

SAG-AFTRA

FALL 2013 • VOL. 2 • NO. 3

INSIDE:
SAG-AFTRA
Inaugural
Convention
Recap



Lovely
RITA

50th LIFE ACHIEVEMENT HONOREE RITA MORENO



Screen

"'Saving Mr. Banks' is an elegant and fascinating backstory... The film brims with thoughtful and engaging performances..."



FOR YOUR CONSIDERATION

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A LEADING ROLE

Emma Thompson

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A SUPPORTING ROLE

Tom Hanks

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A SUPPORTING ROLE

Colin Farrell

OUTSTANDING PERFORMANCE BY THE CAST OF A MOTION PICTURE

Emma Thompson • Tom Hanks • Colin Farrell • Paul Giamatti • Jason Schwartzman • Bradley Whitford
Annie Rose Buckley • Ruth Wilson • B.J. Novak • Rachel Griffiths • Kathy Baker



SAVING MR. BANKS

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ANNIE ROSE BUCKLEY
as Ginty



RUTH WILSON
as Margaret Goff



B.J. NOVAK
as Robert Sherman



RACHEL GRIFFITHS
as Aunt Ellie



KATHY BAKER
as Tommie



SAG-AFTRA

FALL 2013 • VOLUME 2 • NUMBER 3

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Fabulous THEN & NOW

ACTION ITEMS @

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

ABOUT THE COVER: 50th Life Achievement Award honoree Rita Moreno. Photo by Mark Hill. Above, Moreno in the 1956 film *The Vagabond King* (Getty Images).

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“★★★★. **MATTHEW McCONAUGHEY DELIVERS THE PERFORMANCE OF HIS CAREER.**

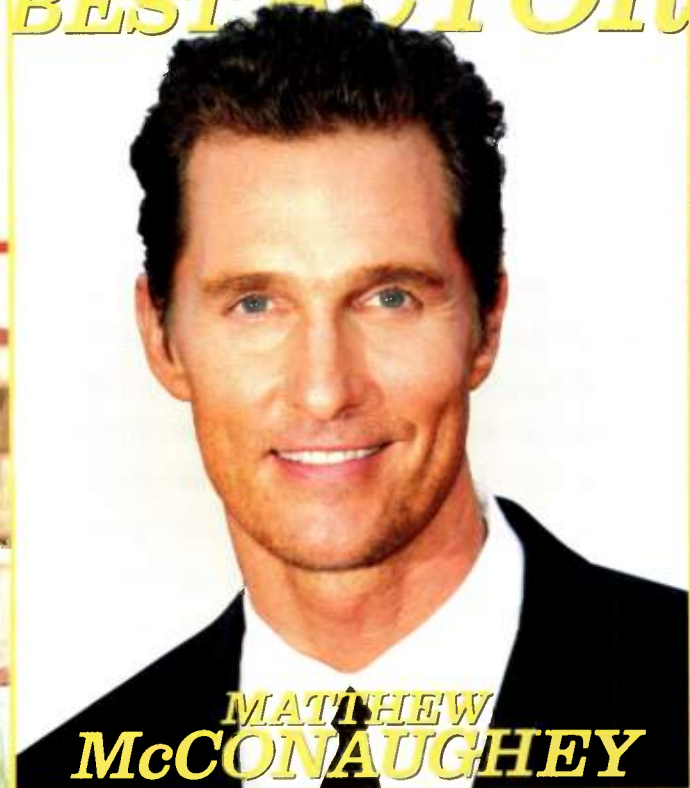
Characterized not just by an astonishing physical transformation but by a wellspring of deep compassion and fearlessness.

HE PERSONIFIES THE KIND OF BLAZING, ALL-IN COMMITMENT THAT DEFINES SCREEN ACTING AT ITS BEST.”

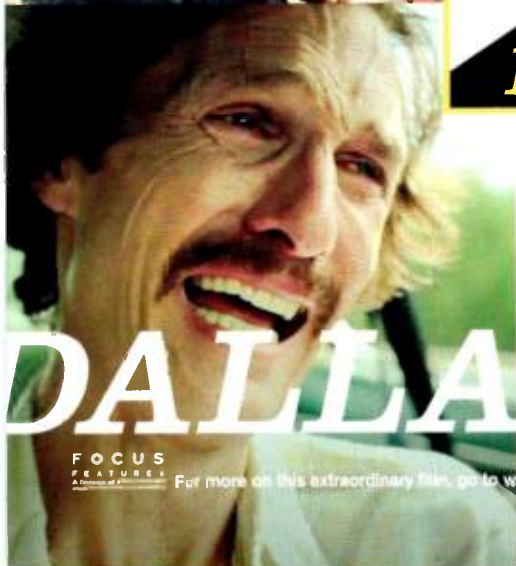
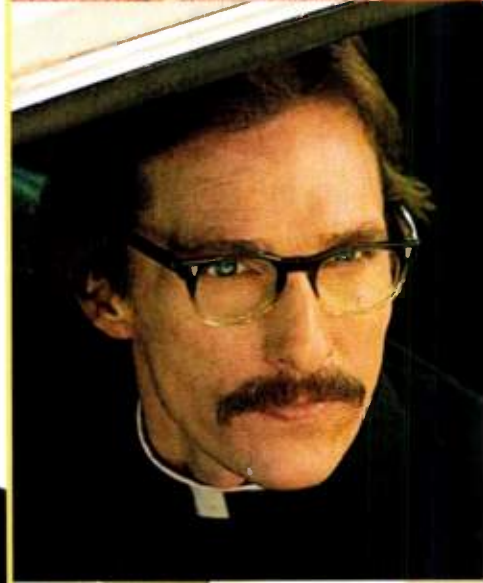
ANN HORNADAY, *The Washington Post*



FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING **BEST CAST**
BEST ACTOR



MATTHEW McCONAUGHEY



DALLAS BUYERS CLUB

FOCUS
FEATURES

For more on this extraordinary film, go to www.FocusGuilds2013.com

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WRN



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**"THE AFTERBURN OF SANDRA BULLOCK'S PERFORMANCE
WILL LINGER FOR YEARS."**

BETSY SHARKEY - *Los Angeles Times*

**"BULLOCK IS A TOUR DE FORCE - BLENDING FEROCITY AND FEELING
INTO A TRIUMPHANT, AWARD-CALIBER PORTRAIT OF GRACE UNDER PRESSURE."**

PETER TRAVERS - *Rolling Stone*

"SANDRA BULLOCK AND GEORGE CLOONEY ARE SENSATIONAL."

OWEN GLEIBERMAN - *Entertainment*

**"SANDRA BULLOCK'S ROLE REQUIRES DISPLAYS OF
WARMTH, RELIEF, GRIEF, REGRET, AND STARK, SHRIEKING TERROR,
AND SHE IS UP FOR EVERY MOMENT OF IT."**

MICK LASALLE - *San Francisco Chronicle*



**OUTSTANDING PERFORMANCE BY
A FEMALE ACTOR IN A LEADING ROLE**
SANDRA BULLOCK

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

**OUTSTANDING PERFORMANCE BY
A CAST IN A MOTION PICTURE**
SANDRA BULLOCK | GEORGE CLOONEY

G R A V I T Y

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

OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE

HUGH JACKMAN - JAKE GYLLENHAAL - VIOLA DAVIS
MARIA BELLO - TERRENCE HOWARD - MELISSA LEO - PAUL DANO

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A LEADING ROLE

HUGH JACKMAN

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A SUPPORTING ROLE

JAKE GYLLENHAAL - TERRENCE HOWARD - PAUL DANO

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A SUPPORTING ROLE

VIOLA DAVIS - MARIA BELLO - MELISSA LEO

"The actors are exemplary here. Jackman and Gyllenhaal burn with white-hot intensity."

Peter Travers, Rolling Stone

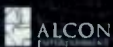
"Career-best performances from Hugh Jackman and Jake Gyllenhaal."

Scott Foundas, Variety

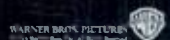
"Each of the film's major performances is powerful."

Owen Gleiberman, Entertainment Weekly

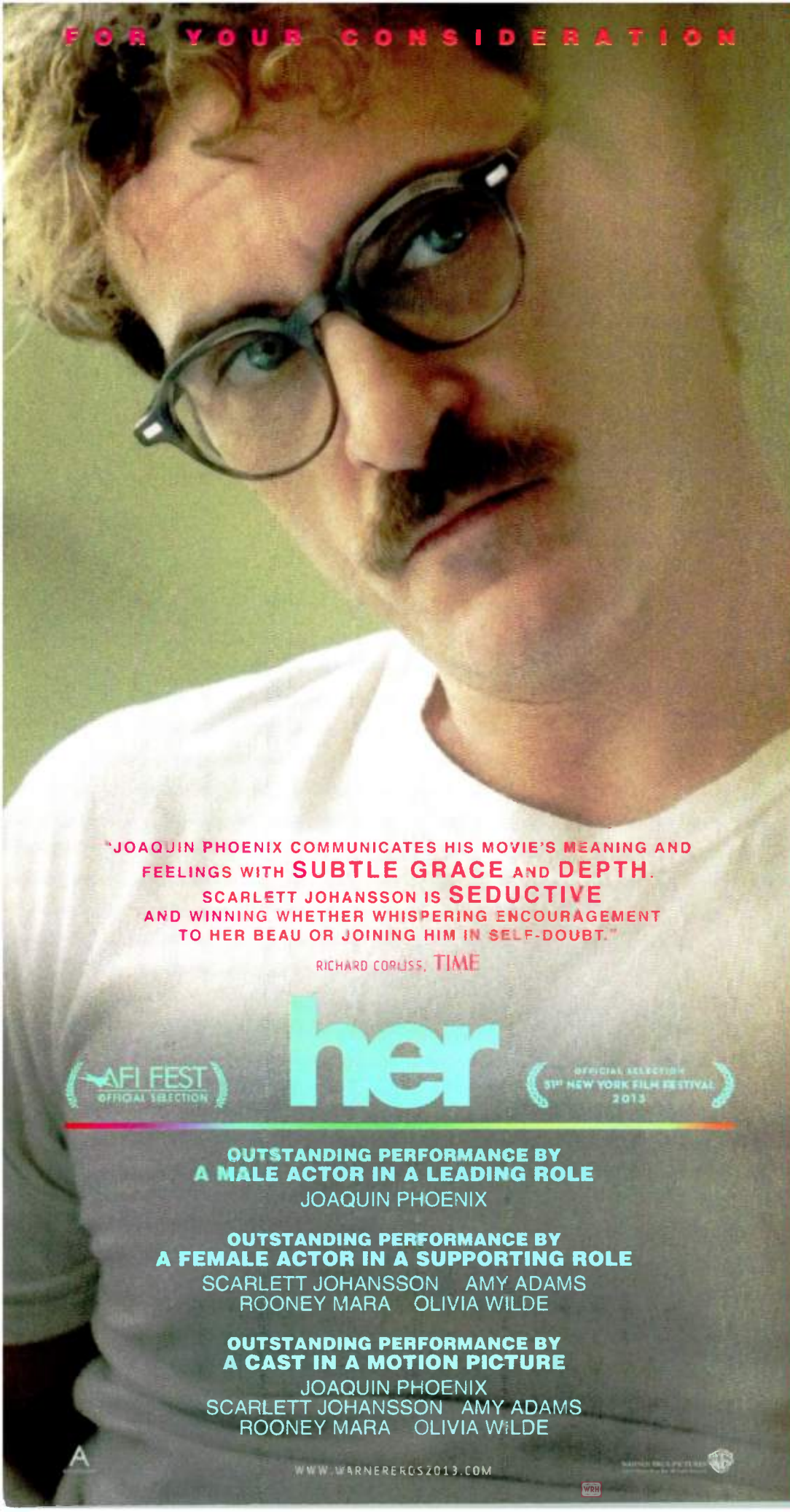
PRISONERS



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FOR YOUR CONSIDERATION



JOAQUIN PHOENIX COMMUNICATES HIS MOVIE'S MEANING AND FEELINGS WITH **SUBTLE GRACE** AND **DEPTH**.

SCARLETT JOHANSSON IS **SEDUCTIVE** AND WINNING WHETHER WHISPERING ENCOURAGEMENT TO HER BEAU OR JOINING HIM IN **SELF-DOUBT**.

RICHARD CORLISS, *TIME*



her



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

JOAQUIN PHOENIX

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

SCARLETT JOHANSSON AMY ADAMS
ROONEY MARA OLIVIA WILDE

**OUTSTANDING PERFORMANCE BY
A CAST IN A MOTION PICTURE**

JOAQUIN PHOENIX
SCARLETT JOHANSSON AMY ADAMS
ROONEY MARA OLIVIA WILDE



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

HARRISON FORD

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A SUPPORTING ROLE

“Ford, growling like an elderly pit bull guarding its bowl, projects energy and enthusiasm. It’s a meaty, cigar-chomping role, and Ford treats it like a gift, unwrapping it with obvious delight.”

MARY POLS, TIME



42

LEGENDARY

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GOT' BAD BREATH ?



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LETTERS TO THE EDITOR

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

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SAG-AFTRA

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2013 ILCA Award Winner for *Best Publication Design*

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FOR YOUR CONSIDERATION

USA TODAY

**"REDFORD GIVES THE
PERFORMANCE OF
HIS CAREER.**

It feels as if the accumulated
wisdom of his years, and knowledge
amassed in his many screen roles
and filmmaking efforts, is contained
in this one performance."

CLAUDIA PUIG

Rolling Stone

**"A MASTER CLASS
IN ACTING BY
ROBERT REDFORD.**

An utterly magnificent,
virtuoso performance."

PETER TRAVERS

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

**ROBERT
REDFORD**

ALL IS LOST

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WRB



KEN HOWARD

“We must bring that same dedication and purpose to the TV/Theatrical W&W process beginning in January.”

Dear Member,

It was my pleasure to preside over SAG-AFTRA’s first national convention in September. What I witnessed at the JW Marriott Los Angeles L.A. LIVE was testament to the dedication of our member leaders and to the talents and hard work of our wonderful staff led by David White.

I want to particularly thank Los Angeles Local President Clyde Kusatsu. Clyde and the L.A. Local Board members and staff hosted our first national convention reception, welcoming the delegates with an inspiring and enjoyable reception. Los Angeles Mayor Eric Garcetti, actor Jon Tenney and CBS2 anchor Pat Harvey helped make the evening a warm welcome to the city.

The first official business of the convention was the elections of the vice presidents. I hope you will join me in congratulating Gabrielle Carteris, executive vice president; Clyde Kusatsu, national vice president, Los Angeles; Mike Hodge, national vice president, New York; Ilyssa Fradin, national vice president, mid-sized locals; David Hartley-Margolin, national vice president, small locals; Robert Newman, national vice president, actors/performers; Catherine Brown, national vice president, broadcasters; and Dan Navarro, national vice president, recording artists.

Two committees helped facilitate the work of the convention, and I’m grateful for their work. The Constitutional Amendments and Resolutions Committee, chaired by National Board member Rebecca Damon,

did nearly around-the-clock work reviewing resolutions and amendments, making substantive recommendations to the convention and procedural recommendations to the presiding officer, and the Credentials Committee, chaired by Secretary-Treasurer Amy Aquino, for setting credentialing deadlines for delegate voting.

The convention itself was a snapshot of the membership. Delegates considered many amendments and resolutions and accomplished the business over the course of 3½ days. Hundreds of delegates from across the country came together in earnest discussion to plan the union’s course as we move forward in this new era.

The Screen Actors Guild Life Achievement Award is SAG-AFTRA’s highest honor and the list of past recipients represents an elite circle of performers, including James Stewart, Frank Sinatra, Robert Redford, Mary Tyler Moore and many others. This is a milestone year for the Screen Actors Guild Life Achievement Award, not only because it is the 50th Life Achievement Award to be given, but because this year’s recipient is the incomparable Rita Moreno. Rita is a versatile performer who is one of very few to have won an Academy Award, Emmy, Grammy and Tony. I hope you will read all about Rita in this issue and check out our actor-to-actor interview on page 42.

The last several months have been a time of great achievement. It has also been a time of great loss. The world became a much less brilliant place in October when we lost the great Hal Needham. Hal was without peer as a stunt professional

and stunt coordinator. His vision and innovation improved the profession and set a standard for the future of stunt work. Hal helped the careers of so many new stunt performers, including my wife Linda as she began her career in Hollywood. His commitment to safety and training was extraordinary.

Then, just days later, our own beloved Marcia Wallace passed away. Marcia was a strong, courageous and vibrant force whose passion for acting was exceeded only by her passion for merger. Marcia was warm and funny and will be missed so much by all of her family and friends — both within the union and without.

As you know, I first ran for the Screen Actors Guild presidency on a platform of creating a powerful merged union. I believe that working together, we have done that. Now, we must bring that same dedication and purpose to the work ahead of us, particularly the TV/Theatrical Wages and Working (W&W) Conditions process beginning in January. Watch your email box for information on W&W events in your area and plan to participate in these important pre-bargaining member discussions about the contracts we work. We need to hear your input as we move ahead together.

Enjoy your holidays in good health and good cheer.

In unity,

Ken Howard

something **unforgettable**



“one thing is for sure: *Mad Men* is
the greatest TV drama of all time, and it’s not even close”

— ROLLING STONE

for your consideration

MAD MEN

amc something more

LIONSGATE™



GABRIELLE CARTERIS

“We may have merged on paper, but we must now merge our ideas and our cultures — bringing the best of who we were to the task of building something new.”

Dear Member,

SAG-AFTRA weathered some challenging times over this first transition year — as members and as a new institution. We had to take some tough steps as an organization, including the necessary but painful closure of 10 brick-and-mortar offices and streamlining our staff from two large organizations into one. It was not easy seeing people we have worked with for years move on to new opportunities that didn't include us. We crafted the first SAG-AFTRA constitution and realized that it will need adjustments over time so that it grows with the union. We have also traveled an incredible learning curve that I believe will continue for some time. All of this culminated in our first convention.

Convention marked the true beginning of SAG-AFTRA. Almost 350 members from around the country — delegates that you elected — gathered to hear from President Ken Howard, Secretary-Treasurer Amy Aquino and National Executive Director David White. The delegates, representing the largest group of members gathered in one place, voted for our national vice presidents. I want to thank the delegation for the confidence they showed in me by electing me executive vice president. I am honored to serve the union in this role and promise to work hard for the benefit of all members.

We spent hours in discussion and debate about the business and the future of our union. Resolutions were passed and members learned about what was happening to their work and in the media and entertainment industries. We discussed, agreed and disagreed, but were

all informed, enlightened and inspired. I saw members discovering the work the union does for them and recognizing their relationship to the larger labor movement. Many of those delegates are feeling a sense of ownership of their union and have since asked how they might be more deeply involved. That is a taste of the first convention.

This convention gave us an opportunity to strategize for the future. The next two years are crucial. We may have merged our unions on paper, but we must now merge our ideas and our cultures — bringing the best of who we were to the task of building something new. We must listen, question and participate.

SAG-AFTRA depends on our day-to-day interactions with our fellow members: Who are they? What kind of work do they do? What are their concerns? The answers to these questions help inform our priorities and direct our thinking on important issues like organizing. We were privileged to hear from our fellow members about successful organizing campaigns around the different work under our contracts. Delegates also attended educational and informational seminars on topics as diverse as the new media landscape and techniques for turning non-union productions and workplaces into good union jobs.

We were also honored to host important and inspirational speakers like U. S. Secretary of Labor Thomas Perez and AFL-CIO President Richard Trumka.

Secretary Perez spoke poignantly about the need for us to look forward and embrace the changes in our industry, noting that we could only grow and thrive if we were willing to embrace the future and adapt to change.

President Trumka fired up our delegation with his dynamic remarks noting that every worker in our industry and our country deserves a safe workplace, a fair wage and access to affordable health care. Trumka praised our merger and our unity, observing that we must all stand together if we are to ensure the future of unionism in this country.

