



SPRING 2014

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the 20th Annual
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**CONTRACTS
NEGOTIATIONS
UPDATE**



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“The new mark is emblematic of our members’ creativity...”

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Early logo design concepts

ACTION ITEMS @

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

ABOUT THE COVER: Lupita Nyong'o and the Actor. Read all about the SAG Awards' on page 36. Photograph by Kevin Mazur/wireimage.com.

SELF-FILMING

As a member since 1977, I find the obstacles to overcome in landing acting jobs have grown, not diminished.

Now, I and all older, computer-challenged senior citizens are faced with another obstacle: self-filmed auditions.

Self-filming is difficult enough, but the ensuing procedures of uploading the film to one's computer and sending it off to the agent are insurmountable. These are computer activities designed for the young, and not user friendly to us older folk. It seems we're to be relegated to obscurity because we don't have the necessary computer skills, cannot comprehend a course in computer technology and are not financially able to hire a techie for every audition.

The future bodes ill. Except for the wealthy actors, who can hire techies for this complex computer work, older actors like me will be denied auditions. We will be forgotten.

There must be a better way to audition than self-filming.

Ralph David Westfall

Washington-Mid Atlantic Local

THANKS

I am a high school physics teacher. During my summers off, I indulge my alter ego by doing whatever it takes to get on set. I love being an extra, however that is not why I am writing to you today. Instead, I wanted to emphasize how hospitable the union has been to me. At every turn, I have been invited to participate, engage, vote and be an active member. I have wonderful chats on set with some of the most influential producers, directors and actors in the business — and not once were they dismissive of me as a person or as an artist. I have been very fortunate and I just want to show my gratitude. So, the next time you're on set and see an extra hitting his mark, thank him for being there. Being acknowledged for your contribution, no matter how small, is always appreciated.

Paul Borst

Los Angeles Local

WHERE ARE THE WOMEN?

Skimming through the latest *SAG-AFTRA* magazine, I was struck by the lack of female and diverse faces in the advertisements for the award nominees.

Yes, I know, many of the ads are for movies or TV shows about men, but even *Gravity's* Sandra Bullock has to share her page. Invisible women indeed! Don't even ask about the lack of ethnic diversity.

This is the 21st Century?

Thankfully we had Rita Moreno, solo cover girl, Latina, Life Achievement recipient. Brava, Rita!

Katherine O'Sullivan

New York Local

PICK SAG-AFTRA

I'm a union actor/freelance photographer and like to recycle my member ID cards into guitar picks, as in this photo.



Viva SAG-AFTRA!

Jerry Martinez

New York Local

LETTERS TO THE EDITOR must be signed with your full name and local affiliation (limited to 150 words). Selected letters 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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2013 ILCA Award Winner for Best Publication Design



KEN HOWARD

“Residuals are a crucial lifeline for actors and speeding up delivery of these payments is a terrific achievement.”

Dear Member,

I have great news about an issue that has direct impact on the daily lives of SAG-AFTRA members. National Executive Director David White and his remarkable staff team have accomplished something many would have thought impossible just a year ago. I am talking about the dramatic improvement in our residuals processing times from approximately 90 days to less than 30 days. Residuals are a crucial lifeline for actors and speeding up delivery of these payments is a terrific achievement. (Read more on page 12.)

I am also pleased to report that we start negotiations on our TV/Theatrical contracts with the Alliance of Motion Picture and Television Producers on May 5.

Serving as chair of our negotiating committee is both an honor and important responsibility. The member-led wages and working conditions process is a key strength of our union and helps us better understand our members' needs. I was privileged to attend meetings across the country, including Los Angeles, New York, Chicago and Houston — all of which held dynamic W&W sessions.

The committee vice chairs are Los Angeles Local President and National Vice President Clyde Kusatsu, New York Local President and National Vice President Mike Hodge, and Atlanta Local First Vice President Mike Pniewski. Along with liaison Tom Kemp, they were an immense help in this process

and I commend them for their service to the members.

In February, the AFL-CIO Executive Council, on which I serve as vice president, convened in Houston for its winter meeting. I'm pleased to report that the council passed SAG-AFTRA's resolution of support for the WIPO Beijing Treaty on Audiovisual Performances. Ratification of this treaty in countries throughout the world will provide crucial protections for our members. I was very proud to introduce that motion and grateful to see it unanimously passed by my national labor colleagues.

I want to thank SAG-AFTRA's Broadcast Steering Committee for the opportunity to attend its recent meeting in New York. Vice President, Broadcasters Catherine Brown; Broadcast Steering Committee Chair Joe Krebs; and Vice Chair Jayne Bower, along with the other members of the BSC, are taking on many key issues faced by this sector of our membership and I was privileged to join them.

Their meeting was held in the boardroom of our new offices at 1900 Broadway. After almost two years with our staff still working out of the separate legacy offices, our new home in New York opened in January and is functioning beautifully. The office is efficient, attractive and convenient to the major broadcast centers and the performing arts facilities of nearby Lincoln Center. Congratulations New York members and thanks to New York Local President Mike

Hodge and the New York Local board for everything they did to make it a smooth transition from the old facilities. This is just another in a long line of successful transitions for our members.

In March, the union held a historic live-stream event, *Just Say ¡Sí!*, looking at the growing opportunities in the Latino media market. The event featured actors, broadcasters and recording artists on panels in Los Angeles, New York and Miami, and viewing parties in seven other locals.

I want to salute the leadership team that brought this together, including Spanish Language Media Committee Chair Hernán de Béky, vice chairs Manny Alfaro and Memo Saucedo, MOVE Los Angeles Chair Ellen Crawford, MOVE New York Chair Rebecca Damon and event Chair Mike Genovese.

Member service and enrichment is the common thread in all of this. SAG-AFTRA members may work in different parts of the entertainment and media industry, but we all care about the same things: strong contracts, abundant jobs and the opportunity to build thriving careers doing the work that we love.

So, happy second anniversary SAG-AFTRA! We're on the right track and stronger than ever.

In unity,

Ken Howard



GABRIELLE CARTERIS

“It only takes a second for a life-changing accident to occur.”

Dear Member,

We are on the eve of one of our most important contract negotiations: the motion picture and television agreements with the AMPTP.

These contracts are central to the lives of many members, and I believe a key reason many voted up merger was so that we could approach these negotiations with strength — as *one union*. These last several months, SAG-AFTRA’s Wages and Working Conditions Committee held W&W meetings with members across the country, resulting in a strong, focused proposal to put across the table in our negotiations, beginning May 5.

I also want to applaud the improvements made in residual check processing, as well as the success of members and staff in producing the *Just Say ¡Si!* event; read more about them in Ken, Amy and David’s letters. I’ve chosen to focus on the following event and issue:

BSC in NYC

I recently attended the Broadcast Steering Committee meeting in New York City. The committee talked about the escalating violence and risks to crews across the globe. Our staff discussed the important protocols SAG-AFTRA is implementing to support and protect broadcast members. Hearing broadcasters and reporters discuss their desires, issues and concerns, I was reminded, yet again, why merger was so very important. All SAG-AFTRA members are seeking creative freedom, respect, fair wages and safety.

