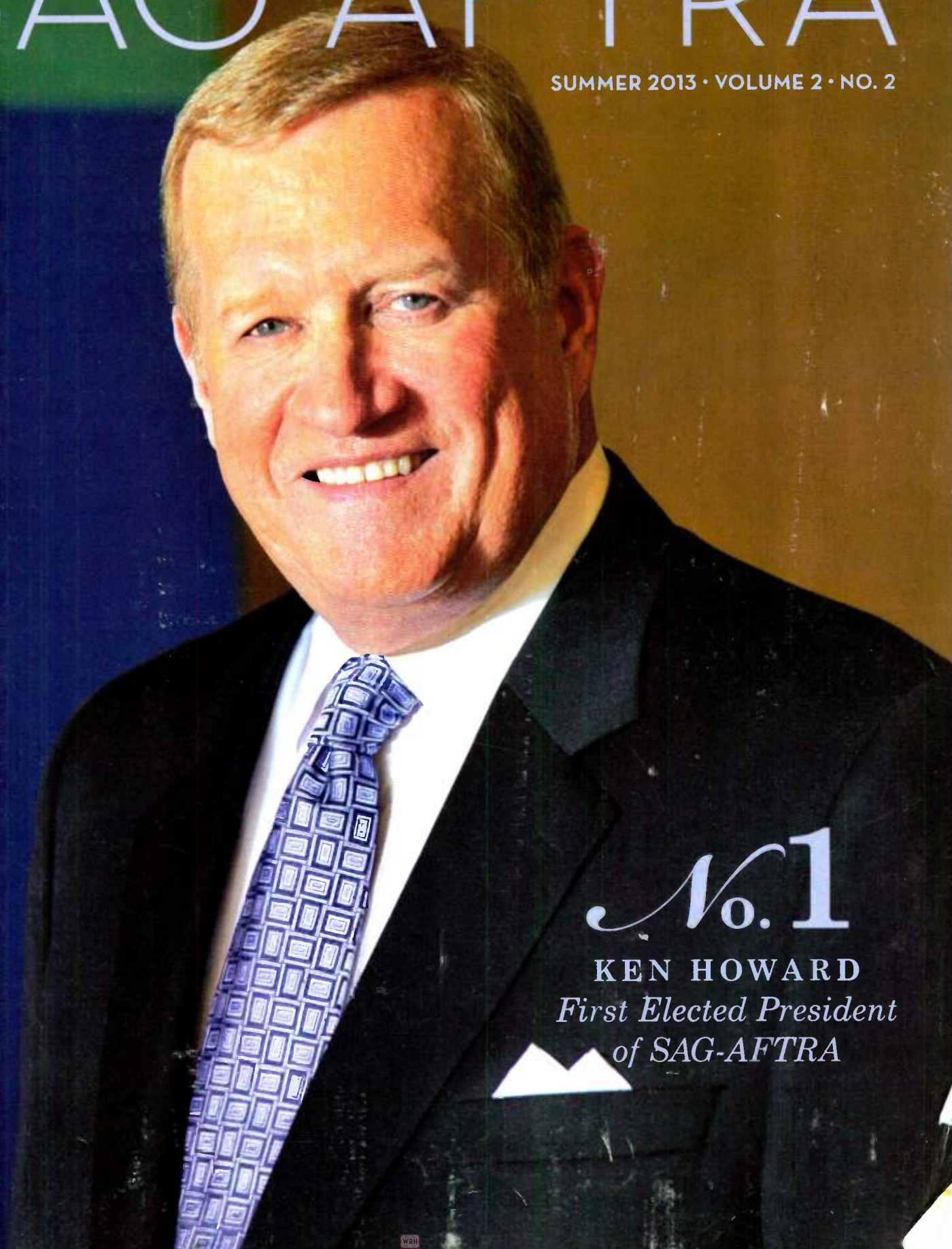


SAG-AFTRA

SUMMER 2013 • VOLUME 2 • NO. 2



No. 1

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Members have chosen the first elected president and secretary-treasurer of the new union — Ken Howard and Amy Aquino — as well as the union's first elected national board.

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Delegates will be heading to the union's inaugural convention, scheduled to take place in Los Angeles Sept. 26–29, where they will be electing the executive vice president and all national vice presidents.

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ACTION ITEMS @

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ABOUT THE COVER: Ken Howard, SAG-AFTRA's first elected national president.
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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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KEN HOWARD

“That tells me you believe, as I do, that there is important work ahead as we continue to build on the strong foundation we created through merger.”

Dear Member,

I was on the set of a movie I was filming in Boston on Aug. 15 when I got word of our most recent national election results. I was touched and grateful to learn you had returned me to the top leadership office as the first elected president of SAG-AFTRA. That tells me you believe, as I do, that there is important work ahead as we continue to build on the strong foundation we created through merger nearly a year and a half ago.

I want to offer my congratulations to Secretary-Treasurer Amy Aquino and all the national and local board members and local officers elected across the country. I look forward to assembling the new leadership team at our upcoming convention and moving forward to address the significant business at hand.

With our recent elections, we now have an 80-member national board of directors rather than the 141-member initial board appointed during merger. I hope you will join me in sending a hearty “thank you” to those who have concluded their terms of service and will not be returning to office. Their contributions over the last 18 months have been substantial and historic.

Occasionally, the choice to volunteer for union service grows into a commitment that transcends its usual bounds. That was the case for Ned Vaughn, who ran for office to make a difference. And, boy, did he ever make a difference.

He was first elected to the Screen Actors Guild Hollywood Division Board in 2008 and became SAG 1st national vice president in 2010. He was a key architect of the 2012 merger of SAG and AFTRA and was the first leader to serve as executive vice president of the union. Ned recently resigned as executive vice president to run for public office. He remains a dedicated member and may be active in the future, but for now, his volunteer leadership in our union has come to an end.

Ned’s numerous achievements, first at Screen Actors Guild and later with SAG-AFTRA, are truly impressive — yet he would be the first to acknowledge them as team efforts. He was a driving force behind some of our greatest successes, in particular the years-long effort to merge our two unions. There would not be a united SAG-AFTRA without Ned’s strategic vision and his exceptional ability to bring people together.

Union service is like that. It may start small but often grows to be an ever more meaningful contribution of time and energy. It can be challenging, as it was planning and passing the merger, but it can also be extremely rewarding. It is an honor to go forward with your vote of confidence and a privilege to help improve the lives of performers now and into the future.

I encourage all members to join in our collective effort to strengthen SAG-AFTRA. With our current team

of elected leaders and the expert staff leadership of David White and his team, we continue to make great strides. With your help, we will take additional steps on that important journey.

On another note, SAG-AFTRA is holding its first national convention in Los Angeles Sept. 26–29. While the convention business sessions are open only to the elected delegates, the results will be felt throughout the union. Hundreds of elected leaders, national board members and delegates will be discussing and deciding important questions, including:

- The nomination and election of the next executive vice president and all national vice presidents;
- Resolutions submitted in writing at least 30 days prior to convention; and
- Proposed amendments to the SAG-AFTRA Constitution.

Thank you again for your faith in our leadership team. We will be out there every day, fighting the good fight on your behalf.

In unity and with gratitude,

Ken Howard



AMY AQUINO

“Having such diversity of experience and interests positions us well to draw on the best of both legacies and apply a fresh perspective to our future.”

Dear Member,

This summer is a time of transition for SAG-AFTRA. The recent election was our first, and I am grateful for the vote of confidence I received from my fellow members. It was interesting to see that members across the country chose leaders from a wide range of backgrounds, with AFTRA and SAG veterans alongside many who were running for the very first time. Having such diversity of experience and interests positions us well to draw on the best of both legacies and apply a fresh perspective to our future.

This election marked the end of joint governance by all former SAG and AFTRA officers and directors, and some of our most important leaders decided to step aside and allow others to carry on in their positions. Two of the most notable are former Co-President Roberta Reardon, whose deep love of labor and understanding of our membership and its needs cleared the path to this monumental accomplishment, and Executive Vice President Ned Vaughn, whose tireless dedication, brilliant mind and laser focus helped shape both the organization and the winning strategy

that brought us to merger. We were extremely lucky to have them both.

The leader whom I will probably miss the most, however, is the man who has been my “fiscal” partner in this journey for the past three years — former Co-Secretary-Treasurer Matthew Kimbrough. Matt and I didn’t simply share a byline on these quarterly letters, we shared a vision of creating a merged union with the singular goal of doing what is best for our members in today’s media world. Balancing a busy career with his service, Matt was present from the intimate 2010 dinner between the four top officers that put the merger wheels in motion all the way through our national meeting this past July.

Matt’s intelligence, integrity and remarkable lack of ego or attachment to the past helped us navigate a lot of rough water both during and after the merger process, bringing us to the place where SAG-AFTRA’s auditors issued an unqualified opinion — the best they can offer — on our financials for 2012-13. Given the challenge of combining two very different and entirely separate accounting systems covering more than 30 locals, a result like this in our first fiscal year is a real tribute to all involved.

Matt also helped oversee development of our current year’s balanced budget (to which we’re tracking as of our first quarter), and was instrumental in launching our current exploration into innovative approaches to the problem of exponentially increasing numbers of residuals checks.

Matt, Roberta, Ned and I will continue working together as trustees of the AFTRA and SAG benefits plans to find ways to ensure that members with qualifying earnings will be offered benefits even if those earnings are split between “SAG” and “AFTRA” contracts. And we’ll all be together at SAG-AFTRA’s inaugural convention in a few weeks as well, where delegates from across the country and across categories will come together to begin writing SAG-AFTRA’s next chapter.

While transitions can be challenging, we’re fortunate to have committed leaders like these who have laid such solid groundwork. It should give us all great faith in our future.

A handwritten signature in black ink that reads "Amy Aquino". The signature is fluid and cursive.

Amy Aquino



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DAVID WHITE

“These first days of post-election governance are a time for inspiration as well as for the tenacious, hard work of day-to-day unionism.”

Dear Member,

This fall begins a momentous period in the life of SAG-AFTRA. We have just successfully completed our first set of nationwide elections for the merged union. Over the coming months, our newly elected leaders will gather together in local boardrooms across the country to discuss and map out major events and member activities for the coming year. In just a few weeks, the fresh faces of delegates chosen to represent their peers from around the country will gather in Los Angeles for our opening biennial convention to celebrate together, attend seminars on various strategic issues, conduct the official work of the convention, and commiserate and share ideas on how to activate and prepare members in their locals for the many challenges that lie ahead for this union. These first days of post-election governance are a time for inspiration as well as for the tenacious, hard work of day-to-day unionism.

