



WINTER 2020

SAG-AFTRA® Los Angeles



From left, panelists Alvin Chea, Assaf Cohen and MOVE L.A. Committee Co-Chair Susie Duff listen as Harriet Fraser speaks at the SAG-AFTRA MOVE L.A. parenting panel at SAG-AFTRA Plaza on Oct. 24. Panelists not shown are event chair and moderator Jen Faith Brown, actor Wendy Braun and MPTF Chief Development Officer Courteney Bailey.

Performing the Parent Role

An actor's life is uniquely adventurous. Add "parent" to the list of duties and it can become daunting. Fortunately, there are tools to help performers who are parents or caregivers. To consolidate these tips and resources into a one-stop-shop for members, the MOVE L.A. Committee organized an honest discussion about these challenges and solutions in its panel *Balancing One of Life's Most Challenging Roles: Parenting and Caregiving*, held at SAG-AFTRA Plaza on Oct. 24.

The conversation began with panelists discussing challenges such as finances, guilt and maintaining regular schedules. While the crowd's reactions confirmed familiarity with

the sentiment, panelists emphasized that such issues are dealt with by parents and caregivers across all types of careers. Clearly, performers face unique challenges, but the good news is that any obstacle you can identify, you can manage.

A great place to begin is learning how to handle overwhelming feelings. Instead of losing your cool, stop and identify what issue is driving the emotion and make a plan to overcome it. For example, between your dependents' schedules and your own jobs, time management can be a source of stress and frustration. But, if managed optimally, developing a schedule will reduce stress.

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A Letter From L.A. President Patricia Richardson

Dear Member,

I hope all L.A. Local members and their families had a wonderful holiday season.

I was back East for most of December, doing *Good Morning America*, which graciously flew me to New York; press for a couple of projects; and worked on the most shockingly low-budget but creatively fulfilling film I've done in years. Most joyously, during the holidays, I became a grandmother for the first time.

I was delighted to hear that those who came to our winter holiday party had a great time celebrating, while also posing attractively for professional photographers, helping the military committee by signing cards to send abroad, eating delicious food, laughing over selfies, receiving tons of swag and enjoying the creative lighting job done in L.A. Local delegate Shea Scullin's festive, lit-up beard.

While I was gone, the wonderful L.A. Local nonpartisan committee chairs and their hardworking committee members were doing the work of the union — planning and hosting events, working on solutions to problems, reviewing proposed member-impacted legislation, reorganizing and defining missions, and volunteering in the community. I remain so proud of all of them.

Board member Pamela Guest brought together an extraordinary and powerful local Sexual Harassment Committee that met to explore ideas for legislation, SAG-AFTRA constitutional revisions and



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ROLE


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A shared family calendar in a main location of the home or on mobile devices can keep family members on the same page. Just like brushing your teeth before bed, make reviewing the calendar part of your daily routine.

An additional source of stress is finding affordable child care. Fortunately, within certain areas of the industry such as music and commercial gigs, bringing a child to set has become more acceptable, although one should always ask. When this isn't an option, performers have resources such as the Motion Picture and Television Fund's Samuel Goldwyn Foundation Children's Center that allows performers to drop off children for daycare while they make their audition. Their Wasserman Campus provides daycare services for elderly dependents and adults with disabilities. To learn more about MPTF's services call (323) 634-3866. Furthermore, online communities and sites like peachheadfamilies.com and the Facebook pages of L.A. Actor Parents and L.A. Parents and Caregivers are additional resources created for and by L.A. parents specifically to share advice, find support and help with childcare, particularly for auditions.

Finally, perhaps the most common setback for parent and caregiving performers is guilt. The reality is that dependents can see when you are affected by it. Performers should remind themselves that the responsibility, resilience and confidence they display in balancing their career pursuits and caring for their dependents is admirable. Their experiences and strength can be used to teach dependents fundamental life lessons. Moreover, sharing your life and challenges with dependents fosters a mutual respect.

Like acting, parenting isn't an easy road, but the rewards are endless. Don't let frustration and manageable obstacles ruin the journey for you and

 Visit sagaftra.org/los-angeles-local-news for an in-depth list of tips and resources for parent and caregiving performers.

RICHARDSON

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proposed considerations for our contract negotiation discussions.