For me, as for many of us, organizing is paramount to our growth and security. I know that many members are focused on the upcoming TV/theatrical negotiations. I would ask you not to sit and wait to see what happens — rather, get involved now. Look at where the industry is, recognize where it was and start reading everything you can. Talk with your fellow members about their work, ask casting directors and, yes, producers what trends they are noticing. Check the SAG-AFTRA website on a regular basis and participate in the wages and working conditions process when it begins in January — all this while engaging and sharing your information with other members.

This is where our work begins.

I cannot close without paying loving tribute to our national board member and friend Marcia Wallace. Marcia loved our former unions, their members and what we stood for. She believed in merger with all her heart and never wavered. May we be like her and make this union and this world a better place.

In unity,

Gabrielle Carteris

something **immersive**



“the best TV drama ever...*Bad* has taken the complexity of modern television storytelling to new levels.”

— PEOPLE MAGAZINE

for your consideration

³⁵Br **eaking** ⁵⁶Ba **d**

amc something more


SONY
PICTURES
TELEVISION



AMY AQUINO

“Our convention reflected everything she stood for: mutual respect, honesty, intelligence, humor, openness ...”

Dear Member,

Within four bittersweet weeks this fall, SAG-AFTRA held its first triumphant convention and it lost one of its most dedicated leaders: Board member Marcia Wallace.

When my husband first introduced me to his friend Marcia Wallace, I learned she'd been militating for merger of SAG and AFTRA since the 1960s. So, five years ago, when a group of us determined to try one more time, she jumped at the chance to run. Always self-deprecating, she told us nonetheless to use her celebrity if it would help. We did, and only then did I understand how universally loved and respected she was — her association with our campaign for unity was invaluable.

But she didn't stop at lending us her famous face. As a SAG National Board member, she served on and chaired committees, supported our causes, and attended nearly every board meeting. Everyone knows that she was a comic genius. But as her board colleagues, we also experienced her brilliantly sharp mind, her deady accurate memory, her vast knowledge of literature and politics, her fairness and lack of prejudice, her utter honesty, and her huge and inclusive heart. But since she never, ever let us forget that she was *in it for merger*, we referred to her always as Marcia “Merger” Wallace.

Though it wasn't until very recently that it kept her from a meeting or even put a dent in her positive attitude and humor, Marcia's health had never been great. So, as she shared her ups and downs with us, she suggested the joking motto that we adopted: “Merger before Marcia Wallace croaks.” It gave her a kick and inspired us all. It was she who made the initial merger motion in the SAG boardroom, and when the successful vote was announced two years later, it was her face that we looked for, beaming and crying.



Marcia Wallace

Elected a founding SAG-AFTRA National Board member, Marcia was bereft that she wasn't well enough to attend our inaugural convention. And I was as well, because our convention reflected everything she stood for: mutual respect, honesty, intelligence, humor, openness — and no interest in, or tolerance for, anything else.

Attending AFTRA and AFL-CIO conventions in the past, however positive, left me unprepared for what I experienced in September. None of the many union campaigns I'd run compared with the democratic engagement of the convention elections, where good solid candidates ran to fill a need, presented their points of view and were endorsed by colleagues who

knew them personally. Delegates then voted for people they saw and heard, not for names or pictures. Not entrenched in either “SAG” or “AFTRA,” delegates' focus was on our work. Understanding that only unity can protect us, they saw artificial divisions — between broadcasters and actors, between the coasts and the heartland, between large markets and small — as the waste of resources that they truly are. Convention was a giant step toward a true SAG-AFTRA culture.

Someone once said ruefully that “SAG came to the dance in heels, AFTRA came in flip-flops.” There may be some truth in that, and both have their place and served each union well in many ways. But SAG-AFTRA is in this for the long haul, and in today's world you won't go very fast or very far in either one. With our first convention, we tried out something brand new. I believe it was a wonderful fit.

Marcia's autobiography, a wry and uplifting look at the trials in her life, is titled *Don't Look Back, We're Not Going that Way*. If we're smart, we'll adopt that as our new motto, and as her final gift to the fellow union members she cared so much about.

Amy Aquino

something remarkable



“The best show on TV”

— NEW YORK DAILY NEWS

for your consideration

THE
WALKING DEAD

amc something more

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VR



DAVID WHITE

“We need your insights and input on how your contracts are performing in your actual work life.”

Dear Member,

This has been quite a year! It began with a successful negotiation of our commercials agreements, moved through a challenging restructuring process and national elections, and will end with the optimistic energy coming out of our first national convention in September. I left the convention reinvigorated by the generous spirit of the delegates, who were admirable in their unwavering pursuit of two overriding goals: one, to accomplish the formal business of the union, and two, to forge new relationships with fellow members from around the country and inaugurate a new culture for the merged union, SAG-AFTRA.

The convention — my first — was truly an enjoyable experience. Through long and focused debate, the delegation considered numerous proposals from locals across the country and worked together to find common ground on a number of resolutions that will help to make the governance of our sprawling enterprise easier and, ultimately, improve members' lives. Like other attendees, I welcomed the opportunity to speak with members and staff from all over and to hear their perspectives on numerous issues confronting the union. I was reminded again about SAG-AFTRA's phenomenal diversity, and heard firsthand about the stories of what this union does to support the careers of our members,

and how the union can fall short of our goal at times. Each conversation was gratifying and insightful; it all led to a more informed perspective, which helps me understand what we can do better to support you.

The convention also included the election of various officers. With the election of Executive Vice President Gabrielle Carteris and National Vice Presidents Clyde Kusatsu, Mike Hodge, Ilyssa Fradin, David Hartley-Margolin, Robert Newman, Catherine Brown and Dan Navarro, the national leadership team is now complete. I congratulate Gabrielle and each of the new vice presidents and look forward to working with them, President Ken Howard and Secretary-Treasurer Amy Aquino in the years to come.

As we look ahead, we are clearly focused on our upcoming negotiations for TV/Theatrical and Exhibit A contracts. We will soon commence our wages and working conditions meetings and I hope you will find a way to participate if at all possible. We need your insights and we seek your direct input on how your contracts are performing in your actual work life. Please watch out for W&W notices and contribute your experience and ideas in person if you can or by email.

I would be remiss if I did not include in this letter my hearty congratulations to National Vice President, Small Locals David Harley-Margolin and Washington-Mid Atlantic Local Executive Director

Pat O'Donnell, who were honored with the first SAG-AFTRA George Heller Memorial Awards for longtime service to the union or its predecessor unions (see story page 64). I have worked with David and Pat for years and was simply delighted by their honor. They are the epitome of union service and dedication to our membership.

I also join with SAG-AFTRA's elected leaders and many of you in expressing my great sadness at the passing of our very dear friend and board member Marcia Wallace. Marcia's talent, her comic brilliance and her tireless devotion to merger, SAG-AFTRA and her fellow members are legendary. Marcia came to board meetings with flaming red hair, a large smile and a warm embrace for all of us. She will be missed and we will work to carry forward her charitable spirit and big-hearted commitment.

As 2013 draws to a close, I am grateful for the success we have achieved this year and for the many lessons we have learned that will make us better in the coming year.

I wish all of you the best this holiday season.

In unity and looking forward,

David P. White

something **intriguing**



“...two of TV’s best actors
playing two of the genre’s more intriguing crime-solvers.”

— USA TODAY

for your consideration

the **KILLING**

amc something more



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MPAA



BUILDING FOR THE FUTURE

The AFTRA Foundation is a charitable and educational organization that works to inspire and aid SAG-AFTRA members through our many programs, including the Heller Memorial Scholarship and the Frank Nelson Fund.

Your support makes our work possible as the AFTRA Foundation is funded through tax-deductible contributions, grants, and bequests — not member dues. Please consider a year-end gift today.

Join us in building a united and strong future.

SAGAFTRA.org/aftrafoundation
email: **aftrafoundation@sagaftra.org**

something **unstoppable**



“...Anson Mount’s performance throughout all three seasons has been phenomenal.”

— DEN OF GEEK

for your consideration

HELL ON WHEELS

amc something more

e
one
entertainment

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TV 14



Executive Vice President Gabrielle Carteris at the SAG-AFTRA National Convention Sept. 26.

NEW OFFICERS ELECTED AT SAG-AFTRA CONVENTION

One of the most important pieces of business conducted at the inaugural SAG-AFTRA National Convention was the election of the executive vice president and the seven other national vice presidents. In August, members elected National President Ken Howard and Secretary-Treasurer Amy Aquino as well as national and local board members and delegates. On Sept. 26, those delegates elected the vice presidents for two-year terms, completing the first fully elected leadership team for the union. The newly elected officers are:

Executive Vice President:

Gabrielle Carteris

National Vice President, Los Angeles:

Clyde Kusatsu

National Vice President, New York:

Mike Hodge

National Vice President, Mid-Sized Locals:

Ilyssa Fradin

National Vice President, Small Locals:

David Hartley-Margolin

National Vice President, Actors/Performers:

Robert Newman

National Vice President, Broadcasters:

Catherine Brown

National Vice President, Recording Artists:

Dan Navarro

2014: THE YEAR AHEAD FOR CONTRACT NEGOTIATIONS

Multiple contract negotiations will be front and center in 2014, including TV/theatrical, broadcast and sound recordings. The wages and working conditions process, known as W&W, gives SAG-AFTRA members in every local in the country the opportunity to give their feedback on the contracts that affect them, and is a vital tool for your union representatives to determine priorities when negotiating with employers. At the direction of the SAG-AFTRA National Board, W&W for the TV/Theatrical Contract is set to begin in January. TV/theatrical, the union's most high-profile contract, is due to expire June 30.

The News and Broadcast Department is looking to begin and/or continue negotiations for approximately 60-70 contracts in 2014, with several employers including ABC, CBS, Fox, NBC, Clear Channel, Cumulus, Univision and





Gannett among others.

Also upcoming are W&Ws for early negotiations for the Sound Recordings Code, which expires Dec. 31, 2014 and the Network TV Code, which expires Nov. 15, 2014. Watch your inbox for emails and announcements about the W&W process, and be sure to get involved.

Meanwhile, SAG-AFTRA has agreed to a one-year extension of two of its legacy contracts for corporate, non-broadcast and

educational work. The National Board of Directors ratified the agreement between the union and the Producers Group on Oct. 1 at its meeting in Los Angeles.

The legacy AFTRA and SAG Corporate/Educational and Non-Broadcast Contracts, which were jointly negotiated in April 2011, were set to expire on April 30, 2014. The terms of the contracts have not changed. With the coming negotiations for the TV/Theatrical Contract, the extension gives the union more time to prepare and gives members more opportunity to get involved in the run-up to the next negotiation.

| | |
|---|--|
|  TV/Theatrical W&W begins in January. Contract expires June 30. |  Network TV Code W&W begins summer 2014. Contract expires Nov. 15. |
|  Sound Recordings Code W&W begins soon. Contract expires Dec. 2014. |  Corporate/Educational Contract extended to April 2015. |

something **powerful**



“pulls you forcefully right into its seamy,
low-rent world of intrigue and double-and triple-crosses”

— NEW YORK POST

for your consideration

**LOW
WINTER
SUN**

amc something more





SAG-AFTRA LEADERSHIP ATTENDS QUADRENNIAL AFL-CIO CONVENTION; HOWARD ELECTED VICE PRESIDENT

Focusing on a commitment to diversity, new partnerships and ideas, SAG-AFTRA national officers and board members attended the quadrennial AFL-CIO Convention in Los Angeles Sept. 8-11. National President Ken Howard was also elected a vice president of the AFL-CIO's Executive Council.

The convention brought together unions from around the country and the world for four days of workshops, resolutions and important discussions focusing on the revitalization of the labor movement. Delegates approved several resolutions, including one calling for an economics of shared prosperity that focuses on a voice in the workplace, health care for all, aging with dignity, jobs that support working families, secure jobs that pay a living wage, and safe and nurturing environments and education for children.

Delegates also unanimously approved a resolution embracing and including diversity in the workplace, including people of color, working women, young workers and LGBT workers.

An overall theme of the convention was the initiative to work not only with fellow labor unions, but with community and

worker groups outside the traditional union mold. Among the groups highlighted was the International Domestic Workers Network, as well as SAG-AFTRA's successful work with Dancers' Alliance in securing a contract for music video performers. Speaking to delegates at the convention about SAG-AFTRA's successful campaign was Los Angeles Local Board member Galen Hooks.

During the convention, delegates also elected a new secretary-treasurer, Tefere Gebre, who previously served as executive director for the Orange County Labor Federation in California. President Howard was once again elected to serve on the 33-member Executive Council, the top governing body of the AFL-CIO. Howard has served on the council since 2009.

"At the AFL-CIO convention, I enjoyed the opportunity to meet with fellow labor leaders from around the world," Howard said. "The ideas and initiatives that arose from these meetings — and throughout the convention — have me excited for the future of our membership. I'm looking forward to implementing these plans as part of the executive council."



AFL-CIO President Richard Trumka on stage with union members. Far left, SAG-AFTRA National President Ken Howard was elected vice president of the AFL-CIO's Executive Council.



NEWLY ELECTED SAG-AFTRA NATIONAL BOARD MEMBERS HOLD FIRST MEETING

The new SAG-AFTRA National Board met for the first times post-election, immediately before and after the inaugural convention in Los Angeles Sept. 25, 30 and Oct. 1.

At the meetings, the board took initial steps in anticipation of next year's TV/Theatrical Contract. In addition, the board received an update from Secretary-Treasurer Amy Aquino on financials, and she reported that the 2013 first quarter results are on plan and tracking to a balanced budget. National Executive Director David White provided an operations overview and outlined the union's strategic initiatives, institutional focus and core functions on contract-related activities, administration and support.



National board members meet prior to convention and election of national vice presidents.

SINCE 1985
SCREEN ACTORS GUILD
FOUNDATION

All Screen Actors Guild Foundation programs and services are **FREE** for SAG-AFTRA members.

\$1.2 Million

The amount provided to members in financial & medical assistance in 2013

60,000

The number of children served every month by SAG Foundation BookPALS

25,000

The number of union members who attended career-building seminars in 2013

\$0 The amount of union dues that funds the SAG Foundation

@ You can make a year-end, tax-deductible gift to the SAG Foundation by going to sagfoundation.org. Click on "Donate Now," or mail your donation in the envelope enclosed in this issue.

 **SUPPORT THOSE WHO SERVE AMERICA** 

For the fourth year, SAG-AFTRA and the USO are once again teaming up to grant a wish for our heroes, offering the gift of hope, comfort and support to service members stationed abroad.

Your donation of \$25 can provide 70 phone calls from service members to loved ones back home or a care package filled with the comforts of home, such as a prepaid international phone card, sunscreen, travel size toiletries, snacks and other items.

A gift of \$50 helps fund nine USO locations in Afghanistan that provide troops something to eat, a place to rest or watch an NFL game with friends, a place to play a video game and a way to connect with loved ones through a phone call home.

SAG-AFTRA members have a long history of supporting service members and the USO. Show our service members how much you appreciate their sacrifices.

@ Visit teamuso.org/SAGAFTRA to learn more and make a donation.

 **SAG-AFTRA BROADCASTERS ARE EVERYWHERE**

SAG-AFTRA's News and Broadcast Department covered the map this summer at several professional journalism conferences and conventions, from its booth presence at several expos to panel discussions — and one broadcaster member was elected a national president.

In July at the National Association of Black Journalists convention in Florida, SAG-AFTRA National Board member Bob Butler was elected national president of NABJ. In California at the Excellence in Journalism Conference, a joint "super journalism" conference for the Society of Professional Journalists, the Radio Television Digital News Association and the National Association of Hispanic Journalists, SAG-AFTRA hosted two panel discussions, one covering stress on the job and the other discussing the "new media newsroom." Staff and members were also on hand to congratulate Chris Wallace on his receiving the Paul White Award and legendary broadcaster and member Belva Davis for receiving the John F. Hogan Award from RTDNA.

SAG-AFTRA also attended the Asian American Journalist Association convention in New York City, the National Lesbian and Gay Journalists Association convention in Boston, and the Native American Journalists Association conference in Tempe, Ariz.

"These conferences are the perfect setting for meeting our SAG-AFTRA broadcast members from across the country, educating the journalism community about the union and hosting some high-caliber discussions pertaining to the industry," said Mary Cavallaro, assistant national executive director for news and broadcast.

In addition, the National Broadcast Steering Committee will meet Dec. 7 in Baltimore. The committee reviews and makes recommendations to the national board on all matters regarding broadcast jurisdiction.



SAG-AFTRA member broadcaster Mike Walter moderates a discussion on stress at the Excellence in Journalism conference. Joining him on the panel were Sid Garcia (ABC7 Los Angeles), Vikki Vargas (NBC4 Orange County), trauma expert and psychotherapist Gina Ross, SAG-AFTRA Associate National Executive Director News and Broadcast Mary Cavallaro and Los Angeles Broadcast Director Anna Calderon.

“OSCAR ISAAC IS THE HEART AND SOUL OF THIS EXQUISITELY MADE FILM.”

★
LOS ANGELES TIMES | *Kenneth Turan*

“OSCAR ISAAC IS A REVELATION: INTENSE AND SOULFUL.”

★
LONDON EVENING STANDARD | *David Sexton*

“JOHN GOODMAN ALMOST STEALS THE MOVIE AND IT’S AMAZING THAT HE STILL DOESN’T HAVE AN OSCAR NOMINATION TO HIS CREDIT!”

★
HITFIX | *Gregory Ellwood*



“‘INSIDE LLEWYN DAVIS’ RANKS WITH THE COENS’ VERY BEST IN ITS

PITCH-PERFECT BALANCE OF HUMOR

AND DEEP RESERVES OF FEELING. OSCAR ISAAC GIVES
A STAR-MAKING, AWARD-WORTHY TURN.

CAREY MULLIGAN RADIATES FURY TINGED WITH LONGING IN A MARVELOUSLY VIVID COMIC PERFORMANCE.

‘INSIDE LLEWYN DAVIS’ HAS A UNIFORMLY

SUPERB ENSEMBLE.

WITH JUSTIN TIMBERLAKE, JOHN GOODMAN, GARRETT HEDLUND,
STARK SANDS, F. MURRAY ABRAHAM, ROBIN BARTLETT AND ADAM DRIVER
DELIVERING JEWEL-LIKE SUPPORTING PERFORMANCES.”