To all newly elected board members, to the elected convention delegates and to our first elected national officers, President Ken Howard and Secretary-Treasurer Amy Aquino, your staff sends to each of you our hearty congratulations.

We look forward to working in partnership with you to advance the strategic priorities of SAG-AFTRA during this exciting and eventful year.

We also send our deep gratitude and respect to those who served this past year but will not be returning to elected office. As part of the transitional national board of directors and local leadership teams, these members have given untold hours of volunteer time to engage in the uniquely demanding work of integrating our two predecessor unions. They served with passion and dedication and, as we move forward, we build on the dynamic energy they infused throughout their work.

The considerable challenges we face at this time are as consequential as any that I can remember. We will engage in major negotiations in at least three contract areas: Broadcast News, Entertainment (including our TV/Theatrical/Exhibit A agreements and our Network Code agreement) and Sound Recordings. We must support our trustees as they endeavor to complete the complicated work of combining the AFTRA Health and Retirement Funds with the SAG-Producers Pension and Health Plans. We must innovate and find new ways to organize work for our members, particularly under our Commercials

agreement. And we remain focused on strengthening the basic, operational machinery of this new union, especially in the complex area of residuals processing, a problem that can ultimately be solved only by the coordinated efforts of many entities throughout the industry.

As fundamental as any of the above issues, our new leaders must continue the work of forging a strong, unified culture for SAG-AFTRA that endures the regular intervals of political disagreements and the concerns of any particular period. A powerful and resilient culture, with which all members can identify and that buoys them as they strive to make a living under our contracts, is essential to the strength and progress of this union.

I look forward to seeing your representatives at the convention to officially commence this exciting period. Your staff is eager to work with each and all of you to continue our progress towards the remarkable future that awaits SAG-AFTRA.

In unity and looking forward,

A handwritten signature in black ink that reads "David P. White". The signature is written in a cursive, slightly slanted style.

David P. White



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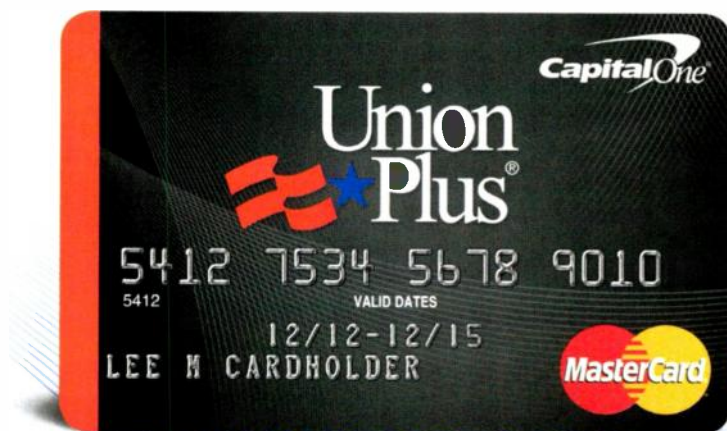
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SAG-AFTRA MEMBERS RE-ELECT HOWARD, AQUINO IN NATIONAL ELECTIONS

SAG-AFTRA members have voted to re-elect Ken Howard to lead the union. Howard, who served as co-president along with Roberta Reardon after the merger, will now be the sole person in the highest office, becoming the new union's first elected national president.

Also re-elected was Amy Aquino, who will continue her duties as secretary-treasurer. Aquino previously served as co-secretary-treasurer alongside Matt Kimbrough.

Members put Howard in office with 57 percent of the vote, while Aquino received about 62 percent. Both assumed office Aug. 15, after the election results were announced. Ballots for the national officers election were mailed to 139,967 eligible voters on July 16, and 28,755 were returned by the Aug. 15 deadline, for a return of 20.54 percent.

President Howard said, "I'm gratified that members across the country have re-elected me to lead our union and continue

building on the strong foundation we created through merger. I want to congratulate Secretary-Treasurer Amy Aquino on her re-election and offer my sincere thanks to all the candidates



KEN HOWARD



AMY AQUINO

who ran for office. I look forward to joining the delegates who will assemble in Los Angeles for the first SAG-AFTRA convention in late September, and then moving forward with the new leadership team to do the important work that

members have entrusted to us."

Secretary-Treasurer Aquino said, "This is an extremely exciting time for our union, and I'm deeply grateful to my fellow members for their vote of confidence in what we've already achieved, and for the continued opportunity to help focus SAG-AFTRA's resources to build the effective organization that we all need and deserve."

SAG-AFTRA National Executive Director David White welcomed the officers, saying, "I would like to extend my congratulations to the newly elected board of directors and especially to President Howard and Secretary-Treasurer Aquino. I have thoroughly enjoyed working with Ken and Amy over the past several years and look forward to the opportunity to continue our efforts. I know that I speak for the entire staff team when I say that we are honored to work with the first

Continues on page 37



NATIONAL BOARD MEETS

The SAG-AFTRA National Board of Directors met in Los Angeles and New York via videoconference on July 27, the final meeting of the combined boards of its predecessor organizations before the new board was installed Aug. 15.

At the meeting, the board received an unqualified opinion with respect to the audit conducted by the union's accounting firm, PricewaterhouseCoopers and received a report that the foreign royalties program has distributed more than \$17.5 million to performers since inception. In addition, National Executive Director David White reported on administrative and operations matters, highlighting the level of activity in SAG-AFTRA's four major contract areas — entertainment, broadcast news, commercials and sound recordings — including activity related to contract negotiations and enforcement, and to several successful organizing campaigns.

The board reviewed and approved proposed rules for conducting business at the inaugural SAG-AFTRA convention (see page 20), and approved two proposed constitutional amendments, which will move forward to the convention for action.

COMMERCIALS CONTRACTS RATIFIED

SAG-AFTRA members voted overwhelmingly to ratify new, three-year contracts negotiated with the advertising industry covering commercials. When the votes were tallied on April 1, some 96 percent voted in favor of the new contracts.

The approval of the contracts, retroactive to April 1, is the culmination of a process that began in August 2012, with members weighing in on the issues most important to them during the W&W process. Based on last year's figures, the new contract can be expected to generate approximately \$3.5 billion in compensation and plan funding over three years.

Read our in-depth feature on page 22.

RITA MORENO TO BE HONORED WITH 50TH LIFE ACHIEVEMENT AWARD



The multitalented Rita Moreno has been selected to be the next recipient of SAG-AFTRA's highest honor, the Life Achievement Award. Moreno, known for her grace on and off set and stage, rose to prominence in the film version of the groundbreaking *West Side Story* in 1961.

Her career has spanned decades, and in that time she has collected an impressive array of accolades. She is among the elite group of performers, and the only Hispanic, to have won an Emmy, Grammy, Academy Award and a Tony. In 2004, President George W. Bush presented her the Presidential Medal of Freedom and, in 2010, President Barack Obama awarded her the National Medal of the Arts.

A humanitarian, Moreno has also harnessed her talents to raise awareness about social and health issues. She marched on Washington, D.C. in 1963 at the rally at which Martin Luther King Jr. delivered his "I Have a Dream" speech. She worked with civic, cultural and charitable organizations supporting causes such as racial equality, education and fighting hunger, as well as drawing attention to osteoporosis, diabetes, heart disease and HIV/AIDS.

Moreno's selection as honoree is a milestone, as it marks the 50th presentation of the Life Achievement Award. She will receive the award Jan. 18 during the 20th annual Screen Actors Guild Awards.

LUCKY 13 SCORE SCHOLARSHIPS

The George Heller Memorial Scholarship Fund of the AFTRA Foundation awarded \$25,000 in educational funding to 13 students this summer. The fund annually awards scholarships in honor of outstanding union leaders, and this year honored Martha Greenhouse, Charles Collingswood, Ken and Rita Morley Harvey, Bud Collyer, Lillian Clark, Virginia Payne, Reginald Dowell, Mortimer Becker, Fran Carlon, Stanley Greene and Clara Heller.

@ Learn more about the AFTRA Foundation at SAGAFTRA.org/aftrafoundation

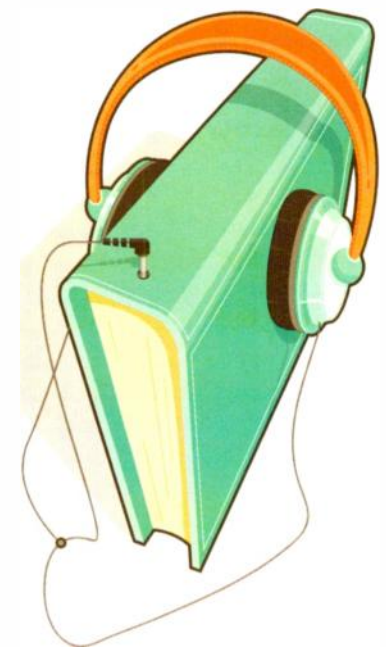
AUDIOBOOK FIRM ORGANIZED

Under an agreement with SAG-AFTRA, audiobook producer BeeAudio has promised to pay its audiobook narrators industry-standard rates. The deal is the latest in a series of efforts by SAG-AFTRA to enhance its organizing reach in the area of audiobooks.

The agreement comes after SAG-AFTRA issued a "Do Not Work" notice against the Ashland, Ore.-based company in November 2012 because it was paying half or less than half the industry-standard rate to narrators.

Under the new contract, BeeAudio's more than 200 narrators will be paid rates ranging from \$150 to \$240 per completed hour of work. The agreement with BeeAudio marks the 27th audiobook producer organized since 2008.

In related news, all titles produced by AudioGO are now covered under the Blackstone Audio agreement. AudioGO, a non-signatory company, acquired Blackstone, a recent SAG-AFTRA signatory, and the companies agreed to amend the Blackstone contract to cover all the AudioGO titles as well.





BSC COMMITTEE MEETS IN N.Y.