Your second local VP, David Jolliffe, chaired the December Local Board meeting in my absence while I was visiting with my new grandson. I believe Second Local VP Jolliffe is more knowledgeable than anyone in the union about history, governance and contracts. He is also well known for his comic pose as the figure in our SAG-AFTRA logo, which is why it's known in the boardroom as "the Jolliffe." He was a perfect and effective replacement meeting chair, though I hear he made it through the meeting without doing "the Jolliffe."

The current L.A. Conservatory table read program will be moving under the MORE L.A. Committee. This outreach program continues to connect us with scripts from the WGA and Black List. It is the kind of collaboration we seek to improve member

programs. Moving this committee under MORE L.A. provides a wider casting pool from the entire local membership to select from, particularly when more diversity in casting is required in these scripts. It will also provide more opportunities for more members to participate in these readings. Please read future emails and newsletters for details.

Space availability for meetings and programs coming out of our local remains a challenge. I want to commend our staff, who somehow manage to find rooms for these committee meetings and activities in our ever-more-crowded building in which we have no dedicated local member space for any of our local's needs.

The L.A. Conservatory has expanded its courses and therefore requires additional classrooms at AFI. It was hoped that we could have a dedicated classroom space at 5757 but bewilderingly that did not happen. The classroom instead is being shared with national needs and therefore we compete for scheduling. It is disappointing that no dedicated space was given to our 45-year-

old member-created, member-run, L.A. Conservatory or any local programs or events among our many rented floors. Therefore, while we hope to find availability in our local building, it is possible that some of our table reads will have to be held at the WGA or the AFI campus near Griffith Park.

I was inspired and heartened by the speakers at the L.A. County Federation of Labor's breakfast honoring Martin Luther King Jr. I felt lucky to live in this city and have the opportunity to hear invigorating

I was inspired and heartened by the speakers at the L.A. County Federation of Labor's breakfast honoring Martin Luther King Jr. I felt lucky to live in this city and have the opportunity to hear invigorating civil rights leaders and listen to uplifting choirs (who gave us all goose bumps).

civil rights leaders and listen to uplifting choirs (who gave us all goose bumps). Sen. Kamala Harris spoke to us with such passion. She built us up and reminded us to never give up. She implored the audience to roll up our sleeves and continue to fight injustice and suppression. Later that day, the Women's March gathered blocks away, bringing more inspiration and hope.

The L.A. SAG Awards viewing party exploded

in Glendale at the Alex Theatre, with over 700 happy members celebrating the talent of nominated fellow members. They were entertained by our fabulous host, the divine Ms. Lisa Ann Walter, who is chair of our wonderful L.A. Host Committee and who enlivened every commercial break by handing out numerous swag gifts. L.A. Host Committee members also exercised their softball arms, tossing out numerous SAG-AFTRA T-shirts. I was thrilled to be able to donate a few unique memorabilia giveaway items. We had so much fun!

Lastly, mark your calendar for the March 29 L.A. Local membership meeting (see notice on back page), where we will answer all your questions. See you there!

Keeping the members first,



Patricia Richardson
Los Angeles Local President



Honoring Our Peers

More than 700 members gathered for the annual SAG Awards viewing party at the Alex Theatre in Glendale on Jan. 19 to celebrate the craft of acting and watch the 26th Annual Screen Actors Guild Awards. Members enjoyed commercial break raffles, makeovers performed by NARS cosmetic makeup artists, complimentary popcorn and soda, and specially themed cocktails. This year welcomed a real red carpet and step-and-repeat, complete with photographers, podcaster interviewers and a red-carpet host. Emceeding the event and raffles were SAG-AFTRA L.A. Host Committee Chair Lisa Ann Walter and fellow committee member B.J. Lange with special guest SAG-AFTRA L.A. Local President Patricia Richardson.



Quartermain Media Signs on to SAG-AFTRA

One are the days when influencer marketing campaigns were niche and not the norm. In fact, it seems you can't open Instagram or YouTube without seeing a branded segment by someone you follow.

This new form of advertising is not only shifting the way consumers relate to brands, it is shifting the way performers interact with advertisers and agencies, often outside the protection of union contracts. However, this is beginning to change.

Quartermain Media, a digital entertainment company specializing in branded content featuring social media influencers, recognized the advantage of providing union coverage for these creators and signed on to SAG-AFTRA's groundbreaking 2019 Commercials Contracts this past December. This means Quartermain Media's forthcoming branded content productions will be covered by the union's new Commercials Contracts, which guarantee performers fair wages, safe working conditions, and access to health insurance and retirement benefits.