★
THE ATLANTIC | *Jon Frosch*



***** FOR YOUR CONSIDERATION *****

OUTSTANDING PERFORMANCE BY A MALE ACTOR
IN A LEADING ROLE

OSCAR ISAAC

OUTSTANDING PERFORMANCE BY A MALE ACTOR
IN A SUPPORTING ROLE

JOHN GOODMAN, GARRETT HEDLUND, F. MURRAY ABRAHAM,
JUSTIN TIMBERLAKE

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR
IN A SUPPORTING ROLE

CAREY MULLIGAN

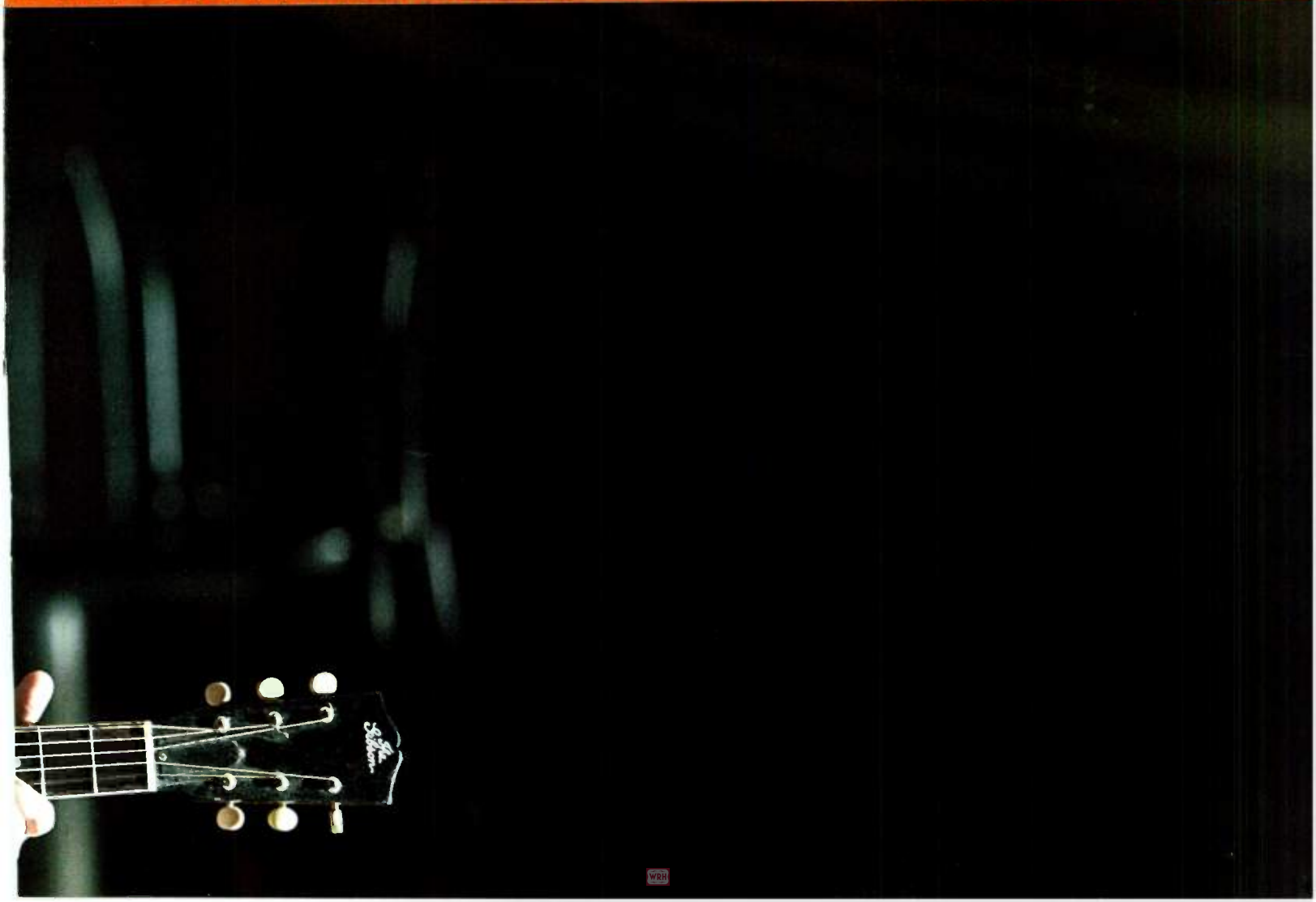
OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE

INSIDE LLEWYN DAVIS

★ 1961 ★

WHEN DOWNTOWN NEW YORK WAS
AMERICA'S CAMPFIRE

STUDIOCANAL INSIDELLEWYNDAVIS.COM CBS FILMS



GROUNDBREAKING LGBT STUDY OF SAG-AFTRA MEMBERS SHOWS CONTINUED DISCRIMINATION

Despite improvements in workplace opportunities and conditions, lesbian, gay, bisexual and transgender (LGBT) performers still face continued discrimination, according to a study conducted jointly by SAG-AFTRA and UCLA's The Williams Institute, and announced at a Sept. 27 press conference during the inaugural convention in Los Angeles.

The study, *Sexual Orientation & Gender Identity Diversity in Entertainment: Experiences & Perspectives of SAG-AFTRA Members*, gives insight into how sexual orientation and gender identity influence performers' experiences working in the profession. It received financial support from the Screen Actors Guild-Producers Industry Advancement Cooperative Fund.

“Despite being gay, some casting agents/directors won’t even hire me for gay roles, because they don’t feel I ‘look’ gay.” — Survey Respondent

According to the study, one-third of the more than 5,000 members who took the survey found that casting directors, directors and producers may be biased against LGBT performers. The respondents cut across the spectrum of SAG-AFTRA's diverse membership and included non-LGBT performers.

Among the report's highlights:

- More than a third of LGBT performers had witnessed disrespectful treatment that had also been noticed by non-LGBT performers.
- Overall, 16 percent of LGBT respondents reported that they had experienced discrimination or harassment at some point in their working lives. Gay men were the most likely to report they have experienced some form of discrimination, with one in five reporting an experience (see chart at right). Bisexual actors were about half as likely to report discrimination as gay or lesbian actors.
- Gender nonconforming gay and bisexual men were more likely to experience discrimination, as were men who were out professionally.
- Only 29 percent of heterosexual performers have played a lesbian or gay role over the course of their career, while 58 percent of lesbian and gay performers and 33 percent of bisexual performers have. Some of the study's respondents believe that playing LGBT characters limited their chance at future casting opportunities.

Actor and comedian Jason Stuart, national co-chair of the SAG-AFTRA LGBT Committee, said the nucleus of the study came from the formation of the committee in 2006.

“As times were clearly changing in the world and in our country back in 2006, so were attitudes within our membership,” Stuart

said at the press conference. “We decided to start by finding out what was really going on: in audition rooms, in agents’ meetings, on-set and behind the scenes where people make decisions about how they will go about pursuing a career in entertainment.”

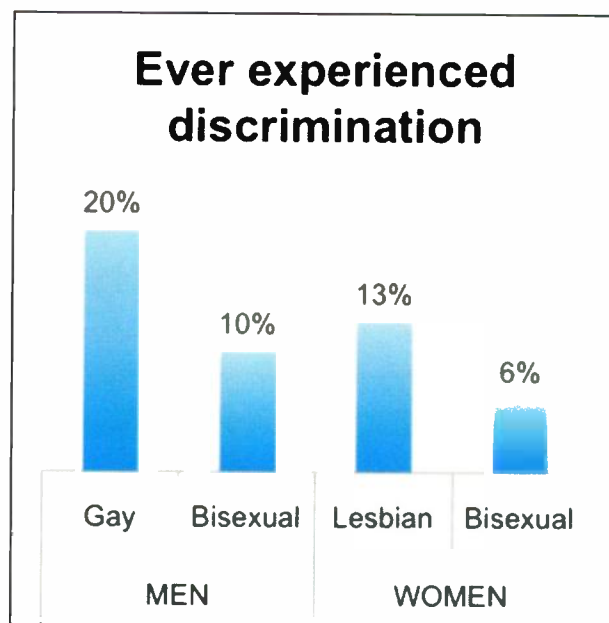
Also participating in the press conference were Los Angeles Local Board member Parvesh Cheena and member Dalila Ali Rajah; SAG-AFTRA Executive Vice President Gabrielle Carteris; SAG-AFTRA General Counsel and CAO Duncan Crabtree-Ireland; National Director, EEO & Diversity Adam Moore; and The Williams Institute's M.V. Lee Badgett, Ph.D.

For the study, the union partnered with The Williams Institute, a national think tank at UCLA Law School dedicated to conducting research on sexual orientation and gender identity law and public policy.

As a result of the study, delegates at the SAG-AFTRA National Convention also passed a historic resolution supporting LGBT members and their rights to equal employment opportunity and discrimination-free workplaces.

“The union movement as a whole has made great strides in recognizing the equality of LGBT members. I’m proud that SAG-AFTRA and our legacy organizations have been at the forefront,” said Traci Godfrey, national co-chair of the SAG-AFTRA LGBT committee. “Our work has resulted in recognition and resolutions passed by the AFL-CIO at its past two conventions recognizing diversity and the rights of LGBT members.”

[To read the full report, visit sagaftra.org/eodiversity.](http://sagaftra.org/eodiversity)



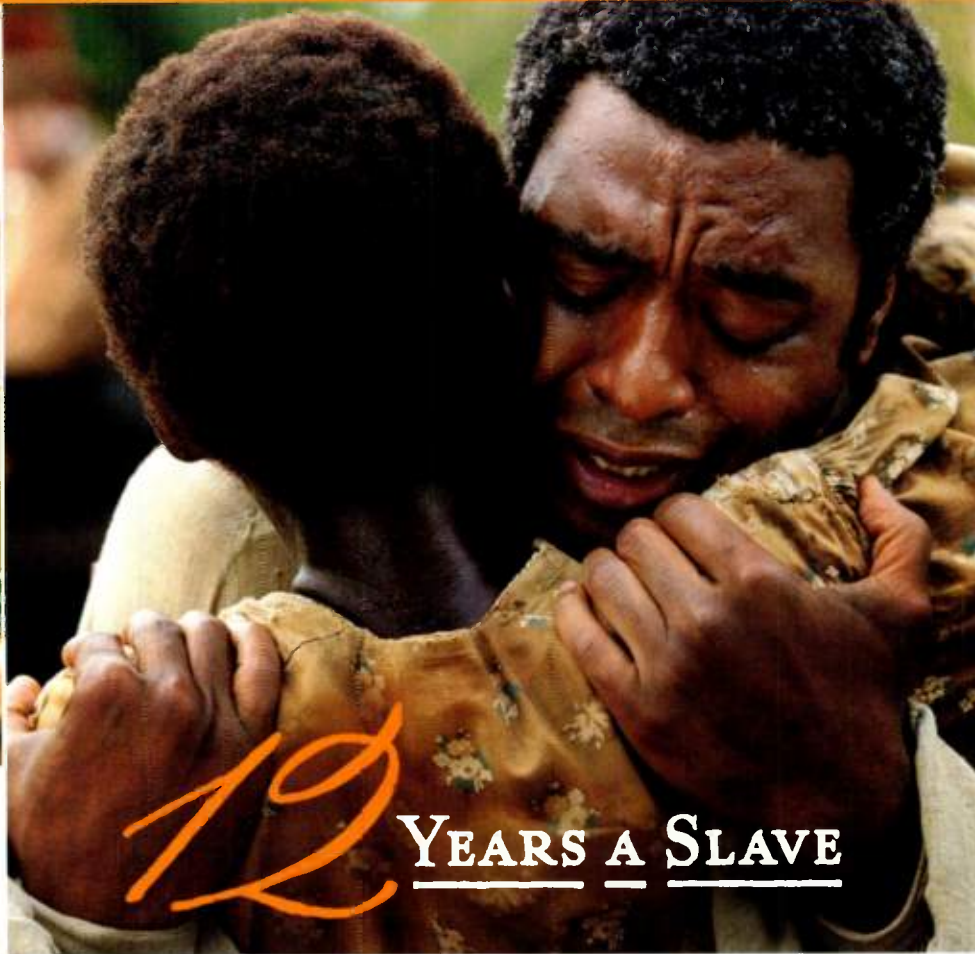
Above, a chart from the report shows that discrimination persists against LGBT SAG-AFTRA performers in their working lives.

CLAUDIA PERC @USA TODAY



"THE FINEST CAST OF ANY FILM THIS YEAR."

CHIWETEL EJIORFOR MICHAEL FASSBENDER BENEDICT CUMBERBATCH PAUL DANO PAUL GIAMATTI LUPITA NYONG'O SARAH PAULSON BRAD PITT ALFRE WOODARD ADEPERO ODUYE



12 YEARS A SLAVE



THE BRAVEST PERFORMANCES

...and more like the picture at witness. CHICAGO SUN-TIMES

"ALL OF THE ACTORS, FEARLESS AND FIERCE, DO EXCEPTIONAL WORK"

Every actor in the film does an exceptional job, and it's a shame that some of the best work is often overlooked. Chiwetel Ejiofor, as the 12-year-old kidnapped... (The rest of the text is too small to transcribe accurately but follows the same pattern of praise for the film's cast.)

Los Angeles Times

FOXSEARCHLIGHT.COM/12Y

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WORKING ON YOUR BEHALF

Duncan Crabtree-Ireland, SAG-AFTRA's chief administrative officer and general counsel, was given the 2013 Profiles in Diversity Award Oct. 3 at the annual Inside Diversity reception hosted by the Association of Corporate Counsel. Crabtree-Ireland received the honor for his work as an advocate for LGBT equality in the entertainment industry.

The SAG-AFTRA Equal Employment Opportunities & Diversity Department has received the Diversity Award from the Burbank International Film Festival. SAG-AFTRA National Performers with Disabilities Committee member RJ Mitte presented the award to SAG-AFTRA National Director, EEO & Diversity Adam Moore, at the Sept. 8 gala. In attendance were SAG-AFTRA Diversity Committee Chairs L. Scott Caldwell, Kevin Dobson, Bertila Damas, DeLanna Studi and Ren Hanami. The award is given for raising awareness of issues surrounding gender, physical disability, sexual orientation and age discrimination and challenging discrimination in the industry.



SAG-AFTRA staff at the Profiles in Diversity event. From left, Executive Director, Human Resources and Administration Martha Holdridge; Legal Counsel Jessica Espinoza and Delia Ochoa; Senior Counsel, Intellectual Property and Contracts Danielle Van Lier; Chief Administrative Officer and General Counsel Duncan Crabtree-Ireland; Director, Financial Assurances Bonnie Chavez; and Counsel, Financial Assurances Robert Kelly.

SCHOLARSHIPS AVAILABLE

SAG-AFTRA members and their families are eligible for several college scholarships with approaching deadlines:

- The SAG Foundation's 2014 John L. Dales Scholarship application is now available at sagfoundation.org. The application deadline is March 15, 2014.
- The AFTRA Foundation's 2014 George Heller Memorial Scholarship application will be available in early 2014 at sagaftra.org/aftrafoundation and is due May 1, 2014.
- The 2014 Union Plus Scholarship Program application is now available at unionscholarship.communityforce.com. The application deadline is Jan. 31, 2014.



MEMBERS HELPING MEMBERS THROUGH AFTRA FOUNDATION

Across the country, the AFTRA Foundation's programs and scholarships provide the support and tools needed by SAG-AFTRA members to handle not only the professional aspects of their careers, but the personal as well.

Founded in 1997, the AFTRA Foundation is a nonprofit organization separate from the union and funded solely by generosity, not member dues. Through programs like the George Heller Memorial Scholarship — which awarded \$25,000 in grants to students this year — the Frank Nelson Fund, and support of organizations like Career Transition For Dancers, the Foundation works to inspire and aid members.

"The work of the Foundation directly reflects a commitment that members have made to one another that continues to expand as we work together to build a better future for SAG-AFTRA members," said AFTRA Foundation President Shelby Scott.

Please consider a year-end, tax-deductible gift to the foundation.



Visit sagaftra.org/aftrafoundation or email aftrafoundation@sagaftra.org.

FOR YOUR CONSIDERATION IN ALL CATEGORIES
INCLUDING

BEST PICTURE
BEST ACTRESS JULIA LOUIS-DREYFUS
BEST SUPPORTING ACTOR JAMES GANDOLFINI



"GIVEN THE RARE CHANCE TO SHINE IN A LEADING FILM ROLE
AFTER MORE THAN TWO DECADES OF EXCELLENCE ON TV,
JULIA LOUIS-DREYFUS DOESN'T MISS A BEAT."

RICHARD ROEPER, *CHICAGO SUN-TIMES*

"JAMES GANDOLFINI'S PERFORMANCE IS MARVELOUS
—CENTERED, RELAXED AND SO GROUNDED IN GENIAL HUMANITY
THAT WE QUICKLY SWITCH FROM WATCHING A BELOVED ACTOR
WHO HAS LEFT US TO ROOTING FOR A CHARACTER WHO DESERVES
THE BEST LIFE CAN GIVE HIM."

JOE MORGENSTERN, *THE WALL STREET JOURNAL*

Enough Said



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foxsearchlight.com/fyc

WRN

PERFORMERS WITH DISABILITIES IN THE SPOTLIGHT

As part of its continuing commitment to diversity in casting, SAG-AFTRA teamed up with its industry partners Oct. 17 for the 2013 Media Access Awards, an event that raises awareness about performers with disabilities and celebrates their inclusion in TV and film production.

RJ Mitte, who starred as Walter White Jr. on *Breaking Bad*, received the SAG-AFTRA Harold Russell Award; Anna Gunn, who played his mother on the show, presented him with the award.

Jenni Gold, producer, writer and director of *CinemAbility*, a documentary that examines disability themes in entertainment, was honored with the SAG-AFTRA Disability Awareness Award. Although she was unable to attend, she sent her thanks in a prerecorded message.

Switched at Birth's Ryan Lane received the RJ Mitte Diversity Award, presented by Mitte.

"It's about deafness and people who can't walk and people who want to be involved as actors, so I hope this will help their dreams come true, because it did the same thing for me," Lane said of the inspirational awards.



RJ Mitte, left, and Ryan Lane. At right, from left, Marlee Matlin, Executive Vice President Gabrielle Carteris and Secretary-Treasurer Amy Aquino at the 2013 Media Access Awards.

SAG-AFTRA HOSTS API CONFERENCE FOR CREATIVE CONTENT

SAG-AFTRA hosted *C3: Conference for Creative Content*, Visual Communications' annual filmmaker conference, at its Los Angeles headquarters Oct. 26. More than 100 filmmakers attended the full day of panels and workshops focusing on Asian Pacific Islanders in the media. The day included topics such as race and media, writing diverse characters for television and special effects. One of the highlights of the event was a



sneak preview of the upcoming Martin Scorsese-produced film *Revenge of the Green Dragons* and a discussion of online Web series with staff from SAG-AFTRA's New Media Department. SAG-AFTRA Los Angeles Local Board member and actor-comedian Parvesh Cheena made opening remarks.

Panelists discuss *Revenge of the Green Dragons* at the Oct. 26 event.

CELEBRATING THE EMMYS AND DIVERSITY

On Sept. 17, leading up to the 65th Primetime Emmy Awards, SAG-AFTRA and its Diversity Advisory Committee partnered with the Academy of Television Arts & Sciences to host the first-ever Emmy celebration of its diverse nominees. The gala, *Dynamic and Diverse: A 65th Emmy Nominee Celebration*, took place at the Academy's North Hollywood headquarters and drew more than 200 attendees. Kerry Washington, one of only two African-American females to earn an Emmy nomination for Leading Actress in a Drama Series in nearly two decades, walked the red carpet, along with *Scandal* co-stars Joe Morton and out performer Dan Bucatinsky, who won an Emmy for his guest performance on the series. SAG-AFTRA Diversity Advisory Chair Jason George addressed the crowd and expressed the union's commitment to reflecting and embracing the unique differences of all individual groups in the entertainment industry. He explained the importance of children seeing images of themselves represented on television, which he said provides inspiration and aspirations for their future. He also expressed that SAG-AFTRA, with its own American Scene Awards celebration, has been committed to ensuring the industry mirrors American culture.

Kerry Washington and Jason George at the North Hollywood diversity gala.



FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING **BEST ENSEMBLE CAST**

"THIS IS A MOVIE TO BRING HOME AND LIVE WITH, TO KICK AROUND IN YOUR HEAD AFTER IT HITS YOU IN THE HEART. IT'S DAMN NEAR PERFECT, STARTING WITH THE ACTING... **JUNE SQUIBB** IS PRICELESS, BRUISINGLY FUNNY AND TRUE. **WILL FORTE** IS REVELATORY, NAILING EVERY NUANCE IN A COMPLEX ROLE. AND JUST TRY TO TAKE YOUR EYES OFF **BRUCE DERN**. IN HIS FINEST TWO HOURS ONSCREEN, HE GIVES A PERFORMANCE WORTH CHEERING."

- PETER TRAVERS, ROLLING STONE

NEBRASKA

DIRECTED BY **ALEXANDER PAYNE**
WRITTEN BY **BOB NELSON**

WINNER



BEST ACTOR
FESTIVAL DE CANNES
BRUCE DERN



BRUCE DERN | WILL FORTE | JUNE SQUIBB | STACY KEACH | BOB ODENKIRK

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VANTAGE

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CELEBRATE SAG AWARDS' 20th YEAR

Honoring the finest film and television performances from 2013, the 20th Annual Screen Actors Guild Awards® will be simulcast live from the Los Angeles Shrine Exposition Center on TNT and TBS on Saturday, Jan. 18 at 5 P.M. PT/8 P.M. ET.

The Screen Actors Guild Awards® achieves a milestone anniversary when the prestigious awards show marks its 20th year in January. Debuting in 1995, the SAG Awards is the first and only televised awards show to exclusively honor performers.

The evening, which brings together the entertainment industry's most recognizable faces, benefits the SAG

Foundation and no member dues are spent on production. It also helps highlight the importance of unions to the general public.