Speaking of safety...

You may have heard about the recent tragic death of camera assistant and IATSE Local 600 member Sarah Jones, who was killed by a train on the set of a movie she was working on. While the investigation continues into the exact circumstances surrounding Sarah’s death, one thing is certain: It is more important than ever that performers know that they can — and *must* — speak out if safety protocols seem lax on set.

We join a production with the belief that all details and necessary precautions have been taken to protect all professionals working on a union set. That may not always be the case. It was not the case for me eight years ago when I was injured performing a stunt in a movie I was shooting. It has not been the case for countless others who have been injured on sets and, tragically, it may not have been the case for Sarah Jones.

Laws and rules must be monitored, and that is exactly what our union is here to do for us. If you are on a set, have a concern about safety and don’t feel confident in what is being asked of you, you must speak up. Conrad Palmisano, stunt coordinator and chair of our Stunt & Safety Committee, said, “If you’re not comfortable, say so. Anything that makes you nervous, be brave enough to say no.”

It only takes a second for a life-changing accident to occur, and we must make sure that union safeguards are being implemented. We are looking at creating informational videos to help guide members through challenging situations and to empower them with information that can prevent dangerous outcomes.

I spoke with staff about creative ways to help ensure members work safely and, in the event they are injured, are treated fairly by our employers. There are a few simple ways you can help:

- Fax your production contact sheet to SAG-AFTRA Field Services at (323) 549-6448. When speaking to our director of field services in Los Angeles, I learned of the difficulty we have maintaining updated production information because productions often change boards and locations up to the day they begin shooting. You can help the union stay informed by faxing your production contact sheet to SAG-AFTRA as soon as you receive it, providing staff updated, accurate information should safety concerns arise.
- In an emergency, immediately call SAG-AFTRA’s 24-Hour Hotline printed on the back of your SAG-AFTRA card. Rest assured that when the union contacts a production regarding working conditions, they are very careful to protect the identity of the member communicating the concern to avoid any potential conflict.

Take the time to know your rights. When you are empowered, we are all stronger.

In solidarity,

Gabrielle Carteris

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AMY AQUINO

“Finance is not the only area where SAG-AFTRA is outshining what came before.”

Dear Member,

March 30 marked two years since AFTRA and SAG became one union. SAG-AFTRA now has an identity all its own, and it’s clear that the whole is even greater than the sum of its parts.

As its fiscal officer, I can report that SAG-AFTRA’s financial framework is far healthier and more stable than what it inherited. Before merger, work was shifting from one union to the other, and dues and initiation fee payments followed. As a consequence, one union saw a loss in revenue, while the other needed to use its increased income to pay for added staff and other resources required to service those new contracts. At SAG-AFTRA, on the other hand, with all revenue flowing into the same financial “pot” and one operation servicing all members and contracts, uncertainty is minimized. In addition, SAG-AFTRA’s unambiguous membership rules allow for accurate identification of dues-paying members and what they will contribute, while having just one union for aspiring professionals to join makes for more reliable projections about what initiation fee income to expect.

So while we can never fully control how much we take in, with SAG-AFTRA we can forecast and plan for it with far

more confidence. The benefits of this predictability (coupled with careful control of expenses) were clear in the 2014-15 budget that was just unanimously approved: More than just balanced, this budget provides for a cash surplus to go into our reserves. At the same time, it funds improvements in vitally important areas such as information technology, organizing and contract enforcement in smaller locals, and the ongoing costs of the N.Y. office consolidation.

Finance is not the only area where SAG-AFTRA is outshining what came before. The average time needed for the new union to forward tens of thousands of residual checks is now *less than 30 days*, a processing speed that neither predecessor union was able to sustainably achieve. SAG-AFTRA members and staff serving as trustees on both the AFTRA and SAG health plans have helped shepherd major progress there as well, as hundreds of members with split earnings who would have missed out on health insurance in either union’s plan may now qualify for SAG Plan 2 insurance if they have sufficient *combined* SAG and AFTRA income. And both plans are now actively working toward the creation of one health plan for all members, and have committed to that goal all the attention and resources necessary.

Less tangible, but equally important, a healthy and uniquely “SAG-AFTRA” approach to governing our union is also coming into focus. As demonstrated by last fall’s inaugural election and convention, SAG-AFTRA members aren’t interested in the old political divides, and that sentiment is beginning to be reflected in how we govern. There’s an expectation that decisions will be made not in back rooms, but in the boardroom, with real debate and open minds. There’s a clear desire that important conversations include a range of perspectives and leaders in whom members put their faith: people with varying philosophies, those with decades of service and those new to the game, members who make their living working the variety of SAG-AFTRA’s contracts and who represent locals of all sizes throughout America.

SAG-AFTRA is young, but it is its own union now, and it’s already outpacing the legacies that brought it into existence. That should make us proud and give us confidence and hope as we move through this year’s contract negotiations and beyond, into our collective future.

Amy Aquino

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DAVID WHITE

“The new logo is an excellent way to mark the next phase of our merged union.”

Dear Member,

I am pleased to report that, at its April meeting, our national board of directors approved a proposal package for negotiation of our TV/Theatrical – Exhibit A contracts with the Alliance of Motion Picture and Television Producers (AMPTP). We expect to present this package to the producers prior to bargaining, which opens on May 5.

SAG-AFTRA members led the development of our proposals through their contributions and dedication to the wages and working conditions process. By all accounts, the W&W meetings were inclusive and successful. The meetings took place over six weeks across the entire country, giving voice to member interests from all applicable work categories and from every union local.

The result of this comprehensive nationwide process is a representative package of proposals covering the needs of our membership. I hope that you will join me in thanking all participating members, and especially President Ken Howard, for his stalwart leadership of the W&W Committee throughout these months, and for serving as chair of these negotiations. Ken and the hundreds of working members who made time to attend the W&W meetings and caucuses

gave of their time and attention to help ensure that your contracts are strong and provide the necessary provisions for your continued quality of life.

I am also pleased to update you on the measurable success that we have achieved in the area of residuals processing. Remarkably, your staff team has cut average residuals processing time from over 90 days to less than 30 days — a number that we believe we can sustain. Through the great work of a large team, including Chief Information Officer Daniel Inukai, Chief Finance Officer Arianna Ozzanto, National Director of Finance and Strategy Barbara Tiomico and especially Director of Residuals Processing Valery Kotik, we were able to implement the right combination of workflow improvements, technology upgrades and human resources efforts to address this longstanding problem.

On another note, we are delighted to introduce you to SAG-AFTRA’s new visual identity. The “heroic figure” you see in this magazine was approved for implementation by the SAG-AFTRA National Board during our April meeting. The new logo is an excellent way to mark the next phase of our merged union.