Quartermain Media Chief Creative Officer Abby Woods said of the signing, "Signing on to the SAG-AFTRA Commercials Contract as we enter our fifth year of being in business is truly a proud moment. We remain fully committed to the movement to properly compensate and protect the rights of social media influencer talent who appear and perform in our branded content. We look forward to being a bridge for social media influencers to become eligible for SAG-AFTRA membership."

Well-known creator and influencer Tré Melvin additionally shared that, "Quartermain Media has been an integral part of my journey and my career. They have introduced me to a plethora of opportunities, brands, deals and events that I have found very rewarding. Quartermain Media has put me into multiple spaces that would otherwise be difficult for me as a black queer creator. I am thankful for their efforts and I am excited to continue working with and alongside them given this new relationship with SAG-AFTRA."

"This partnership between SAG-AFTRA and Quartermain Media is a real game-changer in the industry," added SAG-AFTRA National Executive Director David White. "It speaks to the commitment our two organizations share in fostering the success and longevity of influencer talent as professional performers. Our innovative and flexible new Commercials Contract will allow Quartermain to produce the highest-quality content while also ensuring that influencers are protected in the process."

Performers Write the Narrative

On Nov. 18 at SAG-AFTRA Plaza, the SAG-AFTRA Entertainment Contracts Department, in coordination with the Los Angeles NextGen Performers Committee, hosted the latest installment of *The Multi-Hyphenates*, the department's screening series that features new media productions created under SAG-AFTRA contracts by union members. The series caters to the growing trend of performers pursuing multiple roles, such as creator, writer, director, producer and more.

For this panel, SAG-AFTRA members Laura Linda Bradley and Gregg Martin screened episodes of their new media series *The Laura Show* and *Open Relationship*. After the screening, SAG-AFTRA National NextGen Performers Committee Chair Ben Whitehair moderated a discussion and Q&A with Bradley and Martin about their experiences working on these projects. Martin's co-producer and co-star, Jennie Marie Pacelli, joined the panel along with *Station 19* and *Grey's Anatomy* star Jason George, who appears in *The Laura Show*.

Panelists delved into the difficulties of holding multiple jobs but indicated that, overall, it was a rewarding experience, and they encouraged the audience to create their own content. While it takes a lot of hard work, the experiences gained, opportunity created

and end result is worth it. Additionally, panelists dispelled myths by clarifying that it is easier than ever to become a SAG-AFTRA signatory and hire SAG-AFTRA members.

Bradley spoke to the nuances of having a series go to Amazon Prime for distribution, while Martin described the challenges of shopping a project for distribution. Both expressed the importance of having someone business-minded on your team to help manage bookkeeping, which is perhaps the most important factor in finding success. As to content, panelists noted that the old adage to "write what you know" is invaluable for writing a hit.

Another common theme throughout the panel was the importance of finding a community. Even non-artistic communities can be important, as they provide peace of mind away from the job. Particularly for self-producing low-budget content, the strength of an artistic community can help motivate a creator and sometimes win favors from friends, such as loaned equipment and post-production advice.

Audience members were full of great questions, and many left the room inspired to take on the challenge of creating their own content and making their own opportunities.

Stay tuned for future installments of *The Multi-Hyphenates*.



SAG-AFTRA performers Ben Whitehair, Laura Linda Bradley, Gregg Martin, Jennie Marie Pacelli and Jason George on Nov. 18.



Holiday Survival



L.A. NextGen Performers mixer



Holiday Survival panel

NextGen Performers Wrap-Up 2019

It's no surprise to hear that the L.A. NextGen Performers Committee



worked hard last year and are gearing up to do it again. Last year's shenanigans included incredible events like their interactive video game event and casting directors' panel, and they ended the year with a bang with their Halloween party and Holiday Survival events.

The NGP Annual Mixer landed near Halloween this year, and what better way to mingle than in costume? Held Oct. 22 down the street from SAG-AFTRA Plaza at Busby's East, the mixer featured a delicious spread and cocktails, pop-up photo booth and an epic costume contest.

On Dec. 5, the committee squeezed in one more treat, its first holiday event featuring a panel of NextGen Performer peers who shared tips on how to survive the holidays away from home. The discussion followed with a warm and festive mixer to ring in the season.