"The SAG Awards were developed by a small group of SAG board members who believed that celebrating actors' outstanding performances each year on a televised awards program would bring national attention to the acting profession

and to the goals and accomplishments of our union and its members," said Kathy Connell, executive producer of the SAG Awards and assistant national executive director for awards and national programming for SAG-AFTRA. Connell was a member of the original SAG Awards committee and has produced the awards since its inception.

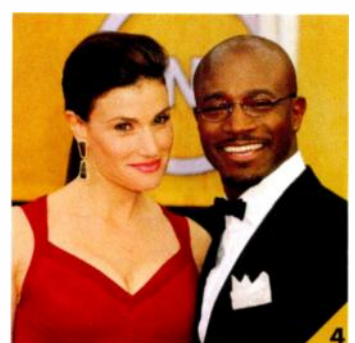
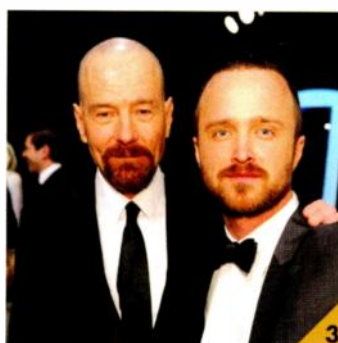
Recipients of the coveted Actor® statuette are chosen by you, the SAG-AFTRA membership, making the SAG Awards the only top industry honors for actors voted upon exclusively by union members.

With more than 165,000 members, SAG-AFTRA represents a vast pool of industry professionals; this is just one of the reasons that the SAG Awards is so widely celebrated. The awards acknowledge what all performers know: that acting is a collaborative art.

Nominations will be announced Dec. 11 at 6 a.m. PT/9 a.m. ET at the Pacific Design Center in West Hollywood, telecast live on TNT and webcast live on tntdrama.com and tbs.com. Spend some time viewing as many outstanding performances as you are able and cast your vote for your choices to take home the coveted Actor® statuette on Jan. 18.

GO GREEN! (WE HAVE)

The SAG Awards continually strives to lessen its carbon footprint. Due to its environmentally friendly efforts, the Environmental Media Association honored the show with the EMA Green Production Award at the 23rd Annual Environmental Media Awards on Oct. 19. SAG-AFTRA members can do their part to go green by voting online. For the past eight years, the SAG Awards has offered secure and efficient Internet voting to allow members to select the final Actor® recipients. Furthering those green efforts,



2013

Wednesday, Nov. 20
Nominations ballots mailed to Nominating Committee members.

DUES DEADLINE
Monday, Dec. 2

Nov. 2013 dues and any address changes must be received by this date for voter eligibility and For Your Consideration materials.

Monday, Dec. 9
Nominator's ballots due at the elections firm by noon PT.

Wednesday, Dec. 11
Nominations announced live on TNT, 6 a.m. PT/9 a.m. ET.

2014

Monday, Dec. 16
Final balloting information mailed to members.

Monday, Jan. 6
Final day to request paper ballots in lieu of online voting.

VOTING DEADLINE
Friday, Jan. 17
Final votes must be cast online or ballots received by the elections firm by noon PT.

Saturday, Jan. 18
20th Annual Screen Actors Guild Awards® live on TNT and TBS, 5 p.m. PT/8 p.m. ET.

Left: 1. *Silver Linings Playbook* nominee Bradley Cooper on the red carpet with co-star Jennifer Lawrence, who took home her first Actor. 2. *Les Misérables* star and Actor recipient Anne Hathaway. 3. Actor recipient Bryan Cranston with fellow *Breaking Bad* ensemble nominee Aaron Paul. 4. *Glee*'s Idina Menzel with her husband, *Private Practice* star Taye Diggs, who announced the 19th Annual SAG Awards' nominations.

paper ballots for final voting are available only upon request.

Online voting is just one of the strategies set forth by the SAG Awards in its efforts to enact sustainable practices and promote environmental consciousness. Eco-friendly initiatives have earned the SAG Awards five

consecutive EMA Green Seal commendations, making it the only special event to have been so honored.

HOW TO BE ELIGIBLE TO VOTE
Monday, Dec. 2 is the pivotal deadline to pay your November dues in order

to be eligible for final balloting and to receive For Your Consideration offers by the studios. Make sure to update your postal address and email address online or with the SAG-AFTRA Membership Department if they have changed.

On Dec. 16, final balloting information will be mailed to eligible members residing in the United States with a postcard (left) providing the secure Web address of the online voting application. To maintain a secure login, your member ID or your personal identification number will not be printed on the postcard. The online voting application will allow you to access your unique PIN via the Web.

SAG-AFTRA members who do not have access to the Internet may request a paper ballot by calling an automated toll-free line at (877) 610-8637. The phone line is now open. You will be asked for your SAG-AFTRA ID number, so please have it ready. Note that while you may request a paper ballot early, *only* those members who pay their November dues by Monday, Dec. 2 will receive one. All requests for paper ballots must be made by 5 p.m. PT Jan. 6. If you return a paper ballot, you may not vote online.





5. Jessica Chastain of *Zero Dark Thirty* greets winners of the Red Carpet Fan Bleacher Seat Auction. 6. Dev Patel, cast nominee for *The Best Exotic Marigold Hotel*, with Frieda Pinto. Both were 2009 Actor recipients for *Slumdog Millionaire*. 7. SAG-AFTRA National President Ken Howard with *Falling Skies*' Noah Wyle. 8. *Skyfall* nominee Javier Bardem with *Lincoln*'s Daniel Day Lewis, who was honored with his third Actor, and his fellow cast nominee and on-screen Mrs. Lincoln, Sally Field.

BE PART OF THE 20th ANNUAL SAG AWARDS

- **Watch the SAG Awards nominations announcements** live on Dec. 11 at 6 a.m. PT/9 a.m. ET on TNT, tntdrama.com and tbs.com. A full list of nominations will be posted at sagawards.org shortly after the nominations are announced.
- **View the nominated performances.** Studios are encouraged to make their nominated films available to the entire SAG-AFTRA membership. If a studio is unable to make a film available, this does not reflect on the artists involved in the film. The release schedule of the film or DVD, budgets and the size of the membership are all factors considered by the studio when deciding what they offer to our members. Please be patient for arrangements to be made for nominated film screenings and check sagawards.org after nominations for the latest information on possible screenings, DVDs, free iTunes rentals and other online streaming options. Please note that screeners may be provided to members for personal viewing in connection with awards consideration only. Any unauthorized copying and/or uploading of screeners may constitute grounds for discipline, including expulsion, and may also result in civil and/or criminal penalties. Please make an effort to view as many films as you can and judge performances objectively.

- **Register at sagawardsrsvp.org** for last-minute notifications of studio screenings open to all members, not just Nominating Committee members (most are held in Los Angeles and New York). Please note that newspaper movie advertisements offering admittance to the SAG Awards Nom Comm apply only to Film Nominating Committee members.
- **Vote online or return your paper ballot.** Postcards with final voting information will be mailed to all members who are eligible to vote on Dec. 16. Paper ballots must be specially requested by Jan. 6. All votes must be cast by noon PT on Jan. 17.

IMPORTANT

Are you receiving emails from SAG-AFTRA?

Beginning in December, SAG Awards will be emailing eligible members information on voting and nominated films. Make sure these emails don't go to spam by adding the Internet domains sagawardsrsvp.org, sagaftra.org and saglist.org to your safe or approved senders list.

 Screen Actors Guild Awards

    sagawards

WATCH THE 20th ANNUAL SAG AWARDS

Saturday, Jan. 18 on TNT and TBS 5 PM, PT/8 PM, ET

Attend a SAG Awards Viewing Party

Many of the locals will be hosting SAG Awards viewing parties. Details will be posted at sagawards.org/local-parties and announced in your local newsletter.

Purchase Tickets to the SAG Awards

Seating at the SAG Awards is limited. SAG-AFTRA members interested in participating in the lottery drawing to purchase tickets can visit sagawards.org/membertickets to submit their information.



FOR YOUR CONSIDERATION

The New York Times

**"MR. McCONAUGHEY
COMMANDS ATTENTION**

with a variation on a certain kind of Southern character: handsome but battered, charming but also sinister, his self-confidence masking a history of bad luck and trouble."

A. O. SCOTT

THE WALL STREET JOURNAL

"MATTHEW McCONAUGHEY IS BRILLIANT.

The best work of his career."

JOE MORGENSTERN

Rolling Stone

**"MATTHEW McCONAUGHEY IS
MAGNIFICENT... TOP-TIER ACTING.**

His deeply felt scenes hit you like a shot in the heart."

PETER TRAVERS

OUTSTANDING
PERFORMANCE
BY A MALE ACTOR IN
A SUPPORTING ROLE

**MATTHEW
McCONAUGHEY**

MUD

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"Want to see great acting, from comic to tragic and every electrifying stop in between? Then focus on Cate Blanchett. Her triumphant performance is one for the time capsule. Alec Baldwin plays with conniving charm. Sally Hawkins is the definition of wonderful. Andrew Dice Clay nails his role. Bobby Cannavale is ever superb. Louis C.K. is a tender, wicked surprise. Peter Sarsgaard is excellent. Michael Stuhlbarg is sleazed to perfection. Lacing laughs with emotional gravity, Woody Allen is working at the top of his game, sending out each laugh with a sting in its tail. 'Blue Jasmine' is Not to Be Missed."

-Peter Travers, ROLLING STONE



Alec Baldwin



Cate Blanchett



Louis C.K.



Bobby Cannavale



Andrew Dice Clay



Sally Hawkins



Peter Sarsgaard



Michael Stuhlbarg

Outstanding Performance by a Cast in a Motion Picture

Blue Jasmine

Outstanding Performance
by a Female Actor in a Leading Role
CATE BLANCHETT

Outstanding Performance
by a Female Actor in a Supporting Role
SALLY HAWKINS

Outstanding Performance by a Male Actor in a Supporting Role
ALEC BALDWIN LOUIS C.K. BOBBY CANNAVALE
ANDREW DICE CLAY PETER SARSGAARD MICHAEL STUHLBARG

“ONE OF THE YEAR’S BEST MOVIES. FULL TO THE BRIM WITH HUMOR, HEARTBREAK AND RAVISHING ROMANCE. ETHAN HAWKE AND JULIE DELPY SHINE BRILLIANTLY.”

-Peter Travers, ROLLING STONE



**OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN A LEADING ROLE
JULIE DELPY**

**OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A LEADING ROLE
ETHAN HAWKE**

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-Richard Corliss, TIME



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BEST ACTRESS
BÉRÉNICE BEJO
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OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN A LEADING ROLE
BÉRÉNICE BEJO

OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A LEADING ROLE
ALI MOSAFFA

OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A SUPPORTING ROLE
TAHAR RAHIM

THE PAST

**"PERIOD BIOGRAPHICAL DRAMAS DON'T COME MUCH BETTER.
A CAREER HIGH POINT FOR RALPH FIENNES. FELICITY JONES IS SIMPLY SUPERB."**

Todd McCarthy, THE HOLLYWOOD REPORTER



**OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A LEADING ROLE
RALPH FIENNES**

**OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN A LEADING ROLE
FELICITY JONES**

**OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN A SUPPORTING ROLE
KRISTIN SCOTT THOMAS JOANNA SCANLAN**



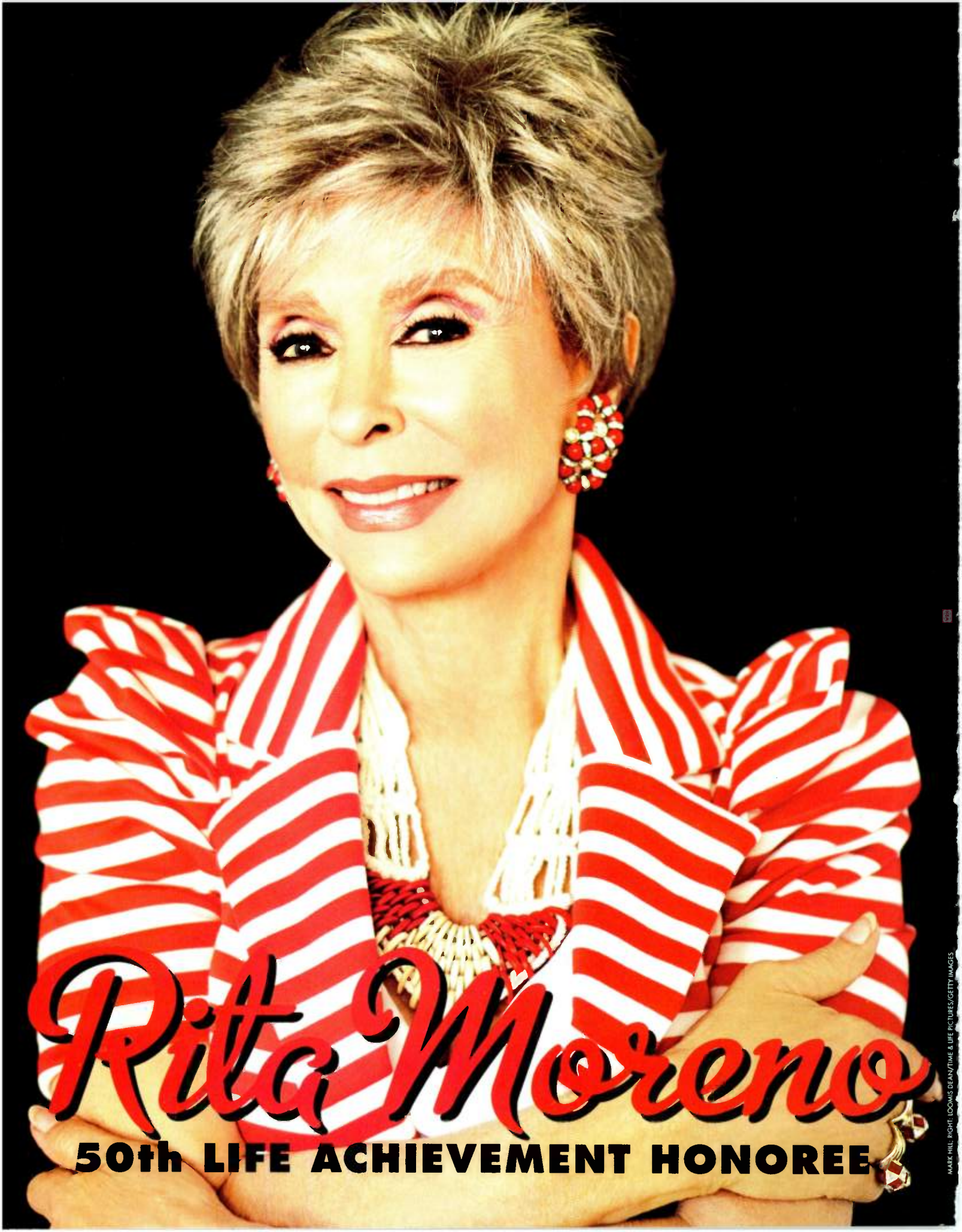
THE INVISIBLE WOMAN

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Rita Moreno

50th LIFE ACHIEVEMENT HONOREE



Rita Moreno learned how to act at a very young age. In her autobiography, *Rita Moreno, A Memoir*, she describes how a serious, life-threatening bout with chicken pox that sent her to a New York hospital at age 5 started it all. She had to become a “spitfire” to hide how scared she was feeling. “At that moment, I [knew] I’ve got to pretend to be somebody I’m not,” she writes. “This idea lasts through my whole life: I always play a part.”

From that scared girl in a hospital room, Moreno persevered and her career blossomed. Along the way, she became the only Hispanic performer to win all four major entertainment awards: the Oscar, two Emmys, a Tony and a Grammy, as well as the Latin Grammy Lifetime Achievement Award, the Presidential Medal of Freedom and the National Medal of Arts. Now, Moreno can add the SAG Life Achievement Award for career achievement and humanitarian accomplishment to her list.

The groundbreaking actor, singer, dancer, author and educator, who turns 82 on Dec. 11, is the 50th recipient of SAG-AFTRA’s highest tribute, given annually to an actor who fosters the “finest ideals of the acting profession.”

“She is an extraordinarily versatile, talented and generous actor whose career is notable for its courageous choices and for the breadth, depth and quality of her many demanding and commanding roles,” SAG-AFTRA President Ken Howard said of Moreno, who will be feted during the SAG Awards on Jan. 18.

Born Rosita Dolores Alverio in Puerto Rico in 1931, at age 5, Moreno and her mother, a seamstress, moved to New York to live with relatives. While still a child, the young Rosita began dance lessons, which led to entertaining departing troops with the USO, performing in radio plays and dubbing English-language films into Spanish.

Moreno made her Broadway debut at just 13 in *Skydrift*, starring Eli Wallach. After making her film debut in the 1950 reform school drama *So Young So Bad*, MGM mogul Louis B. Mayer envisioned Moreno as a “Spanish Elizabeth Taylor” and signed the teen to a contract.

Early film roles showcasing her beauty and sex appeal got Moreno noticed. A 1954 photo shoot that was supposed to focus on a TV series pilot starring Ray Bolger instead landed Moreno on the cover of *LIFE* magazine, with the

provocative headline “Rita Moreno: An Actress’s Catalog of Sex and Innocence.” It drew the attention of 20th Century Fox head Darryl F. Zanuck, who signed her to her second studio contract.

Moreno’s work in film is vast — spanning more than six decades — and includes working with some of the most respected names in the entertainment industry. Although early roles sometimes found her typecast as an exotic ethnic beauty, Latina spitfire or Native American maiden, Moreno has since broken through



This 1954 *LIFE* cover propelled Moreno’s career.

the stereotypes many times. At Fox, Moreno was featured as the tragic Tuftim in the classic *The King and I* (1956), speaking in what she came to call her “universal ethnic accent.” She’s also been cast as an Italian (*Carlo’s Wake*, 1999) and recently played Fran Drescher’s mother on TV Land’s *Happily Divorced*.

The King and I marked Moreno’s first film with choreographer Jerome Robbins, who later cast her in *West Side Story*, for which she won the Academy Award for Best Supporting Actress in 1962. Still one of the industry’s busiest stars, Moreno will next be seen in the film version of *Six Dance Lessons in Six Weeks*.

On stage, she’s headlined shows from *Damn Yankees* to *The Miracle Worker* to *Gypsy*. Her Tony award came for her 1975 satiric turn as flamboyant, talentless bathhouse singer Googie Gomez in Broadway’s *The Ritz*, a role she reprised for the film version in 1976.

On television, *Happily Divorced* is only the latest in a long roster of TV performances dating back to the early

1950s and continuing throughout her career. A six-time Emmy nominee, she won her first of the Television Academy’s honors in 1977 for one of her many guest appearances on *The Muppet Show*. The following year, she earned a second Emmy for her guest performance on *The Rockford Files*.

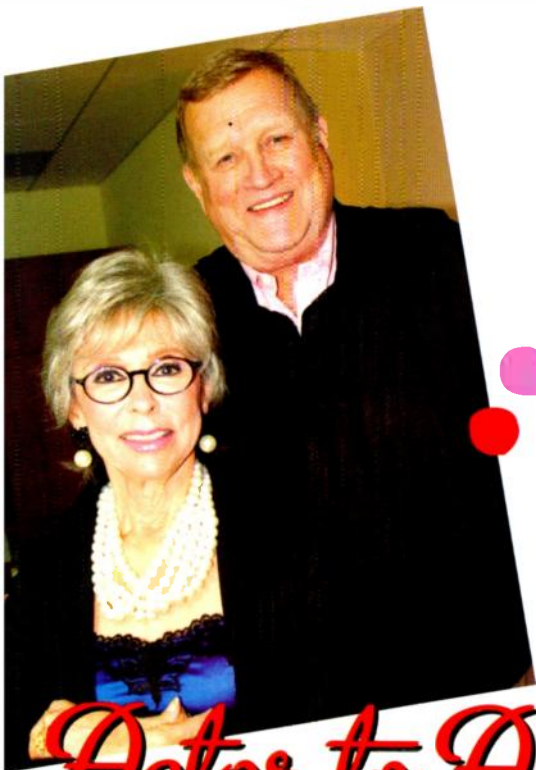
Moreno doesn’t stop at acting, however. Her 1972 Grammy honored her performance on *The Electric Company Album*, based on the long-running PBS children’s literacy television series in which she co-starred with Bill Cosby and Morgan Freeman.