You can read in-depth about the new logo on page 34 of the magazine and you will see it rolling out across the

organization’s physical assets including letterhead, forms, signage and other materials in the coming weeks. I want to give particular thanks to our Chief Communications & Marketing Officer Pamela Greenwalt, who oversaw this process and supervised the challenging work completed by the globally recognized branding company Siegel+Gale.

Finally, I am particularly gratified to inform you that we will close out this fiscal year with a budget surplus and that we expect to add to our financial reserves with another operating surplus in the upcoming fiscal year. This renewed financial vitality could not have been achieved without your understanding and support for the necessary expense management programs we have undertaken over the past two years. Your continued support allows us to enhance services and ensure that your member experience is ever-more positive and rewarding which, as always, is our chief objective.

In unity and looking forward,

A handwritten signature in black ink that reads "David White". The signature is stylized and cursive.

David White

For Members

NEWS, INFORMATION AND BENEFITS



NEGOTIATIONS UPDATE

There's a full slate of contracts headed to negotiations in the coming months, and SAG-AFTRA members and staff have been hard at work making the necessary preparations.

TV/Theatrical, Basic Cable & Animation

The contracts for TV/theatrical, basic cable live action, basic cable animation and TV animation are all due to expire June 30. At its April 13 plenary in Los Angeles, the national board approved proposals for the TV/Theatrical – Exhibit A contracts. As of press time, negotiations with the Alliance of Motion Picture and Television Producers on the contract are scheduled to begin May 5 in Sherman Oaks, Calif.

Sound Recordings

Progress is also being made on a successor agreement to the National Code of Fair Practice for Sound Recordings. The wages and working conditions process, known as W&W, where members meet to discuss the code and make proposals for a new agreement, began in March and April with meetings in Los Angeles, New York and Nashville. The members' proposals were then approved by the SAG-AFTRA Executive Committee.

The first negotiation meeting took place with Universal Music Group, Sony Music Entertainment, Warner Music Group and Disney Records on April 23 in Los Angeles. Although the sound recordings contract doesn't expire until Dec. 31, both sides were willing to enter early negotiations.

Interactive

Members will soon be notified about a series of caucuses that will be held nationwide to discuss the Interactive Media Agreement, which expires Dec. 31. The process is critical to understanding what members find most important, so that the union's negotiating committee

and staff can address those needs through contract proposals. Members who work the contract are strongly encouraged to participate.

Network Code

In August, the W&W process for the National Code of Fair Practice for Network Television Broadcasting, otherwise known as the Network Code, will begin. The code covers TV programming outside of network primetime scripted shows, such as talk shows, sports announcing, promo announcements, game shows, daytime serials and comedy variety shows. The existing contract expires Nov. 15, and negotiations are tentatively planned to start in October.



Elected leaders, members and staff at the sound recordings W&W in Nashville on April 2.

COMBINED EARNINGS FOR HEALTH PLAN ON THE WAY

In December, the trustees of the SAG-Producers Health Plan (SAG-PHP) announced a new way to meet the needs of members who do not qualify for coverage under either the SAG-PHP or the AFTRA Health & Retirement Funds. At that time it was announced that beginning July 1, 2014, members with earnings under SAG-AFTRA contracts may be able to combine their earnings reportable to each plan in order to meet the dollar earnings

requirement for SAG-PHP Plan II eligibility (currently \$15,100).

We are pleased to announce that more information regarding this benefit has now been announced by SAG-PHP, including how and when to apply. To learn more, please review SAG-PHP's Special Edition *Take 2* newsletter, found online at sagph.org.

Members may visit the SAG-PHP website after May 19 to apply or, if they

do not have Internet access, they can call (800) 777-4013 Monday through Friday, 8:30 a.m.-5 p.m. PT.

The union's primary goal is for the merging of the SAG and AFTRA plans, and we continue to support the efforts of the trustees to find ways to qualify participants for health coverage through their combined earnings under SAG-AFTRA contracts.

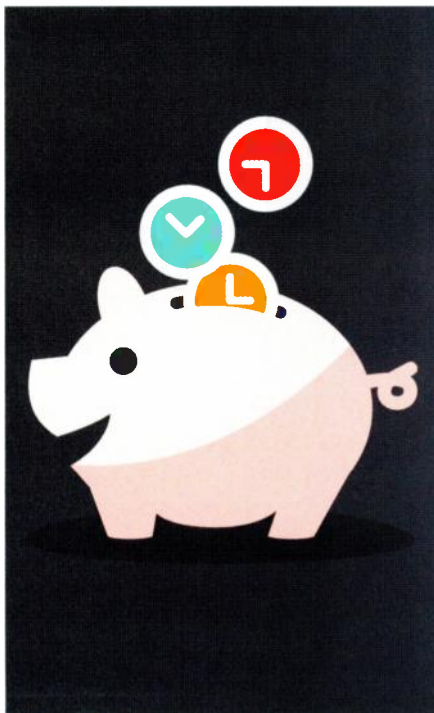
SAG-AFTRA RESIDUALS PROCESSING HITS THE FAST LANE

A concerted effort by the union to reduce the amount of time it takes to process members' residuals has been a resounding success, with checks now going out more than three times as fast.

In March, residuals processing took, on average, under 30 days, a dramatic reduction from September 2013, when it took an average of more than 90 days.

The number of checks the union processes has increased dramatically, from 2.9 million in 2012 to 3.5 million last year, and the result was a backlog of checks and long delays. Getting members their money faster has been a top priority for the union's leadership, and through a sustained effort, great progress has been realized.

"Every member of our Residuals Department, under the leadership of Valery Kotik, has been giving their all to ensure members receive their money in a timely manner. I am proud of what they have been able to accomplish," said SAG-AFTRA National Executive Director David White.



AFL-CIO SUPPORTS WIPO TREATY

The AFL-CIO Executive Council has issued a statement of support for the World Intellectual Property Organization Beijing Treaty on Audiovisual Performances. At its Feb. 19 meeting in Houston, the council agreed on language to encourage nations to ratify the agreement.

"The WIPO Beijing Treaty on Audiovisual Performances, our top priority in the international sphere, corrects the longstanding oversight under which audio performers are protected but audiovisual performers are entirely unprotected under international law," it said.

SAG-AFTRA President Ken Howard, a vice president of the AFL-CIO Executive Council, brought the matter to the floor. He echoed the support of the labor federation.

"Actors and media artists make part of their living from the distribution and reuse of their work — name, voice, image and likeness. For SAG-AFTRA members, protecting their performances globally means having a set of agreed principles and a governing body that oversees those intellectual property rights. That is WIPO and its Beijing Treaty on Audiovisual Performances."

The treaty was adopted in June 2012 and is making its way through the ratification process. Seventy-one countries plus the European Union have signed the treaty, and so far two of those countries (Syria and Botswana) have ratified the treaty, although the United States has not yet done so. The treaty has not yet received the 30 ratifications required to enter into force.

JUDGE DISMISSES LAWSUIT AGAINST UNION

A federal judge has ruled in favor of SAG-AFTRA in a lawsuit that claimed the union mishandled funds due performers for foreign royalties.