On June 29, broadcast members from around the country met in the Eddie Cantor Boardroom at the SAG-AFTRA offices in New York for the second Broadcast Steering Committee meeting of 2013. The daylong meeting included a packed agenda of union business and industry updates, along with a healthy dose of camaraderie for the group, which included longtime committee members, newly minted members and SAG-AFTRA staff.

Then-SAG-AFTRA Co-Presidents Roberta Reardon and Ken Howard opened the meeting with a talk about the important place of broadcasters in the union. The co-presidents reaffirmed their commitment to fighting for strong contracts for this segment of the membership, which plays such a critical role in the media industry and in society as a whole.

The committee took up a discussion of the reporter shield law, currently on the floor of the U.S. Congress. After a lively discussion, the committee voted for a resolution in favor of supporting the legislation as a much-needed step in the right direction, but included a statement of reservation that the legislation as currently drafted does not go far enough to truly protect reporters and their sources.

A panel of staff members then addressed an unfortunate reality of the modern workplace: layoffs, which have affected many broadcast members, as their stations are bought, sold, consolidated or reformatted. Staff members Pat O'Donnell, Anna Calderon, Peter Fuster and Sean Taylor gave an informative presentation about how the union advocates for members, sometimes even averting job losses that broadcasters were told were unavoidable. It was a powerful testament to the power of a collective bargaining agreement and the efficacy of members and staff working together to protect the interests of broadcasters.



STEPHAN VA. UCCI / A TOYS EQUITY ASSOCIATION

SAG-AFTRA, AEA WELCOME FIA

SAG-AFTRA and Actors' Equity hosted the executive committee meeting of the International Federation of Actors, also known as FIA, on June 26–27 in New York. The meeting brought together more than 65 delegates from trade unions, guilds and associations around the world.

Among the topics of discussion were FIA's ongoing initiatives, an update on the Beijing treaty and a presentation on social media, presented by SAG-AFTRA.

FIA works internationally in the interests of actors, broadcast professionals, singers, dancers, musicians and other performers.



For more information, visit fia-actors.com



CHARTING THE FUTURE OF UNIONS



Former SAG-AFTRA Co-President Roberta Reardon and Senior Advisor John McGuire at an AFL-CIO listening session.

As part of a concerted outreach effort, then-SAG-AFTRA Co-President Roberta Reardon, who serves as an AFL-CIO Executive Council vice president, organized a presentation titled *Entertainment Labor: Shared Prosperity in the Global Economy*, which took place on July 10.

The event, a listening session in advance of the AFL-CIO convention in September, was one of scores of online,

in-person and social media outreach efforts to engage union members, supporters and members of the community. Their feedback will help determine how organized labor should best deploy its resources to increase the relevance and strength of the union movement in today's changing employment landscape.

The videoconference panel included Reardon and Senior Advisor John McGuire in New York; SAG-AFTRA National Executive Director David White, Chief Administrative Officer and General Counsel Duncan Crabtree-Ireland, Associate National Executive Director of Local Administration Mathis Dunn and recording artist member Hadassa Diaz in Los Angeles; and Department for Professional Employees President Paul Almeida from Washington, D.C. They were joined by Ferne Downey, who serves as president of both the Canadian performers union ACTRA and the International Federation of Actors, along with Cathy Feingold and Celeste Drake of the AFL-CIO. Attendees participated in person and across the nation via phone.

DANCE ALL DAY

So You Think You Can Dance producer Nigel Lythgoe, host Cat Deeley and dancer Stephen “tWitch” Boss were among a group of top industry professionals who took part in an all-day dancers forum in Los Angeles on July 25 to advise, enlighten and discuss changes in the field of dance.

Dancers Forum, The Evolving World of Dance: Stepping into Hope and Change, a partnership between Career Transition For Dancers, SAG-AFTRA and the Screen Actors Guild Foundation, included an agents forum and interactive workshops and panels on exploration of the future of dance, the changes that have taken place in the field, and what dancers can do to prepare themselves for changes within their evolving careers and the future of the industry.

In culmination of the day’s programming, Deeley led a conversation with Lythgoe, followed by a panel discussion to celebrate, inspire and inform dancers with Boss (*So You Think You Can Dance, Step Up Revolution*), Dayna Hasson of Answers4Dancers, Kym Johnson (*Dancing with the Stars*), McDonald Selznick Associates agent Julie McDonald and director Adam Shankman (*Rock of Ages, Hairspray*), led by moderator and author Larry Billman (*Film Choreographers and Dance Directors encyclopedia*). Lythgoe advised dancers on the future of the art, saying, “Be clever. Be creative. Dance helps you be creative and it



Television host Cat Deeley enjoys a laugh with producer Nigel Lythgoe at a dancers forum in Los Angeles on July 25.

makes you a better person. If you feel good inside from dancing, you’re going to respect people more, you’re going to look after your community, you’re going to feel as though you can be relied on. To get society to come together in all different forms: Dance can do that; it builds bridges.”

@ To watch the video, visit sagfoundation.org/videogallery/specialevents

THE ACTORS FUND OFFERS ONLINE HEALTH CARE GUIDES

Does health care reform have you stumped? Are you baffled by Medicare?

SAG-AFTRA members now have online access to a wealth of knowledge, resources and practical tips on the changing landscape of health care reform via The Actors Fund’s new e-Learning Center.

The Actors Fund recently produced four online tutorials (*Medicare Basics, Help with Medicare Costs, Getting Medications Discounted or Free and Healthcare Reform Basics*), based on seminars offered in its New York

and Los Angeles offices. The series is introduced by Actors Fund Artists’ Committee Co-Chair Laura Linney.

Future installments on affordable housing, financial wellness and more are on the horizon. For more information, go to actorsfund.org and click on the e-Learning Center under the Services and Programs tab.

@ Find out more at actorsfund.org/AHRC

WORKING ON YOUR BEHALF

The SAG-AFTRA Communications Department has been recognized for its work on the merger campaign by the Public Relations Society of America. In June, the union received the PRSA Silver Anvil Award of Excellence for the SAG and AFTRA merger marketing and press campaigns in the category of Internal Communications of Associations, Governments and Nonprofit Organizations. According to the PRSA, the award recognizes organizations reaching the highest level of professional achievement.

Also in June, the union received honors from the Los Angeles Press Club. The fall 2012 issue of *SAG-AFTRA* magazine — “The Action Issue” — took first place in the Best In-House or Corporate Publication category. Judges said the publication “bundles a lot of information relevant for its audience in an easy-to-read, attractive package.”

The digital issue of the winter 2013 magazine featuring Life Achievement Award honoree Dick Van Dyke was awarded second place for Best Multimedia Package. The photo collage spelling out the word “One” on the summer 2012 issue was a finalist in the Best Feature Photo category.



CELEBRATING A TV MILESTONE

The SAG-AFTRA Los Angeles Local celebrated the 40th anniversary of *The Young & the Restless*. The show's co-creator, Lee Phillip Bell, sixth from left, joined the cast at the June 4 event.

HISPANICIZE 2013

SAG-AFTRA co-sponsored the fourth annual Latino trends event, Hispanicize 2013, an intensive gathering of Latino journalists, marketers, bloggers, filmmakers, musicians and entrepreneurs that took place April 9-13 in Miami Beach, Fla. Among the attendees were telenovela actor Ernesto LaGuardia, left; Univision Vice President of Programming and Programming Operations Sandra Smester, center; SAG-AFTRA Director, Spanish Language Media Industry Relations Carlina Rodríguez, right; and SAG-AFTRA South Region Director, Contracts and Operations Leslie Krensky.



MEMBERS MARCH IN EQUALITY PARADE

On June 11, SAG-AFTRA members, along with members of Actors' Equity, joined Women Stage the World at the Equality Parade in New York. Women Stage the World is a new initiative from the Advocacy Committee of the nonprofit League of Professional Theatre Women. The initiative targets ticket-buyers and theater decision-makers to support and promote awareness of gender equality in entertainment and media. Signs and suffrage-style sashes were handed out and the women marched down Broadway through the busy Theater District in Times Square.



Co-chair of the National Women's Committee and Chair of the New York Local Women's Committee Leslie Shreve, left, marches with union members at the Equality Parade in New York.

@ For more information about Women Stage the World please visit womenstagetheworld.org

EXPANDING ROLES FOR PERFORMERS WITH DISABILITIES

SAG-AFTRA's Equal Employment Opportunities & Diversity Department and the Performers with Disabilities Committee hosted an unveiling on June 28 of a new way to allow casting directors to easily find actors with disabilities.

Designed in collaboration with Breakdown Services, Inclusion in the Arts, and Casting Directors and Media Task Force, a new template was created for ActorsAccess.com to allow performers with disabilities to easily self-identify by using a checkable interface.

Those who attended the Los Angeles event, titled *Actors Access for Performers with Disabilities*, had the opportunity to watch a demonstration of the website and see how casting views submissions made by agents and actors.

SAG-AFTRA National Performers with Disabilities Committee Co-Chair Robert David Hall (*CSI: Crime Scene Investigation*) and U.S. Department of Labor's Office of Disability Employment Policy Assistant Secretary of Labor Kathleen Martinez attended the Los Angeles event, along with Gary Marsh, President of Breakdown Services/Actors Access and Casting Director Pam Dixon, past president of Casting Society of America.

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KEN HOWARD
President

SAG-AFTRA

2013-2015 NATIONAL BOARD OF DIRECTORS

The following individuals represent the 25 locals of SAG-AFTRA. The executive vice president and the seven national vice presidents will be elected at the convention, Sept. 26-29.