Moreno is that iconic talent whose versatility has shown through her body of work. She also has used her fame to inspire others. She realized after her 1962 Oscar win that being a public figure could give voice to important causes and was one of the Hollywood luminaries to take part in the historic march on Washington, D.C., on Aug. 28, 1963. Throughout her career, she has involved herself with many civic, cultural and charitable organizations and events supporting important causes such as racial equality, hunger, early childhood education, higher education for minority students and health issues, including HIV/AIDS, breast cancer, heart disease and diabetes.

A list of Moreno’s accomplishment could take up a whole book, and it does in her 2013 *New York Times* bestseller *Rita Moreno, A Memoir*. As she reflects on all she discloses in the book, Moreno writes that she sees her life now in her 80s “in full dimension.”

“Staying active and persevering is part and parcel of the character of a performer,” she writes. “You always have to be able to get up, dust yourself off and move forward.”

Rita Moreno has lived a storied life, from her early years in Puerto Rico to the studios of Hollywood. The 50th Life Achievement honoree sat down with SAG-AFTRA National President Ken Howard to share stories of her decades-long career.



Actor to Actor

KEN HOWARD: Rita, I am so glad you are the recipient this year and it's great to be able to chat with you. I want to go all the way back if I may and just talk a bit about the beginnings for your love for performing.

RITA MORENO: I used to dance for Grandpa [in Puerto Rico]. I was 3, 4, 5 years old and he'd put on a record ... and he would say "Rosita bailar!" And I would jump around the room and shake my little bootie. It just seemed to be the most natural thing in the world.

KH: You have mentioned the change coming to New York — you left a world of Technicolor and now it was gray and dark.

RM: Oh the contrast was absolutely shocking. My mother ... made a decision on her own that she wanted life to be better for her and for me. She took a ship to this country, not speaking a word

of English. In a way, my story is really her story. She stayed with an aunt in a ghetto apartment and got a job sewing in a sweatshop. And she did that for a number of months until she had made enough money ... to retrieve me. It's an astonishing story. She could not have been more than 20.

KH: So now you're a young girl in New York — would it be fair to say the dancing and singing were your outlet?

RM: When I did my first performance, which was in a Greenwich Village nightclub with my dance teacher, and I saw the smiles on people's faces and heard the applause, I thought, "This is what I want to do for the rest of my life."

KH: You did some theater as a teenager, which is giving you some experience.

RM: I'm getting some. And I'm working with some wonderful actors. And I'm listening and absorbing as much as I can. It didn't occur to me to go to an acting class. We had dance class and I sang because I liked to sing and I had a good voice. But acting class never even occurred to me. So whatever I did was instinctive.

KH: When was the first time you went to Hollywood?

RM: I was 17 years old on a contract to MGM Studios, which was the studio of the dreams of any young person who sang and danced because it was *the* musical studio. Other studios made musicals but none of them usually compared to MGM. MGM had Gene Kelly, Ann Miller, Judy Garland, Fred Astaire.

KH: And Elizabeth Taylor. You were considered, at the time, to be a Hispanic Elizabeth Taylor.

RM: I made Elizabeth Taylor my role model because there weren't any Hispanic people [in Hollywood]. There was no one. So I needed to find someone I wanted to emulate and it turned out to be Elizabeth Taylor. And indeed, some of the pictures [of me] kind of resembled her.

KH: You got your SAG card.

RM: I got my SAG card: It was 60 years ago now. I was doing an Army training film. I was an extra on a beach in a bathing suit.

KH: What was your first film under contract?

RM: Under contract was *The Toast of New Orleans*. That was my first and I was thrilled beyond words. [While making films at MGM] I spent every single day that I wasn't working on other sound stages. I would go get dressed up, put on some cute little outfit and go to the studio and visit sets ... And then to my absolute amazement, Gene Kelly asked me to do a small role in *Singin' in the Rain*. He gave me the part of an American girl. And that was the last film I did for MGM. And then I was dropped, which was the end of my life, I thought.

KH: What did you do?

RM: Then followed many tears and heartbreak, [but eventually] I got another contract with 20th Century Fox. There I did a few films. I did *The King and I*. It was a gorgeous movie.

KH: You're wonderful in that. Certain performers are timeless when you watch them. You're like that in that movie and in a lot of things — always very present and very real and just enchanting.

RM: It was a wonderful experience. It was a film where I got to meet an absolute genius, the only genius I've ever known, and that's Jerome Robbins. In fact, I did his only two films, *The King and I* and *West Side Story*.

KH: Obviously I wanted to talk about *West Side Story*. It's a terrific film. A fan question: The scene in the drugstore, where your character is attacked, to me it had a kind of spontaneity and improvisational quality. There was something very real about it.

RM: It's a near-rape scene. And that's the scene where I, Rita, broke down and we had to stop shooting for a while. We had done it over and over and I just could



not stop crying. The boys felt just awful. I couldn't stop. I'd calm down and then I'd start crying again. We called an early lunch because I just went to pieces.

KH: Well it was a great scene and part of the power of it is when your character pulls herself together.

RM: [In a low voice] *Don't you touch me.* You know where I got that reading? I said to myself, how would Marlon [Brando] say this? Normally it's said on stage [screaming] *Don't you touch me!* And I thought, wouldn't it be interesting to go the other way. I'm telling you, I think that one line is what got me the Oscar.

KH: I can't wait to hear your version of "and the winner is..."

RM: Oh gosh. When Rock Hudson

called my name ... I hurried down the aisle because I was way back, and I said to myself, "Don't run. It's undignified." I was absolutely unprepared for winning. I was so sure Judy Garland was going to win for *Judgment at Nuremberg*. I go up to the stage and deliver one of the worst acceptance speeches ever. I said, "I can't believe it. Good lord ... I leave you with that."

Joan Crawford was the co-emcee that year. I run into the wings and into her outstretched arms. I had never met her. There's a photographer right there. She embraces me and the photographer says, "Can I see Rita's face?" She's built like a linebacker and my face is hidden, and she says, "But she's so upset. She's so upset." And I'm mumbling into her chest, "I'm not upset, I'm not upset." They had to wrest her fingers from me to turn me around for the photo.

I had heard she was famous for writing notes, and sure enough, a week later, I get a note from her on her stationary. "My darling Rita, how incredibly generous it was for you to stop by and talk to me after such an emotional moment in your life."

Above, left: Early films such as *The Vagabond King* (1956) often cast Moreno as an exotic ethnic beauty. Center: Moreno and George Chakiris at the Academy Awards in 1962. Moreno won the Oscar for Best Actress in a Supporting Role for her performance in *West Side Story*. She did not work in film for seven years after she won. Right: A generation grew up watching Moreno on *The Electric Company* in the 1970s on PBS. Below left: President Barack Obama greets Moreno to present the 2009 National Medal of Arts, the nation's highest honor for artistic excellence.

KH: I find this part fascinating. You win the Oscar ... and then you didn't do a movie for ...

RM: Seven years. What happened is that nothing was offered and then finally a few little dribbles came in to do a couple of gang movies — B-movies. And I decided, I'm out of there, I've done this.

KH: Yeah, I've been there.

RM: That's all I was offered. And I said nope, I don't care if I don't work another





day again, I am not going to play those roles anymore. I didn't do a film for seven years until *Popi* with Alan Arkin.

KH: And it takes real courage.

RM: Yes. And again I played a Latina, but I didn't play a cliché, stereotypical Latina. I played Alan Arkin's girlfriend, no accent.

KH: You've done so much now in films and television. Tell me some roles that that you've enjoyed.

RM: I loved working on *Oz* because you talk about going against type! I remember when I had a dinner with Tom Fontana who produced and wrote it, and he says, "Why don't you play the nun?" I'm seeing Sally Field at the time, and he said, "No. She is nothing remotely like that ... You have to think carefully [about this], because you're not going to look pretty. You are not going to look youthful." And I really did some deep thinking ... life is going to change for you once you do something like this. And I said "You know what? That's okay."

KH: In any way you want, tell me a bit about your relationship with Marlon Brando.

RM: My relationship with Marlon initially was that he was gorgeous. He was the king of sexual gods. Marlon really was charismatic. He was the kind of man who would stop traffic. So what's a poor little Puerto Rican girl to do for god's sake?

I fell madly in love with him and he fell madly in love with me, but it turns out he was the king of philanderers and he was not about to be trapped in one relationship with one woman. It took eight years for me to wrest myself loose from that

and a suicide attempt to help make that happen. And it wasn't an attempt, I really meant business.

KH: You two would later work together on *The Night of the Following Day* [in 1968].

RM: I went to France to make the film with my husband's full understanding. It was the last time Marlon looked good. It was a fascinating movie. But nobody ever saw it.

KH: For some reason I did and I liked it. You had some great scenes together because you had some knowledge of each other.

RM: There was one scene that took place in that movie ... where I'm very angry at him. My character accuses him of being with someone else and slaps him and a fight ensues. Now I really have a thing about violence, even when it's make believe. I'll do anything I can not to hit somebody.

But Marlon said "You have to really smack me. You can't fake it or I'm not going to react the right way." So we rehearsed it a lot and we improvised most of our dialogue. And we get to



Above, left: Moreno lies next to her star on the Hollywood Walk of Fame as husband Leonard Gordon and daughter Fernanda Gordon Fisher watch in 1995. Center: Well known for championing causes, Moreno rallies attendees at the AIDS Walk Los Angeles in 2002. Right: On set as Fran Drescher's mother on TV Land's *Happily Divorced*. Below: Moreno visits Marlon Brando on the set of *Desiree* in 1954. Moreno writes in her memoir about their contentious eight-year romantic relationship.

the part and I slapped him and something so frightening happened and he looked at me ... and I thought, "Oh my god, he is taking in all the pond scum that we had been through together for eight years." And he hauled off and socked me so hard on the jaw. I went berserk. And then all my pond scum stuff came up. It was crazy. And I attacked him and he got frightened. It's the realest scene. The director said I'm not cutting a thing and I'm leaving it just the way it is. The next day, I told my husband the dailies were being shown and to go see them because I was too embarrassed. He came back and said, "Wow you two are really terrific actors." What a mensch, my husband.

KH: What a mensch. And you're a mensch. What a great storyteller you are. Thank you for being here and congratulations on your award.

RM: Thank you so much.

@ Watch the complete Actor Actor interview online at SAGAFTRA.org.

FOR YOUR CONSIDERATION

**OUTSTANDING
PERFORMANCE
BY A MALE ACTOR
IN A LEADING ROLE**
Christian Bale

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

**OUTSTANDING
PERFORMANCE
BY A MALE ACTOR
IN A SUPPORTING ROLE**
Woody Harrelson
Casey Affleck
Forest Whitaker
Willem Dafoe

**OUTSTANDING
PERFORMANCE
BY A CAST
IN A MOTION PICTURE**
Christian Bale
Woody Harrelson
Casey Affleck
Forest Whitaker
Willem Dafoe
Zoë Saldana
Sam Shepard
Tom Bower



OUT OF THE FURNACE




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FOR YOUR CONSIDERATION

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A LEADING ROLE

TOM HANKS

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A SUPPORTING ROLE

BARKHAD ABDI

OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE

“THE GREAT TOM HANKS GIVES A CAREER-CROWNING PERFORMANCE, RINGING WITH DIGNITY, COMPASSION, GRIT AND HEART WITH A SIMPLE PHRASE OR A QUICK CHANGE OF EXPRESSION IN HIS EYES, HANKS TAKES US TO A PLACE WHERE WE KNOW EXACTLY WHAT HE’S THINKING. ONE OF THE BEST MOVIES OF THE YEAR.”

CHICAGO SUN-TIMES **RICHARD KUPPER**

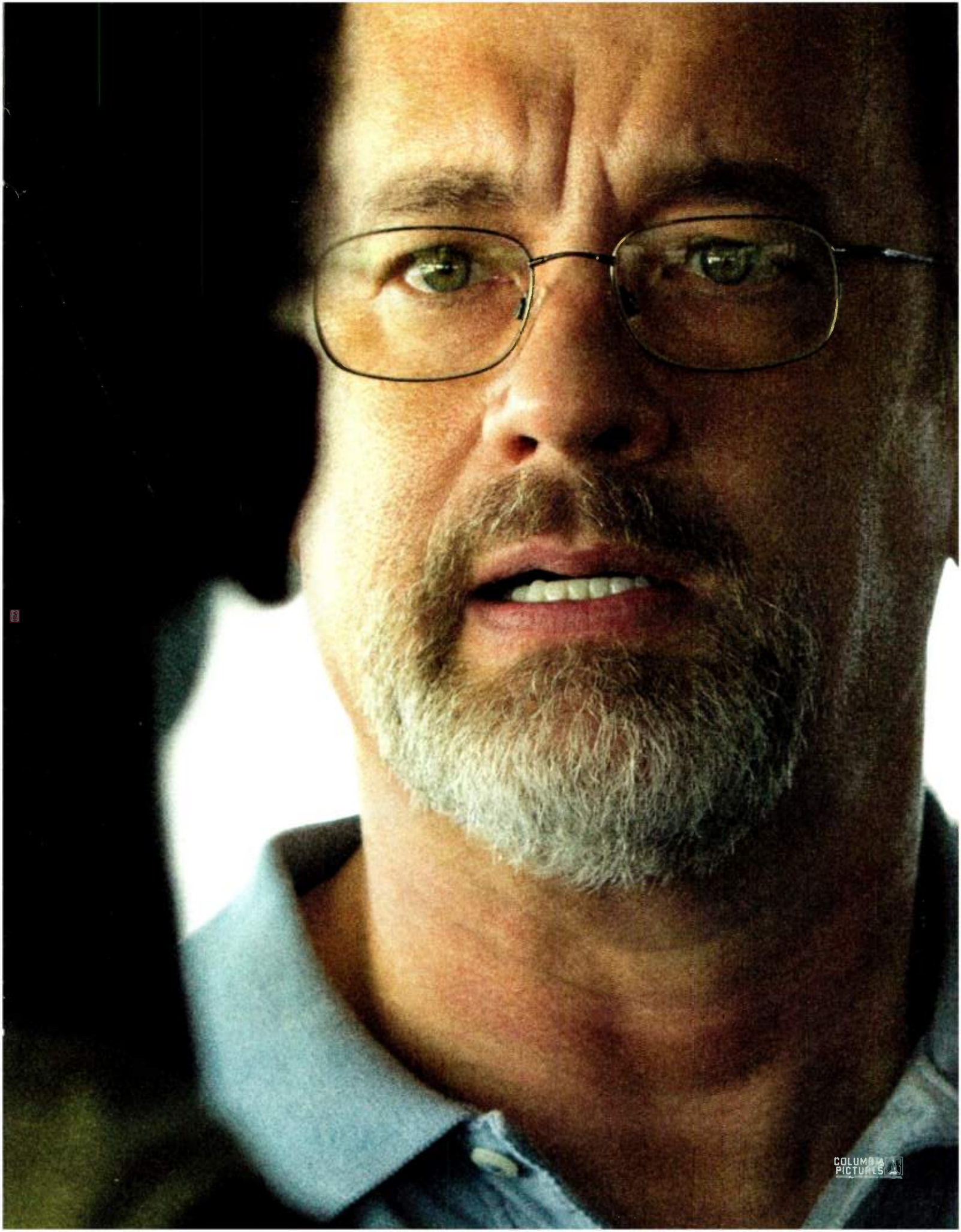
“‘CAPTAIN PHILLIPS’ IS AN ALTOGETHER EXCEPTIONAL FILM. THERE ARE MOMENTS THAT ARE DEEPER AND MORE EMOTIONAL THAN ANYTHING WE’VE SEEN FROM TOM HANKS BEFORE.”

LOS ANGELES TIMES **KENNETH TURAN**

“ONE OF THE BEST MOVIES OF THE YEAR. RAW AND RIVETING, HANKS, SHOWING HOW TRAUMA EATS AT THE SOUL, HITS A NEW CAREER PEAK. BARKHAD ABDI IS EXTRAORDINARY. HIS SKINNY BRAVADO IS A FORCE TO RECKON WITH.”

ROLLING STONE **PETER TRAVERS**

**CAPTAIN
PHILLIPS**



TM

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HONORING LEGENDS

For five decades, the union's highest honor, the Screen Actors Guild Life Achievement Award, has been bestowed on members for career achievement and humanitarian accomplishment. This year marks the presentation of the 50th Life Achievement Award to the legendary Rita Moreno, who will be presented the statuette live during the SAG Awards on TNT and TBS, Saturday, Jan. 18 at 5 p.m. PT/8 p.m. ET. Moreno joins a long list of deserving honorees who have left an indelible impression on us all.

1960s

- 1962** Eddie Cantor
- 1963** Stan Laurel



- 1966** Barbara Stanwyck
- 1967** William Gargan
- 1968** James Stewart
- 1969** Edward G. Robinson

1970s

- 1970** Gregory Peck
- 1971** Charlton Heston
- 1972** Frank Sinatra



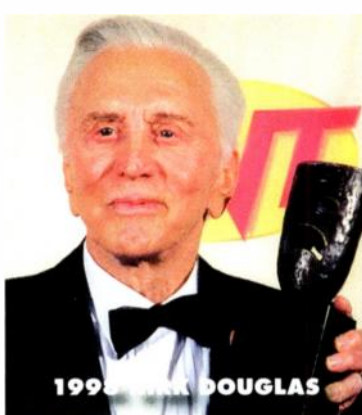
- 1974** Walter Pidgeon
- 1975** Rosalind Russell
- 1976** Pearl Bailey
- 1977** James Cagney
- 1978** Edgar Bergen
- 1979** Katharine Hepburn

1980s

- 1980** Leon Ames
- 1982** Danny Kaye
- 1983** Ralph Bellamy
- 1984** Iggy Wolfington
- 1985** Paul Newman & Joanne Woodward
- 1986** Nanette Fabray
- 1987** Red Skelton
- 1988** Gene Kelly
- 1989** Jack Lemmon

1990s

- 1990** Brock Peters
- 1991** Burt Lancaster
- 1992** Audrey Hepburn
- 1993** Ricardo Montalban
- 1994** George Burns
- 1995** Robert Redford
- 1996** Angela Lansbury
- 1997** Elizabeth Taylor



- 1999** Sidney Poitier

2000s

- 2000** Ossie Davis & Ruby Dee
- 2001** Edward Asner
- 2002** Clint Eastwood
- 2003** Karl Malden
- 2004** James Garner
- 2005** Shirley Temple Black



- 2007** Charles Durning
- 2008** James Earl Jones
- 2009** Betty White

2010s

- 2010** Ernest Borgnine



- 2013** Rita Moreno

@ In recognition of the 50th Life Achievement Award, Turner Classic Movies pays tribute to Rita Moreno and past honorees on Monday, Jan. 13 and Tuesday, Jan. 14. Check local listings for schedule.

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Audiobook
narrator
Cassandra
Campbell in the
studio.

MORE THAN JUST
TALKING FOR
A LIVING

Mark Hamill was working as a technical and creative consultant for a video game based on a graphic novel he had written, when he found out the developers planned to use non-union talent for the voiceovers.

“What I said to them was, ‘I can’t tell you how wise it would be to use union actors,’” Hamill said. “You can’t put a price on the professionalism that they bring to the table.”

Hamill, world famous for his role as Luke Skywalker in the first three *Star Wars* films, successfully turned the developers from the dark side and flipped the job.

“I said, ‘Look, it’s not as expensive as you would think.’ I was very impassioned about it,” Hamill said.

When they agreed, Hamill was able to assemble a dream team of voice talent,

including Frank Welker, Jim Cummings and Tress MacNeille. Hamill, who has established himself as a voiceover virtuoso in his own right in TV’s animated *Batman*, *Metacalypse* and dozens of



Mark Hamill

other productions, contributed as well. It was a level of acting expertise and skill the developers hadn’t used in their previous projects.