Although a portion of the lawsuit was dismissed last year, the plaintiffs, including former Screen Actors Guild President Ed Asner, claimed that the union was withholding records. On Jan. 28, U.S. District Court Judge Manuel Real issued a ruling dismissing the remainder of the suit, stating they had been unable to provide any evidence substantiating the claim. Real noted that the union had been providing the requested records and that it was "not even clear which books and records, if any, are not being proffered for examination."

SAG-AFTRA was represented by Bob Bush of Bush Gottlieb.

The SAG-AFTRA foreign royalties program claims funds on behalf of SAG-AFTRA performers under foreign countries' laws that provide for payments to artists in audiovisual works to compensate for private copying (home recording), cable retransmissions, video rentals and other uses of such works. Over the last six years, the union has distributed nearly \$18.5 million in foreign royalties to SAG-AFTRA members, money that would have been lost to them forever had the union not taken action.

\$18,424,548

THE AMOUNT OF FOREIGN ROYALTIES DISTRIBUTED TO SAG-AFTRA MEMBERS AS OF DEC. 31, 2013.

 To find out if you have foreign royalties accruing on your behalf, visit the Foreign Royalties Tracker at sagaftra.org/foreign-royalties.



BSC MEETS IN N.Y.

On March 15, the National Broadcast Steering Committee met at the SAG-AFTRA New York office for a one-day meeting, covering a wide range of crucial topics affecting news and broadcast members' professional lives. The BSC addressed a number of internal governance issues, including a proposal to ensure that all locals and the diverse population of broadcasters are properly represented on the BSC.

After an update on the union's current broadcast negotiations and other contract developments, the discussion turned to legal issues that have a direct impact on members' work. Included in the discussion were several recently resolved disputes with employers over issues and the proposed federal reporter shield law currently pending in the U.S. Senate. The group also discussed continuing developments with the use of social media in the workplace. SAG-AFTRA recently addressed various employer policies regarding members' personal social media accounts by negotiating appropriate fences around the use of social media and the separation of personal and work accounts. Members of the BSC addressed ongoing safety concerns faced by reporters in the field, including several recent assaults on news reporters. SAG-AFTRA's San Francisco-Northern California Local has been working aggressively with station management and local law enforcement to ensure that every possible protection is afforded to our members in the Bay Area.

National Board member Joe Krebs applauded the union's commitment to its broadcaster members.

"I want to thank SAG-AFTRA's top leadership — President Ken Howard, Executive Vice President Gabrielle Carteris, Secretary-Treasurer Amy Aquino and National Executive Director David White — for attending and participating in our BSC meeting. Their presence and interest underscores the importance of broadcasters to SAG-AFTRA, the importance of the union to broadcasters and, in the end, our unity," he said.



BROADCAST ACADEMY SHOWS YOUNG JOURNALISTS THE ROPES

The suspects were surrounded at a remote camp in the hills of Malibu, Calif. Police had their guns drawn as news crews circled the arrest. As the suspects were handcuffed and led to squad cars, they shouted obscenities, claiming to have started a fire in the hills to prevent the destruction of the environment.

These environmental terrorists weren't real, however. They were SAG-AFTRA actors, recruited by fellow union member and broadcaster Hal Eisner for a weekend broadcast mentoring camp for aspiring reporters and anchors on Dec. 7.

Eisner, a SAG-AFTRA National Board member and reporter for Fox 11 News in Los Angeles, founded the Associated Press Television and Radio Association Academy 14 years ago with the help of The Associated Press and Pepperdine University, as well as many reporters, anchors and others in the broadcast community. The camp pairs working broadcast journalists and SAG-AFTRA members with those just starting out or still in school, who are tasked with covering a simulated breaking news event.

The academy splits the participants between those who are gearing their careers toward becoming anchors on a news desk and those who want to be out in the field as reporters, producers and photographers. Professional broadcasters are assigned to mentor the team as they cover an elaborate news story plotted out by Eisner, SAG-AFTRA actors and other participants, including local public information officials from Los Angeles fire and police departments.

"By setting up a realistic-feeling mock news story ... the goal was to help aspiring news broadcasters produce resume material they could use in their job-hunting efforts," Eisner said. "There were people who helped us and, without them, we might not have had the successes we've enjoyed in our careers. With that 'paying it forward' thought in mind, we are now preparing for our 15th camp in December 2014. It's gratifying how many great broadcasters who are on the air now in cities across the country have participated in the APTRA Academy over the years."

Among the volunteers were SAG-AFTRA National Board member Michelle Dunker and Los Angeles Board member Vivicca Whitsett.

"It was an honor to be partnering with many of the reporters I see on the news every day to provide a truly formative and authentic mentoring experience for these up-and-coming broadcasters," said Dunker.

Throughout the weekend, participants also had the opportunity to meet and hear from special guests, among them Eisner's colleague Christine Devine, who spoke about her career in broadcast. Devine was joined by her former colleague at Fox 11, Carlos Amezcua, to talk about their work as anchors.

The camp not only educates the aspiring broadcasters, but the mentors as well. "I learn from these young journalists just as much as they learn from me," said veteran Fox 11 reporter Tony Valdez, who has been volunteering for the academy for 12 years. "I always learn new approaches and ways to do my work."



From left, actors Barry Pearl and Tina Marie Nigro as "eco-terrorists," with APTRA Academy founder Hal Eisner.

HOWARD TAKES STATION-TO-STATION TOURS

During two trips to New York, SAG-AFTRA President Ken Howard visited several radio stations to meet with broadcast members and tour the facilities in which they work. In January, Howard was treated to a tour of the Clear Channel facilities in Manhattan. Clear Channel operates several different stations, including WOR, WLTW and Q104.3. New York Local Second Vice President Jim Kerr gave the tour to Howard, who was joined by New York Local President and National Vice President, New York Mike Hodge and National Board member Rebecca Damon.

Howard also took meetings with national board members Christine Nagy of WLTW-FM and Jeff Spurgeon of WXQR. The leaders toured the iHeartRadio studios, which gave Howard a glimpse of the future of broadcast.

“Seeing an on-camera studio audience set up in a radio complex gave us a very good picture — if it wasn’t already crystal clear to all of us — of where our work is headed,” he said of his visit, adding, “I have always been a huge fan of broadcasters and seeing our members in action was a real highlight.”

In March, prior to the quarterly Broadcast Steering Committee meeting in New York, Howard toured the local CBS radio studios, which house WCBS 880 and Fresh 102.7. There, Howard and SAG-AFTRA leadership and staff met with veteran broadcaster Rich Lamb of WCBS and Jim Douglas and Kim Berk from Fresh 102.7.

From left, SAG-AFTRA General Counsel and Chief Operating Officer Duncan Crabtree-Ireland; National Board Member Rebecca Damon; New York Local President and National Vice President, New York Mike Hodge; President Ken Howard; WCBS’ Rich Lamb; Tim Scheld, WCBS 880 director of news and programming; and SAG-AFTRA Associate Executive Director and Labor Counsel for News and Broadcast, Rich Larkin. Bottom, Hodge, left, and Howard, right, visit the Clear Channel facilities in Manhattan with local radio legend and New York Local Second Vice President Jim Kerr.



