step forward for members in this space. The team brought passion, diligence and an aggressive pursuit of members' interests to this negotiation to ensure future growth of commercial work for all performers. In the most important negotiations in a generation, the committee developed innovative solutions to the challenges

facing the advertising industry with an agreement that makes the Commercials Contracts more relevant to the industry now and into the future. It is a monumental advancement in growing the union's jurisdiction. Also crucial to the outcome was input of members during the wages and working conditions meetings, as well as staff preparation.

Upon ratification by the membership, these new agreements will become effective April 1, 2019, and will remain in force through March 31, 2022. The new contracts will include increases in minimum rates retroactive to April 1, 2019, and payable within 30 days of ratification. The new Upfront Use Packages will be available on June 1, 2019.

All eligible members were mailed a postcard on April 17, 2019 with instructions and a PIN number on how to vote online or how to request a paper ballot. If necessary, you can retrieve your PIN number at the voting website by clicking "Find My PIN." If you do not wish to vote online, you may request a paper ballot by calling Integrity Voting Systems toll free at (844) 798-3760 before noon PDT on Friday, May 3, 2019, and a paper ballot package will be mailed to you. The deadline for all ballots to be received, whether submitted online or by mail, is 5 p.m. PDT on Wednesday, May 8, 2019.

In addition to the referendum packages that were sent to members, the union scheduled informational meetings April 23-25 in Los Angeles, New York, Chicago and via webinar. Please email [commercialscontracts@sagaftra.org](mailto:commercialscontracts@sagaftra.org) if you have questions, or call (323) 549-6653.

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[ivballot.com/commercials2019](https://ivballot.com/commercials2019)



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**“EXCEPTIONAL”**

THE DAILY BEAST

**“SWEEPING”**

VARIETY

# LES MISÉRABLES

OUTSTANDING LIMITED SERIES





# SAG-AFTRA Keeps Up the Pressure in BBH Strike

Below, Executive Vice President and New York Local President Rebecca Damon rallies the crowd at the New York Local's Free Speech Rally on Feb. 6. Behind her, a pro-union message is projected onto BBH's New York headquarters.



Above right, the Hypocrite of the Week campaign features BBH's founding partner Sir John Hegarty and other executives. Right, SAG-AFTRA's BBH Black Sheep mobile truck campaign near the ad agency's New York office. Bottom right, front, from left, SAG-AFTRA National Board member Ellen Crawford; Vice President, Los Angeles Clyde Kusatsu; and Executive Vice President and N.Y. Local President Rebecca Damon, and Secretary-Treasurer and L.A. Local President Jane Austin lead protesters outside of a commercial shoot for BBH on Feb. 28.

SAG-AFTRA's ongoing strike against advertising agency Bartle Bogle Hegarty Inc. continues, and members are standing fast, demonstrating their solidarity at events nationwide.

After nearly 20 years as a signatory, BBH illegally attempted to withdraw from the SAG-AFTRA contract. As a result, the SAG-AFTRA National Board unanimously declared a strike against the agency on Sept. 20, 2018. The strike is a milestone in the union's larger #AdsGoUnion campaign.

In December, SAG-AFTRA launched the BBH Black Sheep campaign to spread word about the strike throughout the industry. The union placed ads in *The Hollywood Reporter*,

*Adweek* and *Variety* featuring BBH's mascot, a black sheep, and the URL of the #StrikeBBH Center. Black Sheep ads were also displayed on trucks that circled BBH's New York office and areas surrounding Times Square through New Year's Eve.

The Los Angeles and New York offices continued their protests during the holiday season. On Dec. 17, Los Angeles protesters teamed up with Santa to deliver a "gift" of coal to BBH's West Coast office, and carolers sang holiday favorites with a pro-union twist outside of BBH New York.

At local offices, members gathered at landmarks specific to their region with the #StrikeBBH letters and handmade signs, while others joined together during board meetings and other holiday events. Many of the landmark photos and videos were featured on the union's social media platforms.

In the new year, the strike entered its next phase. On Jan. 23, SAG-AFTRA held its first strike rally of the year at L.A.'s La Brea Tar Pits. Led by President Gabrielle Carteris, Secretary-Treasurer and L.A. Local President Jane Austin and National Executive Director David White, nearly 1,000 members chanted "Members united will never be divided!" Featured speakers at the event included Los Angeles County representatives and leaders from IATSE, the Teamsters Local 399 and the American Federation of Musicians Local 4. The story was picked up by *THR*, *Variety* and *Deadline*.

"We are all here for the same purpose — to

## HYPOCRITE OF THE WEEK

Sir John Hegarty

Founder, Creative  
Bartle Bogle Hegarty



Above, from left, SAG-AFTRA Vice President, Los Angeles Clyde Kusatsu; National Executive Director David White; President Gabrielle Carteris; Secretary-Treasurer and L.A. Local President Jane Austin; and L.A. Local Board member Patrick Fabian lead the #StrikeBBH march to the La Brea Tar Pits and Museum on Jan. 23.



**RUTH  
WILSON**

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LEAD ACTRESS

**IAIN  
GLEN**

OUTSTANDING  
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**KEELEY  
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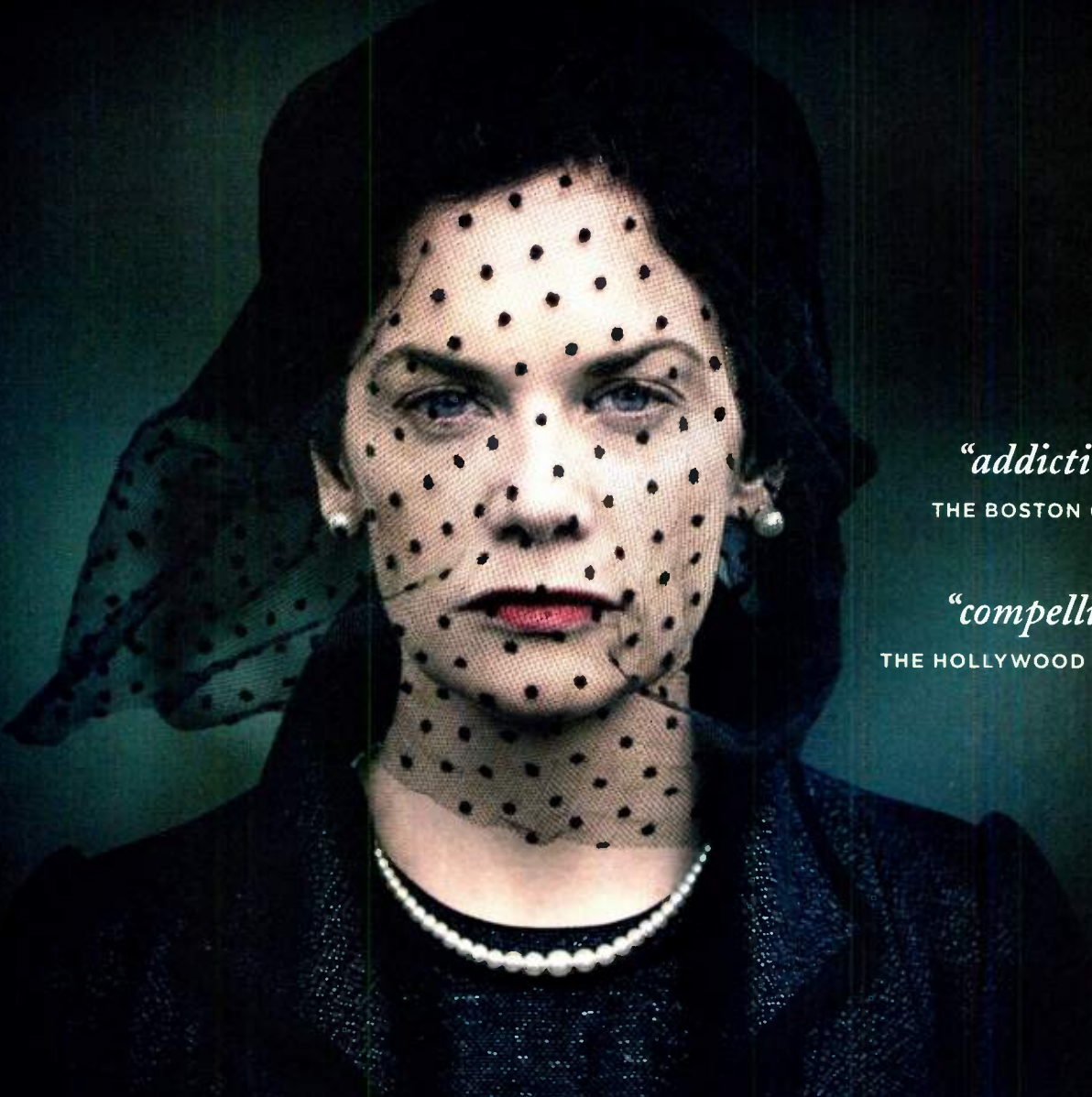
OUTSTANDING  
SUPPORTING ACTRESS

**FIONA  
SHAW**

OUTSTANDING  
SUPPORTING ACTRESS

**ANUPAM  
KHER**

OUTSTANDING  
SUPPORTING ACTOR



*“addictive”*

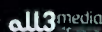
THE BOSTON GLOBE

*“compelling”*

THE HOLLYWOOD REPORTER

# MRS WILSON

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In an act of support for the BBH strike, members across the country took photos and video at landmarks specific to their region and held #StrikeBBH signs and letters.

stand as one,” said Carteris to the crowd. “We are living in a time when unions are being threatened and today, we say, ‘No more!’ We must stand strong for fair wages and our future.”

Added Austin, “Our strike actions in L.A., New York and in our locals nationwide have drawn big crowds and put our energy, determination and unity on full display. The union is every single person out here today.”

Days later, on Feb. 6, Executive Vice President and New York Local President Rebecca Damon and members braved a heavy rainstorm and assembled outside of BBH’s New York headquarters with a projector in tow. Throughout the event, #StrikeBBH images were displayed unto the agency’s office building. Many images bore messages shaming the agency for their disgraceful actions and calling for them to “go union.”

“SAG-AFTRA members have never been more determined,” said Damon to resounding cheers and agreement. “We are shining a light on BBH’s hypocrisy and we are not going away.”

High profile members have also stepped up to support the campaign. *Orange Is the New Black* actor Laverne





# WE STAND UNITED.

We stand united with our fellow performers who work in commercials who seek fair wages, safe sets, access to health care and a meaningful pension.

It's time for advertisers and agencies like Bartle Bogle Hegarty, Inc. (BBH) to do the right thing.

**WHEN YOU MAKE AN AD, MAKE IT UNION.**

Add your voice at [sagaftra.org/strikebbh](http://sagaftra.org/strikebbh) #StrikeBBH #sagaftramember



Keep your word, BBH. Honor the contract.