“They came to my way of thinking,” Hamill said “When we did the sessions,

[they] were just bowled over. They never regretted that choice.

For those unfamiliar with it, voice acting, like so many other creative endeavors, may seem like something anyone can do — they don’t see the years of training and preparation needed to create a top-tier performance. Voiceover in all its forms, whether for animation, video games, documentaries, promos, audiobooks, commercials or movie trailers, just to name a few, is a craft. It’s a difficult line of work to get into, and even more difficult to do well — even if SAG-AFTRA professionals often make it look easy.

“Commercial voiceover performers are uniquely skilled storytellers. We have to deliver a complete message in a few seconds, without selling too hard

or sounding too slick. We're given copy changes throughout the session, and then when we're asked to do it all again and shave off three-tenths of a second, we can do it in one take," Liz Zazzi, a national board member from New York, said.

"It's not for everybody. It's a real specific talent," said New York-based voice actor Johnny Heller, who specializes in audiobook narration. "You need to have incredible stamina to read that many hours. It's hard, hard work."

Heller recalled teaching a class on audiobook narration and explaining to the students the importance of reading the book before beginning. You have to understand the characters and the tone of the story, he told them. Perhaps there's an eleventh-hour revelation about a character that is contrary to the way the narrator initially imagined him or her. "If you're telling a joke, you best know the punch lines," he explained, by way of analogy.

One gentleman piped up. "Wait, wait, I gotta read the book first? I gotta take notes and study the characters?" he asked. "This is hard. I'm not doing this!" he said, before getting up and leaving the room.

Performers who are serious about pursuing voice acting need to have the proper training and experience, or their first job might be their last.

"There are so many people who want to do this, and they're just pushing producers to listen to [their] demo and [saying] 'please hire me.' And they get a job and if they're not ready, then that's it. You don't get a second chance," Heller said.

Townsend Coleman, best recognized as the star of *The Tick* and the voice of Michelangelo on *Teenage Mutant Ninja Turtles*, echoed the same sentiment, cautioning that the biggest mistake novices often make is to work for weeks and months on their demo, tuning it to a perfection they can't live up to in the studio.

"They can put together a really great-sounding demo, but without the experience behind them, all it's going to take is getting booked on one or two jobs and the producer and writer at the session realizing that this person just doesn't have the experience ... to be able to read the copy, in time, consistently," he said.

Voice actors need to be able to interpret the instructions they receive in the studio and be able to make changes on the spot.



THE KING OF MOVIE TRAILERS

One of the giants of voiceover was the late Don LaFontaine, the definitive voice of movie trailers. From the first moment you heard him, his rich, booming voice created a certain intensity, and turned "In a world ..." into a well-worn catchphrase. The words are so identified with movie trailers that Lake Bell borrowed them for the name of her comedy film about a woman trying to make it in the voiceover industry, struggling to get out from under the shadow of her father, a man with LaFontaine-like stature.

After his death in 2008, he was honored posthumously by the AFTRA Foundation, and friends



Member Neil Kaplan can be seen in reflection as he listens to fellow members feedback in the SAG Foundation's Don LaFontaine Voice Over Lab

spearheaded an effort to create a studio in his honor that could be used by professional actors. The result is the Don LaFontaine Voice Over Lab, a fully equipped sound studio at the SAG Foundation in Los Angeles. Members — whether they are members of the L.A. Local or are visiting from out of town — can book time to record or attend workshops and share techniques with their fellow performers. It's one of many perks of being a member of SAG-AFTRA.

Voice actor Townsend Coleman is on the lab's advisory panel, and knew LaFontaine professionally. LaFontaine, he said, made a special effort to reach out to the next generation of voice actors.

"He was very gracious; super generous of his time and his talent and his advice," Coleman said. "Putting together the V.O. lab in his honor is a very, very fitting tribute for Don. Because it really is the way he lived his life."

They have to be skilled at making subtle adjustments to the nuance of a line, change inflection, or speed up or slow down to fit within a predetermined time.

"Those are the kinds of things that don't come overnight; it takes years of experience," Coleman said.

When a voice actor develops a voice for a character, whether it's in a video game or an animated show, often all they have to go on is a picture of the character and

a description, and maybe some general direction. And that's where being an expert on voices is important: Knowing how to incorporate personality traits into a voice comes not from talking, but from being an expert listener.

E.G. Daily, the voice of Tommy Pickles on *Rugrats*, said a person's voice can reveal a lot about them.

"You can hear if someone's really happy in their voice. You can hear if someone is



.....
Clockwise from left, voice actors E.G. Daily, Townsend Coleman, Kimberly Brooks and Diane Pershing.

really depressed. You can hear old and young. You can hear if someone's not feeling well — not just the obvious hoarse voice — but I can hear it. The voice is a powerful thing," Daily said. "You can hear if someone's having anxiety, joy, bliss; it's all in the voice.

"I do a lot of listening and watching children and watching people. I sit in a room and instead of getting bored when there's a conference or something going on — let's say there's a panel of people — I can imagine what the voice would sound like coming out of them. If you were to give me 10 voices and 10 faces, I could match up the face with the voice."

Depending on the kinds of work they do, voice actors have to tap a wide spectrum of skills. Doing animation or commercials allows them to flex their acting — and sometimes singing — muscles, audiobooks require the ability to switch between characters quickly, and promos and video games are a more technical art form.

In the popular *Mass Effect* video game trilogy, Kimberly Brooks plays Ashley Williams, a potential love interest for the protagonist. Despite having to play some emotionally intense scenes, Brooks largely had to do it solo.

"I have these scenes where I'm getting

drunk and we're making out," Brooks said. "I never acted with one other person."

Video games are also a challenge because actors have to be ready to shift gears quickly.

"You don't get to work with anybody. You're in a booth for four hours, standing there in a room with a microphone. I think it's some of the hardest acting to do because you're all over the place. You have to convey one emotion to the next. One scene could be in the middle of battle, and the very next scene is an intimate moment between two people and someone has died. You have to really be on your game. It's very technical. And I love it," she said.

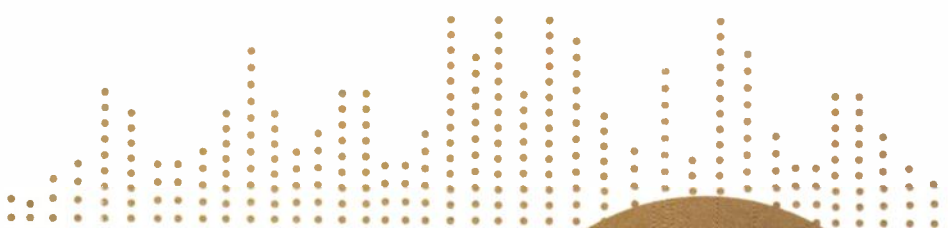
Being verbally and emotionally nimble is important in audiobook narration as well. There may be a large cast of characters or there may not be any, but the narrator's voice has to do it all — and simultaneously convey the tone of the text.

A well-written, well-performed audiobook can be an emotional experience for the listener, but it can be just as moving for the narrator. Audiobook narrator Cassandra Campbell recounted the sessions she spent recording *Iron Curtain: The Crushing of Eastern Europe, 1944-1956* by Anne Applebaum.

"That was one of the hardest books I've ever read, both in terms of the pronunciation — it was full of Hungarian and Russian and Polish and German and Czech, and proper names of historical figures I had to get right — and, it was [emotionally] crushing. It was about this terrible time in history when so many people were killed," she said.

For Campbell and her director, getting through it was a rewarding process. "At the end of it, it was kind of a triumph," she said. "It was like we went through a kind of linguistic war together. I was really proud of it at the end."

Voice acting also offers work opportunities for SAG-AFTRA members living outside of Los Angeles and New York. After moving from L.A. to Portland, Ore., 20 years ago, National Board member Mary McDonald-Lewis continues to make her living in the field. "With technology, we have access to nearly everything V.O. actors in the two major markets have," she said. McDonald-Lewis, who records from her home studio, noted, "With the chops and



SEE THEM IN ACTION

Promo pro Ben Patrick Johnson and many of the voice actors featured in this story sat down with SAG-AFTRA to talk about the challenges and rewards of their profession. Visit SAGAFTRA.org and log in to the digital issue of this magazine, or watch on SAG-AFTRA TV at SAGAFTRA.org/scg-aftra-tv.



"JARED LETO'S TRANSFORMATION IS SO COMPLETE - PHYSICALLY AND VOCALLY - THAT IT'S HARD TO BELIEVE HE COULD EVER BE ANYTHING ELSE."

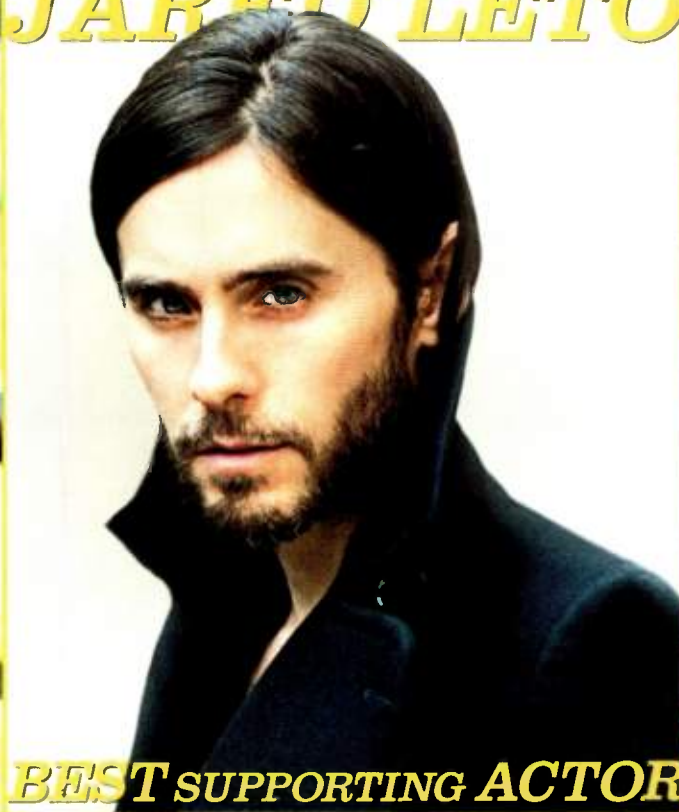
It is difficult to talk about the beauty of his performance, because he just is."

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AUDIOBOOK WORK ON THE RISE

The last few years have been a dramatic time in the world of audiobooks. Audiobook narration done under a union contract has seen explosive growth — and that means a lot more opportunities for members.

Before the union negotiated a contract with Audible.com in late 2008, the union estimates its audiobooks earnings at \$1.5 million per year, almost entirely from producers and publishers in New York, using New York talent. Last year, earnings reached nearly \$11 million — a more than 700 percent increase. That represents

an enormous growth in work for SAG-AFTRA members, especially since few audiobook narrators are paid more than scale.

Organizing efforts have been successful. Notably, this year the Ashland, Ore.-based BeeAudio reached an agreement with the union to pay its audiobook narrators industry-standard rates. “In just a few years, we have gone from an industry that was almost totally non-union outside of New York, to an industry that is heavily unionized nationwide,” said Steve Sidawi, SAG-AFTRA’s organizing director, Western Region. “This would not have been possible without the tremendous involvement of SAG-AFTRA members who work as audiobook narrators. While the work itself can be as solitary as it

gets, through the union the narrators have created a community that meets regularly, stays in constant communication, and works together to ensure that we continue to organize more work.”



SAG-AFTRA narrator and former Audiobooks Steering Committee member Simon Vance, left, and member Johnny Heller at the Audio Publishers’ Association Conference, held at the Javits Convention Center in New York on May 29.

training, the gear, and agents in other markets, now performers everywhere can go for the plum gigs.”

No matter what kind of voiceover work a performer does, a person’s physical appearance and how it relates to their perceived ethnicity, race, nationality, age, gender or disability are all irrelevant to the performance. But, as with so many other areas of the entertainment industry, achieving greater levels of diversity has been a slow process.

Brooks is one of the few African-American women making a living primarily in voiceover work. She has found herself in the strange situation of being told she doesn’t “sound African-American enough” for certain roles. Not conforming to someone else’s preconceived notions and sometimes stereotypical assumptions about race, age or nationality can be a particularly stinging way to lose a role. Still, Brooks is hopeful that, as the Internet and new technology have put increasingly powerful tools into more hands, there will be more chances for people of all backgrounds to perform.

“I think there is going to be more

opportunity, because there is just more and more being created. It will be a slow evolution,” she said.

If that’s going to happen, it will be because people like Brooks are paving the way. Another voiceover pioneer is Diane Pershing, best-known for voicing Batman’s nemesis Poison Ivy. When she wasn’t terrorizing Gotham City, Pershing was breaking new ground for female voice actors.

“When I was coming up in the early ’70s, women were not doing any network promos — only men. I was one of the first women to break that barrier. I did promos for years for CBS and ABC,” Pershing said.

Also, in an industry obsessed with the 18-49-year-old demographic, even voice actors have to struggle to find work as they age.

“My voice has changed enough that I’m now lumped with older actors, and there’s much less work for us. There just isn’t that much work for the serious older woman narrator,” she said.

Although she doesn’t work as much as she would like, after a long career, she is ready to hand the torch to a younger

generation, and she is thankful that her future is secure, thanks to the union.

Pershing said she descends from a long line of union workers; her grandmother was a member of the International Ladies’ Garment Workers’ Union, an organization that played a key role in the union movement in the early part of the 20th century.

The father of Pershing’s children died when they were 6 and 8 years old, and the benefits she received as a member of SAG and AFTRA helped her survive.

“I raised my children alone. I supported my family with health care and all that stuff. I am not one of the million-dollar earners. I am one of the steady, journeyman, actor voice people,” Pershing said.

Also because of the union, Pershing said her AFTRA and SAG pensions ensure she can live out the rest of her life with her basic needs met.

“Now my mother is 95 and I’m taking care of her and her money is going to run out in about six months. And I don’t know what’s going to happen. I have said to my children, you will never have to go through this with me,” she said.

A man and a woman are shown in a close, intimate embrace outdoors. The man, on the left, has a beard and is wearing a light blue shirt. The woman, on the right, has blonde, wavy hair and is wearing a dark, patterned halter-neck top. They are both looking down and to the right. The background is a soft-focus green, suggesting a park or wooded area with sunlight filtering through the trees.

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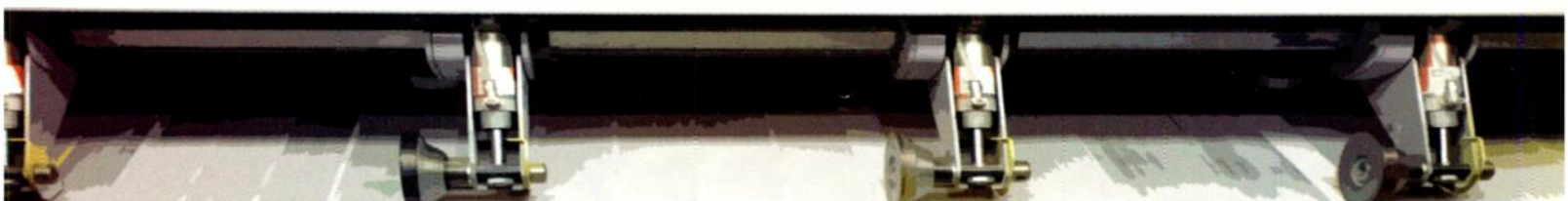


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UNITED FOR OUR FUTURE

SAG-AFTRA'S FIRST CONVENTION SHAPES FUTURE OF UNION



SAG-AFTRA is ready to take on the future. It has completed its executive officers team, approved new constitutional amendments and has an energized membership following its first biennial convention Sept. 26-29 at the JW Marriott Los Angeles L.A. LIVE. At the convention, delegates completed some of the most important union business since merger.

The theme *United for Our Future* was reflected throughout the convention, and in SAG-AFTRA National President Ken Howard's opening remarks.

"When we work together, we are a powerful voice. When we work together, we are proud and strong. When we work together, we are an unstoppable force that diligently and selflessly works to empower and strengthen the union and our fellow members. Unity is our greatest strength," he said.

The evening before the convention began with a welcome reception for delegates hosted at the hotel by the Los Angeles Local. The reception featured a slate of distinguished speakers, including recently elected Los Angeles Mayor Eric Garcetti; Los Angeles Local President and soon-to-be-elected National Vice President, Los Angeles Clyde Kusatsu; actor Jon Tenney and CBS2 anchor Pat Harvey.

On Sept. 26, the convention began in earnest, with an address from AFL-CIO President Richard Trumka to the nearly 350 convention delegates elected from the 25 locals. Trumka underscored the importance of merger. "I have no doubt that the merger of SAG and AFTRA has built a stronger union. It is a victory for your combined membership — and the early results are exciting," he said.

Then the delegates got down to work. Topping the to-do list was the election of the executive vice president and the seven national vice presidents. Delegates chose Gabrielle Carteris to fill the EVP spot (see page 20 to find out who was elected to the other offices). In the evening, delegates were treated to a special prerelease screening of *Gravity*, starring Sandra Bullock and George Clooney.



SAG-AFTRA National President Ken Howard brings down the gavel to end the historic first-ever SAG-AFTRA National Convention.



Nearly 350 delegates from across the country participated in the 3½ day convention.



Clockwise from top: Secretary-Treasurer Amy Aquino tells delegates she is overwhelmed by the “massive potential here”; newly elected Executive Vice President Gabrielle Carteris speaks to delegates on the first day of the convention; Los Angeles Mayor Eric Garcetti proudly shows off his SAG-AFTRA card; U.S. Secretary of Labor Thomas Perez addresses delegates; and AFL-CIO President Rich Trumka lauded the union for its successes in organizing new union work in the fields of music videos, public radio and audiobooks.

Throughout the convention’s Thursday, Friday and Saturday sessions, an engaging, educational Information & Resource Expo gave attendees the opportunity to network with other members, learn about SAG-AFTRA departments and partners, and get information on programs available to members.

Sept. 27 was filled with panels and workshops, including the keynote panel, *Conversation from the Leading Edge*, which focused on the impact technology is having on the work SAG-AFTRA members do. The panel’s creative professionals, Terry City (BuzzFeed), Thania Guardino (Somo), Greg Siegel (Break Media) and D.A. Wallach (Spotify), shared their insight in an informative session. Keyvan Peymani (ICM Partners) moderated.

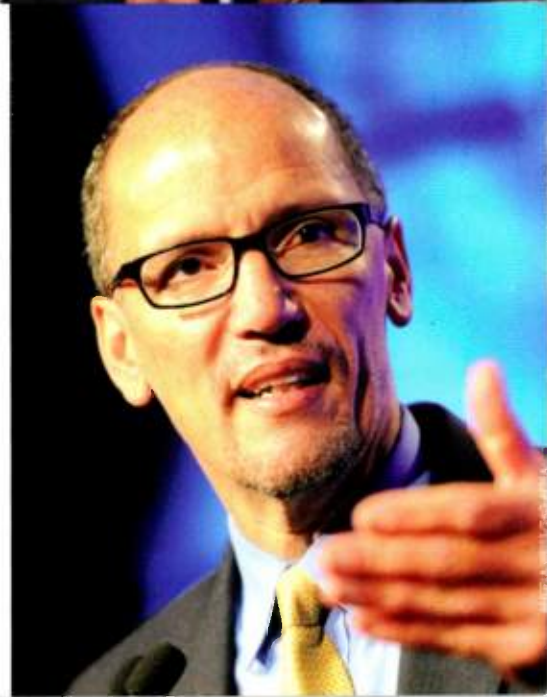
A highlight of the day’s happenings was the unveiling of the results of a joint study between SAG-AFTRA and UCLA’s The Williams Institute. A first-of-its-



kind study, *Sexual Orientation & Gender Identity Diversity in Entertainment* explored the perception of how lesbian, gay, bisexual and transgender members are treated in the industry (see page 26).

That night, Mary Hart emceed the official Convention Celebration. During the celebration, the American Scene Awards, an AFTRA tradition, were bestowed on productions that embody diversity (see page 68).