HELP SAVE BAY AREA RADIO



SAVE LOCAL RADIO

A Better KOIT Contract for a Better Workday

SIGN THE PETITION

SAG-AFTRA has launched a Save Local Radio campaign to support members fighting for a better contract at top-performing San Francisco radio station 96.5 KOIT — and you can help.

On April 3, SAG-AFTRA launched savelocalradio.org/koit, a place where the public and fellow union members can show their support of the five-member bargaining unit at the station, which is owned by Pennsylvania-based broadcasting company Entercom. As of press time, the bargaining team was still locked in a struggle with Entercom for a fair contract.

Entercom, one of the largest broadcast corporations in the United States, bought KOIT in 2007. The union bargained with Entercom in good faith in an effort to reach a fair agreement. However, Entercom made aggressive proposals to take away hard-fought benefits and basic protections, only to declare an impasse and impose the terms that they could not achieve in negotiations. They then proceeded to gut the union contract at the station, lay off employees and depend more heavily on “voice-tracking,” a practice of prerecording a show with the intent of making it sound live to the otherwise unsuspecting local audience. Voice-tracking allows the company to pay employees for just a few hours of work instead of for the whole shift, so the company can make the same profits while slashing employee hours. Prerecording programs means that when local events are unfolding, there is no one on the air to react to or report on them.

Let Entercom know they can’t get away with their anti-worker corporate agenda by signing the petition and showing your support.

@ Sign the petition at savelocalradio.org/koit



BROADCASTERS GET VISIT FROM NATIONAL EXECUTIVE DIRECTOR

SAG-AFTRA National Executive Director David White attended a ceremony Jan. 16 at the Newseum in Washington, D.C., to honor Maureen Bunyan, one of eight people inducted into the National Association of Black Journalists Hall of Fame.

Bunyan is a 44-year veteran of television news and a trailblazer for women, African-Americans and journalists in Washington, D.C., and across the country. Bunyan has reported from around the world, meeting and interviewing historical figures like first ladies Barbara Bush and Rosalynn Carter, civil rights pioneer Rosa Parks and many others.

Earlier that day, NPR network newscasters and local board members Jamie McIntyre and Jack Speer gave White a tour of NPR's new facilities on Capitol Street. White also got the opportunity to meet broadcaster members and observe a newscast. SAG-AFTRA's contract with NPR covers more than 400 members.



From left, Washington-Mid Atlantic Local Executive Director Pat O'Donnell, National Executive Director David White and NABJ Hall of Fame honoree Maureen Bunyan Jan. 16 in Washington, D.C.

IS THERE MONEY WAITING FOR YOU?



Nearly 2,000 members of SAG-AFTRA were identified as potentially having royalties owed to them through SoundExchange, for work streamed on digital radio. SAG-AFTRA and SoundExchange — the independent nonprofit performance rights organization that collects and distributes royalties for streaming of sound recordings on digital platforms such as Pandora, SiriusXM and iHeartRadio — conducted an extensive crosscheck between their two databases to identify the potential pool of members who may have royalties. All members identified received notification via U.S. mail and email alerting them and directing them to SoundExchange for simple (and free) online registration. Members identified include actor/performers, comedians and recording artists.

To register with SoundExchange, go to soundexchange.com.

SAG FOUNDATION KICKS OFF THE DALES FOREVER FUND

The Screen Actors Guild Foundation has launched a two-year capital campaign to raise \$1.3 million for the John L. Dales Scholarship Fund in order to create the Dales Forever Fund — a self-sustaining fund that will allow the SAG Foundation to award \$400,000 in scholarships every year to eligible SAG-AFTRA members and their dependents in perpetuity.

On Feb. 16, the SAG Foundation hosted a party at Rockwell Table and Stage in Los Angeles, with more than 150 Dales scholarship recipients and supporters in attendance to kick off the fundraising effort. SAG Foundation President JoBeth Williams announced a grant of \$300,000 from the Entertainment Industry Foundation and *People* magazine to seed the Dales Forever Fund.

The John L. Dales Scholarship Fund was created to honor John L. Dales, who served Screen Actors Guild as its executive secretary from 1943-1973. Since 1973, the Fund has awarded more than \$6 million in scholarships to more than 1,600 eligible SAG-AFTRA members and their dependents for study at institutions of higher learning.

Help the SAG Foundation make the Dales Scholarship Fund a permanent pillar of excellence in education for the performance community — forever. Donate at sagfoundation.org.



SAG Foundation President JoBeth Williams

ANGELA WEISS/SAG FOUNDATION



WHAT THE FIGHT AGAINST AEREO MEANS FOR MEMBERS

By early summer, the U.S. Supreme Court is expected to issue an opinion in a case — *ABC v. Aereo* — that has potential to change the way audiences consume television content and which could have far-reaching implications, including for SAG-AFTRA members. SAG-AFTRA, together with the Writers Guild of America, West and the Directors Guild of America, filed a “friend of the court” brief (available at SAGAFTRA.org), to help the court understand that this is not just a fight between technology and media companies and that our membership will be impacted by its outcome.

Aereo is a service that captures over-the-air local broadcast television signals using thousands of micro-antennas and then retransmits the content via the Internet to its subscribers — a system one circuit judge called a “Rube Goldberg-like contrivance” designed to avoid complying with the law. Nearly half a century ago, cable television providers placed antennas on hilltops and ran coaxial cable to the nearby neighborhoods to retransmit broadcasts to their subscribers, also without permission from the television

producers and networks. The Supreme Court twice held this to be legal because residents could have done the same thing on their own. The decision in those cases prompted sweeping changes to copyright law in 1976, including express restrictions on retransmission of content that were written broadly to encompass new technologies. But Aereo is now using the same argument cable companies used then — that they are just doing what users can do for themselves.

Cable and satellite providers are subject to regulation and must pay for the right to retransmit television broadcasts to their subscribers. Aereo retransmits over-the-air broadcasts without consent and without paying these license fees.

Everyone who works in film and television depends on broadcasters’ and licensors’ revenue. As advertising revenues decrease, broadcasters have come to rely heavily on cable and satellite retransmission fees to pay for content. Decreases in broadcasters’ revenue reduce the licensing fees they can pay the studios. That could lead to a race to the bottom, with studios forced to cut production budgets or replace more expensive scripted

content with lower-cost scripted and “reality” content to maintain profitability. Some networks have even threatened to move to a cable-only model to protect their investment in content. Unauthorized services like Aereo also pose impediments to the development of licensed Internet services and can impact license fees paid by services like Netflix, Hulu or iTunes. As a result, residuals, salaries and job opportunities for SAG-AFTRA members may be damaged by parasitic technologies that unfairly compete with legal, licensed distribution models.