AMY AQUINO
Secretary-Treasurer



Polly Adams
New York



Don Ahles
San Diego



Jane Austin
Los Angeles



Bobbie Bates
Los Angeles



Randall Berger
Twin Cities



Susan Boyd Joyce
Los Angeles



Rodger Brand
St. Louis



John Carter Brown
Chicago



Suzanne Burkhead
Dallas - Fort Worth



Bob Butler
San Francisco - Northern California



L. Scott Caldwell
Los Angeles



Gabrielle Carteris
Los Angeles



Joanna Cassidy
Los Angeles



Stephen Collins
Los Angeles



Roy Costley
New Mexico



Mimi Cozzens
Los Angeles



Ellen Crawford
Los Angeles



Rebecca Damon
New York



Dee Dawson
Houston - Austin



Denny Delk
San Francisco - Northern California



Maureen Donnelly
New York



Cece DuBois
Nashville



Nancy Duerr
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Abby Dylan
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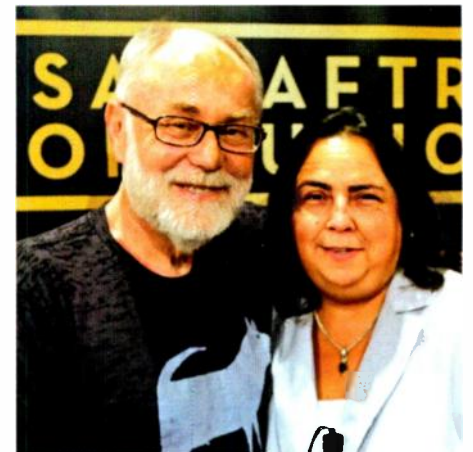
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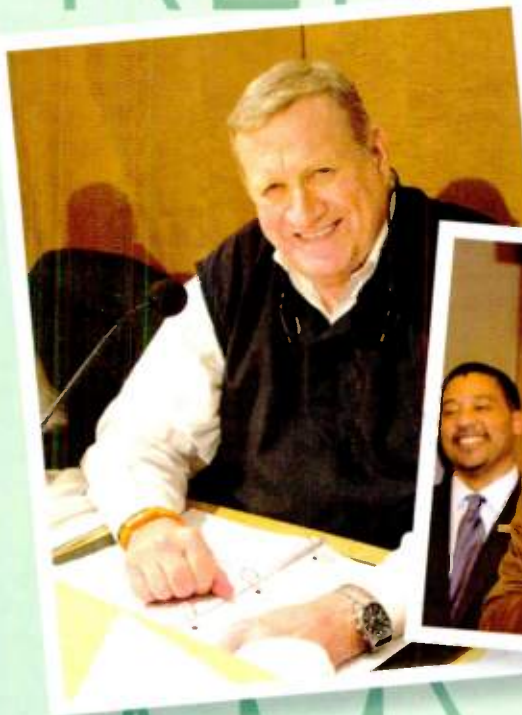
Msg&Data Rates May Apply. Reply STOP to opt-out. Reply HELP or contact info@unionplus.org for help. Expect no more than 2msg/m.



Welcome

SAG-AFTRA's First Elected President ...

KEN HOWARD



"It was a privilege to lead the union through the merger process, and I am excited to begin our second act. I want to focus not only on making SAG-AFTRA a world-class advocate for our members, but also on making us an institution other unions want to emulate."

... and Secretary-Treasurer

AMY AQUINO

"What I love most about SAG-AFTRA is our members: hardworking, talented and passionate people who understand that engagement is the lifeblood of any union. For two decades they inspired me to work to make this merger happen, and they inspire me now to help shape the union that they deserve."





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Charles Ferrara
New Orleans



Ilyssa Fradin
Chicago



Jeff Garlin
Los Angeles



Anne Gartlan
New York



Jason George
Los Angeles



Margie Ghigo
Arizona - Utah



Holter Graham
New York



David Hartley-Margolin
Colorado



Sumi Haru
Los Angeles



Mike Hodge
New York



Jon Huertas
Los Angeles



Ezra Knight
New York



Joe Krebs
Washington -
Mid Atlantic



**Clyde
Kusatsu**
Los Angeles



Art Lynch
Nevada



**Samantha
Mathis**
New York



**Mary
McDonald-Lewis**
Portland



Helen McNutt
Philadelphia



D.W. Moffett
Los Angeles



Bill Mootos
New England



Esai Morales
Los Angeles



**Christine
Nagy**
New York



Debra Nelson
Atlanta



Marisol Nichols
Los Angeles



Jenny O'Hara
Los Angeles



**Janice
Pendarvis**
New York



Robert Pine
Los Angeles



Jay Potter
New York



Linda Powell
New York



Roberta Reardon
New York



**Patricia
Richardson**
Los Angeles



Mark Roberts
Ohio - Pittsburgh



Scott Rogers
Hawaii



Tony Shalhoub
Los Angeles



Martin Sheen
Los Angeles



leslie Shreve
New York



Jeff Spurgeon
New York



Susan Snyder
Washington - Mid Atlantic



Peter Tocco
Michigan



Lisa Vidal
Los Angeles



Marcia Wallace
Los Angeles



Liz Zazzi
New York

UNITED FOR OUR FUTURE

SAG-AFTRA

INAUGURAL NATIONAL CONVENTION

..... LOS ANGELES, SEPT. 26-29, 2013

PREVIEW



SAG-AFTRA is poised to make history again, this time with its inaugural national convention.

With a theme of United for Our Future, the 2013 National Convention, taking place Sept. 26-29 at the JW Marriott Los Angeles L.A. LIVE, will bring together hundreds of elected leaders, national board members and delegates as part of the union's governance and strategic planning process.

ABOUT THE CONVENTION

Under Article VII of the SAG-AFTRA Constitution, the union hosts a biennial convention held 45 days after the tally of the votes for president and secretary-treasurer.

Convention delegates are elected by

- Amendments to the SAG-AFTRA Constitution;
- Review of the actions of the national board.

The convention is an opportunity for members to become better educated about their union and the industry in which they work. Along with union business, attendees are treated to several special guest speakers, as well as an afternoon of programs and workshops focusing on the core functions and issues of the union.

Delegates will also receive a report from the newly elected president, executive vice president and secretary-treasurer, as well as from National Executive Director David White.

On the first day of convention, representatives of SAG-AFTRA committees and departments will be

the Friday night celebration, a dinner event that includes entertainment and the presentation of the American Scene Awards. An honor that started in AFTRA and continues with SAG-AFTRA, the awards honor the producers who work to depict the diverse American Scene. Past recipients have included *The Voice*, *Parenthood*, *Modern Family* and *Switched at Birth*.

Also taking place at the convention will be the awarding of the George Heller Memorial Gold Card. A tradition carried over from legacy AFTRA, the gold card honors a member or staff member who has made a significant contribution of



Labor leaders, industry partners and others will highlight the convention with keynote addresses, including AFL-CIO President Richard Trumka. Elected president in 2009, Trumka has dedicated more than 15 years of service to the AFL-CIO, following his beginnings in the small coal-mining communities of southwest Pennsylvania. His vision as a leader stems from wise words his grandfather, a miner, told him when he was young: "If you want to help workers, you first need to help people." Prior to his presidency, Trumka served unions as legal counsel, president of the United Mine Workers of America and secretary-treasurer of the AFL-CIO.

the membership — national and local — and include national officers and board members, local presidents and delegates. Only elected delegates may attend convention business sessions.

Delegates discuss, debate and decide important questions for the future of the union, including:

- The nomination and election of the executive vice president and all national vice presidents;
- Consideration of resolutions submitted in writing at least 30 days prior to convention;

on hand in a separate expo area. On Friday and Saturday, partners of the union will take over the expo, allowing those attending to learn about some of the special benefits and opportunities available to SAG-AFTRA members.

Delegates elected to attend the convention have received details on the convention and how to register online. In addition to the online registration, those with smartphones will be able to access a mobile app to keep them up to date on the convention agenda.

High points of the convention will include an opening night reception hosted by the Los Angeles Local and



service through the years to SAG-AFTRA (including the legacy unions) and its members. The recipient is nominated and voted on by members.

The new national board will meet twice in conjunction with the national convention.

@ During the convention, check out SAGAFTRAconvention.org for the latest news, photos and videos.

Plunge into the

COMMERCIALS DEAL

An increase in wages,
late payments ... and more!



The Commercials Contracts are the first major contracts of the merged union, and they mean a lot to member Lauri Hendler, who has been a union member for nearly four decades, and was recently elected to the L.A. Local Board. Hendler got her card at age 9, when she shot her first commercial.

As a self-described middle-class, working actor, Hendler served on the negotiating committee, spending weeks examining the provisions from every angle. When she was at last satisfied that the contract would benefit those who make their living in commercials, she gave it her full support, and all the dedication and hard work of her efforts triggered an emotional reaction.

“I voted yes and I burst into tears,” Hendler said.



That level of passion is not uncommon among those who have helped negotiate this historic contract. Spearheading the negotiations was a combination of SAG-AFTRA member leaders and staff, including then-Co-President and Commercials Negotiating Committee National Chair Roberta Reardon; National Executive Director and Chief Negotiator David White; Negotiating Committee Vice Chairs Ilyssa Fradin, David Hartley-Margolin, Allen Lulu and Sue-Anne Morrow; Co-Lead Negotiators Mathis Dunn and Ray Rodriguez; and Senior Advisor John McGuire.

“This committee really worked very hard as one group; we didn’t have political divisions. I think it led to a stronger contract and a better process,” Reardon said.

The three-year contracts, retroactive to April 1, offer a 6-percent upfront increase to all wages subject to the health and pension/retirement plans, improvements in cable use fees, increases in payments for work on the Internet and new media platforms, an increase in the late payment fee, and an increase in contributions to P&H/H&R. The agreements also achieved recognition for the new union, merged the previous SAG and AFTRA television contracts into a single contract, and renamed the radio contract as a SAG-AFTRA contract. Members overwhelmingly approved the contracts in a vote tallied on May 31.

The process of any negotiation involves parties with different agendas, but it doesn’t mean the process has to be antagonistic. The Commercials Contracts negotiations were a perfect example, as both SAG-AFTRA and the ANA-AAAA Joint Policy Committee on Broadcast Talent Union Relations worked in partnership to arrive at a fair and equitable deal that values the work commercial performers do.

GET INVOLVED

The most important part of the process of securing a new contract begins long before anyone enters the negotiating room. Since bargaining is a process of give and take, the union’s negotiators need to know the relative importance to the members of the various provisions, and the only way to do that is through member involvement. The wages and working conditions process — known as W&W — is the way SAG-AFTRA solicits feedback. For the commercials contracts, it wrapped up on Oct. 19, 2012, after hundreds of members voiced their concerns and priorities for the new contract.

The W&W process for the Codified Basic Agreement, also known as the TV/Theatrical Contract, is now gearing up and will take place during the coming months. Interested locals will hold meetings to solicit member feedback, and communications via email are welcome as well. Those comments and concerns ultimately form the basis for the negotiations.

Allen Lulu, who served as the Los Angeles Local chair of the W&W committee for the Commercials Contracts, as well as the vice chair nationally, said it is critical that members be involved in the process.