In addition, National Vice President, Small Locals David Hartley-Margolin and Washington-Mid Atlantic Local Executive Director Pat O’Donnell were each presented with the SAG-AFTRA George Heller Memorial Award, which



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NETFLIX

CONSTITUTIONAL AMENDMENTS

At the SAG-AFTRA National Convention, officers and delegates considered amendments to the SAG-AFTRA Constitution. The following were approved.

2013-CA-01

An errata amendment, making a correction to Article VI(F) (p.21).

2013-CA-02

An errata amendment, making a correction to Article VIII(E) (p.29).

2013-CA-03

With exceptions, permits convention to delegate all or part of the convention's authority to amend the constitution to the national board through Jan. 1, 2016, provided that no amendment may be adopted unless 30 days written or electronic notice of the proposed amendment has been provided to each local. If authority is delegated, any amendment adopted by the national board must be adopted by the same supermajority as would be required for the amendment to be adopted by the convention. Article XVIII(A) (new subsection to be added)

2013-CA-04

Prohibits the union from charging fees (other than dues) to cover the union's expenses for the collection, distribution or administration of residuals and rerun fees, other than those exempted by Article IV Section B, or those intended to ensure the fair contribution of non-members and non-agency fee payers. Article XI(F) (pp. 38-39)

2013-CA-05

If a national officer is elected to fill a vacancy, the national board may fill the vacancy created thereby at the same meeting if the vacancy created is the office of president, executive vice president or secretary-treasurer. Article VI(I)(5) (p. 25)

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

FORMER CO-PRESIDENTS HONORED

Ken Howard and Roberto Reardon, the former co-presidents of SAG-AFTRA, received a special tribute at the convention's Friday night celebration. The two were instrumental in putting SAG and AFTRA on the path to merger and provided the vision to guide the new union through its initial transitional period.



Following a video recap of the events leading up to merger, Executive Vice President Gabrielle Carteris and National Executive Director David White invited Reardon to the stage, where she was thanked for her leadership and presented a memento. Howard was unable to attend because of his filming schedule, and White accepted the honor on his behalf.

National Vice President, Small Locals David Hartley-Margolin and National Board member Susan Boyd Joyce also stepped to the podium to offer their congratulations and thank Reardon and Howard for their devotion to making merger a reality.

Reardon was visibly moved by the gesture.

"It has been a long and sometimes difficult road to get to tonight, but I wouldn't change one minute of it," she said.

honors exemplary service to the union (see page 64). A special tribute was also given to former union Co-Presidents Ken Howard and Roberto Reardon for their leadership leading to merger and during the combined union's first year (see above). The night was capped off with a performance by the Dorian Holley Band. Holley is the lead singer of the Rickey Minor Band on *The Tonight Show with Jay Leno*.

U.S. Secretary of Labor Thomas Perez delivered an impassioned speech on the convention's third day. Perez, too, spoke of the benefits of unity.

"As you embark on this remarkable journey together as one, the fact of the matter is people can't play you off each

other anymore. That's really important," he said. "I want to thank you for the work that you do. While I go into the court of law, you go into the court that is much bigger. That's the court of public opinion — winning the minds and hearts of the people."

VIPs who were unable to attend sent recorded greetings to the delegates. Among them were Vice President Joe Biden; Sen. Elizabeth Warren, and Rep. Judy Chu.

But educational activities and fun aside, convention is a time for business. Delegates vigorously debated, discussed and voted on amendments to the

Continues on page 66



Your Generosity Is Key to Helping Your Fellow Performers

"Just as my career was about to take off, I was diagnosed with Parkinson's Disease....I literally wouldn't be standing here today if it were not for the SAG Foundation. I couldn't have had my surgery. And I definitely would not have been able to go out today and swing that golf club."

– Joe Narciso

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ELECTED OFFICIALS GATHER AT SAG-AFTRA FOR HEARING ON CA FILM & TV TAX CREDITS

The California Revenue & Taxation Committee and the Arts, Entertainment, Sports, Tourism & Internet Media Committee held a hearing Oct. 9 with various representatives of the entertainment community to evaluate the effectiveness of the state film and television tax credits program and to explore the critical need for increased funding to remain competitive.

The public hearing, led by Assembly members Ian Calderon and Raul Bocanegra, examined metrics and data, as well as provided a venue to hear personal stories of the current production landscape. At its conclusion, it was evident that increasing funding for filming incentives would not only result in tens of thousands of more jobs for Californians in the industry, but also create a ripple effect by bolstering tourism and boosting ancillary businesses.

Assemblymen Calderon and Bocanegra

were joined by Assembly members Richard Bloom, Adrin Nazarian, Cheryl R. Brown and state Sen. Ted Lieu. The state leaders listened intently to testimonials from various presenters in the entertainment industry for expanding the program. Among the presenters was SAG-AFTRA former board member and Los Angeles Government Affairs & Public Policy Committee member Stacey Travis.

The California tax incentive was implemented in 2009 and has since employed more than 50,000 cast and crew members and 400,000 background actors.

SAG-AFTRA is a proud member of the California Film and Television Production Alliance, along with the Teamsters, IATSE, DGA, WGA, the Producers Guild and the MPAA, and is committed to improving the livelihood of SAG-AFTRA members through efforts to increase work opportunities such as filming incentives.

HERO DOGS HAVE THEIR DAY

Besides making sure no animals are harmed on the set, American Humane Association provides protection and rescue to thousands of animals worldwide. During the Third Annual Hero Dog Awards in Beverly Hills Oct. 5, eight heroic dogs graced the stage to receive honors and recognition from the association for their unique attributes and contributions to aiding people. Each day, these furry pals help their companions and the community through difficult situations, whether it's leading the blind, sniffing out danger or providing healing through companionship. This year, canines were recognized in the areas of Law Enforcement and Arson, Service Dogs, Therapy, Military, Hearing, Guide Dogs, Search and Rescue, and Emerging Hero Dogs. The winners were selected by votes from the public and celebrity judges. SAG-AFTRA National Board member Esai Morales and *Glee* actor Lauren Potter were among the presenters.



Los Angeles

SHOOTING ON A SHOESTRING

The Los Angeles MOVE Committee hosted *Shooting on a Shoestring, Distribution on a Dime*, a dynamic evening of conversation Oct. 15 about how to get projects going without having major financing. With committee member Richard Fancy moderating, panelists heard advice on the nuts and bolts from actors and directors who successfully produced and distributed under ultra-low-budget film and Web series contracts. Panelists included Joe Tyler Gold, Tammy Caplan, J.C. Calciano, John Alan Simon, Elizabeth Karr, Allison Vanore and Andy Gunn.



Back row, from left, SAG-AFTRA National and L.A. Local Board member Esai Morales, Dr. Kwane Stewart of the American Humane Association and SAG-AFTRA L.A. Local Board member Vivicca Whitsett; middle row, SAG-AFTRA Los Angeles Local Executive Director Ilyanne Morden Kichaven and Chief Financial Officer Arianna Ozzanto; front, member Lauren Potter (*Glee*).

L.A. LOCAL HOSTS CONVENTION KICK-OFF RECEPTION

The inaugural SAG-AFTRA National Convention began with a bang as the Los Angeles Local hosted the fun-filled kick-off reception on Sept. 25 at the JW Marriott Los Angeles L.A. LIVE.

SAG-AFTRA delegates were welcomed by L.A. Local President Clyde Kusatsu and Los Angeles Local First Vice President Susan Boyd Joyce, who introduced CBS2 anchor Pat Harvey, actor Jon Tenney and L.A. Mayor Eric Garcetti. Harvey spoke of her youth growing up in a union household and how she became a SAG-AFTRA member. She proclaimed, "It is important that we stay union strong."

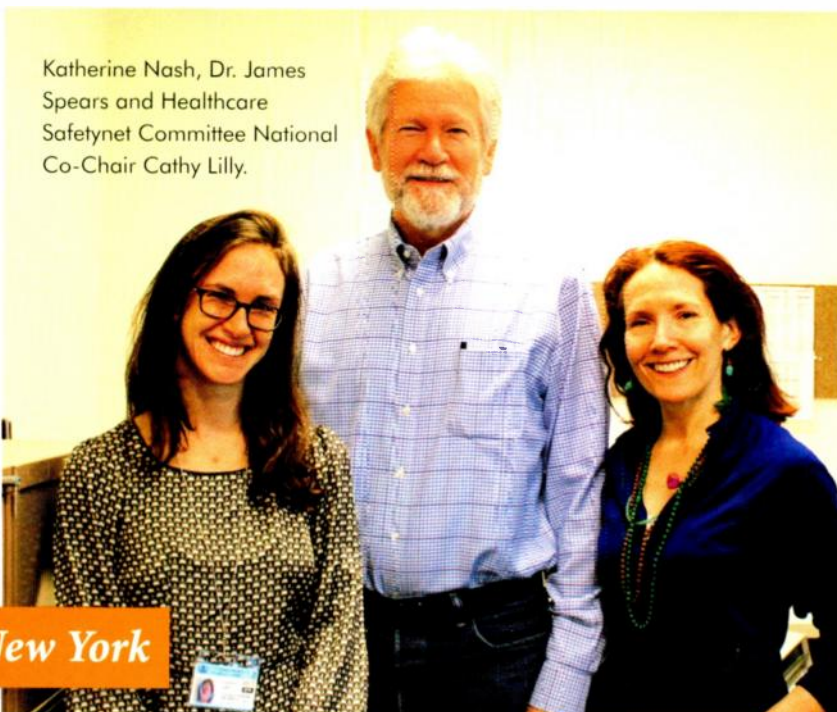
Tenney, who jetted from the *Major Crimes* set to be at the reception, stated, "For the first time in history, media performers speak with one collective voice and it's exciting." As a proud card-carrying member, Mayor Garcetti did not hesitate to flash his own SAG-AFTRA card as he stood at the podium. He expressed his deep appreciation of unions and reaffirmed his commitment to increasing local filming.



From Left, SAG-AFTRA Secretary-Treasurer Amy Aquino; L.A. City Council members Paul Koretz and Mitch O'Farrell; SAG-AFTRA National Executive Director David White; SAG-AFTRA National Vice President, L.A. and L.A. Local President Clyde Kusatsu; L.A. City Council member Curren D. Price Jr.; and L.A. Mayor Eric Garcetti

MEMBERS GET FREE FLU SHOTS

SAG-AFTRA members came out in force to get their free flu shot at the New York Local offices on Oct. 11 and Nov. 18. The free flu shots are provided annually by The Actors Fund, supported by funding from the SAG Motion Pictures Player Welfare Fund and the AFTRA Foundation. The annual event, hosted by the New York Healthcare Safetynet Committee and organized with assistance from the MOVE New York and MORE Committee members and volunteers, brought Al Hirschfeld Free Health Clinic staff members Janet Pearl, Dr. James Spears and medical student Katherine Nash to the SAG-AFTRA offices to administer the shots.



Katherine Nash, Dr. James Spears and Healthcare Safetynet Committee National Co-Chair Cathy Lilly.

FALL MEETING WRAP-UP

New York

The New York Local held its fall membership meeting Oct. 28. National Vice President, N.Y. and Local President Mike Hodge noted how the merger had resulted in concrete gains for performers in several contracts, including commercials and music videos. He also spoke about the challenges posed by call-in services and the spread of non-union work.

New York Executive Director Jae Je Simmons spoke about several local initiatives, the biggest being the move to a new office space (see story, page 74).

Board member Rebecca Damon reported on constitutional amendments and resolutions that were passed at the national convention.

Trustees Roberta Reardon and Kim Sykes represented the AFTRA Health & Retirement Plan and the SAG-Producers Pension & Health Plan, respectively. They assured members that plans for merger were moving forward steadily but deliberately, as both sides were determined to get it right. Renata Marinaro from The Actors Fund spoke about the Affordable Care Act and how it could affect SAG-AFTRA members.

The meeting wrapped up with a Q&A session, and afterwards members were heard to comment that the meeting had been both substantive and well-organized.

N.Y. OFFICES MOVING TO A NEW LOCATION

The SAG-AFTRA New York Local offices at 260 and 360 Madison Ave. will be closing at 5:30 p.m. on Dec. 20 and will be completely closed until the new office space opens on Jan. 6. New York staff will be unavailable in person, by phone or by email. For on-set emergencies, call the hotline number at (212) 517-0909. Check SAGAFTRA.org/NY for additional contact numbers during the move. The local will be welcoming members to the brand-new space on the 5th floor at 1900 Broadway, across from Lincoln Center between 63rd and 64th streets.



SAG-AFTRA and AEA young performer members at the joint N.Y. Young Performers Committees' workshop held at AEA on Oct. 19.

YOUNG PERFORMERS FIND WORLD OF OPPORTUNITY

On Oct. 19, the SAG-AFTRA New York Young Performers Committee, co-chaired by Lee Bryant, Holter Graham and Alan Simon, hosted *A World Of Opportunity: Young Performers Career Workshop*. The event, funded by a grant from the SAG-Producers Industry Advancement & Cooperative Fund and co-hosted by Actors' Equity Association's Young Performers Committee, took place at Equity's New York headquarters.

The day's events focused on the many skills young performers learn as working professionals that can be translated to careers both in and out of the entertainment industry. Young performer participants created a list of skills and put together a presentation of the many careers to which those skills can be transferred, including playwright and president of the United States.

The workshop also included an informational seminar on New York State's child performer regulations and an industry career panel with speakers from The Broadway League's Broadway Speakers Bureau. Panelists included Ken Waissman, producer of the original Broadway production of *Grease*; general manager and former child performer Steven Chaikelson; and Jennifer Ashley Tepper, director of programming at 54 Below.

New York

GOLF CLASSIC RAISES \$130,000 FOR SAG FOUNDATION

The Screen Actors Guild Foundation raised more than \$130,000 for its Catastrophic Health Fund and Assistance programs at its first major New York fundraiser Oct. 7. Actor and SAG Foundation Board member Ron Perlman hosted the inaugural New York Golf Classic presented by Integrated Wealth Management, held to benefit SAG-AFTRA members facing life-threatening illnesses and severe economic hardship.

"The minute I found out about the SAG Foundation, I said thank God there is an organization that is completely apolitical and purely philanthropic and tailors itself to outreach programs that enrich the community, but also helps my brothers and sisters when they hit troubled waters," said Perlman.

Perlman was joined by SAG-AFTRA actors and SAG Foundation supporters Dan Lauria, Dane DeHaan, Carmine Giovinazzo, Alysia Reiner, David Alan Basche, Ben Bailey, Erik LaRay Harvey, Richard Kind, James McDaniel, James McCaffrey, Joe Grifasi, Jace Alexander, Lee Mazzilli, Leon Addison Brown, Michael O'Keefe, Kevin O'Rourke, Ann Liguori, D'Monroe, Alan Kalter and Stephanie Szostak. The event was held at the Trump National Golf Club in Westchester, N.Y.



From left, SAG Foundation Executive Director Jill Seltzer, SAG Foundation President JoBeth Williams, SAG Foundation Board member and New York Golf Classic host Ron Perlman, and SAG-AFTRA member and Catastrophic Health Fund recipient Joe Narciso at the SAG Foundation's inaugural New York Golf Classic.

In Solidarity



Paris Barclay, *President*
Jay D. Roth, *National Executive Director*
www.dga.org

The strongest bond of human sympathy outside the family relation should be one uniting working people of all nations and tongues and kindreds.

~ Abraham Lincoln

We join the members and officers of SAG-AFTRA in celebrating your inaugural national convention and share your determination that we all must be "united for our future."

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We're proud to partner with SAG-AFTRA as we all strive to create a fairer nation.

Larry Cohen, Communications Workers of America

Bernie Lunzer, The Newspaper Guild-CWA

*Jim Joyce, National Association of Broadcast Employees
and Technicians-CWA*

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MEMBERS LEARN AUDITION SELF-RECORDING SECRETS

On Oct. 28, the Washington-Mid Atlantic Local held its first membership meeting since the August 2013 elections, and the turnout was outstanding. Executive Director Pat O'Donnell proudly announced that the local currently houses approximately 5,000 active members, making it the third largest SAG-AFTRA Local.

Members in attendance received an entertaining and informative presentation from a special guest, Casting Society of America casting director Erica Arvold, who shared secrets on how to best prepare quality self-recorded auditions. Members learned how to create a solid connection through the utilization of frames, eye contact and makeshift lighting techniques. Some of Arvold's secrets included household lamps, a 99-cent sound board and an iPhone camera. "It was a wonderful meeting, I learned a lot and I'm grateful to Erica for bringing this to us," said local member Pete Papageorge.



Houston-Austin Local President Pamela Weaver with members David Kulwin and Mike Della Vechia practicing their moves.

WORKSHOP HELPS PUNCH UP ACTORS' POLICE SKILLS

Jeff Grossman, Austin Actors Conservatory Committee member and 25-year police/SWAT officer, brought in a team of top notch FBI agents and police officers to work one-on-one with Austin actors. Proper badge placement, lingo, the do's and don'ts of handcuffing a suspect, power stances, gun handling, and how to safely and believably clear a room were just a few of the topics covered. After actors finished learning how to avoid the "fatal funnel," the danger zone of a

swinging door, and practiced "slicing the pie," a safety tactic used to scope out a room before entering, Bobby Sargent, a 35-plus-year stuntman

and stunt coordinator showed them the finer points of punching, blocking, kicking, choke holds and falling. Actors learned the important role camera angles play in creating the illusion of impact and focused on always keeping safety a priority. Austin actors continue to develop the diverse skills needed to keep it real on any set and in any situation.

Houston-Austin

SAG-AFTRA'S GOT YOUR BACK

The SAG-AFTRA Atlanta Local hosted *Got Your Back! Empowerment Days 2013* on Oct. 18 and 19. The local Agent Relations Committee and the Muriel Moore/Danny Nelson Conservatory Committee treated more than 100 members to presentations on general service agreements, commissions and how to turn work union. All of this was designed to increase members' ability to protect themselves and create more union work.

Zino Macaluso, SAG-AFTRA's national director/senior counsel, agency relations, led two meetings clarifying each member's obligations in paying commissions to their agents, as well as preparing them to navigate the very complicated GSAs that local ATA agents are offering SAG-AFTRA members.

In addition, longtime SAG-AFTRA member Sheldon Smith presented his popular workshop *How to Turn Work Union*, which outlines simple, effective strategies on how to make a non-union job union. It was a real eye-opener for members, who came away empowered to organize jobs they may have once thought were out of reach.



Sheldon Smith presents his workshop on turning a job union.

MEMBERS GET CREATIVE AT FILM FEST EVENT

The SAG-AFTRA National Asian Pacific American Media Committee and the National Native Americans Committee partnered with the Hawaii International Film Festival in October as part of the festival's Creative Lab series. Nearly 200 people attended the program, offered free to SAG-AFTRA members and festival-goers.

"It was a conversation among casting directors, well-known actors and directors with so much terrific advice thrown in," said local board member Becky Maltby, one of the attendees hand-picked for the live audition portion of the program. "What a gift to be able to witness different interpretations of the same scene and hear immediate feedback from a panel of experts. Auditioning in front of hundreds with my face projected behind me was nerve-wracking — and entirely worth it."

Also at the film fest, Ren Hanami, chair of the SAG-AFTRA National Asian Pacific American Media Committee and DeLanna Studi, chair of the National Native Americans Committee, co-moderated *Business of Acting: The Inside Scoop on Casting*. Workshop leaders included, below from left, actor-director Keo Woolford, actor Kelly Hu, and casting directors Rachel Sutton and Rene Haynes.



Hawaii

San Francisco-Northern California

MEETING BRINGS MEMBERS TOGETHER

The San Francisco-Northern California Local held the final membership meeting of 2013 on Oct. 21 at the Marriott Hotel.