Uzo Aduba  
Julie Andrews  
Jennifer Aniston  
Adam Arkin  
Ed Asner  
Scott Bakula  
Alec Baldwin  
Christian Bale  
Kathy Bates  
Cate Blanchett  
Sarayu Blue  
Rachel Brosnahan  
Sterling K. Brown  
Carol Burnett  
Gary Busey  
Steve Carell  
Gabrielle Carteris  
Patricia Clarkson  
George Clooney  
Laverne Cox  
Bryan Cranston  
Jon Cryer  
Patti D'Arbanville  
Geena Davis  
Robert De Niro  
Michael Douglas  
Colton Dunn  
Michael Emerson  
Linda Emond  
Greg Evigan  
Patrick Fabian  
Mike Farrell  
Tina Fey

Frances Fisher  
Morgan Freeman  
Jason George  
Joanna Gleason  
Ryan Gosling  
Linda Gray  
Graham Greene  
Clark Gregg  
Adrian Grenier  
Robert David Hall  
LisaGay Hamilton  
Tom Hanks  
Dulé Hill  
Jon Huertas  
Scarlett Johansson  
Regina King  
Christine Lahti  
Diane Ladd  
Deirdre Lovejoy  
Rob Lowe  
Peter MacNicol  
Rami Malek  
Richard Masur  
Samantha Mathis  
Marlee Matlin  
Matthew McConaughey  
Josh McDermitt  
Janet McTeer  
Debra Messing  
Matthew Modine  
Esai Morales  
Samantha Morton  
Elisabeth Moss

Thandie Newton  
Bob Odenkirk  
Chris Parnell  
Joe Pantoliano  
Donna Pescow  
Markie Post  
Molly Price  
Jonathan Pryce  
Randy Quaid  
Patricia Richardson  
Chita Rivera  
Emmy Rossum  
Stellan Skarsgård  
Tony Shalhoub  
Martin Sheen  
J.K. Simmons  
Jazmyn Simon  
Nancy Sinatra  
Brooke Smith  
Abigail Spencer  
Octavia Spencer  
George Takei  
Holland Taylor  
Jonathan Taylor Thomas  
Toni Trucks  
Elias Toufexis  
Lisa Vidal  
Henry Winkler  
Afre Woodard

... and thousands of their fellow SAG-AFTRA members.

Cox was among the first to work with SAG-AFTRA and urge BBH to support union actors in a 30-second video. Other actors, such as Jazmyn Simon of HBO's *Ballers* and Dulé Hill of *Psych* and *The West Wing*, also filmed videos with personal stories about how union commercial work helped launch their careers.

On Feb. 12, some of SAG-AFTRA's best-known performers, including Tom Hanks, Rami Malek and Octavia Spencer, added

their names to a statement of support that appeared in *The Wall Street Journal*, *Adweek*, *Ad Age*, *The Hollywood Reporter* and *Variety*. Since then, the list has grown to include the names of thousands of members nationwide.

Protest efforts have also escalated. On March 1-3, Damon and Austin led L.A. Local members and leadership in a picket line outside of a Brentwood residential neighborhood where a BBH commercial shoot was taking place.

"This is now BBH's new normal until they honor their contract," said Carteris. "Moving forward, they can expect our presence at their commercial shoots. We want them to know that we see you. I've said it before and I'll say it again: SAG-AFTRA's not going anywhere."

@ Visit [sagaftra.org/strikebbh](http://sagaftra.org/strikebbh) to join the fight.

Above, We Stand United: Many of the union's highest-profile members have signed a statement of support. Ads like this ran in *The Wall Street Journal*, *Adweek*, *Ad Age*, *The Hollywood Reporter* and *Variety*. Right, members of the New York Local hold the #StrikeBBH letters and bags of coal outside ad agency BBH's headquarters on Dec. 17, 2018. Before them is a special chalk drawing of jolly St. Nick with his very special "Naughty List."





# ON THE SCENE WITH SHOP STEWARDS

ON AIR



## Member Volunteers Provide a Helping Hand at SAG-AFTRA Broadcast Stations

When a reporter was asked to cover an active-shooter situation alone late at night, they felt more than a bit uneasy. For a non-union reporter, it could have come down to a stark choice between risking their job or their life, but as a SAG-AFTRA member, they were fortunate to have recourse.

The reporter turned to their unit's shop steward, who reminded management that the contract allows her to refuse dangerous assignments. The steward also informed union staff, who immediately contacted management to ensure they fully understood.

No broadcaster wants to refuse an assignment, but no one should be required to risk their life to get the story. In the controlled pandemonium of a newsroom, as journalists race to get the story first — and accurately — tunnel vision can sometimes blind people to the present dangers, whether it's taking unnecessary risks with their own lives or asking others to go out into potentially hazardous situations. That's the reason contracts

contain strong safety provisions, and when management needs reminding, it can put reporters in a difficult situation. That's where shop stewards come in.

### ADVOCATES ON THE GROUND

Shop stewards are your union's advocates on the ground when a co-worker has a workplace concern, whether it's an issue of workplace safety, vacation selection, disputes regarding pay or overtime, workload issues or any other workplace concern. They are member volunteers who act as leaders for their bargaining unit. As fellow members, they come with

# TALKING SHOP with SHOP STEWARDS

a deep understanding of the situation in the workplace, the professional challenges inherent in performing a difficult job and the SAG-AFTRA contract that covers their unit — and they are backed up by staff. The combination of a knowledgeable member leader and professional staff works to support all of the members in the workplace.

“I know a lot of companies, including my former management, knew only basics about the contract and how the union works. So it was important for me as a shop steward and our shop stewards at my station to be the first voice of the union. [We were] the first union representatives our new hires came into contact with,” said SAG-AFTRA Vice President, Broadcasters Catherine Brown.

Being fully versed in the contract, the shop steward is a valuable resource for employees.

“There are certain people — like me — who really like to look at the contract, and there’s other people who just want to go to work,” said Richard Hake, the New York host of *Morning Edition* on WNYC who has served as a shop steward for more than a decade. “They probably don’t care about that until something affects them, and if they don’t understand it, I’m a person they can come to. And if I don’t know the information, I’ll call our [staff] representatives at SAG-AFTRA.”

## IN YOUR CORNER

In addition to serving as a liaison between employees and management on thorny issues, shop stewards can also act as advocates when employees face the threat of disciplinary action. It’s a legal principle known as Weingarten (see page 44).

“If someone does get called into HR, I can go with them. That can be a very scary thing for a person, especially if they don’t know what’s going to happen. ‘Am I in trouble? Am I going to get counseled here?’ I’m not part of the decision-making process, but to have a person who can go with you and report back is good,” Hake said.

From the perspective of a member focused on day-to-day work, having an advocate in your corner can improve the quality of work life, even when not dealing with disciplinary issues. Devin



Craig Dellimore, Political Editor, WBBM News Radio, Chicago; 1st VP Local Board and former president of the Chicago Local

**“You need to have someone who can help people get together. It’s more a facilitator than anything else. It’s also being the point person, so when there is a problem, you can not only be the one to go in and talk to management, but you also have the protection of knowing that the union is behind you.”**



Christian Schaffer, Morning Anchor, WMAR-2 News in Baltimore, Maryland

**“What I’ve noticed at our station is that when there is an issue, the union tends to slow down the process and remove the emotion from it a little bit so that sense can be made. People can have**

**conversations and figure things out in a sensible way. That should be the goal in any conflict, but unfortunately, it doesn’t always work that way. In our shop, the union helps to make that possible.”**



Christopher Cruise, News Anchor, Westwood One Radio Network

**“As a steward at AFGE ... You go into a meeting that can be contentious ... and management gives you a lot of respect. When we’re acting as stewards, we are the equivalent of management. I am no longer beneath them. I’m their equal. We believe that our members deserve, not just representation, but the benefits of their work. And not just short term, but long term, whether it’s health benefits, life benefits or pension. I’m working hard and well compensated, but I’m looking forward to retiring and I’m looking forward to my SAG-AFTRA pension.”**



# "IT'S A POSITION FOR SOMEONE WHO FEELS A REAL NEED TO SERVE THEIR COLLEAGUES."

– SAG-AFTRA Chief Broadcast Officer Mary Cavallaro

Bartolotta, a reporter at WJZ in Baltimore, Maryland, appreciates the attentiveness and knowledge of her shop's steward.

"There have been a few issues that SAG-AFTRA has helped me with," Bartolotta said. "I owe a great deal of credit to our shop steward, Mike Schuh, because he is always there when we need him, whether it's a big problem that really needs to be resolved or a tiny little question about what the union covers or what the rules are about clocking in or whatever.

"I came from a shop that didn't have a union, and I see such a difference in the quality of life outside of work because of that. It really helps to know that SAG-AFTRA has my back if something does happen. And I'm able to lead a private life and I'm not glued to my workplace at all times because of it."

## SOLVING PROBLEMS

Shop stewards exist to help members, and are often willing to assist in areas outside the scope of the contract, but it's important to remember that their authority is limited in those areas. The contract is a powerful tool, but it may not specifically cover every issue or circumstance.

"One of the challenges is telling members what they don't want to hear," said Vic Ramos, who is the broadcast vice president for the New England Local and a former shop steward at WBZ-AM in

Boston. "A lot of times, the members think the union is the be-all and end-all and can solve all their problems, but sometimes that just isn't true."

If the same issues arise repeatedly and aren't covered by the contract, the shop steward works with the members to develop the necessary proposals for their next round of negotiations.

There are some matters that are of such a personal nature that the shop steward knows to notify the union's professional staff immediately for attention. One such issue is sexual harassment. Because of the sensitive and personal nature of these kinds of issues, and the necessity of confidentiality, they are best brought directly to union staff, who have the proper training to handle the situation.

## OUTREACH

Shop stewards also have a role to play in member education, and are a great way for new and established members to learn the value of the union and the protections it offers.

"I just had a conversation with someone

this morning and she said, 'Why do we have a union and do you think it's a good thing?'" said Jillian Pastori, a shop steward and listener services associate at New York Public Radio. "I spent time talking with her about why I think it's important: [Through] collective bargaining, we're able to negotiate things that maybe other people at this station don't have because they're not in the union. I do like being available for people if they have questions."

Wherever they serve, shop stewards all seem to have a few traits in common: They understand the value of union protections, are well-versed in their contract, and care about their union brothers and sisters.

SAG-AFTRA Chief Broadcast Officer Mary Cavallaro said shop stewards are member leaders who are dedicated to being both advocates and problem-solvers.

"It's a position for someone who feels a real need to serve their colleagues. The people who volunteer are the kind of people who really care about not just their own work life, but about the work life of their colleagues," she said. "It's really perhaps one of the most selfless things that someone can offer to do."