“Decisions are made by those who show up,” he said.

@ To learn more about the Commercials Contracts, visit SAGAFTRA.org/ProductionCenter and click on the Commercials tab. There you will find an FAQ, the text of the agreements and a lot of other useful information.

"Both sides had critical issues to address, but the tenor of these negotiations was one of mutual cooperation to benefit both parties. As a result, the new terms of our agreement are good for members and they entice more productions to go union, which multiplies work opportunities for union actors."

—SAG-AFTRA National Executive Director and Chief Negotiator David White

AD-ID SYSTEM



The Ad-ID system is used to identify commercials — similar to barcoding. Some agencies have developed their own idiosyncratic systems and the way they are coded has made it difficult for the union and the industry to track. Now, commercials produced under the SAG-AFTRA Commercials Contracts will be identified using the Ad-ID system, creating one unified system to code commercials. Not only is it good for SAG-AFTRA members, but also for the industry, as it will improve the quality of data. The change will be implemented in one year.

"This represents a major step forward in our decades-long effort to integrate monitoring of commercials usage into our contracts," said Negotiating Committee Vice Chair David Hartley-Margolin.

"I feel this really solidifies our relationship with our bargaining partners — the JPC," said Negotiating Committee Vice Chair Ilyssa Fradin.

GET PAID

To receive payment for audition overtime or third and subsequent auditions, you need to provide the following information each time:

- Your name – print clearly
- Your member number
- Time in and time out, and initial

Remember: Every audition dollar you earn contributes to your Pension & Health/Health & Retirement Fund.

SPECIAL OFFERS & PROMOTIONS WAIVER

Commonly referred to as the "retail waiver," this allows a producer to edit a commercial to reference new products, whether branded or not. It covers advertisers that sell products directly to the public, such as supermarkets, toy stores, department stores and discount retailers. Excluded are advertisers that predominantly or exclusively sell their own products, including fast food restaurants and single-brand retailers.

When "multibrand retailers" edit a commercial to refer to a new product, the principal performers making the change will continue to be paid a separate session fee for each change.

Principal performers not rendering services for the change will be paid a session fee for the first variation of the commercial, and then 150 percent of a scale session fee for every four variations after that. The variations are limited to product/item changes advertised within the retailer and are considered one commercial for use purposes. Additionally, only one variation may run in the same market at the same time and is subject to a two-week promotional run.

Lastly, performers must be advised of this waiver at the time of audition, as well as when they are hired. If they are not notified, the waiver is not applicable to that employment. This notice may be indicated in the Special Provisions section of the performer's employment contract. The model is based on an experimental agreement the legacy unions negotiated with a supermarket chain years back.

"This waiver will give us the opportunity to recapture work across the country for all members," said Negotiating Committee Vice Chair Ilyssa Fradin. "It's also good for the retailers because it allows them to hire professional talent again and maintain their budgets."

Negotiating Committee Vice Chair David Hartley-Margolin agreed.

"Years ago, supermarket and grocery chains regularly employed many of our members to perform in their television and radio commercials. Over time, however, the majority of that work has drifted away from union production," he said. "By negotiating a well-fenced retail provision into our Commercials Contract based on an experimental waiver originally granted years ago, we have opened the door to recapturing what had turned into non-union work.

"This organizing strategy incorporated into the Commercials Contract is a prime example of SAG-AFTRA pursuing one of the four core activities of our union: recapturing and expanding union-protected employment," he added.

This deal is worth **\$229,290,000** in TV and **\$9,270,000** in radio for a **TOTAL** of **\$238,560,000** in increases.

CABLE CAP



In the area of cable television, the contracts secured the first increase in the cable cap in more than a decade, from 2,000 to 3,000 units. Cable payment per each 13-week cycle for each cable system or network on which a commercial appears is based on the number of subscribers. The payment structure is frontloaded, with most of the money paid for the first 2,000 units, and the new units 2,001–2,500 are paid at 71 cents each and units 2,501–3,000 are paid at 16 cents each. That's done so that more members get paid most of the money earlier in the cycle. Eventually, it caps out at 3,000 units, but with the increase in place, performers on commercials utilized on cable will get paid for more units.

"The first increase in the cable cap in 13 years is enormously important for our members, given the massive growth in cable advertising. Maximum cable use will now pay \$3,439 per cycle for an on-camera principal performer — a \$603 increase. It's a fantastic gain and it's going to put a lot of dollars in members' pockets," said Negotiating Committee Vice Chair Sue-Anne Morrow.

INTERNET/NEW MEDIA

The contract distinguishes between commercials that play on the Internet and commercials that play in new media, such as mobile apps, and if your commercial is used in both media you are entitled to two separate payments. Advertisers have the choice to run these ads in eight-week or one-year cycles. The fee for the made-for-Internet or made-for-new media ads enjoys the 6-percent general increase. The "move-overs" are getting a more dramatic increase, from 133 percent of scale to 150 percent for an eight-week cycle, and from 350 percent to 400 percent for a one-year cycle, in addition to the 6-percent general increase.

Also noteworthy is that if an advertiser chooses to run an ad in an eight-week cycle followed by a one-year cycle, they no longer need to run without interruption, but that can only happen so long as holding fees are paid.

Note that advertisers pay for a fixed-use cycle of time, and can use the ad on as many sites as they wish.

"The vast majority of Internet ads, right now, are ads that have been 'moved over' from TV, so getting the increase in use fees for those spots was critical for our members," said Negotiating Committee Vice Chair Sue-Anne Morrow. "Allowing advertisers to utilize spots in non-consecutive cycles provides them with the flexibility they need, while generating additional income for members through session fees and the possibility of a longer shelf-life for spots — it's a win for everybody."

MOVE-OVERS



"It has been said that a good compromise leaves everyone unhappy, but this negotiation gives lie to that sentiment. By creating terms that benefit both parties, we crafted a win-win outcome. The process was a prime example of what happens when two sides come together in good faith with a willingness to find common ground."

— SAG-AFTRA Senior Advisor John McGuire

LATE FEES BUMP

20
LATE FEES
LATE FEES
PERCENT

Since 1975, the liquidated damages for late payments to members has not changed — despite proposals to increase these amounts in practically every commercials negotiations since then — until now, thanks to the negotiating committee persuading the industry to bump up the amount.

The structure remains the same, but the amount of the late fees increased by at least 20 percent. Now, for principals, the first tier of payment in the first 25 days jumped from \$3 to \$3.60 a day, with the maximum amount increasing from \$75 to \$90. The \$90 is also the initial payment for second tier. For extras, increases were harmonized with principals, with an increase from \$2.50 to \$3.60 per day and from 30 to a 25-day fee structure. Extras are now paid under the same structure that applies to principals for the maximum and initial payment for the second tier. This now-uniform structure also applies to late fees for radio commercials.

Additionally, the late payment damages are now indexed in future negotiations, whatever the agreed-upon wage increase may be.

"We have not seen an increase to late fees in seemingly forever," said Negotiating Committee Vice Chair David Hartley-Margolin. "The late fees provisions were by far the most prevalent proposals coming out of the W&W process leading up to the Commercials Contracts negotiation. The increase we achieved says loud and clear, 'We hear you, members.'"

SHORTER/LONGER VERSIONS – SECOND ALLOWABLE EDIT

Also called the "mechanical lift" or "second allowable edit," this is when an original commercial is taken and edited into either a shorter or longer version of the same commercial. A new soundtrack can be recorded, but only to fit the length of the second mechanical edit. An example would be a 60-second commercial that is edited to a 30-second commercial and now they can also have a second mechanical edited 15-second version.

Producers must pay an additional session fee to each principal performer in the second edited version and it is then treated as the same commercial for use purposes. The same goes for going from a shorter to a longer version, as long as the footage added was shot on the date of the original session.

"In the faster-paced world of advertising, second edits allow the advertising agencies to be a bit more creative with their editing and perhaps even be more specific and timely with their targeted buys," Negotiating Committee Vice Chair Ilyssa Fradin said. "We already had one free mechanical lift before. This extra edit allows for creative flexibility and continued performer earnings at the same time, without overexposure."

This new allowance does not apply to radio commercials.

DANCERS ON TELEVISION



28.2% increase in pay

SAG-AFTRA dancer members had a significant victory in the new television Commercials Contract over the long sought-after change in the group payment structure. Dancers in the Group 6-plus category will enjoy a 28.2-percent increase in pay, with the lowest rate of pay now at \$406.90. Additionally, the advertisers agreed to eliminate the Group 9-plus category, which paid \$317.40.

"It was a huge victory for a small group," said negotiating team member and dancer Bobbie Bates. "We had a research staff who presented the cost values of each proposal and how much money it would cost the producers if we got the proposal. The basic ballpark for the dancers and what they were asking for was about 1 percent of the whole package. Having that information for everybody at the table was a small part of the overall picture and was so important to the community that it was worth fighting for."

"Both sides of this negotiation were willing to take some risks in order to promote the continued vitality of a contract that is critically important to producers and performers alike. The parties' willingness to take those risks is a positive reflection on the success of our collective bargaining relationship and a reason to be optimistic about what the future holds for this contract."

– Co-Lead Negotiator Ray Rodriguez

"Inspired by self-preservation, the parties recognized industry-wide issues and discovered innovative ways to address them. The reward: a mutually beneficial agreement providing stability for the industry and growth opportunities for SAG-AFTRA members."

— Co-Lead Negotiator Mathis Dunn

COMMERCIALS IN SPANISH

The Commercials Contracts have achieved gains in the rapidly growing area of Spanish-language television ads. The contract calls for a 10-percent increase to program rates and a 5-percent increase in wild spot rates, in addition to the 6-percent across-the-board wage increase.

Since Spanish-language ads are allowed unlimited use for 13 weeks, the increases in the contract are a step toward fairer payment to members who act in these types of commercials.

"There has been a lot of frustration with many actors feeling that they're not compensated properly. Many wish that Spanish-language was paid as regular Class A," said negotiating committee member Ana Lilia. "I feel that this increase will make the actors feel that they are valued."

Fellow committee member Arturo Castillo applauded the gains and hopes it will spur more members to get involved in their union.

"It was very gratifying to see that there were some major inroads made in this particular aspect of the contract. One can only hope that due to this, the membership becomes increasingly aware that the concerns that they may have on any specific part of the contract can be addressed if they become involved," Castillo said.