L.A. NextGen Performers mixer

Scene Around Town

It has been a busy year for SAG-AFTRA Los Angeles, with numerous events, shows, fundraisers and awards. Here is what we have been up to.

Celebrating Performers with Disabilities

SAG-AFTRA national leaders joined the SAG-AFTRA National Performers with Disabilities Committee to present the annual SAG-AFTRA Harold Russell and SAG-AFTRA Disability Awareness Awards at the 2019 Media Access Awards at the Beverly Hilton Hotel on Nov. 14. This year's recipients were actor Nyle DiMarco and the Ruderman Family Foundation.



Labor Unions Celebrate Veterans



SAG-AFTRA leaders, including L.A. MOVE Committee Vice Chair Shea Scullin, National and Local Board member Jane Austin and L.A. Board member and MOVE L.A. Co-Chair Ellen Crawford represented SAG-AFTRA at the L.A. County Federation of Labor, AFL-CIO, 5th Annual Veterans Day Breakfast on Nov. 8. The breakfast, which took place at the Bob Hope Patriotic Hall in Los Angeles, featured keynote speaker Hector Barajas, a military veteran and founder of the Deported Veterans Support House.



A Word from Alfred Molina



Renowned SAG-AFTRA member Alfred Molina, right, discusses his career, the business and the importance of the union with SAG-AFTRA L.A. Conservatory Committee member Michael Bradley at a conservatory panel at SAG-AFTRA Plaza on Nov. 26. The L.A. Conservatory provides more than 30 classes per month, opportunities to participate in AFI student films and projects, industry panel discussions and volunteer-run self-taping all for \$45 per year. To learn how to get involved, call the SAG-AFTRA L.A. Conservatory at (323) 856-7736.



In Memory of King

A delegation of SAG-AFTRA leadership represented SAG-AFTRA at the annual Martin Luther King Jr. breakfast, organized by the Los Angeles County Federation of Labor, AFL-CIO. The event, which took place at the Westin Bonaventure downtown, drew nearly 1,000 city and labor leaders and began with a speech from U.S. Sen. Kamala Harris. Attendees were, back row, from left, Executive Director Ilyanne Morden Kichaven; SAG-AFTRA Vice President, Los Angeles Clyde Kusatsu; Los Angeles Board of Public Works President and L.A. Chief Film Liaison Kevin James; SAG-AFTRA Los Angeles Board member and MOVE L.A. Co-Chair Ellen Crawford; SAG-AFTRA MOVE L.A. Vice Chair Shea Scullin; and SAG-AFTRA member Kim Estes. Front row, from left, SAG-AFTRA Los Angeles President Patricia Richardson, SAG-AFTRA MOVE L.A. Co-Chair Gaye Nelson and SAG-AFTRA Los Angeles Local Board member Tiffany Yvonne Cox.

Operation Gratitude

SAG-AFTRA National Board member and L.A. Military Committee Chair Jane Austin, right, represented SAG-AFTRA on Dec. 14 for Operation Gratitude. She joined volunteers to assemble care packages for military and first-responder heroes stationed overseas who can't be with their families, and for their children at home.



Casting Background Actors

Casting Director Terence Harris, fourth from left, shares casting tips for performers at the Background Actors Education & Outreach Subcommittee panel *The Nuts and Bolts of Background Actor Casting*, held at SAG-AFTRA Plaza on Dec. 16. He was joined by, from left, SAG-AFTRA National and Local Background Actors Committee Chair and panel moderator Ron Ostrow, Assistant Director Colleen Casey Shariat, Assistant Director Luke Maxcy and Casting Director Rich King.



Creatives Network in the New Year

SAG-AFTRA L.A. Conservatory members and American Film Institute fellows came together for a 2020 New Year mixer to build valuable relationships, discuss upcoming projects and nosh at the AFI campus on Jan. 11. Actors brought headshots to share with AFI fellows for casting in AFI projects. SAG-AFTRA L.A. Conservatory Committee members Zeke Alton and Victoria Hoffman, L.A. Conservatory Program Manager Bethalyn McKie, SAG-AFTRA L.A. Local President Patricia Richardson, committee members Caryn West and Kevin Gardner, and SAG-AFTRA L.A. intern Jovi Davis gather for a photo to celebrate a job well done.