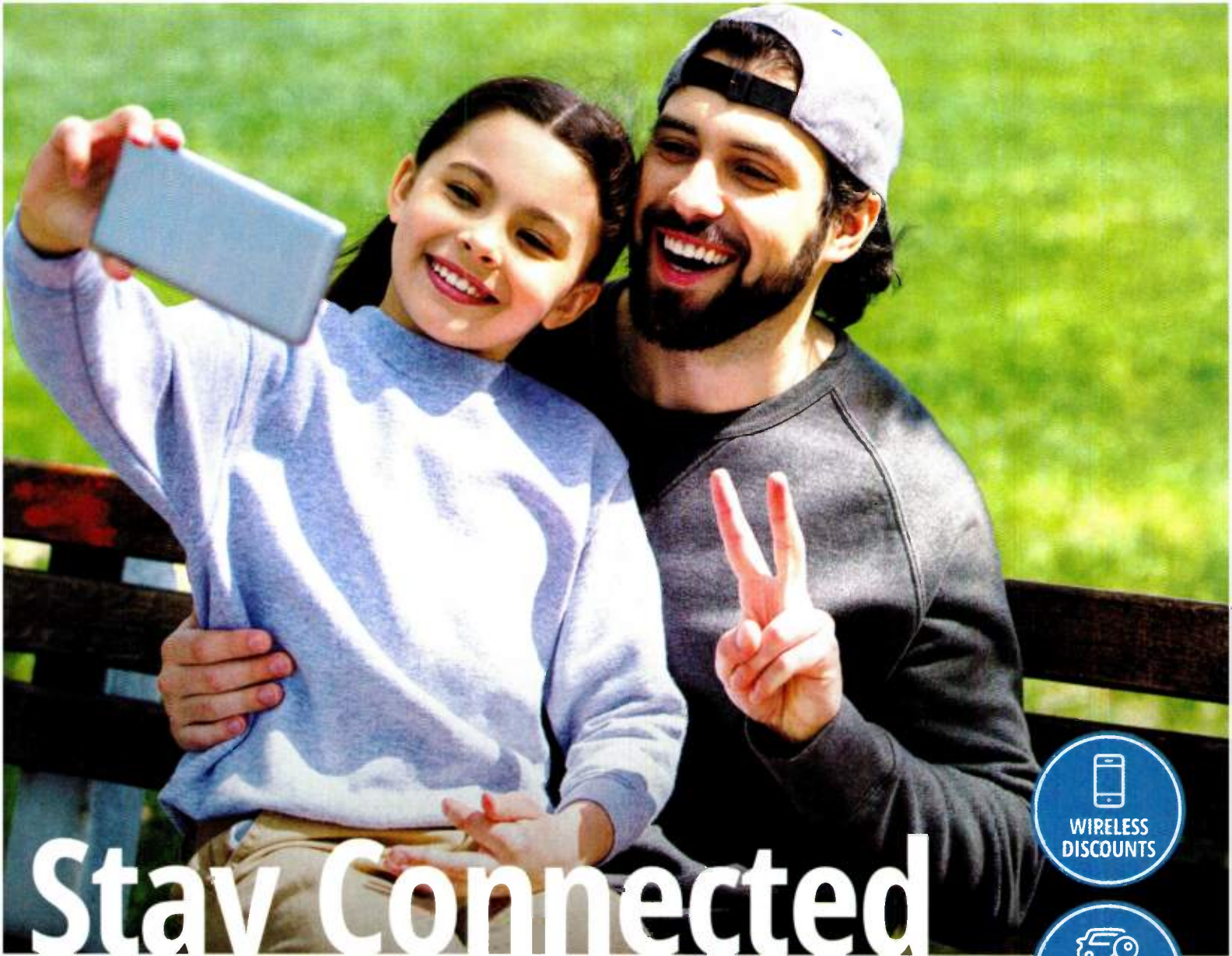
# KNOW YOUR RIGHTS

Don't let a meeting with management get out of hand. If you're called in to explain why something went wrong, stop and think about your Weingarten Rights. By presenting this card to management, you may have the right to stop a meeting until your steward, assistant steward or a union rep arrives to accompany you.



*"If this discussion could in any way lead to my being disciplined, terminated, or affect my personal working conditions, I request that my shop steward or union officer be present at this meeting. Until they arrive, as is my right under a U.S. Supreme Court decision called Weingarten, I choose not to answer any questions regarding this matter."*





# Stay Connected



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SAG-AFTRA-WR-4-11-19

WR26





From left, National Executive Director David White, actor Chantal Cousineau and SAG-AFTRA President Gabrielle Carteris chat in the studio.



# SAG-AFTRA Steps into the Booth with New Podcast

This Year, SAG-AFTRA Entered the Podcasting Space

# Every two weeks, the hosts, SAG-AFTRA President Gabrielle Carteris and National Executive Director David White, discuss a wide range of issues pertinent to members.

“One thing that members say when they come up to me is, ‘I want to hear more about the union,’” said Carteris in the podcast’s Jan. 7 teaser episode, “Making the Revolution.” “I think the podcast is a way for members to hear and learn.”

Adds White, “We talk frequently about the functions of the organization. But it’s not only important to talk about what we’re doing, but to help people understand what the issue is to make sure they are informed.”

Podcasts, episodic programs similar to radio shows that are available for streaming and downloading on the internet, are nothing new. Over the years, listeners — or subscribers — have been able to receive a wide array of content from thousands of shows about current events, pop culture and much more. In a 2018 *Fast Company* article, Apple surmised that there may be over 525,000 active shows on its platform alone. But this is the first instance of the union going into the studio and grabbing the podcasting mic.

Production for the first episodes began last May. Preparation for each studio recording takes place weeks in advance to brainstorm each episode’s topic, format and, in some instances, gather sound

bites and clips from live events. Once these decisions are finalized, recording begins. Each studio session lasts two to three hours and produces content for two episodes.

From there, the podcast moves into post-production. The editing and mixing process for a single episode takes anywhere from a day to a few days.

So, given the amount of work an episode entails and its entry into a well-established medium, why did SAG-AFTRA start a podcast?

The union has a diverse membership, and its leadership believes that it’s important to reach out to members on as many platforms as possible in today’s connected world. It’s also a great way to spur conversation on issues important to members and provide insight into how the union is planning for tomorrow’s challenges today.

Since its official launch on Feb. 5, the podcast’s first episodes have focused on a multitude of subjects, such as the rise and influence of social media in the entertainment industry; challenges facing broadcasters both inside and beyond the newsroom; and the effects of workplace sexual harassment. Carteris and White bring their own dynamic, perspective and humor, and each episode provides in-depth interviews and insights from guests such as NPR’s legal affairs correspondent Nina Totenberg and young influencers Amanda Cerney and DeStorm Power, co-founders of the subscription-based video platform Zeus.

Although the podcast covers a broad spectrum of topics, each episode brings together one unifying theme: the union’s work in helping to address issues facing members today. Whether it is a first hand account of the historic agreement between SAG-AFTRA and Spanish language network Telemundo or the impact of the union’s Four Pillars of Change Initiative, the podcast provides insight into SAG-AFTRA’s mission to change and better the working standards for professionals across all media.

Response to the podcast continues to be positive, and the number of subscribers is increasing with each episode. As of February, it has received a five-star rating on the Apple Podcast platform and was featured on its New and Noteworthy List, with more than 3,550 unique

downloads. Just a month after release, it was estimated to be in the top 20 percent of all podcasts, an amazing feat for an institutional podcast.

With this amount of success, what could be next? The best answer for now is to keep listening.

 [Listen at sagaftra.org/podcast](https://sagaftra.org/podcast)

## Straight From the Mic

Listen and stream the SAG-AFTRA podcast’s first episodes now!

“A Real-Life Telenovela Drama” — Telenovela stars Pablo Azar and Katie Barberi discuss the life of a telenovela actor and provide a first-hand account of the historic agreement between SAG-AFTRA and Telemundo.

“The Attack on the Free Press” — NPR’s Nina Totenberg and KTLA’s Eric Spillman talk about the state of journalism in today’s media landscape.

“Social Media Superstars on the Future of Entertainment” — Social media influencers and Zeus co-founders Amanda Cerny and DeStorm Power talk about their rise as entertainers and their budding partnership with SAG-AFTRA.

“Sexual Harassment: Have We Reached a Turning Point?” — Actor Chantal Cousineau joins Carteris and White to recount her work with the union to tackle sexual misconduct in the workplace.

“Bang! Zoom! Pow! Inside the Dangerous World of Stunt Performers” — National Stunt Committee Chair Cort Hessler and stunt veteran Jane Austin, SAG-AFTRA’s secretary-treasurer and L.A. Local president, discuss the thrilling and dangerous world of stunt performers.

“Who Controls Your Digital Rights? From Deepfakes to Resurrecting the Dead” — “Deepfakes” place a performer’s face on someone else’s body and AI can replicate their images and voices. SAG-AFTRA EVP Rebecca Damon discusses what the union is doing to ensure members are protected.





From left, Michael B. Jordan, Danai Gurira, Chadwick Boseman, Lupita Nyong'o, Angela Bassett and Andy Serkis celebrate their *Black Panther* win.

# 25th ANNUAL SAG AWARDS

## The Silver Anniversary's Golden Year

**T**his year's annual Screen Actors Guild Awards was not only a celebration of the industry's most outstanding performances and talent, but of 25 years of the ceremony's most memorable moments.

Hosted by Megan Mullally, the night's recipients included some first-timers, such as Rami Malek, Jason Bateman and the cast of *The Marvelous Mrs. Maisel*, along with favorites Glenn Close, Sandra Oh and Mahershala Ali. One of the evening's highlights was the historic win by the cast of *Black Panther* for Outstanding Performance by a Cast in a Motion Picture. It was the year's highest-grossing film and the first superhero film to achieve this recognition. Chadwick Boseman gave comments on behalf of the cast.

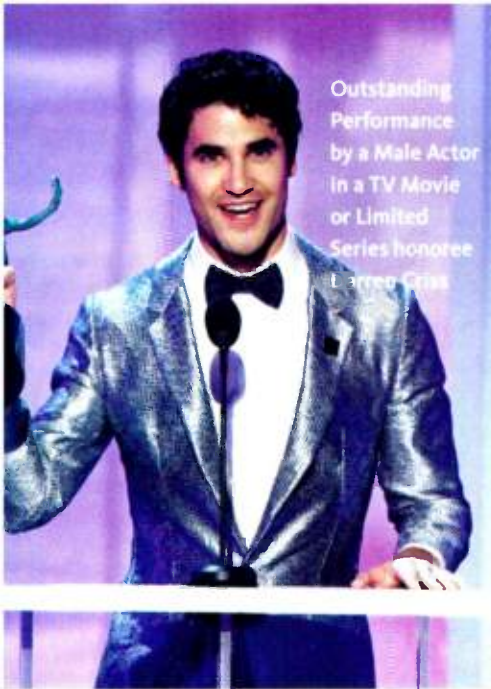
"We know what it is like to be told that there is not a screen for you to be featured on, a stage for you to be featured on," he said. "We know what it is like to be a tail and not the head. We know what it is like to be beneath and not above. And that is what we went to work with

every day, because we knew — not that we would be around during an award's season and that it would make a billion dollars — but we knew that we had something special that we wanted to give the world."

In her remarks, SAG-AFTRA President Gabrielle Carteris offered a reminder that the wonderful films being showcased were made possible through members' hard work — and union solidarity.

"Though we are here to celebrate our art, we are also here to recognize the dignity and power of work," said Carteris. "Whether it's the latest film, commercial, TV show, hit single or news report, performers, like all workers, deserve fair wages, health care and pension. So, in honor of the working women and men across this nation and around the world, this is our moment."





Outstanding Performance by a Male Actor in a TV Movie or Limited Series honoree Larren Carias



The *Marvelous Mrs. Maisel* cast members with their awards backstage

“ We know what it is like to be told that there is not a screen for you to be featured on ... And that is what we went to work with every day, because we knew ... that we had something special that we wanted to give the world. ”

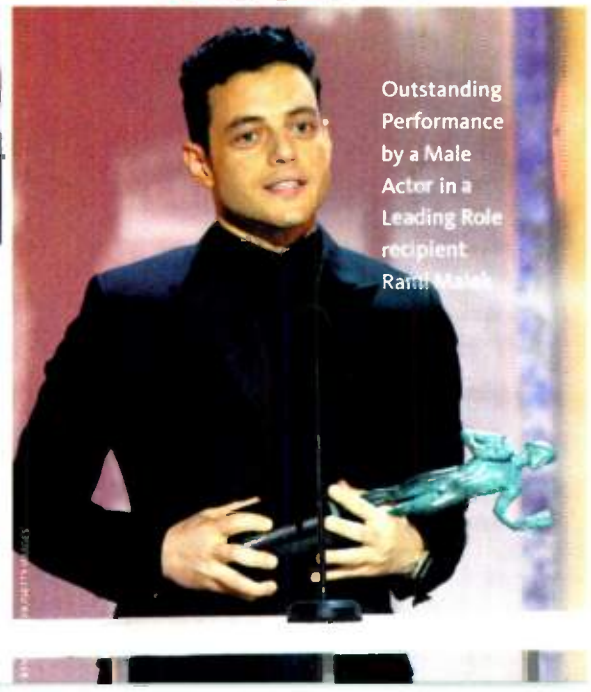
— Chadwick Boseman



Four-time SAG Awards honoree Sterling K. Brown takes a picture with fans.



Sandra Oh receives her Actor for Outstanding Performance by a Female Actor in a Drama Series.