PROGRAM RATES
increase 10%

WILD SPOT RATES
increase 5%

COMERCIALES EN ESPAÑOL

Los contratos de comerciales han logrado avances en los comerciales de televisión en español, un área que continúa creciendo rápidamente. El contrato contiene un aumento de 10 por ciento en los "program rates" y un aumento de 5 por ciento en los "wild spots", además del aumento del 6 por ciento en todos los salarios.

Dado que los comerciales en español pueden ir al aire ilimitadamente durante 13 semanas, los aumentos en el contrato son un paso hacia el pago justo a los miembros que actúan en este tipo de comerciales.

"Ha habido gran frustración con muchos actores que piensan que no se les paga adecuadamente. Muchos desean que los comerciales en español sean pagados como "Class A" regular, dijo Ana Lilia, miembro del Comité de Negociación. "Creo que este aumento hará que los actores se sientan valorados."

Arturo Castillo, compañero del Comité, aplaudió las ganancias y espera que esto estimule a más miembros a participar en su unión.

"Fue muy gratificante ver que hubo varios avances importantes en este aspecto particular del contrato. Sólo cabe esperar que debido a esto, los miembros estén cada vez más conscientes de que se pueden tratar las inquietudes que puedan tener de cualquier parte específica del contrato si participan activamente en la unión", dijo Castillo.

Know the Contract

SAG-AFTRA has created a series of helpful videos to familiarize members with aspects of the Commercials Contracts. Among the topics covered are how to calculate overtime, when a performer is due a cancellation fee and how payment works for PSAs.

You'll learn that:

- A principal performer is entitled to residuals and may not be downgraded as long as their face remains in the final edit of the commercial.

- For commercials, the producer has 12 business days to process the performer's session payment and send it out.

- For extras, there is an allowance for working in wet and/or snowy conditions, as well as work in smoke and dust. It will be added to the performer's base pay.

@ Find out more at

SAGAFTRA.org/sag-aftra-tv

Back to
School

SAG-AFTRA CONSERVATORIES

a Boon to Members

Performers need to keep their skills sharp, and, no matter what phase of their career they are in, there's always something new to learn or polish up. Fortunately for SAG-AFTRA members, conservatories are a member benefit and available at select locations across the nation, many at little or no cost. Conservatories offer classes on subjects as diverse as acting for commercials, marketing techniques, ear prompter use, improvisation, auditions, work in independent films, how to turn a non-union job into a union job, headshots and resumes, and much more. Read on to find out about conservatories in your area.

New York Conservatory member Meredith Akins takes instruction from member Ron August, July 8.

atlanta

The Muriel Moore/Danny Nelson SAG-AFTRA Conservatory features a speaker series the first Monday of every month, which has included the top directors and producers working in the marketplace and meet-and-greets with leading casting directors in the area. The workshop series on the third Monday of each month covers all aspects of acting, auditioning and voiceover work. **THE DEAL:** All events are announced via email and are free to Atlanta Local members in good standing. RSVPs are essential and events often fill to capacity within the first hour. For more information, email atlanta@sagaftra.org or call (404) 239-0131, ext. 11.

chicago

In conjunction with the Kaufherr Members Resource Center, and led by industry pros — casting directors, agents, acting teachers, etc. — this conservatory offers a variety of workshops, seminars and special events to provide insight and training to help Chicago members on their career paths. **THE DEAL:** Conservatory events are free and announced in Chicago's *The Activator* e-newsletter and on the hotline, (312) 867-3710. To receive *The Activator*, make sure the union has your email address.

colorado

The conservatory offers educational workshops on a quarterly basis. Future events include voiceover training, auditioning techniques and working in new media. **THE DEAL:** For more information, email colorado@sagaftra.org or call (720) 932-8193.

hawaii

Hawaii's conservatory has welcomed well-known directors, producers, writers, casting directors and actors to teach when they are on the islands. **THE DEAL:** Local members are notified of upcoming workshops via email and the cost is \$15 per workshop. For more information, call (808) 596-0388 or email brenda.ching@sagaftra.org.

los angeles

This conservatory offers members opportunities to hone and develop their craft through acting classes, workshops, lectures and symposiums — with special sessions for young performers — all on the campus of the American Film Institute. Conservatory members also have the opportunity to



be cast in AFI student films. More than 100 student and alumni films were cast last year with conservatory members. In late July, the conservatory's summer intensive offered more than 70 different workshops and events. **THE DEAL:** For \$35, any Los Angeles Local member in good standing can take advantage of three semesters of workshops that take place September through May on AFI's campus, as well as the summer intensive. For more information, visit SAGAFTRA.org/laconservatory or call (323) 856-7736.

michigan

The conservatory features approximately four workshop events a year, and members have a say on future topics, such as effective techniques with monologues, voice acting and improvisation. **THE DEAL:** For more information, email michigan@sagaftra.org or call (248) 228-3172.

nevada

In place for more than 25 years, the conservatory has been extremely successful in this market and provides a clear benefit of union membership, with workshops from many different teachers and high-profile working actors. **THE DEAL:** For more information, call (720) 932-8193 or email nevada@sagaftra.org.

new england

With presentations and training to support members in the growing New England film and television industry, topics include stunt work, turning a non-union job union, marketing and the business side of performing. Additionally, casting directors are hosted several times annually to discuss topics pertinent to the market. **THE DEAL:** The season kicks off this fall, with more information to come. Events are free or \$10. For more information, call (617) 262-8001 or email newengland@sagaftra.org.

Panelists speak to a full house at the Los Angeles Conservatory, July 12.

new york

Valuable skills and tips are shared through 15 weekly conservatory classes, audio/video workshops, private sessions and seminars. Topics include acting for commercials, teleprompter, improvisation, auditions, cold reading and more. **THE DEAL:** With a season that runs September through August, conservatory membership is a smart bargain for savvy New York Local members at \$30 a year. For more information, call (212) 827-1448 or visit SAGAFTRA.org/nyconservatory.

ohio - pittsburgh

With workshops usually once per quarter in Pittsburgh, Cleveland, Columbus and Cincinnati, topics include low-budget filmmaking, self-taping sessions, scripted readings and other expertise offered from staff, members and industry professionals. Members also have an opportunity to network and gather advice directly from employers. **THE DEAL:** Conservatory announcements are emailed to members and most are at no cost to active members. If you have ideas for future events, email ohp@sagaftra.org or call (412) 281-6767.

philadelphia

The conservatory presents workshops on topics such as the 24/7 newsroom, taxes and the working actor, health insurance, voiceover demos and more. **THE DEAL:** Events are generally held monthly and announced by email. Fees are sometimes charged to cover costs. For more information, email philadelphia@sagaftra.org or call (215) 732-0507.

san diego

This conservatory has events throughout the year, except during the summer, and features guest presentations from acclaimed casting directors, directors, acting coaches and actors. **THE DEAL:** Conservatory events are announced by email. For more information, email sandiego@sagaftra.org or call (651) 789-8990.

san francisco - northern california

This conservatory features, on average, two workshops per month. At the annual in-home studio/Pro Tools demonstration, members learn both technical and creative tips for voiceover work and at *Donuts with the DGA*, members are provided insightful guidance from the directors' perspective. **THE DEAL:** Conservatory events are announced by email, free for local members in good standing and fill up quickly due to overwhelming demand. For more information, email sf@sagaftra.org or call (415) 391-7510.

texas

The SAG-AFTRA Houston Conservatory, Austin Actors Conservatory and Dallas-Fort Worth ProACT all offer a wide variety of workshops that feature industry leaders and potential employers, plus actor service information year round. In addition, the statewide Script to Screen program — live professional readings by SAG-AFTRA members of unproduced scripts before industry audiences — provides opportunities to showcase members. **THE DEAL:** An annual fee of \$25 allows members to attend any of the workshops statewide. Script to Screen is free and open to the public. For more information, email trish.avery@sagaftra.org or call (214) 363-8300.

washington - mid atlantic

Nearly 30 years old and going strong, this conservatory features workshops covering scene study workouts, background acting, on-camera auditions, narration and much more. **THE DEAL:** The conservatory kicks off in September and participation is free to all active members. For more information, visit SAGAFTRA.org/locals/washington-mid-atlantic/conservatory.

Conservatories are offered for educational purposes and do not constitute an endorsement by SAG-AFTRA of any product, service or provider.

On Location



SPOTLIGHT ON FILM INCENTIVES

Los Angeles is a city known for its film and television industry. Historically, it has been a go-to place for television and film production. However, filmmakers are utilizing locations all over the country — and the world — to produce their visual stories, often at a lower cost. In 2009, the California Film Commission implemented the California Film and Television Tax Credit Program as an attempt to keep productions in the state of California. Within this program, the California Film Commission is able to allocate \$100 million of tax credits toward qualifying productions through the 2016-17 fiscal year. For 2013-2014 fiscal year, 380 projects were submitted for the tax credit, but only 31 projects could be accepted.

On June 6, SAG-AFTRA, SAG Foundation and FilmLA presented *Made in L.A.*, a California film incentives panel to inform the industry about how to keep film productions in L.A. while offsetting budgets by increasing cost-saving incentives. Panelists included National Board member Stephen Collins, Location Manager Chris Baugh, Los Angeles Councilman and former Assemblyman Felipe Fuentes, California Film Commission Executive Director Amy Lemisch, producer Steven J. Wolfe, Production Manager Richard H. Prince and FilmLA president Paul Audley. To view this discussion, visit sagfoundation.org/videogallery. For more information on the California Film Commission, visit film.ca.gov.



FilmLA President Paul Audley, top, and Los Angeles Councilman Felipe Fuentes look on while producer Steven J. Wolfe discusses Los Angeles production on June 6.

RUNNING TOWARD A CURE FOR WOMEN'S CANCERS



On May 11, SAG-AFTRA members joined hundreds of other participants who ran, walked and raised funds to find a cure for women's cancers at the annual Entertainment Industry Foundation Revlon Run/Walk at the Los Angeles Coliseum. With a team of 48 members, SAG-AFTRA raised nearly \$10,000 to support cancer research. Go Team SAG-AFTRA!