Standing Up for Stand-Ins

Ever thought about being a stand-in but were unsure what a stand-in does? SAG-AFTRA MOVE L.A. thought that might be the case, so the committee organized the *Standing Up for Stand-Ins* panel, moderated by event chair and L.A. Local Board member Linda Harcharic on Nov. 21.

The discussion focused on an overview of the job, skills required and tips. Guest panelists were Central Casting's Vice President of Business Development Adam Hochfeld; TV Assistant Director Kevin Koster; camera operator Reid Russell; SAG-AFTRA National Director, Background Fatna Sallak-Williams; and stand-in actors Juliet Cesario, Terri Hadley, Yolanda Snowball and Larry Toffler.

To begin, panelists explained that prior to filming, a stand-in substitutes for the actor for technical purposes such as lighting and camera placement. However, the role entails much more, since the efficiency of professional stand-ins save productions time and money, making them some of the hardest-working people on set. They must focus at all times and take notes on the actors' every action and direction given by the director or crew. Contractually considered part of background and hired by the day, stand-ins earn a higher payrate of \$204 per day under the TV/Theatrical Contract and other rates on other contracts. They also may be asked to read off-camera dialogue or act as a photo double.

On a typical day, panelists shared, they arrive on the set and check in to receive their voucher and sides. While the cast, also known as "the first team" rehearses, the stand-ins, or "the second team," watch and take copious notes, paying attention to everything from how the character is holding a drink to how they behave, sit, stand, walk and talk. Not only must a stand-in be able to relay notes to the actor, but in the rare case that the actor is late or can't show up, the stand-in may additionally be asked to step in for the rehearsal and must be prepared. After rehearsal, the second team is called in to work with lighting, camera and other crew to set up for filming. Prior to rolling the camera, if there have been blocking changes made by the director or crew, the stand-ins must review with the actor where they need to move and



From left, Juliet Cesario, Yolanda Snowball and Terri Hadley share their best and worst moments standing in for some of Hollywood's favorite actors at the MOVE L.A. *Standing Up for Stand-Ins* panel on Nov. 21.

be throughout the scene. Notes should be taken throughout the entire process.

The level of participation a stand-in will experience depends on whether the production is single-camera or multicamera, an awards show or a game show. These first two terms refer to the production style. Single-cam shows utilize one main camera and, at times, up to two more, and often shoot at different locations. They also tend to have more liberal production schedules that allow for multiple takes and require less reading and creative intervention from the stand-in.

On the other hand, multicam shows are filmed in a theatrical style, often in front of a live audience, and on a few main "fixed sets," where the majority of the action is filmed. These types of shows require faster turnaround and, subsequently, a more integral role from stand-ins. Many actors will diagram or "shorthand" within their scripts. A stand-in must be able to quickly understand the character, replicate what they do, and hit the blocking and marks precisely, since they could be asked to do off-camera reading, sometimes act as a photo double, or give notes or lines.

In both single-cam and multicam scenarios, stand-ins should be similar in height and hair color to the actors they are covering, familiar with the character and match the cadence

of their speech. These requirements are enhanced for game and awards shows, where additional skills like dancing, singing, reading from a prompter, and the ability to mimic foreign languages and ad-lib may prove very helpful. A few extra tips that apply in all three situations are to not look down when being

marked, since the crew are looking at the stand-in's eyeline. If invited to break, the stand-in should stay nearby and try to not be in anyone's way. Finally, stand-ins should stay off their phones, as focus is key.

For SAG-AFTRA members looking to break in, panelists advised that it mostly comes down to being in the right place at the right time. Doing background work will get

you on set, provide experience and, hopefully, get you noticed. A reputation for reliability is always a big help and, while a resume isn't required, it's always good to have.

Stand-in work isn't for everyone, but generally speaking, the profession is great for sustaining a career, both to maintain professional focus and financial security. However, it is not without its cons. For instance, those looking to act but who are committed to a show can't just leave to audition. Also, working with different directors can be trying but, on the bright side, it is invaluable experience that provides ample opportunity to network as well as to grow one's flexibility and people skills.