Outstanding Performance by a Male Actor in a Leading Role recipient Rami Malek



“ Though we are here to celebrate our art, we are also here to recognize the dignity and power of work. ”

— Gabrielle Carteris, SAG-AFTRA President

Mahershala Ali with his third Actor



SAG-AFTRA President Gabrielle Carteris and Lady Gaga on the silver carpet

Alec Baldwin and host Megan Mullally entertain the crowd.



“ My father actually passed away in 1992, but thanks to SAG-AFTRA, he and all those other actors [from ‘The Twilight Zone’] are still getting their residuals. I think that’s pretty cool. ”

— Megan Mullally





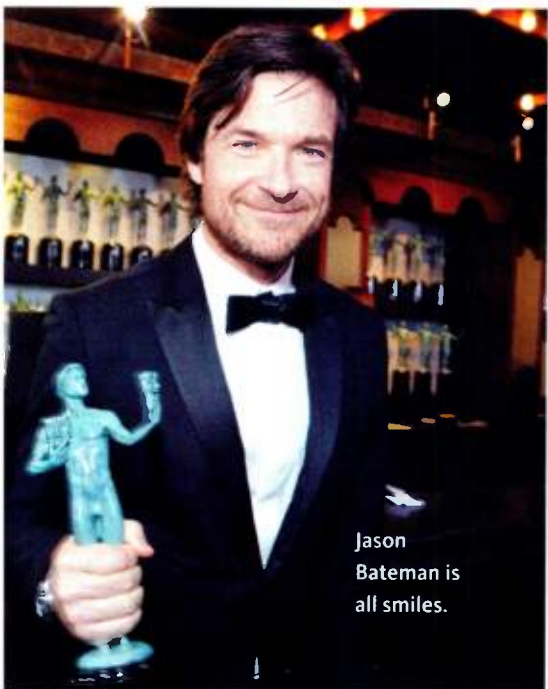
*This Is Us* cast members celebrate a second win for Outstanding Performance by an Ensemble in a Drama Series.



Glenn Close getting close with her Actor

“ I am so proud to be in this union. I am so proud to receive this award from my fellow actors. And I think of all of us sitting in the room and I think of all of you watching on TV, all of you who haven't had the chances that we've had, and I salute you with this [award]. ”

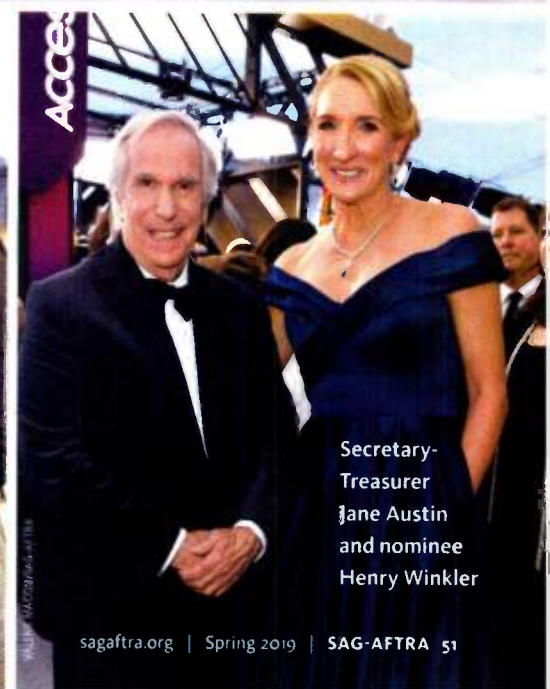
— Glenn Close



Jason Bateman is all smiles.



EVP Rebecca Damon and SAG Awards Ambassador and nominee Harry Shum Jr.



Secretary-Treasurer Jane Austin and nominee Henry Winkler



## Theatrical Motion Picture

Outstanding Performance by a Cast in a Motion Picture:

**Black Panther**

Outstanding Performance by a Female Actor in a Leading Role:

**Glenn Close, *The Wife***

Outstanding Performance by a Male Actor in a Leading Role:

**Rami Malek, *Bohemian Rhapsody***

Outstanding Performance by a Female Actor in a Supporting Role:

**Emily Blunt, *A Quiet Place***

Outstanding Performance by a Male Actor in a Supporting Role:

**Mahershala Ali, *Green Book***



NED David White and Ricky Martin on the silver carpet



Patricia Arquette with her Actor

## Television

Outstanding Performance by an Ensemble in a Drama Series:

**This Is Us**

Outstanding Performance by a Female Actor in a Drama Series:

**Sandra Oh, *Killing Eve***

Outstanding Performance by a Male Actor in a Drama Series:

**Jason Bateman, *Ozark***

Outstanding Performance by an Ensemble in a Comedy Series:

**The Marvelous Mrs. Maisel**

Outstanding Performance by a Female Actor in a Comedy Series:

**Rachel Brosnahan, *The Marvelous Mrs. Maisel***

Outstanding Performance by a Male Actor in a Comedy Series:

**Tony Shalhoub, *The Marvelous Mrs. Maisel***

Outstanding Performance by a Female Actor in a Television Movie or Limited Series:

**Patricia Arquette, *Escape at Dannemora***

Outstanding Performance by a Male Actor in a Television Movie or Limited Series:

**Darren Criss, *The Assassination of Gianni Versace: American Crime Story***

## Stunt Ensemble

Outstanding Action Performance by a Stunt Ensemble in a Motion Picture:

**Black Panther**

Outstanding Action Performance by a Stunt Ensemble in a Comedy or Drama Series:

**GLOW**



Cast members from GLOW strike a pose.



Outstanding Performance by a Male Actor in a Comedy Series recipient Tony Shalhoub



Outstanding Performance by a Female Actor in a Supporting Role recipient Emily Blunt



# Silver Carpet Style

**N**ominees and other SAG Awards attendees arrived in gorgeous shades of silver, which coordinated well with this year's special silver carpet. From head to toe, many members embraced the anniversary color, adding more glamour and glitz to The Actor's big night. The traditional red carpet went silver to commemorate the show's 25th anniversary, thanks to sponsor Reynolds Wrap.



BETTIE GILPIN  
in Kruljabin



MELISSA MCCARTHY  
in Lorane



ANGELA BASSETT  
in Georges Chakra



RACHEL BROSNAHAN  
in Dior



MICHELLE YEOH  
in Elie Saab



CONSTANCE WU  
in Oscar de la Renta





Portland



Arizona-Utah



Michigan



Columbus



Nevada



San Diego



San Francisco-Northern California



Hawaii



Los Angeles



Austin



Twin Cities



Pittsburgh



Atlanta



Miami





Washington-Mid Atlantic



New England



St. Louis



Colorado



Austin



Philadelphia

## A Nationwide Celebration

Local viewing parties across the country brought members and their guests together to watch the SAG Awards' 25th anniversary show. Whether they dressed in suits and satin or kept it "Texas chic," partygoers smiled for the cameras, enjoyed food and drink and celebrated their union's biggest night.



Chicago



Cleveland



Dallas-Fort Worth



Seattle



Nashville



# Actor *to* Actor with Alan Alda

---

**A**t the SAG Awards ceremony on Jan. 27, actor, director, writer and communicator Alan Alda was presented the SAG Life Achievement Award for his professional and philanthropic accomplishments. SAG-AFTRA President Gabrielle Carteris sat down with Alda for a career retrospective.

**GC: Most people recognize you from *M\*A\*S\*H*, so I'm going to start with *M\*A\*S\*H*. In preparation for coming together, I watched the final episode. You helped to write that and you directed, right? Did you always want to be a writer?**

**AA:** I wanted to be a writer [at age 8] before I wanted to be an actor. My father had been in burlesque, and he had stacks of burlesque sketches.

**GC: Your father was in *M\*A\*S\*H* with you.**

**AA:** Yeah, twice; I wrote a show for him. That was wonderful because my father ... liked to write, too. So when I told him the idea of the show that I was doing, he said, "Yeah, I got a great idea. They go up to an aid station and they're bombed. And you lose the use of one arm, and I lose the use of the other arm and we have to operate on a guy." And I thought that's the worst idea I ever heard. This is his Tin Pan Alley personality coming out. What a corny idea. And my next thought was, give the guy a break. Maybe it is a good idea. Just because it sounds corny, maybe you can make it work. Well, I don't know if it's not corny or not, but I wrote that in and we shot the show, and what was extraordinary was it was a father-and-son moment. We were two hands on two different bodies acting as one, and that was me and my father.

**GC: So *M\*A\*S\*H* was on for 11 years. How did you come to the finish of the show?**

**AA:** It came a lot from me, because I thought we were still doing our best most of the time. But it looked like before long, we'd be heading downhill. We could have gone on more; we would have enjoyed it. But we were also too old for the characters we were playing. Those people were in their 20s.

**GC: When you said goodbye on that last day, did you stay connected to your fellow castmates?**

**AA:** Yeah, we have dinner at least once a year. We're in touch all the time by email. And I have a podcast called *Clear+Vivid*, which is about communicating and relating. And I learned things when we did *M\*A\*S\*H* about relating, as a person and as an actor.

**GC: What did you learn?**

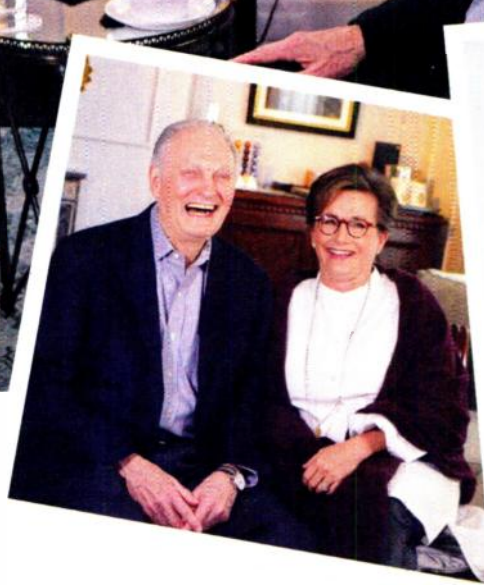
**AA:** Well, we didn't do what a lot of actors do between shots, go over the lines a little bit and then disappear into the dressing room while they light the set for your next scene. We sat in a circle of chairs and made fun of each other for hours at a time. We played word games and came up with stupid questions. Well, people gravitated to it because it was so much fun. But what would happen was — and why it was an important acting lesson for me — was that that connection we established sitting in the chairs was as people, not as actors. We would go over the lines a little bit, but that wasn't the main thing that was valuable to us. The main thing was this contact, person to person, reading each other's faces, being in the same moment together. When they would call us to the set, we got there connected already. And sometimes we'd keep the connection going until the first line of dialogue.

**GC: I am really struck by a play that you did, *The Owl and the Pussycat*, in 1964. This was the first really colorblind cast.**

**AA:** Yeah, it was originally not written for a black woman. And



Gabrielle Carteris interviews Alan Alda.



Alan Alda with his Life Achievement Award



Diana Sands played it as written. There was never a reference in the play. And yet, some people in the audience were shocked when we kissed, and we got hate mail.

**GC: How did it happen? Was this something the director had envisioned?**

**AA:** No, the producer ... was a Caucasian guy married to a black woman, and very concerned about race [and] race relations. So it meant something to him to do that.

**GC: As you know, we're in an action right now with BBH regarding commercials. Your taking a stand and supporting the union and the members regarding BBH has meant so much to the members. It really speaks to being in a union. There is a brotherhood-sisterhood; we're here to take care of each other. And you really stepped up and leaned in, and I had to say it out loud to you.**

**AA:** Well, thank you; let me return it. You know, as a young actor, I was doing a play in Italy with my father when I was in my early 20s. We were doing the play in English, but it was an Italian production company. And we would get paid in cash every night after the performance. And that was the habit there, because if you waited till the end of the week, you might not be able to find a producer. And if you didn't have a guarantee of a way to fly home, you might not be able to leave. It became very clear to me during that production why we need a union. Why

we have to be organized. Because when we're on our own, one person against an unscrupulous producer, it's just you. You know, we work very hard to learn how to be artists. And then we have to operate in a business environment. And the business environment, although it's called "show business," is run mostly by people who are interested in the business part of it. And we're just one of the commodities that make up the product that they sell. When they started calling movies product, I felt we were in trouble.