MEMBERS PERFORM RADIO PLAYS FOR MPTF RESIDENTS

Los Angeles Local members performed the live shows *Blondie* and *The Halloween Jewel Thief* on May 18 on the Wasserman Campus of the Motion Picture & Television Fund. This presentation of old-time radio shows was organized by the SAG-AFTRA Radio Plays Committee and was the first to be performed there. More than 80 attendees watched as the plays unfolded with character voices and handmade sound effects.



Cast members of *The Halloween Jewel Thief*, from left, Eileen Mary Butler, Judy Nazemetz, Ann Marie Ravens and Paula Bellamy.

ANNUAL TONY AWARDS VIEWING PARTY BRINGS BROADWAY TO WEST COAST

The Annual Tony Awards viewing party, presented by The Actors Fund, was held June 9 at the Tagleyan Cultural Complex in Los Angeles and was hosted by Tony-winner Tommy Tune. The evening included a silent auction, dinner, a live broadcast of the Tony Awards and a lifetime achievement award presentation. SAG-AFTRA members, officers and staff attending included, from left, L.A. Host Committee Chair and L.A. Local Board member Vivicca Whitsett; Local Board member Kate Linder; Secretary-Treasurer Amy Aquino; then-National Board member Jeff Austin; L.A. Local Board members Iqbal Theba and Tara Radcliffe; Assistant National Executive Director, Communications Pamela Greenwalt; and Los Angeles Local Executive Director Ilyanne Morden Kichaven.



Los Angeles

GOLFING TO GIVE

SAG Foundation Golf Classic hosts Aimee Garcia, left, and Dennis Quaid, along with SAG Foundation President JoBeth Williams, gathered with other celebrities and entertainment industry executives for a day of golfing and giving on June 10. The foundation's fourth annual charitable fundraiser brought in \$320,000 to help performers facing life-threatening illnesses and severe economic hardships.



NEW DIGS FOR N.Y. LOCAL



The New York Local is getting a new home. Its two current Madison Avenue offices will be moving to a single location at 1900 Broadway (63rd Street), right across from Lincoln Center. The space will be completely new, designed to suit the specific needs of the union. There will be a state-of-the-art member lounge, larger conference rooms for board and committee meetings, and classrooms for conservatory and foundation events.

New York Local Executive Director Jae Je Simmons commented, "I am delighted that the New York Local will now have a unified office space for members and staff. It makes sense both practically and financially, not to mention psychologically. And to be right across the street from one of most famous performing arts centers in the world just seems perfect." The new office is expected to open in early 2014.

CASTS CELEBRATED AT ANNUAL BOWLING PARTY



New York

On April 21, SAG-AFTRA, SAGIndie and the Tribeca Film Festival presented its sixth annual cast party at Bowlmor Lanes in Union Square. The event, hosted by Morgan Spurlock and Christopher McDonald, brought casts from all competing films together to celebrate the downtown film festival. Above, SAGIndie National Director Darrien Michele Gipson, left, shares a smile with Spurlock.

A CONVERSATION WITH CHASKE SPENCER

On June 4, the SAG-AFTRA National Native Americans Committee hosted *Careers in Focus: A Conversation with Chaske Spencer*, which featured a candid conversation with the rising star of *The Twilight Saga: New Moon* and *Eclipse*, as he discussed his life and career on stage and screen. Attendees were given the opportunity to mix and mingle with fellow performers, broadcasters and filmmakers, as well as representatives from co-sponsors American Indian Community House, Mixed Phoenix Theatre Group, The Eagle Project and American Indian Artists Inc. at the reception that immediately followed.

Chaske Spencer, second from right, and members of the SAG-AFTRA National Native Americans Committee, from left, Joe Cross Jr., Nancy McDoniel, Tania Villanueva, Dawn Jamieson and Donna Lynn Brooks.



MARK ROBERTS

Ohio-Pittsburgh

The Ohio-Pittsburgh Local kicked off the summer season on June 24 with a social for its Pittsburgh members. As a part of the local conservatory, this is hopefully the first of many picnics for the local. More than 30 members and their families had a blast at one of Pittsburgh's beautiful city parks, Schenley Park. It was a great night to beat the heat with fellow members.

New York



Panelists and SAG-AFTRA members, from left, Marc Ernay, Ines Rosales and Dave Price critique a reel submitted by one of the program participants.

BROADCAST MENTORING WRAPS UP WITH DEMO REELS

The New York Local's Ninth Annual Broadcast Mentoring Program, organized by the New York News & Broadcast Department, wrapped up on April 27 with a day of demo reel critiques. More than 50 students from local colleges and universities who are pursuing careers in radio and television broadcasting participated. They brought their reels to the SAG-AFTRA office to be reviewed by a panel of professional broadcasters and received feedback on how to improve them for the professional industry. SAG-AFTRA members Marc Ernay of WINS/TTN Sports; Ines Rosales, traffic reporter for Fox 5 *Good Day New York*; and Dave Price, formerly of CBS News, made up the professional mentor panel.

The first session, held on April 13, was a panel discussion and resume review with broadcast members Ernay; Bob Huessler, WFAN; Sean Adams, WCBS-AM; Rick Sommers, formerly of WLTW; Dave Carlin, WCBS-TV; and Andrew Torres, WINS/TTN Traffic. These members shared their stories of how they got their starts and how valuable SAG-AFTRA has been to their careers.

INCOMING TIDE FOR HAWAII FILM PRODUCTION

The Hawaii Local continues to ride the ebb and flow of the production wave. As CBS's *Hawaii Five-0* launches its fourth season on Oahu this summer — meaning “plenny more work” for our members — preproduction is also underway for the low-budget feature *Under the Blood Red Sun* and locally produced indie *The Fishing Club*. In addition, a few major motion pictures are shooting in the islands this summer: a Godzilla movie, Tim Burton's *Big Eyes* and an unnamed Cameron Crowe film. The Hawaii State Legislature recently passed a 5-percent increase to tax credits, so qualifying productions will receive a 20-percent credit on Oahu and a 25-percent credit for filming on the neighbor islands. Gov. Abercrombie signed the bill into law on June 3. We look forward to the high tide headed our way.



DANIEL BAILEY

Hawaii

On the set of *The Fishing Club*.

Seattle

LOCAL GROWS PARTNERSHIP WITH FILM FEST

The Seattle Local has expanded its partnership with the Seattle International Film Festival, which ran from May 16 – June 9. Seattle performer and broadcast members participated in several forums aimed at educating filmmakers, filmgoers and actors, including:

- *Transition from Stage to Screen* — an exploration of the resources and tools for stage actors to thrive in film.
- *Inside Stunts: Meet the Men and Women that Pack the Punch into Movies* — a discussion and demonstration of stunts, industry standards, stunt performers and local resources for budding stunt performers.
- *The Alchemy of Film Scoring* — a commentary on scoring for movies and the effects of good and bad scoring.
- *Getting the Most Out of the Media* — an engagement with film reviewers about media techniques that capture the attention of reviewers, bloggers and the public.

SAG-AFTRA's logo was prominently displayed on the many screens of the film festival. SAGIndie, with participation by the Seattle Local, also sponsored the spectacular closing night gala on June 9.

LOCAL BSC BEGINS ORGANIZING



The Philadelphia Local Board of Directors recently unanimously approved the creation of a local Broadcast Steering Committee. A meeting of local broadcasters interested in the concept was held during the lunch hour at the recent Philadelphia meeting of the national Broadcast Steering Committee, with 20 active and retired members in attendance. A view of what a local committee would mean to broadcasters was presented, with questions and ideas coming from those in attendance. This is an effort to ensure that broadcasters have a strong voice on issues of concern to them locally and nationally, and it's hoped the committee will have a representative from every field of broadcasting.

JOURNALISTS COVER AFTERMATH OF OKLAHOMA TORNADO

Dallas-Fort Worth

On May 20, SAG-AFTRA members Jacob Wallace and Norris Kyles of Oklahoma City NBC affiliate KFOR were sent to Purcell to cover the southern face of a storm moving through central Oklahoma. Just as the live picture from Purcell was set, they heard the storm had hit Moore. Traveling to Moore was difficult and confusing — cars racing on the shoulders, abandoned vehicles and people hunkered under overpasses. Dazed families, first responders and a sobbing mother holding her child fought against the backdrop of a decimated neighborhood. Resilient broadcasters worked through difficult, emotional days, covering the devastation of people and places they hold dear.

Although the damage estimate is more than \$2 billion, the emotional cost for survivors and broadcasters is impossible to calculate.



OREGON EXPANDS INCENTIVE

The Oregon House of Representatives has voted to expand the Oregon Production Investment Fund (OPIF) to \$10 million per year by passing HB 3367.

This means an increase of 67 percent through 2016 — up from the current \$6 million per year. Passage of this critical bill means more opportunities for local actors, producers, video game developers and post-production houses to benefit from OPIF. Gov. John Kitzhaber signed the bill, which will become law in October.

This success was due in part to the efforts of SAG-AFTRA Portland Local members and coalition partners, as well as allies in the Oregon Legislature.

BENEFIT EVENT HELPS FILL KAUFHERR'S COFFERS



Chicago

SAG-AFTRA member Linda Clifford performs at the April 22 KMRC fundraiser.

Billed as an *Evening of Music, Laughs and More*, the April 22 event at Chicago's Mayne Stage theater delivered exactly that. Drawing on some of Chicago's most talented SAG-AFTRA members — singers, comedians, actors and broadcasters — the planning committee, including event organizers and local board members Greta Pope and Todd Hisson, put together an incredible lineup. The evening included both a silent and traditional auction.

Committee members and performers volunteered their time to raise funds for the Kaufherr Members Resource Center. Launched in 2001, the KMRC offers performers access to relevant training programs and state-of-the-art video and audio recording studios and digital editing suites. Chicago's SAG-AFTRA members can accomplish everything necessary to market their talent or enhance their career growth at no charge.

Thank you to everyone who attended, planned, performed, solicited or donated auction items and helped to raise \$8,000 for the KMRC.

FUN IN THE SUN AT ORLANDO PICNIC

Central Florida members and guests enjoyed the spectacular weather at the SAG-AFTRA picnic held April 27 at Bill Frederick Park in Orlando. Plenty of free food, sodas, water, snacks and candy were provided. Members took part in various activities, including volleyball, badminton and other games, or simply relaxed and enjoyed the weather and each other's company.