Members of the band Wardell

This year marked a first for SAG-AFTRA in its annual visit to the South by Southwest (SXSW) festival in Austin, Texas. During the March 7-16 film, interactive and music conference, the SAG-AFTRA Sound Recordings Department presented a SXSW Music showcase featuring six up-and-coming acts. Performing to a packed house at Buffalo Billiards on March 11 were



A HISTORIC YEAR FOR SAG-AFTRA AT SXSW

Wardell, Hudson, Caught a Ghost, Madi Diaz, Avi Buffalo and Greylag. Wardell is a rising indie folk rock band featuring SAG-AFTRA member Sasha Spielberg and brother Theo, who are the children of film director Steven Spielberg.

SAG-AFTRA, SAGindie and the Screen Actors Guild Foundation showed up in force, with a full slate of official SXSW film, interactive and music events, workshops and receptions for SAG-AFTRA members and festival-goers.

Signature events included the SAG-AFTRA, SAG-AFTRA New Media and SAGindie booth at the SXSW Trade Show, a SAGindie and DGA co-hosted film industry reception, and a members-only mixer hosted by the SAG-AFTRA Texas locals.

In addition, on March 8, SAG Foundation presented a SXSW hands-on workshop for actors titled *How to Book Your Next Audition*. This setting allowed participants to work individually with top casting directors Beth Sepko, Matthew Lessall, Sarah Finn and Susan Shopmaker, and was moderated by SAG Foundation’s Rochelle Rose. Participants prepared and presented their material to the casting directors, who also reviewed headshots, resumes and provided substantive feedback and direction to help actors develop their audition technique. The next day, SAG Foundation, in partnership with the SAG-AFTRA Houston-Austin Local, hosted a full day of free casting workshops at the University of Texas at Austin exclusively for SAG-AFTRA performers.

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Insurance options are available for all SAG-AFTRA members through a partnership with Mercer Consumer, a service of Mercer Health & Benefits Administration LLC, the largest risk management organization in the world. Mercer Consumer has researched and analyzed benefit options to ensure the plans below are offered at a competitive price for SAG-AFTRA members and their families.

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- Short-Term Medical
- Dental
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SAGAFTRA.org

to find out more & get a **FREE, NO-OBLIGATION** quote

Great news for SAG-AFTRA members —

Your SAG-AFTRA membership provides you an opportunity to obtain wide-ranging insurance protection for yourself and your family with quality Group Insurance Options...at significant savings.

WE'LL HELP YOU...

- Protect Your Finances
- Find Affordable Options
- Quickly Start Your Coverage



*The SAG-AFTRA Insurance Options, all insurance policies, coverages and options, and policy terms and conditions are offered by Mercer Consumer, a service of Mercer Health & Benefits Administration LLC. In CA d/b/a Mercer Health & Benefits Insurance Services LLC | AR Ins. Lic. #303439 | CA Ins. Lic. #0G39709. Coverage may vary and/or may not be available in all states. Coverage is dependent on underwriting approval. BE96 (3/14) Copyright 2014 Mercer LLC. All rights reserved.

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USPS STAMP HONORS CHARLTON HESTON



SAG-AFTRA elected leadership and staff at the April 11 launch of the U.S. Postal Service's Charlton Heston stamp in Hollywood.

The United States Postal Service has honored movie icon Charlton Heston, who served as president of Screen Actors Guild from 1965-1971, with a new postage stamp.

An April 11 ceremony hosted by Turner Classic Movies' Ben Mankiewicz at the TCL Chinese Theatre in Hollywood marked the official launch of the stamp. Heston is the latest entertainment figure from Hollywood's "Golden Age" to be honored in the Legends of Hollywood series of stamps. He is also the third SAG president, along with Ronald Reagan and James Cagney, to appear on a stamp.

SAG-AFTRA President Ken Howard was unable to attend the ceremony, but Executive Vice President Gabrielle Carteris delivered remarks in his stead.

She recalled Heston's activism against racism and his support to his fellow union members, and highlighted "... his strength, wisdom, service to others, and always an honest and true love for his craft, his fellow actors and his union."

Among the others giving remarks were former SAG-AFTRA Executive Vice President Ned Vaughn, USPS Board of Governors Chairman Mickey Barnett and Heston's son Fraser, who attended the event with his mother Lydia and other members of the family. Fraser Heston appreciated the support of SAG-AFTRA members and said there was more to his father than the roles for which he was so well known.

"As it turns out, he was not an Old Testament prophet, a charioteer, a saint, a genius, a cowboy, a Spanish knight, an English king, a president or an astronaut. He only played those people. What he was was a warm, loving husband, father and grandfather, a passionate artist, a committed labor leader and an unabashedly patriotic American with a deep, abiding sense of civic duty," he said.



USPS

SAG-AFTRA JOINS LGBT PANEL IN D.C.

SAG-AFTRA National Director of EEO and Diversity Adam Moore joined a panel of activists, journalists and equality advocates at the National Press Club in Washington, D.C., to discuss the ongoing LGBT civil rights movement.

"We find ourselves living in a pivotal time, where our global society is insisting on greater levels of inclusiveness and understanding," said Moore. "According to the first-of-its-kind report we produced with UCLA's The Williams Institute, *Sexual Orientation and Gender Identity Diversity in Entertainment: Experiences and Perspectives of SAG-AFTRA Members*, we see that our membership can lead the way, as they are overwhelmingly supportive of LGBT actors and that many LGBT actors found benefits in being 'out.' Forums such as this one are part of the plan of action we are implementing to ensure that anyone who wants to work in entertainment and news media can do so honestly and without fear."

Moore was joined on the Feb. 25 panel by *Washington Blade* editor Kevin Naff; National Black Justice Coalition co-founder Mandy Carter; former *Philadelphia Gay News* editor and National Gay & Lesbian Journalists Association Vice President of Print and Online Media Sarah Blazucki; author-activist and Iraq War veteran Rob Smith; and activist Will Walters, founder of FreeWillUSA.

SAG-AFTRA National Director of EEO and Diversity Adam Moore, second from right, was joined by fellow panelists to discuss LGBT issues at the National Press Club in Washington, D.C.



THOM SENZEE

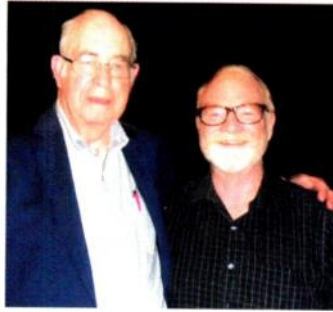
RITA MORENO READS TO ELEMENTARY STUDENTS



On the heels of her triumph at the SAG Awards in January, Rita Moreno made time to visit with the children of Rosa Parks Elementary in West Berkeley, Calif., to read to them and speak with them about her life and work. Moreno had just wrapped up taping *I Need My Monster* by Amanda Noll for BookPALS Storyline Online, a literacy program supported by the Screen Actors Guild Foundation, which records well-known actors reading children's books, and creates dynamic videos that lift the illustrations right off the page.