**GC:** Right. And sometimes we are.

**AA:** Yeah.

**GC: Congratulations on being the recipient of the 55th Life Achievement Award for SAG-AFTRA. It was wonderful, wonderful to see you receive it, and it's an honor to be with you here today.**

**AA:** Oh, thank you.

@ To watch the full interview, visit [sagaftra.org/alda](http://sagaftra.org/alda)



# FILM REGISTRY CATALOGUES OUR MOST TREASURED WORKS

The primacy of American film throughout the decades supports the way actors earn their livelihoods, and we should all take pride in being associated with its rich history. As film professionals, performers have a stake in the protection and preservation of the legacy of the art of filmmaking — and SAG-AFTRA members can get involved and become a part of that effort.

*Blazing Saddles, Brokeback Mountain, Citizen Kane, Jurassic Park, Monterey Pop, My Fair Lady, The Shining, Smoke Signals* — these are among the 25 motion pictures inducted into the National Film Registry of the Library of Congress in December 2018.

The U.S. Congress established the National Film Registry in 1988 to ensure the survival, conservation and increased public availability of America's film heritage. At the same time, the National Film Preservation Board (NFPB) was

formed to provide advice to the librarian of Congress, to aid in the annual selection of the works to be added to the Registry. Its purpose was also to apprise the librarian of changing trends and policies in the field of film preservation, and provide counsel on the ongoing implementation of the National Film Preservation Plan. Starting with an initial list of just 25 films in 1989, the Registry now includes 750 works on film, including some of the most famous and well-loved Hollywood and independent features, as well as shorts, student films, avant-garde films, "orphan" films, documentaries, newsreel footage and home movies.



The NFPB is comprised of a broad cross-section of the film industry, including representatives of the creative unions (SAG-AFTRA; DGA; WGA, East; WGA West; cinematographers; composers; and lyricists), the Academy of Motion Picture Arts and Sciences, AFI, AMPTP (producers), MPAA (studios), museums, exhibitors, critics, archivists and academicians. While this list includes people with diverse backgrounds, points of view and experience in film, filmmaking and preservation, it is still not fully inclusive of those with an interest in and knowledge of films.

The librarian needs to know about great work across the full spectrum of filmmaking. Shorts, student films, avant-garde films, news film footage, home movies, documentary films and footage,

*Duck Soup* (1933) added 1990; Right, *Citizen Kane* (1941) added 1989

Some called him a hero... Others called him a heel

ORSON WELLES

CITIZEN KANE

THE MERCURY ACTORS Joseph Cotten Everett Sloane George Coulouris Stewart Erskine Sanford Dorothy Conningore Ray Collins William Alland Ruth Warrick Agnes Moorehead



*One Flew Over the Cuckoo's Nest* (1975) added 1993

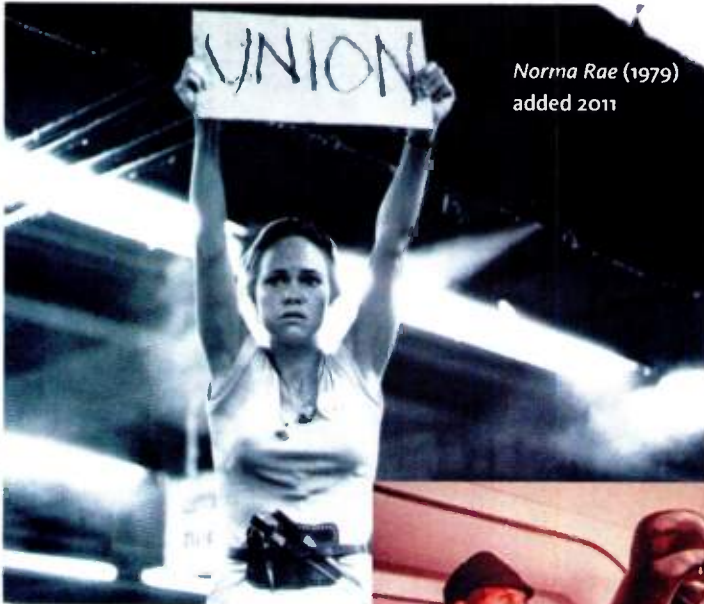


In an effort to further increase the richness and diversity of the nominations and, subsequently, the 25 films chosen each year, the NFPB Diversity Committee has requested that SAG-AFTRA educate our members about the Registry and the public nomination process. The thinking is that doing so will greatly increase the numbers of experienced, engaged moving-image professionals who participate in making recommendations.

The members of SAG-AFTRA are the most diverse group represented by any membership organization on the planet, as to age, race, religion, gender identification, sexual orientation, economic status and every other conceivable metric. And, since many share a professional interest in films and an abiding love for the moving image and wish to



*Smoke Signals* (1998) added 2018



*Norma Rae* (1979) added 2011

and of course both Hollywood and independent features. In addition, the NFPB and the librarian are constantly trying to increase the diversity of the Registry, not only in the kinds of work represented, but also in regard to race, gender, age and sexual orientation.

Consequently, as part of the selection process, the Library of Congress has included a form on its website through which members of the public may directly nominate films to be added to the Registry. The goal is to create the most diverse pool of nominated films possible. This additional nominating process has expanded the list of popular films that are brought to the attention of the librarian and the board. However, up until now, there has been no outreach to a group as large, diverse and professionally connected to film as the SAG-AFTRA membership.



*Star Wars* (1977) added 1989

see it preserved for future generations, who better to advise the NFPB and the librarian on the films that should be included?

By law, the stated requirements for addition to the Registry is that the work be "culturally, historically or aesthetically significant." Notice it can meet one, two or all three of those criteria. A film must also be at least 10 years old to be eligible.

@ Please visit [sagaftra.org/registry](http://sagaftra.org/registry) to learn how you can nominate a film, see the films on the registry and browse a list of notable films that haven't yet been added.

## SAG-AFTRA's Voice on the Registry

Former Screen Actors Guild President Richard Masur and SAG-AFTRA historian Valerie Yaros represent SAG-AFTRA on the National Film Preservation Board. Masur served from 2002-2005 and 2010 – present, and Yaros continuously since 2005. In 2018, on the 20th anniversary of the film *Smoke Signals* — the first feature film to be written, directed, produced and acted in by indigenous people to have a major distribution deal — it was chosen by Librarian of Congress Carla Hayden for inclusion on the 2018 Registry. It was the result of an effort spearheaded by Yaros and supported by Masur to convince the board of the film's importance and worthiness for inclusion. *Smoke Signals* is an award-winning comedy-drama directed by Chris Eyre, a Native American, that co-stars Canadian First Nations actors Adam Beach and Evan Adams. Receiving high praise from film critics when it was released, the film has stood the test of time and continues to be screened in schools and universities.



# On Location



## SAG-AFTRA CONGRATULATES NEW GOV

SAG-AFTRA Secretary-Treasurer and L.A. Local President Jane Austin, along with SAG-AFTRA National Board member and California Labor Federation Vice President



Ellen Crawford and Jane Austin

Ellen Crawford, attended the California Labor Federation's Governor's Inaugural Reception in Sacramento on Jan. 7. Joining them to congratulate the new California governor, Gavin Newsom, were SAG-AFTRA Los Angeles Local Executive Director Ilyanne Morden Kichaven and SAG-AFTRA Government Affairs & Public Policy Senior Director Kerri Wood Einertson. Austin and Crawford met with California Senate President pro Tempore Toni Atkins, L.A. City Controller Ron Galperin, state Sen. Maria Elena Durazo and state Assembly Speaker Anthony Rendon.

Los Angeles

## CASTING CELEBRATION

SAG-AFTRA National and local leaders joined top professionals from the industry to celebrate creativity, originality and talent in casting television, film and theater productions at the Casting Society of America's 34th Annual Artios Awards. Held at the Beverly Hilton on Jan. 31, the awards recognize outstanding achievements in casting as chosen by CSA members. SAG-AFTRA leadership shared the appreciation they and their acting peers have for the commitment that casting directors and the CSA have shown to promoting inclusivity and diversity.



SAG-AFTRA leadership and staff observe Black History Month at the L.A. County Federation of Labor's annual MLK Labor celebration in Downtown L.A. on Jan. 12.

## UNIONS CELEBRATE MLK TOGETHER

SAG-AFTRA leaders and staff joined 1,000 community, labor and government leaders to observe Black History Month at the L.A. County Federation of Labor's annual Martin Luther King Jr. labor celebration, held at the Westin Bonaventure Hotel in Downtown Los Angeles on Jan. 12.

Attendees enjoyed a heartfelt performance from the First African Methodist Episcopal Church Choir; a spiritual message encouraging social justice service, led by the congregation's senior minister, Edgar J. Boyd; and finally, an uplifting speech by L.A. Federation of Labor President Rusty Hicks, who discussed the strength of unity among labor organizations. The SAG-AFTRA delegation included Secretary-Treasurer and L.A. Local President Jane Austin, National and L.A. Local Board member Ellen Crawford, L.A. Local Board members Dawnn Lewis and Kate Linder, National Women's Committee Co-Chair L. Scott Caldwell and MOVE L.A. Committee member Shea Scullin.

## MEMBERS SUPPORT SISTER UNION

Nearly 100 SAG-AFTRA members joined SAG-AFTRA leadership and hundreds of United Teachers Los Angeles educators to picket in the rain in front of Hollywood High School on Jan. 16 in support of their strike. There to lead SAG-AFTRA members in standing up for their



SAG-AFTRA members and union leaders picketed in the rain with UTLA teachers.

union sisters and brothers were SAG-AFTRA Secretary-Treasurer and L.A. Local President Jane Austin; SAG-AFTRA Vice President, L.A. Clyde Kusatsu; SAG-AFTRA National and Local Board member Ellen Crawford; SAG-AFTRA L.A. Local Board members Patrick Fabian and Elizabeth McLaughlin; and SAG-AFTRA National Women's Committee Co-Chair L. Scott Caldwell. The delegation greeted the American Federation of Teachers President Randi Weingarten and emphasized the necessity of union solidarity. Congratulations to UTLA and LAUSD on reaching an agreement.



SAG-AFTRA EVP and New York Local President Rebecca Damon cuts the ribbon before a congregation of National and Local Board members and friends, family and colleagues of the late New York Local President and national Vice President Mike Hodge.

## SAG-AFTRA NEW YORK DEDICATES MIKE HODGE EXECUTIVE CONFERENCE ROOM

SAG-AFTRA dedicated its signature conference room overlooking Lincoln Center to the late New York Local President and national Vice President Mike Hodge in an April 5 ceremony. SAG-AFTRA EVP and New York Local President Rebecca Damon welcomed Hodge's family and colleagues alongside current and former national and local leaders.

Hodge began as SAG New York Branch President in 2009, became co-president upon merger in 2012 and was re-elected as the first SAG-AFTRA New York Local president in 2013, serving until his death on Sept. 9, 2017.



From left, Stuntwomen United Network's VP Dana Morgan, EVP and N.Y. Local President Rebecca Damon, founder Tina McKissick, Impact Award recipient Cort Hessler and SAG-AFTRA Board member Leslie Shreve.

## CELEBRATING STUNT PERFORMERS

SAG-AFTRA EVP and N.Y. Local President Rebecca Damon celebrated the stuntwomen and men who bring action scenes to life at the Stuntwomen United Network's inaugural gala in Jersey City, New Jersey, on Oct. 11. Founded by Tina McKissick, the nonprofit is dedicated to breaking down barriers in a traditionally male-dominated industry.