Miami

SPOTLIGHT ON SONGWRITERS



Nashville

SAG-AFTRA National Director, Sound Recordings/Nashville Local Executive Director Randy Himes, left, with Hall of Fame songwriters Don Schlitz, Dickey Lee, Jerry Chesnut and Pat Alger.

The Nashville Local recently hosted another First Tuesday Singers Showcase event at the Listening Room on June 4. The showcase featured Hall of Fame songwriters Dickey Lee, Don Schlitz, Jerry Chesnut and Pat Alger, who was recently elected president of the local. These four songwriters are inducted into multiple national and international songwriter halls of fame, are the recipients of numerous ASCAP and BMI multimillion-selling awards and their recordings have sold millions of records for artists in almost every genre of music over the past 60 years.

Nashville's First Tuesday series is now in its 23rd year and provides a showcase for all vocalists (artists and session singers) within the SAG-AFTRA Nashville membership. The local's usual showcase lineup consists of six singers, two songs each, and most are acoustic performances. Many singers have received work as a result of their performances and one artist was signed to a label deal from a performance at the showcase.

Check the Nashville Local page at SAGAFTRA.org for upcoming showcases. Come and see why Nashville is Music City, and SAG-AFTRA Nashville members are the voices of the music!

AUDIOBOOK PROS SPEAK IN BERKELEY



Cassandra Campbell and Simon Vance at the May 21 audiobooks event.

More than 130 SAG-AFTRA San Francisco–Northern California Local members paid rapt attention to an engaging audiobooks panel held at La Peña Cultural Center in Berkeley, Calif. on May 21. Nationally acclaimed audiobook narrators Simon Vance and Cassandra Campbell presented an entertaining and informative discussion on a range of topics in the expanding field of audiobooks. Local Board member Tom Chantler moderated.

Vance and Campbell provided practical advice on breaking into the book-narrating field, creating and submitting demos, and offered recording tips and techniques using Pro Tools and other software. SAG-AFTRA Organizing Director, Western Region Steve Sidawi was on hand to answer questions regarding existing audiobook contracts, terms, industry trends and organizing opportunities.

Audiobook recordings present new opportunities for SAG-AFTRA members, as almost all new books are being released with an audio component now. Through a number of recently signed SAG-AFTRA audiobook contracts (see page 12), the union is establishing certain industry standards, including minimum rates for a “finished hour” of recording.

UNION VS. NON-UNION IN A SO-CALLED ‘RIGHT-TO-WORK’ STATE

On May 6, the Muriel Moore/Danny Nelson SAG-AFTRA Conservatory celebrated its one-year anniversary by partnering with the Alliance Theatre Acting Program to present a panel discussion in the Woodruff Arts Center. The topic of discussion was the single most important question facing professional actors in the burgeoning Georgia entertainment marketplace: *Union or Non-Union in a “Right-to-Work” State*. The panel was moderated by Conservatory Chair and Local Board member Clayton Landey, and included Georgia film icon Shay Bentley Griffin; agent Rona Burns; SAG-AFTRA Atlanta Local President Ric Reitz, who is also a DGA and WGA member; SAG-AFTRA Atlanta Local 1st Vice President Mike Pniewski; and Atlanta Local Executive Director Melissa Goodman. The evening was fast-paced and informative, garnering a standing ovation from the audience of members and nonmembers. A direct result of the evening was a number of new member sign-ups and at least two members who were on the brink of resigning their membership deciding to remain union.



CAPITOL HILL CORRESPONDENT HONORED WITH CAREER ACHIEVEMENT AWARD



Capitol Hill correspondent for WTOG Dave McConnell received the first-ever Career Achievement Award for Distinguished Reporting on Congress from the Radio and Television Correspondents’ Association in a ceremony held June 6. Members of Congress on both sides of the aisle came together to honor McConnell in a video tribute that was played at the award ceremony.

“I don’t think there’s any correspondent who is better known, better respected and better informed than Dave McConnell,” said House Minority Leader Nancy Pelosi, D-Calif.

“I can’t really think of a Capitol press corps without thinking of Dave McConnell. He’s been the Rock of Gibraltar,” said Senate Minority Leader Mitch McConnell, R-Ky.

Dave McConnell has weathered eight presidential terms and numerous Congressional elections since becoming WTOG’s full-time Capitol Hill correspondent in 1981. He has been with the all-news station since 1965 and is the only full-time Capitol Hill reporter for a local radio station in the entire country. McConnell served on the union’s local board for more than 30 years.

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Nevada

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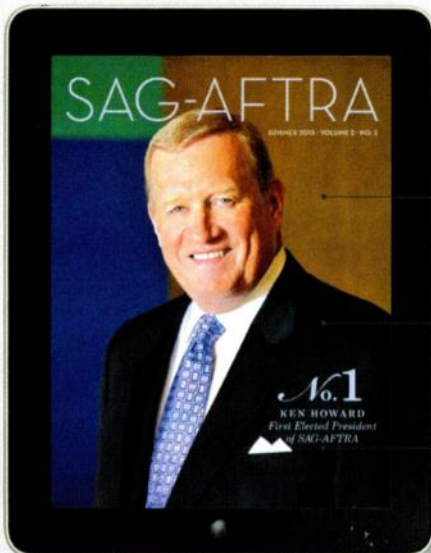
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Continued from page 11

elected board of SAG-AFTRA, and are eager to work in partnership on the many challenges and opportunities facing this union."

Read Howard and Aquino's letters to members on pages 6 and 8.

Additionally, 70 national board members were elected by members from the 25 locals. The board consists of 28 members from Los Angeles, 16 from New York and the balance from the remaining locals. See the SAG-AFTRA National Board gallery on pages 18 and 19. Including the president, secretary-

treasurer and the eight officers to be elected during convention, the board will consist of 80 members.

Each of the union's 25 locals also elected local board members and convention delegates. Visit SAGAFTRA.org for the results, as well as the final vote tallies for all races.



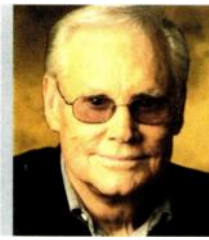
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In Remembrance



JEANNE COOPER, *The Young and the Restless* star and a pioneer in the world of daytime drama, died May 8. She was 84.

Cooper was a recipient of the 2009 AFTRA Media and Entertainment Excellence (AMEE) Award in Entertainment. At the gala dinner Cooper graciously accepted her award from then-*Y&R* co-producer Maria Arena Bell,

who described her as “one of the most dedicated and hardest-working actresses in the business.”

Cooper’s professional career began with the film *The Redhead from Wyoming* with Maureen O’Hara in 1953. She went on to appear in films with Glenn Ford, Tony Curtis, Henry Fonda, George Kennedy, Frank Sinatra and Shelley Winters.

In 1973, she joined the cast of *The Young and the Restless* in the show’s first year as Genoa City grande dame Katherine Chancellor, and was its longest-running cast member. She garnered multiple Daytime Emmy nominations, winning Outstanding Lead Actress in a Drama in 2008. In 1989, she received a *Soap Opera Digest* Award and the *Soap*

Opera Digest Editor’s Award. In 2004 she was honored with the Daytime Emmy’s Lifetime Achievement Award.

In a statement, Cooper’s on-screen *Y&R* sidekick and SAG-AFTRA Los Angeles Local Board member Kate Linder said, “My heart is breaking for Jeanne Cooper’s wonderful family and for all of us who truly loved Jeanne through the years. Jeanne was my mentor and an amazing actress and friend. We’ve been through so much together and I loved her like family ... I can’t imagine a world without Jeanne Cooper — it won’t be the same without her fighting spirit and lust for life and to say she will be missed is an understatement for what we are all feeling.”



Elegant Edgar Bergen (1903-1978) and his alter ego, Charlie McCarthy, right. Crafted in 1922, the ventriloquist dummy is now in the Smithsonian's permanent collection. Above, at the Screen Actors Guild's annual meeting at the Hollywood Palladium, Bergen's son Kris and widow, Frances, accept Bergen's posthumous Life Achievement Award, March 11, 1979.



EDGAR BERGEN WAS NO 'DUMMY'

The Screen Actors Guild Awards Committee was stunned — Edgar Bergen, whom they had selected just days before to receive the Guild's Annual Award, was dead. Bergen was a legendary ventriloquist, actor of stage, film, radio and television, and the first president of the Academy of Television Arts and Sciences. He had announced his retirement on Sept. 21, 1978, and the Awards Committee unanimously chose him for the honor now known as the Life Achievement Award. *Screen Actor* magazine explained, "The list of charitable organizations to which he constantly contributed fills pages. The list of free performances he gave for charities fills still more pages. If he was available, he seldom said no to anyone who asked him to help raise funds for a worthy cause."

Bergen was in the midst of an exciting series of live farewell appearances when death took him in his sleep on the afternoon of Sept. 30, 1978 at Caesar's Palace hotel in Las Vegas, hours before a performance. *Screen Actor* magazine noted that Bergen was then "... enjoying one of the greatest successes of his career. He had been playing to not only standing, but jumping ovations. The day before his death he said to a friend about his opening, 'It was among the happiest days of my life.' His great fame began in radio. His first show on the airwaves had the biggest and most immediate rating of all time,

remaining No. 1 for six years and was rated among the first five for 20 years."

In the summer of 1937, Bergen became charter member No. 11 of the newly created American Federation of Radio Artists (AFRA) and was appointed to the first national board of directors. Bergen's wooden ventriloquist dummy and true alter ego, whom he named Charlie McCarthy, was so popular that on Oct. 11 of that year, the Screen Actors Guild Board of Directors unanimously voted McCarthy an honorary membership in the Guild because "... his guardian and sponsor is a Guild member, and taking into account the difficulty and trouble for the Guild office to collect his dues, or reprimand him owing to his well-known aggressive and ornery disposition ..." The first issue of AFRA's national bulletin, Dec. 1, 1937, continued the masquerade of presenting McCarthy as a real person, describing the struggles of AFRA's Los Angeles Local President Carlton KaDell to convince the obstinate puppet to join the union, and noting Bergen's "extreme embarrassment" over the situation.

Bergen's daughter, Candice Bergen, became a successful actor and star of the hit TV series *Murphy Brown* (1988-1998). She is currently co-producing a feature film based on her father's life, as seen through the eyes of Charlie McCarthy.



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