ON THE AIR WITH CARL KASELL

Carl Kasell, longtime NPR broadcaster, met SAG-AFTRA National Director, Research and Contract Administration Andy Schefman at the Feb. 13 taping of *Wait, Wait ... Don't Tell Me!* in Phoenix. The taping sold out to an energetic audience of nearly 4,600 people.



Andy Schefman and Carl Kasell backstage at the taping of NPR's *Wait, Wait ... Don't Tell Me!*

In March, Kasell announced his retirement after a three-decade career. As the voice of NPR's show, he became a favorite with the audience as an official judge and scorekeeper.

Schefman was a former contestant in 2002 and reminisced on his past victory. "I received the ultimate prize," stated Schefman. "Carl Kasell recorded my answering machine message and it has remained for nearly 12 years!"

Wait, Wait ... Don't Tell Me! is a humorous, hour-long, news quiz program. Members of the audience test their knowledge of current events against the show's guests.

HONORS



SAG-AFTRA President Ken Howard received The Los Angeles Police Protective League's Eagle and Badge Foundation In the Line of Duty Award at its 12th annual gala on Nov. 16. Howard was recognized for his decades as a positive role model and his continued devotion to the community through the Screen Actors Guild Foundation, The Actors Fund, The Kidney Foundation and the Onyx and Breezy Foundation for the Welfare of Animals.



SAG-AFTRA leadership joined members of the Casting Society of America at the Beverly Hilton Hotel November 2013 to celebrate the Artios Awards, which honors excellence in casting. From left, SAG-AFTRA National Board members Assaf Cohen, Jenny O'Hara and Patrick Fabian, and Los Angeles Local President and National Vice President, Los Angeles, Clyde Kusatsu.

MEMBERS DISCUSS BUSINESS OF ACTING IN MONTANA

The SAG-AFTRA National Native Americans Committee, in partnership with the Montana Film Office, presented the popular *Business of Acting* workshop in Missoula at the University of Montana campus Feb. 15. Casting Director Rene Haynes (*Twilight Saga: Eclipse*), actor and committee Chair DeLanna Studi (*Edge of America*), and independent feature director and film professor Alex Smith (*Winter in the Blood*) led a workshop on headshots, resumes, reels and how to self-record auditions. Fourteen local actors, including college students and young performers, were able to hone their auditioning skills in front of the workshop leaders by reading sides from various screenplays.



EVENT PICKS

SAG-AFTRA National Executive Director and Chief Negotiator David White was honored by The John M. Langston Bar Association of Los Angeles with its Lawyer of the Year Award Feb. 8. White, a graduate of Stanford Law School and a Rhodes scholar, received the award at the annual event that honors lawyers, judges and corporate, community and academic leaders who have provided service to the legal community and the community at large. Also honored was boxing legend and philanthropist Sugar Ray Leonard, shown below with White, who was presented the Community Service Award.

Moving On Up

Members have a new office in New York. In another major post-merger milestone, the two offices that formerly served the precursor unions have come together at one of New York's cultural hubs.

The new space, located at 1900 Broadway, was the culmination of an exhaustive search for a new location that would fit the needs of New York members and staff. When the fifth floor of One Lincoln Plaza became available, member and staff leaders jumped at the opportunity. Not only was the location irresistible, but it included an empty floor that could be tailored from scratch to members' needs. The building is located across the street from New York's famed Lincoln Center and only a block and a half from Central Park. Also nearby are the Julliard School and the Columbus Circle shopping area.

A hallmark of the new space is its open workspace that encourages collaboration. The comfortable, spacious interior presents an inviting vibe, as visitors move from the lobby to the front office to the interior.

The large windows bring in lots of natural light and afford captivating views of the surrounding neighborhood. From one member meeting space, for example, visitors can see a stunning panorama of Broadway, W. 64th St., Lincoln Center and Columbus Avenue to the north.



Accommodations at the new office include more conference rooms and meeting spaces, a new boardroom, a multipurpose room, a new conservatory studio, and a member lounge, including computer stations with Internet access, more stable Wi-Fi and an ATM.

"It's great that we have a new office that symbolizes our merged union," remarked President Ken Howard during a ribbon-cutting ceremony on Jan. 22.

In addition to Howard, the ceremony was attended by New York Local President and National Vice President, New York

Above, One Lincoln Plaza, the new location for the union's New York office, as seen from Broadway and 64th Street. Below, an artist's rendering of the new space.





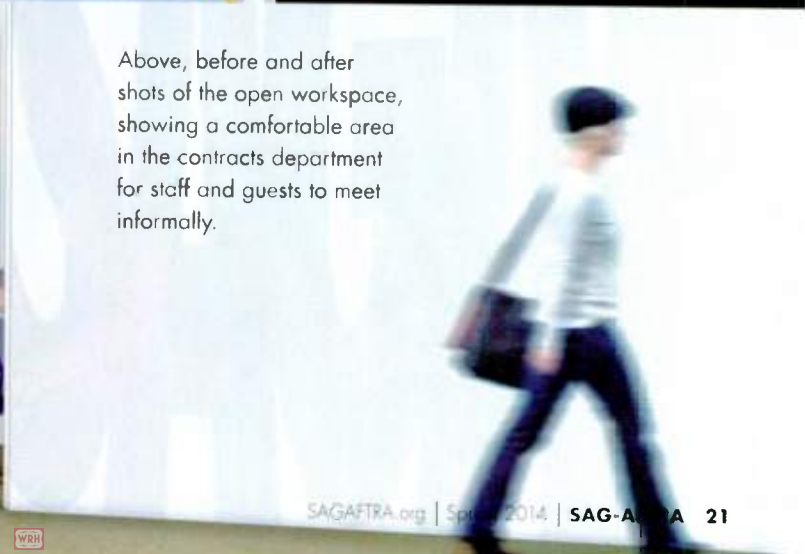
At left, the bright front office welcomes members and visitors. Below left, SAG-AFTRA National Executive Director David White; President Ken Howard; New York Local President and National Vice President, New York Mike Hodge; and New York Local Executive Director Jae Je Simmons at the Jan. 22 ribbon-cutting ceremony. Below, Howard cuts the ribbon at the grand opening.



“When visitors come here, they come to our home; they should feel the energy of the new union.”



Above, before and after shots of the open workspace, showing a comfortable area in the contracts department for staff and guests to meet informally.



SAG Foundation Launches N.Y. Actor Center

There's a new resource for New York members: the Screen Actors Guild Foundation New York Actors Center at 1900 Broadway in One Lincoln Center, scheduled to open in 2014.

The SAG Foundation New York Actors Center was designed to serve as a free resource for the New York-based performance community and accommodate the growing demand for the foundation's popular educational programming.

Among the facilities at the center are the Entertainment Industry Foundation Voiceover Lab of the SAG Foundation, a computer lab, a classroom/on-camera room and office space, all conveniently located within the new SAG-AFTRA union offices at the same address.