EVP and N.Y. Local President Rebecca Damon, Niles Fitch, and N.Y. YPC Co-Chair Holter Graham, front row, join N.Y. YPC members and workshop attendees.

## NILES FITCH TALKS CAREER AND SOCIAL MEDIA

It was a homecoming of sorts for *This Is Us* star Niles Fitch at the New York Young Performers Committee's mentoring workshop, *A Career on a Three-Inch Screen: Social Media and the Young Performer*, held at the SAG-AFTRA New York office on Dec. 1. Fitch, who plays teenage Randall Pearson on the NBC drama — a role for which he won a SAG Award at this year's ceremony — was a regular attendee of the committee's biannual mentoring workshops before he and his family relocated to Los Angeles. The committee invited him back to

attend its most recent event, this time as a featured guest to talk about how he uses social media as a career tool.

In addition to the conversation with Fitch, the SAG-AFTRA-Producers Industry Advancement & Cooperative Fund-sponsored workshop provided a breakout activity for young performers to create a social media plan to promote a fictional show they devised. It also included a panel discussion for parents with casting director Adrienne Stern and SAG-AFTRA staff about best practices for a young performer's social media presence.

New York



Dr. Patricia Sukmonowski performs a dental health screening.

## HEALTH FAIR SERVES HUNDREDS

The N.Y. Health Care Safety Net Committee held its annual health fair and free flu shots at The Actors Fund's Samuel J. Friedman Health Center for the Performing Arts on Oct. 25. The event attracted nearly 200 members, who came for a variety of free services, including vision and hearing screenings, blood glucose and pressure tests, and Reiki treatments. Seminars covering podiatry, nutrition, STD prevention and meditation were presented over the course of the day. The free flu shots were provided by The Actors Fund, supported by funding from the SAG-AFTRA Motion Picture Players Welfare Fund. The MPPWF is also a founding donor of The Friedman Health Center.



## Houston-Austin



Young Performers Committee chairs Audrey Scott and Marilyn Swick

### MIX AND MINGLE AT HOLIDAY JINGLE

The Houston-Austin Local's youngest members and their families gathered for fellowship, fun and networking at a festive mixer in early December. Admission to the event at Houston's MediaTech was an unwrapped, unopened toy for a child age 2-16; the collected gifts were dropped off the same day, filling an entire Toys for Tots donation box.

## Dallas-Fort Worth



From left, Suzanne Burkhead, Elijah M. Cooper, Hector Garcia

### MEMBERS WELCOMED IN PINNING CEREMONY

New members and those who have transferred to the DFW Local were formally inducted in a pinning ceremony at the annual membership meeting in December. Vice President, Small Locals Suzanne Burkhead and National Board member Hector Garcia invited the group of six to stand together as the meeting began at Dallas' AMS Picture Studios. Each individual received the union pin and a heartfelt handshake from the local's two national leaders.



New England Local President Michele Proude and broadcast members mingle.

### FALL FUN AND FARM PICNIC

Broadcast members from WBZ-TV and WBZ-AM joined the New England Local for a family-friendly barbecue and picnic on Sept. 22 at Verrill Farm in Concord, Massachusetts. Surrounded by cropland, more than 40 members and their guests enjoyed food made from scratch, SAG-AFTRA giveaways, a trivia contest, lawn games and camaraderie. WBZ-TV stewards Christopher Nielson and Aileen Pollard joined New England Local Vice President, Broadcast Vic Ramos to organize this first-time event. New England Local President Michele Proude also attended, along with Local Board members Doug Cope and Rod Fritz.

## New England



SAG-AFTRA members joined Paul Liberti for a photo after the workshop.

### CONSERVATORY OFFERS VOICEOVER AND SELF-TAPING WORKSHOPS

On Nov. 3-4, the Miami Local Conservatory Committee, chaired by Dave Corey, held a two-day workshop for actors at the Rockstar Recording Studio in Fort Lauderdale, Florida. Paul Liberti, a SAG-AFTRA New York Local member and member of the AuthorDirect Audio team, presented two days of voiceover training, and Corey presented a session on self-taping tips.

The room was packed with professional actors who came to learn how to create distinct and unique characters, voice placement, and how they can create different sounds and vibrations. They also learned how to film, edit, compress and upload professional-quality auditions from home using their own equipment and software for PC and Mac. Members enjoyed the professional training they received in the workshops.

## Miami



## Philadelphia



### CELEBRATING IN STYLE

Philadelphia Local members enjoyed the annual holiday party, celebrating a year of accomplishments and preparing for a busy 2019 at the Xfinity Live! entertainment venue on Dec. 14. Members enjoyed food and drink, as they caught up with old friends and made new ones. There was also a raffle, and some lucky celebrants went home with SAG-AFTRA swag.



Members show their cards at the local's first Coffee Connection.

### A TRIPLE SHOT OF ENTHUSIASM

It may have been two days before Valentine's Day, but the New Mexico Local was already feeling the love.

New Mexico held its first member event of the year at a coffeeshop with the room at capacity. The Local Board and attending members shared stories of how they got their cards, discussed topics for future gatherings and mingled with friends old and new.

Anytime you assemble a group of passionate and dedicated members who have consumed free coffee, you can bet the conversation will veer

toward getting more work. They talked about the new Regional Commercials Code and about the potential impact of Netflix buying ABQ Studios and its financial commitment to producing original content in the state over the next 10 years. They also considered how best to recognize the new film-friendly governor and legislators. Finally, members discussed the importance of staying active in the union and pursuing educational opportunities so they are prepared when the work comes.

The New Mexico Local Board expects to make these informal gatherings a regular part of their member outreach.

## New Mexico

### THE HORROR OF IT ALL

Horror stories usually happen on Halloween, but for actors, they can be year round. Late last year, the Chicago Local Conservatory held a fun evening of mock horror auditions at the KMRC.



Members Suzy Brack and Bobbie O'Connor try to keep their cool during a mock audition.

The setting was a mock casting office, with "staff" portrayed by Conservatory Committee members. Once actors RSVP'd, the games began. Performers were either sent sides in advance, sent the wrong sides or they were

not sent any sides — only to find out at the session that they should have received sides.

During the casting session, members encountered a ringing cell phone, a casting director who giggled during a dramatic read, an argument between the director and CD, having been given the wrong sides, and a CD buried deep in her cell phone. While all of these scenarios provided some snickers in the room, they were followed up by a discussion on how each scenario should be handled in an actual audition.

## Chicago

## Nevada


### CONSERVATORY PROVIDES INSIDER INSIGHT

Adam Lieblein, the director of business development for Breakdown Services and a former talent agent, shared his unique perspective during a Sept. 29 workshop titled *Industry Insider Insights*, which took place at video production company Show Creators Inc. in Las Vegas. Using the system utilized by all major casting directors, talent agents and actors in North America, Lieblein revealed the casting process in enlightening fashion. He explained how using the free tools provided by Breakdown Services'



Members at the Adam Lieblein workshop

actor website, actors access, can give performers the edge they need to be more successful. Lieblein provided an overview of the industry and offered a wealth of information on representation and management for actors, working on set, and how to operate professionally and successfully.

 Check out page 70 for an actors access plus discount.



## On Location



San Francisco State University students learned about SAG-AFTRA during an Oct. 30 visit by Local Executive Director Sean Taylor.

### UNION REACHES OUT TO SFSU STUDENTS

*San Francisco - NorCal*

San Francisco-Northern California Local Executive Director Sean Taylor spent an afternoon in late October at San Francisco State University with aspiring performers and students in professor Dina Ibrahim's class Preparing for Careers in Entertainment.

Taylor spoke about the importance of entertainment arts unions, especially SAG-AFTRA, and answered questions about joining the union and the benefits of membership. He also shared the most difficult challenges facing entry-level actors, performers and broadcasters. This was one in a series of events held with local universities and colleges as part of the San Francisco-Northern California Local's continued efforts to reach out to the next generation of new members.

### THE ACTOR® PUTS THE 'S' IN EGOTS

The SAG-AFTRA Atlanta Local hosted the first-ever Atlanta EGOTS Exhibit on Jan. 19, featuring the SAG Awards Actor® as one of America's top performance awards, along with the Emmy, Grammy, Oscar and Tony. The event, which was free to the public, was held inside the Woodruff Arts Center and nearly 2,500 people attended. The event took place through the combined efforts of SAG-AFTRA Atlanta Local President Ric Reitz and SAG Awards Executive Producer Kathy Connell. The presence of The Actor in the exhibit served as a salute to Georgia's growing industry presence and importance as a filming location. Atlanta is not only home to many SAG-AFTRA signatory productions, but also the Turner Company, the owner of the SAG Awards' broadcast partners TBS and TNT.

"It's the appropriate time to recognize the SAG Awards Actor among the top five American performance awards," said Reitz. "We are especially proud of all our local members, artists and organizations that either perform or produce award-winning entertainment."



SAG-AFTRA Atlanta Local Board President Ric Reitz at the EGOTS exhibit.

*Atlanta*

*Portland*

### LOCAL FOCUSES ON COMMUNITY-BUILDING

Portland is known for food, bikes and coffee shops — but "Stumptown's" best-kept secret is its sense of community. The Portland Local's commitment to this community spirit was on display at the end of 2018. October and November saw the local serve the film community at the Portland Film Festival and Northwest Filmmakers Festival.

The local helped introduce the region's show biz unions to attendees and sponsored presentations on contracts, safety, and working with agents and teachers. In December, the Portland Local joined other Oregon unions at Presents from Partners, an annual toy drive and holiday party for unemployed families. The local contributed toys, and members served food and provided holiday cheer to over 400 children from union households. That same month, the Portland Local participated in a day of service at the Oregon Food Bank, where members helped process more than 47,000 pounds of food for hungry Oregonians.

In 2019, the Portland Local continues its commitment to building and strengthening the community that makes Portland, Portland.



SAG-AFTRA Portland members Todd A. Robinson and Jeff Rosick discuss the benefits of using union talent at the 45th Annual Northwest Filmmakers' Festival, held Oct. 31 – Nov. 5.



## LET'S PARTY!

The SAG-AFTRA Colorado Local held its annual Membership Meeting and Holiday Schmoosier on Dec. 10. The schmoosier was open to the local industry and featured great food, fun door prizes and lots of holiday cheer. A lot of new faces mixed in with the familiar, including many transfers from other locals who are now calling Colorado home.

Each local has its own pulse and, for these newcomers, it was a terrific way to meet fellow members and learn about the ins and outs of the local market. Top on the list was the ongoing campaign to promote the Colorado Regional Commercials Code. Commercials are the local's most-worked contract and, in light of the BBH strike, it was a great opportunity to talk about the status of the commercials contract across the country and the negotiations. Social

forums built around festive occasions have proven to be incredibly successful in engaging local members, disseminating information and creating lasting camaraderie within the Colorado Local. To that end, let's party.



From left, member Diggs Brown, SAG-AFTRA National Board member and Local President Sheila Ivy Traister, member Meg Chamberlain and Local Vice President Nancy Flanagan at the schmoosier.



## LOCAL COLLABORATES ON HOLIDAY PARTY WITH INDUSTRY PROS

On Jan. 25, SAG-AFTRA joined members and staff of TIVA-DC, WIFV, the Producers Guild of America and the Actors' Center for a winter celebration at the Harman Center for the Arts in Washington, D.C. This mega-event was packed with industry professionals from across the Washington-Mid Atlantic area, celebrating the great work done in 2018. It provided opportunities for networking and kick-started potential collaborations for the new year.