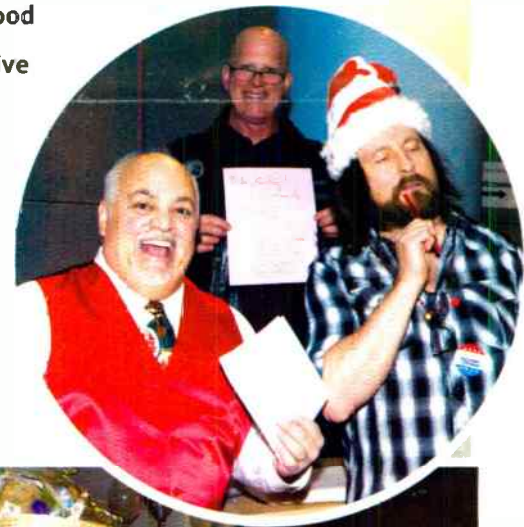
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MICHAEL BEZJANKO

SAG-AFTRA Rings in the Holidays

The SAG-AFTRA L.A. Local Annual Winter Celebration doused members in sparkles and cheer at SAG-AFTRA Plaza on Dec. 11. Bringing in more than 1,000 attendees, the event, themed “’Tis the Season to Sparkle,” had members arriving in their holiday best. Following with tradition, members filled the toy and food drive collection bins, enjoyed a holiday feast, ate delicious desserts, listened to festive carolers and delighted in the joy of being together. New to the party were the pop-up photo booth, complimentary headshot station, sparkliest holiday attire competition, a station for letter-writing to overseas U.S. military heroes and take-home gifts for all attendees. Remarks were given by SAG-AFTRA L.A. First Vice President and National Board member Frances Fisher and SAG-AFTRA L.A. Host Committee Chair and L.A. Local Board member Lisa Ann Walter. There is truly no better way to spend the holiday season than with your SAG-AFTRA family.





The CSA Native American and Indigenous Actors Town Hall took place in the James Cagney Boardroom on Oct. 22. The panel was presented by the Casting Society of America with support from the SAG-AFTRA National Native Americans Committee.

Town Hall Examines Casting from an Indigenous Perspective

In partnership with the SAG-AFTRA National Native Americans Committee, the Casting Society of America held a Native American and Indigenous Actors Town Hall on Oct. 22 in Los Angeles to discuss ways to cast more indigenous performers. The conversation at SAG-AFTRA Plaza was part of the CSA's ongoing Commitment to Diversity and Inclusion in Casting Initiative, a part of which includes hosting a series of town halls intended to positively impact access to more and better jobs for actors from historically underrepresented communities.

The town halls, which featured Native American and other indigenous actors and prominent casting directors, drew a mix of SAG-AFTRA members, including Vice President, Los Angeles, Clyde Kusatsu and National Native Americans Committee member Jason Grasl, who introduced the panel; CSA members; professional representatives; and other industry attendees. CSA President Russell Boast and SAG-AFTRA member Elizabeth Frances (*The Son*) facilitated an open dialogue with those in attendance and featured guests, including CSA members Rene Haynes (*The Revenant*, *Twilight*), Angelique Midthunder (*Once Upon a River*) and April Webster (*Star*

Trek); the Writers Guild of America Native American and Indigenous Writers Committee Chair Jason Gavin (*Chambers*); and SAG-AFTRA members Kimberly Guerrero (*Seinfeld*), Q'orianka Kilcher (*Yellowstone*), Sheri Foster Blake (*Unbreakable Kimmy Schmidt*) and Tokala Black Elk (*Wind River*).

The conversation began with a discussion of some of the systemic barriers faced by native talent in the industry and the tendency to cast them disproportionately in historical roles.

"Being indigenous, we have such a rich culture, and it can be overwhelming to people that look at us and don't know really how to place us," Kilcher said. "We get pushed into the stereotype that we need a feather in our hair ... but we want to play contemporary characters."

The conversation shifted to a topic that the casting community and the industry at large are grappling with: Should Native American and other indigenous characters be played only by performers of that background or descent? With more than 500 federally recognized tribes in the United States, many indigenous actors are called to respectfully portray tribes other than their own, with

some having to go as far as learning complex languages such as Comanche or ancient Mayan.

Consensus among the performers was solid: So long as there are more roles for Native performers, all actors should have opportunities. Some solutions discussed included conducting proper research into the characters and their cultural background, along with providing audition material that is already translated into the characters' respective language or dialect, rather than putting the responsibility on the actors to learn them. It was noted, however, that the rigorous task of learning other languages has given indigenous performers a skill that oftentimes makes them more well-rounded and marketable as actors.

Kilcher offered a final suggestion: "Start creating your own content instead of waiting, sitting there [and] praying." She went on to praise young people on their "ignited passion" to take action and to take content-making into their own hands.