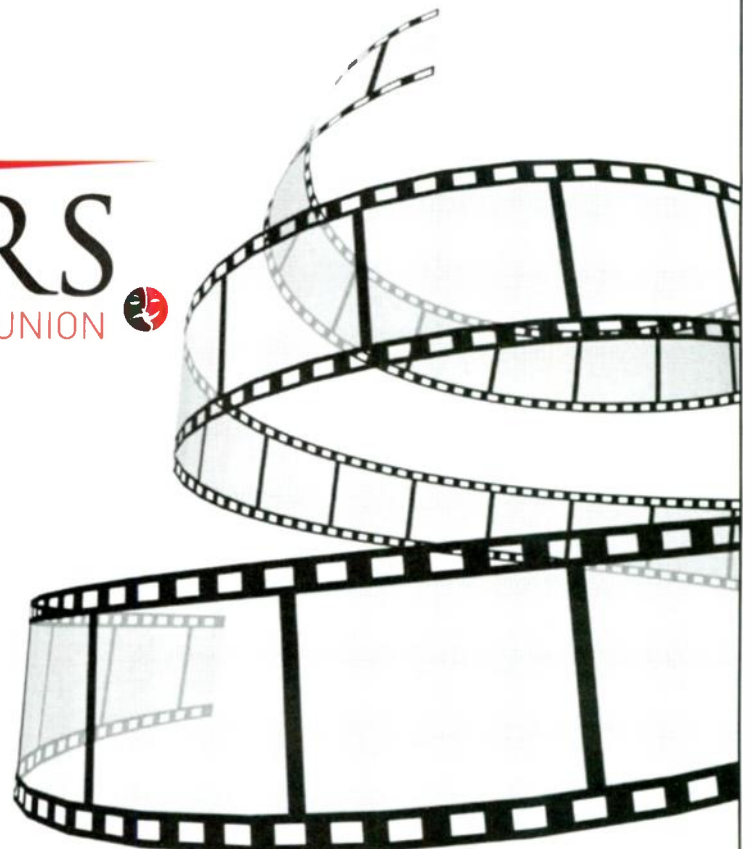
After a new member orientation, Local Board President Kathryn Howell addressed the business portion of the evening. Up for discussion was the legislative effort to increase the California film incentive rebate cap for 2014. Members were encouraged to take an interest and make their voices heard in Sacramento.

The main event was a five-person entertainment panel that addressed the topic of *Maintaining Relevance in Today's Market*. The panel, comprised of local talent and casting agents as well as assistant directors, engaged in a lively and informative discussion moderated by Joshua Johnson of KQED.



New York
Chicago
Los Angeles

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From left, SAG-AFTRA Actors on the Air members Laurel Levey, Paul Froehler, Madeline Kern, Richard Haylor, Ellen Wacher, Mitchell Berkman, Pamela Salem and Nancy Wood (Luchi Estevez not pictured).

ACTORS ON THE AIR

The first Miami Local Actors on the Air radio troupe debuted at the local annual membership meeting Nov. 5. Ellen Wacher, local vice president and organizer of the Actors on the Air project, said, "What makes us unique is that we are now writing our own radio shows — reflecting aspects of Miami's unique cultural mix that are so Miami, such as [member] Mitchell Berkman's original comedy *Lola's Hair Salon*." At the annual meeting, they held two readings with sound effects provided by Dave Corey, performed an old radio comedy show and then, coming back to the future, they read a segment from *Shoreside*, an original series and work in progress written by Pamela Salem. This group knows how to combine work and fun and is an example of members networking to enhance their skills.

Miami

LEARNING THE BUSINESS OF AUDIOBOOKS

Reflecting the commitment to organizing audiobook recordings by SAG-AFTRA and the National Audiobooks Steering Committee, the SAG-AFTRA Chicago Local formed a committee in December 2012. Co-chairs Lisa Cordileone and Chuck Stransky, along with staff liaison Jolene Jones, have hit the ground running. Chicago members have already benefited from two events.

In June, nearly 100 members attended *How to Tell the Story ... Audiobooks Today*, a workshop lead by SAG-AFTRA staff audiobook negotiators Washington-Mid Atlantic Local Associate Executive Director Jane Love and Associate Executive Director, Labor Counsel News and Broadcast Rich Larkin, with special guest Sean Pratt, a narrator of more than 700 audiobooks.

The follow-up workshops, *Audiobooks: The Next Chapters*, is a four-part series covering the business of audiobook narration. Running through November, the workshops include an industry overview, the recording process, setting up a home studio versus utilizing an outside engineer, dialect training and more. The final session is a master class with the students recording, pulling all of the pieces together.

Chicago



CONGRATS TO LOCAL MEMBERS

Nashville

Congratulations to Local Board member Jim Ed Brown, who recently celebrated a milestone as a 50-year member of the Grand Ole Opry. The union has represented Opry members since 1980. The Opry is the world's longest-running radio broadcast, now celebrating its 88th year.

Congratulations also go to Nashville's new local president, Pat Alger, who was inducted into the Georgia Music Hall of Fame at an event held in Atlanta at the World Congress Center. Alger was inducted with other music greats such as the rock group Kansas and Goodie Mob.



Top, Jim Ed Brown performs at the Nashville Local's First Tuesday Showcase at the Listening Room; bottom, from left, member Jim Ferguson, National Board member Cece DuBois and Pat Alger at the local office.

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MEETING AND LEARNING IN THE BIG EASY

New Orleans

Members of the New Orleans Local held their first SAG-AFTRA

membership meeting Oct. 20 and had the chance to participate in outstanding programming presented by the SAG Foundation throughout the weekend. On Saturday, Casting Access Project sessions with casting directors Meagan Lewis and Ryan Glorioso filled up quickly. Members worked scenes and heard feedback from the presenters. Saturday evening, the SAG Foundation presented a Q&A with director Alfonso Gomez-Rejon of *American Horror Story*, which currently shoots in New Orleans, followed by a conversation with the cast of The CW's *Star-Crossed*, including Aimee Teegarden, Matt Lanter and Grey Damon.

On Sunday, more than 100 performers attended Mark Fincannon's presentation on self-recording. Fincannon also held a CAP session where he personally met with and mentored 20 members.

The annual membership meeting included a report from the delegates to the first SAG-AFTRA convention, reports by Local President Diana Boylston and National Board member Charles Ferrara, a production update and a presentation on agency relations by National Director/Senior Counsel of Agency Relations Zino Macaluso.



Members had an intimate conversation with the cast of The CW's *Star-Crossed*.



LEADERS LOOK TO FUTURE

Philadelphia

More than 25 leaders of the SAG-AFTRA Philadelphia Local met Oct. 19 to discuss plans for 2014. Using the momentum of the convention and building on the activities of the past 18 months, members of the local Broadcast Steering Committee, Conservatory Committee, and past and present executive board members discussed member mobilization, new work opportunities, professional development, communications and area partnerships, among other topics. The event was ably facilitated by Eastern Region Organizing Director Jennifer Peat.

CELEBRATING LABOR

The Ohio-Pittsburgh Local participated in the annual Labor Day Parade in Pittsburgh Sept. 2, one of the nation's largest Labor Day parades. Broadcasters and actors gathered with friends and family to represent the union in the march through downtown.

Participants gathered after the parade for some fun in the sun with a picnic and pool party on the rooftop of the local's Pittsburgh office building. It was a great day to celebrate our union and enjoy some fellowship among the local members.



Ohio-Pittsburgh

MEMBERS BREW UP COFFEE CONNECTION

When members learned that the Michigan office had closed, one of the first questions they asked was, "How are we going to stay connected with each other?" To answer that question, the local's board members examined how legislators meet with their constituents at scheduled coffee shop meetings. The model seemed so easy, so the Michigan Coffee Connection was created.

The first Coffee Connection took place on Oct. 18 in Royal Oak. The members (right) met each other and chatted about the state of the industry in Michigan, about how the industry has been changing, and how each of them are trying to embrace the changes. They also shared personal stories and exchanged contact information. Because the Michigan board members are spread out geographically, it is their intention to periodically host Coffee Connections in each of their neighborhoods — keeping members in touch with each other during challenging times.



Michigan

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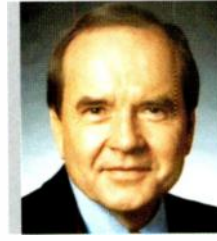
KAREN BLACK



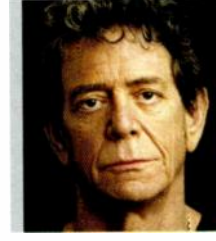
JULIE HARRIS



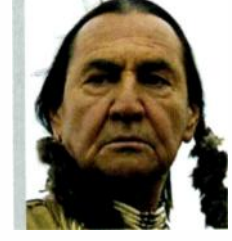
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AUGUST SCHELLENBERG

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|-------------------------|-----------|----------------------|------------|-----------------------|------------|-----------------------|------------|
| Saadoun Al Bayati | 7/25/2013 | Dorothy B. Farrell | 4/2/2005 | Suzanne Krull | 7/27/2013 | Fred Salerno Sands | 8/26/2013 |
| Mike Johns Alpert | 7/13/2013 | Syd Fierman | 10/19/2005 | Wilfred La Voie | 8/26/2013 | August Schellenberg | 8/15/2013 |
| Jean Anderson | 4/5/2013 | Myra Fooden | 12/17/2010 | Gloria Lambert | 6/15/2013 | Tony Schwartz | 6/15/2008 |
| Michael G. Ansara | 7/31/2013 | Frank Foti | 7/25/2013 | Ed Lauter | 10/16/2013 | Rob Sennett | 4/14/2013 |
| Frank L. Askin | 7/3/2013 | Fred J. Fraboni | 9/17/2013 | Bobby G. Lester | 7/14/2013 | Bea Silvern | 8/23/2013 |
| William John Ball | 8/8/2013 | Charles Galbreath | 3/5/2013 | Gene Leverone | 8/22/2013 | Henry "Hank" F. Simms | 8/7/2013 |
| Rupert Baron | 11/7/2012 | Bonnie Gallup | 7/11/2013 | Jason Mabie | 7/19/2013 | Michael Simone | 9/8/2013 |
| Robert Bartholomew | 8/16/2013 | Michael Garr | 5/17/2012 | George Marshall | 8/27/2013 | Marguerite Simpkins | 8/2/2013 |
| Fritzi Max Bauman | 8/9/2005 | Joe Geletko | 9/4/2013 | Jack "Jackie" Mattis | 10/8/2013 | Norm Skaggs | 8/9/2013 |
| G. James Beyer | 7/13/2013 | Murray Gershenz | 8/28/2013 | Bobby T. Mc | 7/3/2013 | Jennifer Lynn Slater | 7/9/2013 |
| Karen Black | 8/7/2013 | Eydie Gorme | 8/10/2013 | David McDaniel | 6/29/2013 | Cal Smith | 11/14/2003 |
| Robert Boatright | 10/1/2013 | Herbert M. Graham | 8/19/2013 | Don Meyer | 7/19/2012 | John Smooth | 8/14/2013 |
| Jordan Bowers | 6/28/2013 | Lou Guzzo | 6/29/2013 | G. Travis Miljan | 7/25/2013 | Harriet Standing | 3/4/2013 |
| Monica Boyar | 10/2/2013 | Helen Hallis | 12/9/2008 | Karl Lewis Miller | 3/27/2008 | George Stefanko | 4/13/2012 |
| Edythe Bronstein | 6/16/2012 | John Hambrick | 9/10/2013 | Wynne Miller | 7/1/2013 | Mary Stewart | 10/4/2013 |
| Frank Caldarone | 10/3/2013 | Kim Hamilton | 9/16/2013 | Anne Noelani Miyamoto | 9/1/2013 | Richard Stobie | 7/31/2013 |
| Milton Canady | 8/11/2013 | Julie Harris | 8/24/2013 | Sherman Monahan | 3/31/2013 | Adam Sutton | 5/23/2013 |
| Eugene L. Cannady | 7/18/2012 | Jane Harvey | 8/15/2013 | Buck Moore | 9/10/2013 | Willy Switkes | 3/7/2013 |
| Helena Carroll | 3/31/2013 | Sindy Hawke | 8/10/2012 | Lloyd Moss | 8/3/2013 | Donald Symington | 7/24/2013 |
| Martin Cassidy | 8/22/2013 | Marta Heflin | 9/18/2013 | Hal Needham | 10/25/2013 | William R. Travers | 12/23/2012 |
| Haji Catton | 8/9/2013 | Lil Henderson | 7/10/2013 | Sheri Norwood | 8/23/2006 | Grafton Trew | 7/11/2013 |
| Mary Lou Childs Gregory | 4/10/2013 | John J. H. Hicks | 1/22/2010 | Alan O'Day | 5/17/2013 | Tony Vrab | 5/12/2012 |
| Lee P. Clark | 9/29/2012 | Barry Higgins | 2/6/2013 | Chick O'Neill | 4/14/2012 | Jack Wallace | 7/6/2013 |
| Jack Clement | 8/8/2013 | Constance Holmes | 2/23/2013 | John Palmer | 8/3/2013 | Marcia Wallace | 10/25/2013 |
| Patrice Connolly Moore | 3/8/2008 | Linda Hutchings | 6/21/2013 | Tony Paul | 7/14/2013 | Royce Wallace | 5/25/2013 |
| Maurry D. Covington | 8/28/2013 | Jeremy Aaron Johnson | 7/20/2013 | Larry Pennell | 8/28/2013 | Laura Waterbury | 9/25/2013 |
| Sidney Curtis | 6/24/2007 | Justine A. Johnston | 1/13/2006 | Lyn Peters | 9/10/2013 | Martha Webster | 7/21/2013 |
| Leila Danette | 9/4/2012 | James Johnstone | 1/3/2013 | Henry Polic | 8/11/2013 | Frank Whiteman | 8/14/2013 |
| Roy M. Davis | 5/6/2013 | Benjamin Jones | 10/27/2007 | Hernan Quezada | 2/16/2012 | Don Wilbanks | 7/26/2013 |
| B.J. Desimone | 7/18/2013 | Lisa Robin Kelly | 8/14/2013 | Don Rand | 3/26/2011 | Bobbie J. Williams | 1/24/2012 |
| Mel Dowd | 9/26/2012 | Marilyn King | 8/8/2013 | Lou Reed | 10/27/2013 | Lew Wood | 8/21/2013 |
| Ralph Drischell | 8/17/2013 | Buddy Kling | 7/20/2012 | Toni Reid | 4/12/2013 | James Woodall | 8/24/2013 |
| George Duke | 8/5/2013 | Ronald J. Knight | 8/6/2013 | David Harris Roberts | 8/3/2013 | Scott Workman | 9/29/2013 |
| Kirk Duncan | 7/18/2013 | Gail Kobe | 8/1/2013 | Jay Robinson | 9/27/2013 | Cal Worthington | 9/8/2013 |
| Stephanie Epper | 9/7/2013 | Don Kost | 7/4/2013 | Jerry Russell | 9/5/2013 | Lee Thompson Young | 8/19/2013 |



MARCIA WALLACE, a SAG-AFTRA National Board member and longtime cast member of *The Simpsons*, died Oct. 25 at the age of 70.

Wallace joined Screen Actors Guild in 1966 and the American Federation of Television and Radio Artists in 1969. She devoted many years of service to the

boards of both SAG and SAG-AFTRA and numerous national committees. She was first elected to the SAG board in 2008, serving a one-year term as First Alternate National Director. In 2009, she was elected to a three-year term on the SAG board. Wallace also was the chair of the national and Hollywood Division elections for multiple SAG elections. She was also a longtime supporter of the SAG Foundation, as well as the AFTRA Foundation.

Born in Creston, Iowa, Wallace was

best known for her roles as receptionist Carol Kester on *The Bob Newhart Show* and, since 1990, on *The Simpsons* as the voice of elementary school teacher Edna Krabappel, a role for which she won an Emmy.

Wallace also worked tirelessly to bring the unions of SAG and AFTRA together and proudly joined her fellow members in celebrating the merger and serving on the transitional board. She was elected over the summer to serve on the first elected SAG-AFTRA National Board.

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

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SAG-AFTRA members can save 30 percent on M•A•C products through the M•A•C PRO membership program. Annual membership fee is \$35. To enroll, complete the M•A•C PRO membership application at maccosmetics.com/macpro/cms/membership/howtoapply.html or you can visit your local M•A•C store and provide a copy of your SAG-AFTRA membership card along with your payment. Questions? Email promembership@maccosmetics.com or call (877) 553-5536. Offer is valid at M•A•C freestanding locations in North America only.

MUSICPRO

Low rates for supplemental insurance for instruments and equipment is available to all SAG-AFTRA members regardless of membership category. Visit musicproinsurance.com for details.

UNION PLUS INSURANCE

Union Plus offers a variety of insurance plans — from auto insurance to no-cost accidental death and dismemberment coverage. Find out about driver education grants that can lead to discounts on your auto insurance. Pets can also be covered. Go to unionplus.org/insurance for more information.

AFLAC

Aflac is insurance that pays cash benefits directly if you're sick or injured. Cash to spend on things such as your mortgage, car payments, groceries or anything you need. As a SAG-AFTRA member, you are eligible for payroll rates, which is less than the rates individuals pay on a direct basis. Find out more information by calling (800) 788-4031 or visiting aflac.com/sagaftramembers.

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congratulates SAG-AFTRA
on its accomplishments as a merged union
and looks forward to continuing
our partnership in
enriching members' lives.

Screen Actors Guild Motion Picture Players Welfare Fund

SAGAFTRA.org/MPPWF

SAG Motion Picture Players Welfare Fund provides financial assistance to SAG-AFTRA members in locals east of Omaha, Nebraska (Atlanta, Chicago, Miami, Michigan, Missouri Valley, Nashville, New England, New Orleans, New York, Ohio-Pittsburgh, Philadelphia, Twin Cities and Washington-Mid Atlantic), who are struggling with financial, personal or medical crises.

SAG MPPWF supports programs such as health, affordable housing, and educational and cultural endeavors that benefit SAG-AFTRA members.

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Screen Actors Guild National President Kathleen Nolan (left) presents the Life Achievement Award to Pearl Bailey on Sunday, Nov. 21, 1976, at the Hollywood Palladium.

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Screen Actors Guild Honors A RARE PEARL

She was taken by complete surprise: Pearl Bailey was a guest at the Screen Actors Guild annual meeting in 1976 when National President Kathleen Nolan began to describe the secret recipient of the Life Achievement Award — a woman of extraordinary accomplishments: “Our recipient has given freely of her time and talent all around the world. She has received the March of Dimes award of 1968 and the USO Woman of the Year award for 1969. During her visit to the Mideast in 1973-74, she received additional honors from the governments of Iran; King Hussein of Jordan gave her the Hussein Ben-Ali Freedom Medal. She was the first woman to have this medal bestowed on her; First Order of Arts and Science of Egypt, 1974, and Doctor of Arts from the Academy of Egypt, 1976. In September 1975, she went to London to help Vice President Nelson Rockefeller dedicate the U.S. Bicentennial Exhibit. On Nov. 24, 1975, she was appointed by President Gerald R. Ford as special advisor to the U.S. mission to the United Nations, a role which she feels will fulfill her desires to help all humanity. Her most recent trip abroad ... was to the Middle East and Africa, including Jordan, Egypt, Kuwait, Liberia, Senegal and the United Arab Emirates. Her purposes were to visit every hospital, orphanage, mentally retarded and handicapped institution ... President Senghor of

Senegal presented her with a book of poetry inscribed ‘I watch you with deep respect.’” President Nolan reviewed the recipient’s acting career, beginning as a singer in the 1930s, to Broadway, feature films, television, starring in her own television series and noted that she had “entertained at the White House more often than any other performer except Bob Hope,” another Life Achievement recipient.

Bailey had no prepared notes, and spoke from her heart: “It’s a funny thing in this world. We always have a question in our life, ‘Why? Why?’ And those you visit say very softly ‘Why not? Why not?’ And if you want to know why, why did I do what I’ve done ... mine is the greatest profession. Each man takes his dreams as the greatest, but I would say to any man who ever lived, I think the theater has got to be, if not the greatest profession in the world, one of the greatest. But to me it is the greatest. Leave the theater? How can you leave the theater without leaving the earth? Shakespeare said ‘All the world’s a stage.’ So I never left the theater to go into the U.N. I’m still on the stage. It’s a larger arena. If wherever I walk I have made the footprints good, I have left my mark. It doesn’t matter what a man decides I have to do, if God decides that there’s another move for me, great, I’ll move on. If not, I’ll stay here to do my best.”



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