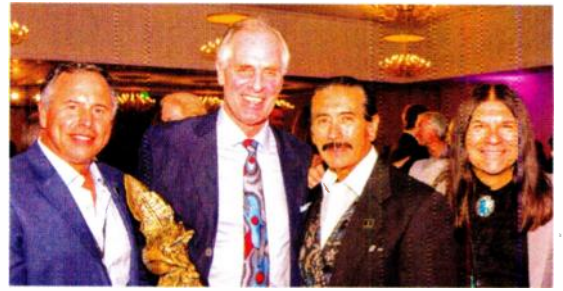
## MEMBERS CONNECT AND LEARN

The New Orleans Local held its annual meeting on Sept. 22. Members gathered at the Auction House Market in New Orleans for fellowship, networking and information. Local leadership, national staff and special guests informed the membership.

Local President Diana Boylston welcomed the members, recognized the Local Board and thanked volunteers for their service.



National Board member and Local Vice President Charles Ferrara reported on National Board activity. Local Secretary Frank Boimare provided the members with information about the local's section on the SAG-AFTRA website. Local Board member George Sanchez reported on conservatory events. Director of Locals Administration Lisha Brock gave updates on new contracts, such as the Short Project Agreement and Regional Commercials Code. Tom Higgins, the SAG-AFTRA National Director of News and Broadcast, spoke



From left, SAG-AFTRA National Board member Don Ahles, Keith Carradine, SAG-AFTRA San Diego Local President Martin Alvillar and SAG-AFTRA San Diego Local Secretary Ruben Chato Hinojosa Jr.

## SAN DIEGO INTERNATIONAL FILM FESTIVAL HONORS STARS

For the past several years, the San Diego Local has been a proud sponsor of the San Diego International Film Festival. The festival presents more than 100 films plus industry panels, parties and red-carpet events at two locations: the Gaslamp Quarter and La Jolla. During last year's festival, held Oct. 10–14, the San Diego Local leadership and SAG-AFTRA staff had front-row seats at several signature events.

Highlights included SAG-AFTRA National Board member Don Ahles presenting the Best Global Cinema Award during the Filmmakers Awards Ceremony; SAG-AFTRA staff member Cynthia Williams providing an overview of the new Short Project Agreement at the Filmmakers Brunch; and several San Diego Local leaders sharing a photo with Keith Carradine during the Night of the Stars tribute. Carradine received the Gregory Peck Award for Cinematic Excellence at the star-studded event. Other award recipients included Kenny Loggins, Topher Grace, Kathryn Hahn, John Cho, Zachary Levi, Christian Navarro and Alex Wolff.



New Orleans Local members show their cards about broadcasters in New Orleans. Regional Set Relations Representative Joel Reamer discussed safety on set. Chris Stelly, executive director of Louisiana Entertainment, explained Louisiana's film tax incentives and the state's other efforts to attract more film production. Members also enjoyed delicious food and swag.





KEN BERRY



CAROL CHANNING



ROY CLARK



ALBERT FINNEY



KATHERINE HELMOND



DAVID HOROWITZ

Iris Y. Acker	9/16/18	Clark V. Booth	2/4/19	Dick Dale	3/16/19	Jenny Gooch	11/20/18
Julie Adams	2/3/19	Andrew C. Boothby	11/26/18	Hugh Dane	5/16/18	Laura Grant	12/16/16
Frank Adonis	2/26/18	Philip Bosco	12/3/18	Pamela Danser	1/7/19	James Greene	11/9/18
Frank Albanese	10/5/15	Rosemarie Bowe	1/20/19	Jeff Davis	3/27/19	Hank Greenwald	10/22/18
Jed Allan	3/9/19	Margaret A. Bowman	8/13/18	Marty Denkir	11/29/18	William Daniel Grey	7/29/17
Suzanne Altfeld	12/3/18	R. C. Bradley	2/11/19	Chris DeSocio	7/7/18	James Haas	1/17/18
William Anagnos	1/15/19	Dominick Brascia	11/26/18	James Dickson	3/9/19	Erica Hagen	9/15/18
LaVonne Rae Andrews	12/30/18	Rick Breitenfeld	9/28/18	Joseph L. Dicso	2/16/19	Sean Hall	11/24/18
Carmen Argenziano	2/9/19	Marshall Brodien	3/8/19	Pamela Downs	1/8/19	David Hannegan	4/16/17
Frank Atienza	10/28/18	Pandora Bronson	3/15/19	Daryl Dragon	1/2/19	June Harding	3/22/19
Ed Baer	1/1/19	Robert Alan Browne	6/12/18	Jim Draheim	12/15/18	Betty Harper	8/8/15
Len Bajenski	8/9/18	Martyn Buchwald	9/27/18	Joan Drott	10/24/18	Robert Bob Harris	2/22/19
Jud Henry Baker	8/28/16	Laverne Burden	2/25/19	Denise DuBarry	3/23/19	Freddie Hart	10/27/18
Russell Baker	1/21/19	Chris Burros	12/27/18	Raymond Duke	10/29/18	John R. Harter	3/19/19
Kaye Ballard	1/21/19	Roger V. Burton	11/30/18	Carmen Duncan	2/3/19	Tom Hatten	3/16/19
Margie Balter	10/10/17	Nadia Caillou	2/5/19	David Reo Duran	1/28/19	George Hawkins Jr.	10/26/18
Richard H. Barlow	6/25/18	Imie Lane Camelli	2/25/19	Wayne Dyer	8/30/15	Bobby Haynes	7/31/18
Carver Barnes	5/18/16	Bette Caraway	10/3/18	Douglas Easley	9/14/17	Katherine Helmond	2/23/19
T Hilliard Barnes	1/23/19	Michele Carey	11/21/18	Bob Einstein	1/2/19	Suzanne Hevner	1/4/19
Kevin Barnett	1/22/19	Robert L. Carleton	1/16/19	Alvin Epstein	12/10/18	Stephen Hillenburg	11/26/18
Dave Barrett	9/19/18	Jack Daryl Carpenter	6/18/18	Dick Erdman	3/16/19	Todd Hissong	3/8/19
Robert Barto	3/13/19	Rosanna Carter	12/30/16	Al Fann	10/14/18	Mitzi Hoag	2/26/19
Jimmy Bays	3/4/19	Eloy Casados	4/19/16	Dennis Farias	11/2/18	Clayton B. Hodges	3/7/19
Paul Beahm	10/28/18	Dan Cashman	2/9/19	Russ Fast	3/5/19	John Kenneth Hoffman	12/23/18
Steve Bean	1/21/19	Carol Channing	1/14/19	Anthony Fatone	1/29/19	David Horowitz	2/18/19
Baltzar Beckeld	9/16/18	Sylvia Chase	1/3/19	Leon Fermanian	12/14/18	Sherry Houston	11/6/17
Norman Bein	11/11/17	Stuart Chasmar	7/12/18	Bob Fernandez	6/9/18	Russell Martin Hubert	3/6/19
Marilyn Bell	6/13/18	Barbara Chrysler	1/20/19	Ann E. Fields	9/30/18	Rosanna Huffman	5/20/16
John Bennes	2/1/18	Roy Clark	11/15/18	John Findlater	2/21/19	Nick Hunter	1/6/19
Beverly Bentley	9/13/18	Adam Clymer	9/10/18	Albert Finney	2/8/19	Steve Hunter	1/11/19
Harold Bergman	2/1/19	Julie Codlin	2/28/18	Margaret Folkins	8/2/18	Joanne Jacobson	2/6/19
Ken Berry	12/1/18	James Colby	2/23/18	Sally Fraser	1/13/19	Kathryn Nero Janssen	4/23/18
Bud Beyer	10/8/18	Larry Conroy	1/25/19	Dennis Freeman	2/27/19	Ricky Jay	11/24/18
Patti Kelly Beyer	10/8/18	Perry Cook	3/22/19	Sandy Freeman	11/25/18	Diane Jergens	10/9/18
Hal Blaine	3/11/19	Saralou Cooper	2/9/19	Teresa Frost	6/14/18	Greg Allen Johnson	12/6/17
Brad Blaisdell	12/26/18	Carole Copeland	10/2/17	Mark Futch	9/18/18	Rodney Kageyama	12/9/18
Scotty Bloch	9/15/18	Greg Corarito	12/12/17	John T. Gallagher	2/27/19	Ron Kapra	1/25/16
Ellen Bloodworth	3/14/19	Chris Corley	3/22/19	Paco Galvez	6/16/18	James Karen	10/23/18
Bradley Bolke	1/15/19	Charles Craig	2/24/19	Minnie Garbut	11/30/18	Art Kassul	4/18/18
Shirley Boone	1/11/19	Lou Cuevas	1/3/19	Merwin Goldsmith	1/21/19	Betsy Kay	3/3/19

\* Please note: Due to publishing deadlines, notices that are received outside of these dates will be considered for future publication.