The town hall ended with the panelists urging indigenous actors in the industry to graciously "pay it forward" by mentoring and developing talent within the native community.

Commercials Made Easy with Upfront Use Packages

SAG-AFTRA's new Upfront Use Packages are landmark agreements for a modern era and an evolving commercials industry. Only available to signatory advertisers and ad agencies, they provide an innovative

approach to pay commercial residuals. They provide a streamlined model that is flexible and predictable for both employer and performer, offering the same performer protections with a simplified pay structure. They include three options: Upfront Use Plus, Upfront Use Flex and Upfront Use Digital. Under this new model, performers are paid for usage upfront, allowing the employer to know what the commercial will cost before it is made.

The gains negotiated for the new SAG-AFTRA Commercials Contracts will modernize and reshape your future. These are landmark contracts with simple Upfront Use Packages, plus a 6% raise, increased pension and health funding, workplace protections, coverage of stunt coordinators and more! Help us spread the word.

@ Find out more at sagaftra.org/upfront.

Calendar of Events

CALENDAR LISTINGS ARE SUBJECT TO CHANGE.

Check sagaftra.org for the most up-to-date information. If you'd like more information on an event and there is no contact information listed below, please contact the Los Angeles Local executive office at (323) 549-6459 or email la@sagaftra.org.

FEBRUARY

Friday, Feb. 21

Film Society Screenings / *The Photograph*

6:30 p.m. / 9:30 p.m. Check the website for more information: sagaftra.org/lafilmsocietyschedule. For questions, call Film Society at (323) 549-6658.

Saturday, Feb. 22

Film Society Screenings / *The Photograph*

Noon. Check the website for more information: sagaftra.org/lafilmsocietyschedule. For questions, call Film Society at (323) 549-6658.

Film Society Screenings / *The Call of the Wild*

3 p.m. / 6 p.m. / 9 p.m. Check the website for more information: sagaftra.org/lafilmsocietyschedule. For questions, call Film Society at (323) 549-6658.

MARCH

Monday, March 2

Impressive Auditions

1 – 3 p.m. This popular workshop taught by veteran character actor David Dean Bottrell (*Modern Family*, *Mad Men*) addresses how to make the most of your three minutes in the room. We will review 10 creative and practical approaches on how to prepare sides, work with bad readers, overcome nerves and make a solid impression every time you audition. For details and to RSVP, check sagaftra.org/LA or call the L.A. Local at (323) 634-8277.

Friday, March 6

Film Society Screenings

Films to be announced. Check the website for more information: sagaftra.org/lafilmsocietyschedule. For questions, call the Film Society at (323) 549-6658.

Saturday, March 7

Film Society Screenings

Films to be announced. Check the website for more information: sagaftra.org/lafilmsocietyschedule. For questions, call the Film Society at (323) 549-6658.

Monday, March 9

AdsGoUnion Meeting

11 a.m. – 1 p.m. Join us for a lively discussion on how we can increase union commercial work! Staff and members will use this time to chat about the state of the commercials industry, what the union is doing to grow more work opportunity, and how members can be a part of the solution. Parking is free and snacks are provided. For all questions and comments, please reach out to adsgounion@sagaftra.org.

Tuesday, March 10

Commercials Contracts Bootcamp

10 a.m. – noon. Please join us to review the new terms of the 2019 Commercials Contracts landmark agreement, including innovative and flexible Upfront

Use Packages. We will also be giving out prizes during the games portion of the seminar. You don't want to miss that! RSVP early to secure your seat today. For details and to RSVP, check sagaftra.org/LA and for questions, please contact the Commercials Department at (323) 549-6858.

Thursday, March 12

SAGIndie Workshop

6 – 8 p.m. Learn how to hire professional actors for your independent film! Join SAGIndie staff and SAG-AFTRA Theatrical business reps to walk through the process of signing SAG-AFTRA Low Budget Agreements from start to finish. For more information, check out sagindie.org/workshop.

Monday, March 16

L.A. Local Board Meeting

6 – 9 p.m. The SAG-AFTRA Los Angeles Local Board opens its meetings to members-at-large for observation. As part of the policy passed to allow all future board meetings to be open, this will provide members the opportunity to see their local board at work. Space is limited. RSVP to ObserveLABoard@sagaftra.org or (323) 549-6029.

Wednesday, March 18

Membership Orientation

10 a.m. – 12 p.m. If you have not been to an orientation before or would like to learn about the services provided by SAG-AFTRA, this meeting is for you. Orientation explains what it means to be a member of SAG-AFTRA, logging your hours on set, your relationship with your agent, residuals and more. For details and to RSVP, check sagaftra.org/LA or call the L.A. Local at (323) 634-8277.

Actors Fund Looking Ahead Leadership Council

6 – 8 p.m. Looking Ahead is a program of The Actors Fund, originally developed in cooperation with the SAG-AFTRA Young Performers Committee. It was created to help professional young performers and their families thrive amid the unique challenges of working in the entertainment industry. For questions, call The Actors Fund's Social Work Supervisor Chris Smith, at (323) 933-9422, ext. 422.

Friday, March 20

Improv with Second City

2 – 4 p.m. Join us for another great workshop in our series of events presented to SAG-AFTRA members by The Second City Training Center. In this free, two-hour workshop, you'll learn the fundamentals of improv. We'll discuss the basic concepts, how it applies to acting on stage, on camera, and to your life in general. There will be games, laughter and, we promise, lots of fun! You don't need experience, just the willingness to



Last year, hundreds of SAG-AFTRA L.A. Local members gathered at Pickwick Gardens Conference Center on May 5 to discuss the industry and union initiatives. Join your fellow L.A. members again this year for the March 29 membership meeting. It will be a chance to meet with SAG-AFTRA leadership and staff to discuss ways the union can help you.

explore your creativity. For details and to RSVP, check sagaftra.org/LA or call the L.A. Local at (323) 634-8277.

Film Society Screenings

Films to be announced. Check the website for more information: sagaftra.org/lafilmsocietyschedule. For questions, call Film Society at (323) 549-6658.

Saturday, March 21

Film Society Screenings

Films to be announced. Check the website for more information: sagaftra.org/lafilmsocietyschedule. For questions, call Film Society at (323) 549-6658.

Tuesday, March 24

TV Comedy – Booking the Job

6 – 8 p.m. Want to add more television comedy credits to your resume? Instructor Michael D. Cohen applies his unique holistic approach to comedy to help you bring your unique truth, aliveness and playfulness to your work. For details and to RSVP, check sagaftra.org/LA or call the L.A. Local at (323) 634-8277.

Wednesday, March 25

Theatrical Contracts Workshop

2 – 3:30 p.m. In this theatrical contracts workshop, representatives from the Theatrical Contracts Department will give an overview of the various theatrical low budget agreements and answer any questions that come up along the way. Check the website for more information or call Theatrical Contracts at (323) 549-6828.

Sunday, March 29

Annual L.A. Membership Meeting

11 a.m. – 3 p.m. Please join President Gabrielle Carteris, Secretary-Treasurer Camryn Manheim, Los Angeles Local President Patricia Richardson, Los Angeles Local First VP Frances Fisher and Second VP David Jolliffe, the Local Board and your dedicated Los Angeles Local staff for the 2020 annual L.A. Local membership meeting at Pickwick Gardens in Burbank. (See back for details)



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What Can SAG-AFTRA Do for Me?

Attend the **Los Angeles Local Membership** meeting and talk to staff experts to find out!

SUNDAY, MARCH 29, 2020

11 a.m. - Noon, Mixer

Noon-3 p.m., Membership Meeting

Pickwick Gardens, 1001 W. Riverside Drive, Burbank, CA

The speakers list will open promptly at 11 a.m. and close at 2 p.m.



SAG-AFTRA.

Join SAG-AFTRA President Gabrielle Carteris, Secretary-Treasurer Camryn Manheim, Los Angeles Local President Patricia Richardson, Los Angeles Local First VP Frances Fisher and Second VP David Jolliffe, the Local Board and your staff for a SAG-AFTRA Los Angeles Local membership meeting. Members can ask questions of elected representatives and staff.

This meeting is only open to paid-up SAG-AFTRA members in good standing. Unfortunately, no guests allowed. Parents or legal guardians of younger performers under 18 years are welcome. No RSVP necessary. SAG-AFTRA members, PLEASE BRING YOUR MEMBERSHIP CARD OR DIGITAL CARD ON YOUR APP (paid through April 30, 2020) FOR ADMITTANCE. All bags larger than 14 inches in any dimension will be prohibited from entry. No pets or animals, with the exception of animals in service.