STAN LEE

PENNY MARSHALL

LUKE PERRY

KRISTOFF ST. JOHN

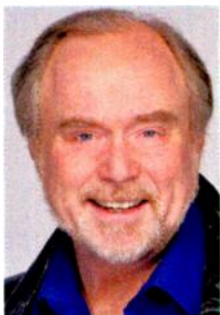
PETER TORK

NANCY WILSON

Carol Kelly	11/22/17	Joseph G. Medalis	11/3/18	Antonia Rey	2/21/19	Jean Strauber	3/4/19
Dennis Kelly	5/30/16	Al Meltzer	6/12/18	James Hooks Reynolds	3/28/19	Daniel Striepeke	1/17/19
Wright King	11/25/18	Nancy Merwan	8/17/18	Rhoda Robinson	11/4/17	Marian Swan	6/13/18
Joseph Knowland	3/14/19	Richard Dick Miller	1/30/19	Roger Robinson	9/26/18	William Swan	1/22/19
Charles Krauthammer	7/21/18	Ernie Misko	9/5/18	Virginia Robinson	6/8/18	Angie Synodis	10/24/18
Velleda Knox	12/9/15	Rand Mitchell	9/25/18	David Rodriguez	3/14/19	Ray Taliaferro	11/10/18
Paul Koslo	1/10/19	Bernard Mixon	1/10/19	Eve Rojek	10/17/18	Adam Taylor	12/11/17
Gloria Lane Krachmalnick	11/22/16	Marilyn Molloy	4/11/17	Reno Roop	8/31/18	Nathaniel Taylor	2/27/19
Lidia Kristen	9/29/18	Lee Moore	8/16/18	John L. Roselius	10/29/18	Peter Tork	2/21/19
Helen M Y J Kuoha Torco	3/14/19	George Morfogen	3/8/19	Tim Rossovich	12/6/18	Jack Trimarco	8/6/18
Gary La Pierre	2/4/19	Lou Moritz	1/30/19	Jerry Russo	12/9/17	Michael Paul Troy	1/18/19
Dave Landsberg	8/5/18	Bob Morrissy	12/30/17	Kenneth Ryan	8/30/18	James H. Vance	7/22/17
Mark Lasky	12/30/18	Jason Moses	11/25/18	Ursula Ryan	1/19/19	DeeDee Vanzyl	5/3/18
Stan Lee	11/12/18	Diana Mae Munch	1/20/19	Roger Sargent	7/10/18	Vinny Vella	2/21/19
Lee Leonard	12/16/18	Ronn Munro	11/26/16	Warner Saunders	10/9/18	Ray Victor	1/25/19
Gloria Leroy	5/24/18	Albert Nalbandian	5/9/17	Fred Saxon	9/27/18	Jan-Michael Vincent	2/10/19
Emily Levine	2/3/19	Ken Nordine	2/16/19	Frances Scerbo	9/30/18	Rik Viola	2/14/19
Alfred Bruce Lewis	2/17/19	Peter James Noto	1/26/19	Cristie Schoen	3/11/15	Ultra Violet	2/15/19
Devin Lima	11/21/18	Jim O'Donoghue	6/29/18	Robert Scogin	10/22/18	Lou Volpe	6/10/17
Lou Liotta	1/9/19	Kathleen O'Malley	2/25/19	Lisa Seagram	2/1/19	Brian E. Walker	2/28/19
Kathy Lira	10/6/16	David Ode	9/21/16	Sidney Sharron	2/2/16	Ancrea Walters	11/27/18
Matthew Locricchio	1/9/19	Rasik Ohal	2/28/19	Tom Sheppard	2/19/19	Fredd Wayne	8/27/18
James Lomas	12/6/17	Gene Okerlund	1/2/19	W. Morgan Sheppard	1/6/19	Dean Webber	5/29/18
Art London	11/5/18	Ramon Olavarrieta	1/11/19	Lisa Sheridan	2/25/19	Charles Weldon	12/8/18
Delight Lorenz	2/6/19	Beverly Owen	2/21/19	Teddi Sherman	1/16/19	Tony Joe White	10/25/18
Morrie Lubeznik	12/13/18	Rita Owens	1/17/19	Adair Simon	11/8/18	Wayne L. Whitehill	7/24/18
Deanna Lund	6/23/18	Gary Pagett	1/16/19	Joseph Sirola	2/10/19	Robert Whiting	1/23/19
Katherine MacGregor	11/13/18	Renee Paul	2/16/19	Vivian Smallwood	7/22/17	Guss Gerard Williams	9/26/17
Jon E. Maldonado	10/3/18	Sol Pavlosky	6/18/18	Sukey Smith	9/10/18	Nancy Wilson	12/13/18
Larkin Malloy	9/29/16	Patricia Pellows	3/6/19	Diana Sowle	10/19/18	Sid Winter	9/14/16
Rosemary Gaines Marine	10/14/18	George Pendill	2/28/19	Gary St. Valentine	7/24/18	Mac Wiseman	2/24/19
Penny Marshall	12/17/18	Luke Perry	3/4/19	Kristoff St. John	2/3/19	Robert G. Wolders	7/12/18
Patrice Martinez	12/22/18	Linda S. Cole Petrosian	1/2/18	Joe Stapleton	1/1/19	Benji Wong	1/4/19
Lorraine Matthews	1/10/19	Robert R. Phillips	10/26/18	Jessica Starr	12/12/18	Morgan Woodward	2/22/19
Jerry Matz	9/23/18	Mikey Post	2/17/18	William Stephenson	1/14/19	Suzan Wyatt	5/10/18
Colleen Mayne	6/17/18	Christopher Pray	2/16/19	Brody Stevens	2/22/19	Kevir Yon	10/21/18
Allen McCarty	9/16/17	Andre Previn	2/28/19	Charles Stewart	8/30/18	Robert M. Zajonc	12/1/18
Malcolm McCormick	9/7/18	Monte Ralstin	1/22/19	Fredric Stone	10/16/18	Sharri Zak	11/17/18
Janell McLeod	3/11/19	Ben Rawnsley	9/18/18	Audrey Stottler Poppe	3/12/19	Marion Zinser	1/8/18



## In Memoriam



**TODD HISSONG**, a former SAG Chicago Branch President, passed away March 8 at the age of 64.

Hissong had a prolific theatrical career in Detroit and worked extensively in local television, earning eight nominations and three local Emmys. In Chicago, he co-founded the Aspect Theatre Co., which presented 19 Equity staged readings in its 2½ years of activity.

The actor voiced many commercials as well as audiobooks of the New and Old testaments. On camera, he appeared as a murderer on *America's Most Wanted*, in commercials and scores of industrial films and on the TNT television series

### *Low Winter Sun.*

He devoted much of his time to serving his fellow union members. Aside from serving as local president for six years, from 2002-13, Hissong served on numerous national committees, including the Commercial Performers, Executive, Performers with Disabilities, Voiceover and Commercial Negotiating committees, just to name a few. Hissong also served five years as a SAG National Board member and, after the SAG and AFTRA merger in 2012, took a seat on the newly formed National Board.

Outside of the union, Hissong was most proud of his work with the Michigan Association for Children with Emotional Disabilities, on whose behalf he produced two advocacy pieces: *A Question of Caring* and *Winning Together - Helping Kids Help Themselves*.

## NYPR

*Continues from page 25*

expanding the unit, both SAG-AFTRA and New York Public Radio recognized the historic nature of the agreements.

"This agreement goes to the heart of SAG-AFTRA's mission of advocating for media professionals working in today's gig economy. The fact that this agreement was successfully achieved in a timely manner speaks to the collaborative work of our union and NYPR as partners. We're excited to extend the New York Public Radio family and welcome the new members to the union," said SAG-AFTRA President Gabrielle Carteris.

"We value our partnership with SAG-AFTRA and are pleased that we were able to quickly reach this agreement with the union," said Laura Walker, then-president and CEO of New York Public Radio. "Today's agreement shows our commitment to our temporary and per diem workforce, and the importance of their contributions to the overall success of our organization."

The full agreement was unanimously ratified by the bargaining unit on March 29.

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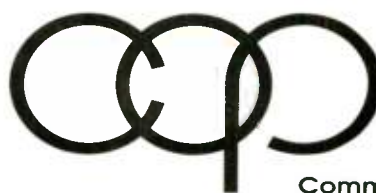
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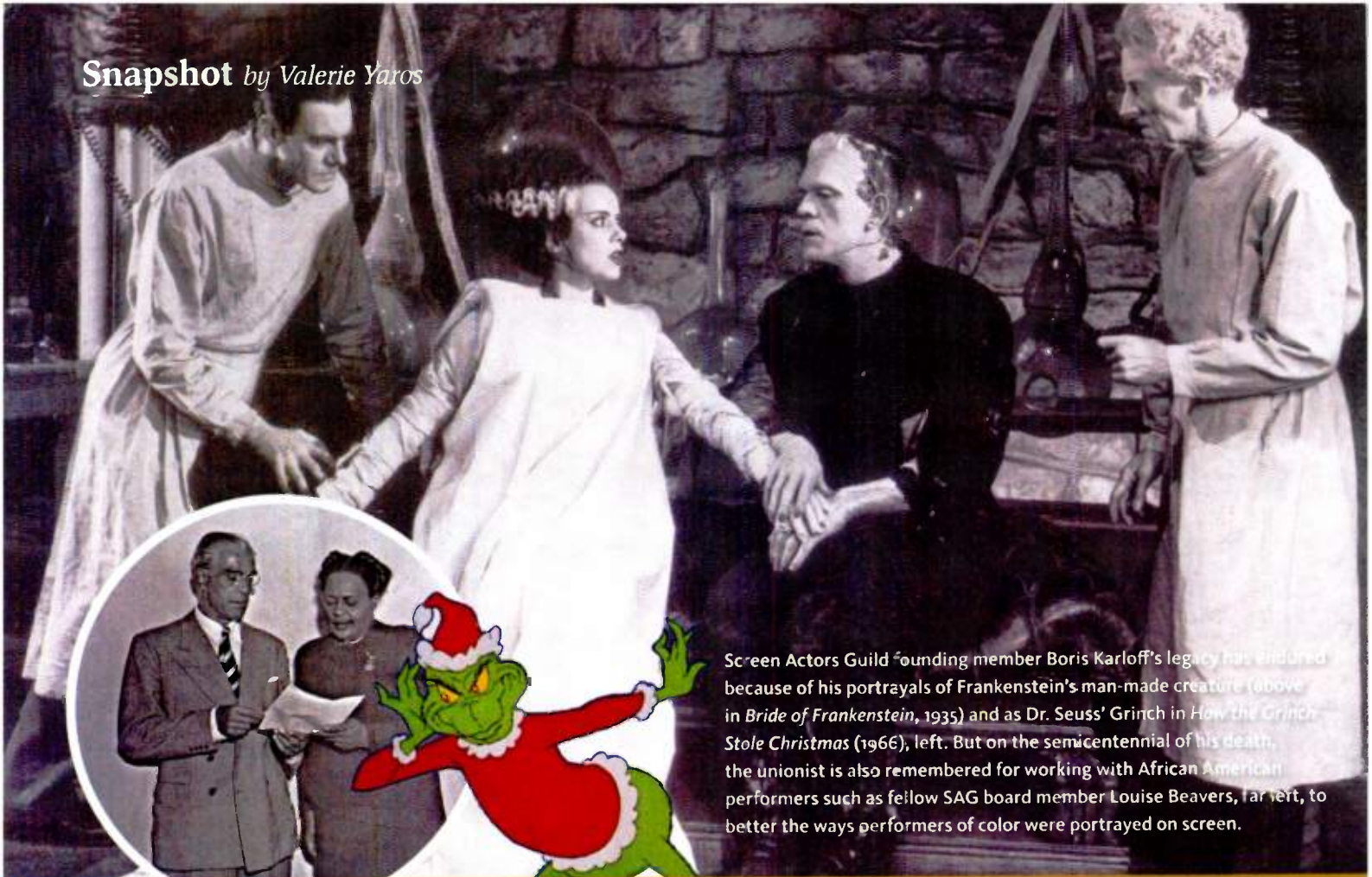
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Screen Actors Guild founding member Boris Karloff's legacy has endured because of his portrayals of Frankenstein's man-made creature (above in *Bride of Frankenstein*, 1935) and as Dr. Seuss' Grinch in *How the Grinch Stole Christmas* (1966), left. But on the semicentennial of his death, the unionist is also remembered for working with African American performers such as fellow SAG board member Louise Beavers, far left, to better the ways performers of color were portrayed on screen.

## Remembering Karloff, the Gentleman Grinch

**I**t is commonly said that no man is indispensable. If that means no man is irreplaceable, I disagree. The acting profession and the Screen Actors Guild have just lost an irreplaceable man: Boris Karloff.

Thus began the March-April 1969 *Screen Actor* magazine tribute to Karloff, who had passed away on Feb. 2, 1969, at age 81, written by John L. "Jack" Dales, then the executive secretary of Screen Actors Guild. Karloff, whose performing career spanned more than five decades of stage, film, radio, sound recordings and television, largely portrayed villainous or menacing characters, including the creature in the first *Frankenstein* sound films beginning in 1931 and the title character in the 1966 animated Dr. Seuss TV special *How the Grinch Stole Christmas*.

But he was anything but a villain. A gentle gentleman, beloved by friends and colleagues as "Dear Boris," he remains an icon of film and popular culture a half century after his passing. The English-born Karloff, member #9 of Screen Actors Guild, held a life membership and served as a board member, officer and union organizer. He also abhorred prejudice and worked to combat its presence in the film world. A 1947 newspaper article revealed that "Karloff is planning ... to fight definitely for race equality in Hollywood, and tells of some of the plans he has

laid before the Screen Actors Guild. He and Negro screen star Louise Beavers are members of the Screen Guild committee to fight prejudice against Negro actors. 'Our job is to get more work for Negroes in films,' he said. 'We plan to insist that in all scenes at least 10 percent of the characters be Negroes moving about ordinary business the same as other people.'"

Dales further explained: "Boris was not the type to go along for the ride. He was a courageous and aggressive force. He felt injustice and he reacted to it. He continued to serve his fellow actors as an active member of the Guild board until the early 1950s ... an outspoken, challenging advocate for the many who dared not speak for themselves, innovative, intelligent and articulate. As an actor, he was equally dedicated, and he wore his success with becoming modesty. He honestly believed — and often reiterated — that all credit was due others, his makeup man, his director, his co-workers. Although in recent months working was an agonizing effort, he recently told me, 'All they have to do is lean me against a prop, give me a shot of oxygen and I'm ready.' One yearns to believe that all performers — particularly the newer generation — realize their indebtedness to Boris and his kind. We have lost a true professional. If an epitaph were needed, it would be 'He loved his fellow man.'"



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