Since 2010, the SAG Foundation has tripled the number of programs and events for performers in the New York area, and now offers more than 220 workshops with casting directors, panels with industry professionals, film and TV screenings, career Q&As with high-profile actors and special events, all at no cost, to more than 9,500 New York union performers annually.

Visit sagfoundation.org to find out more.



The member lounge, above left, offers an area for members to relax, mingle, update their iActor profiles, surf the Web and learn about upcoming events. Above right, National Board member Rebecca Damon shows members Conference Room E as part of a tour during the grand opening. Below, from left, Director, Administration & HR RoseAnn Badamo; National Director, Administration, Operations Support Services Tim Klassen; Chief Human Resources Officer Martha Holdridge; and Chief Operating Officer & General Counsel Duncan Crabtree-Ireland at the 1900 Broadway "groundbreaking" ceremony in August 2013.

Mike Hodge; National Vice President, Actors/Performers Robert Newman; National Executive Director David White; New York Local Executive Director Jae Je Simmons; New York Local First Vice President Jay Potter; New York Local Second Vice President Jim Kerr; and New York Local Third Vice President Maureen Donnelly, among other elected officers, members and staff.

"It's kind of like a new chapter in the organization," said Hodge.

The 55,000-square-foot space was designed by AREA Architecture and was built to the union's specifications.

It was also built to accommodate the SAG and AFTRA foundations. The new SAG Foundation area includes a state-of-the-art voiceover lab, an on-camera classroom and a computer lab for members.

White said the environment helps the union present a positive, dynamic face.

"When visitors come here, they come to our home; they should feel the energy of the new union," said White.

The modern vibe and high-technology atmosphere of the members' new home contrasts sharply with the union's humble beginnings, when the first New York offices opened in 1937. That year,





The boardroom has the latest in videoconferencing equipment and seating for 44 at the table.

both predecessor unions threw open the doors to new spaces to accommodate administrative duties and member service.

On June 21, 1937, Screen Actors Guild opened its first office outside of Hollywood in a grand 32-story high-rise located at 11 W. 42nd St. The concrete-and-steel structure with its brick façade was originally known as Salmon Tower, for its owner, Walter Salmon.

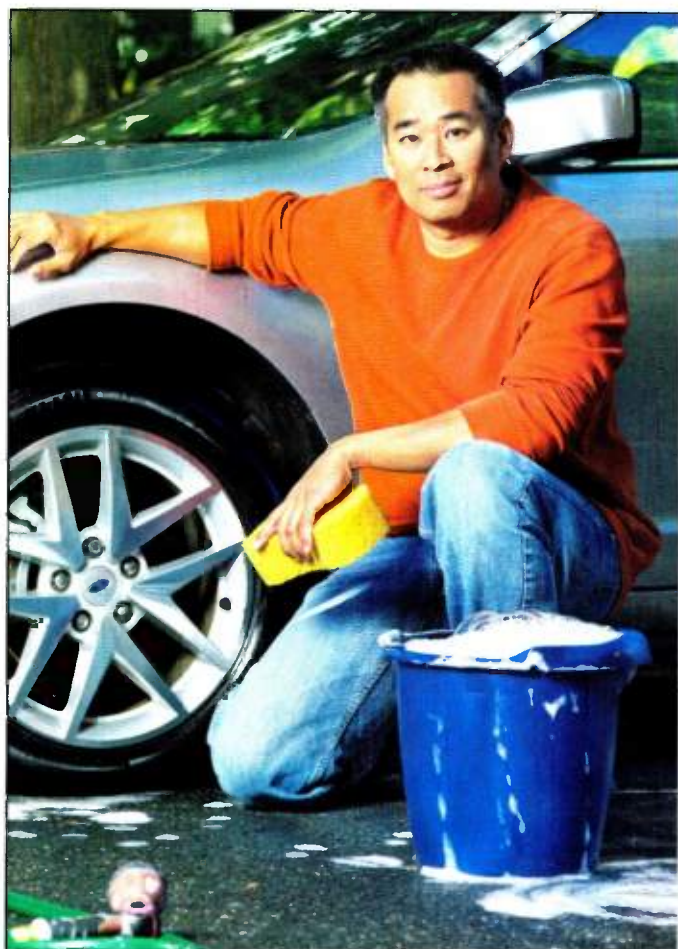
AFRA — before it acquired the “T” for television — followed about two months later, serving members from the Actors’ Equity building at 45 W. 47th St. A few months after that, *Broadcasting* magazine announced, “The AFRA, which now reports a membership of between 3,000 and 4,000, ‘with

applications coming in at a great rate,’ is planning to leave the Actors’ Equity building in which it has been making its headquarters and move into its own offices at 2 W. 45th St., New York, about Oct. 15.”

Now that the unions — and offices — have been officially merged, the resources are at hand to serve a growing union. And the new office should be more than up to the task.

“We have more member space now than we’ve ever had — even at both locations,” said Simmons.

@ Visit sagaftra.org/ny for more.



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Discover savings at UnionPlus.org/Auto

OPPORTUNITY IN ANY LANGUAGE

Latino Boom Creates
a Sea Change in Media



D.J. Corona plays Seth Gecko in *From Dusk Till Dawn: The Series*, which airs on El Rey, an English-language network that targets Latino audiences.

One thing is true for all SAG-AFTRA members, whether they are actors, recording artists, broadcasters or another category of performer: They need an audience.

That's why the explosive growth of the Latino demographic — the fastest-growing in the United States — is good news for members. There's a growing audience hungry for media that targets their interests, and everyone from studios to networks to independent producers working on a shoestring are rushing in to fill that need.

Among recent productions is FX network's *The Bridge*, starring Demián Bichir, which features a large number of Hispanic actors and a story that takes place on the U.S.-Mexico border. Hulu offers *East Los High*, an English-language series with an all-Latino cast. And *From Dusk Till Dawn: The Series*, based on the Robert Rodriguez film, debuted in March on the El Rey Network, an English-language channel targeting Latino audiences.

Producers like Seth McFarlane are getting in on the act. McFarlane is producing an animated series, *Bordertown*, for Fox, which is scheduled to debut this year. Funnyman Will Ferrell produced and starred in *Casa de mi padre*, a film shot entirely in Spanish. And indie film *Instructions Not Included* became the highest-grossing Spanish-language film ever in the United States and the highest-grossing independent film of 2013.

At least 15 networks now target Latino audiences, some in Spanish, some in English. And it's that last point that makes this so important for SAG-AFTRA members: There are a lot of opportunities in this area, even for people who don't speak Spanish.

A Pew Research Center study released in July 2013 found that almost a third of Hispanic adults are getting their news

exclusively in English, up from 22 percent in 2006. Fifty percent get their news in both Spanish and English.

And Hispanics are the most avid moviegoers, according to an MPAA study released in March, which showed that Hispanics are buying one of every four movie tickets sold in the United States, substantially greater than their 17 percent of the population.

The growing world of Latino media was the subject of a March 18 SAG-AFTRA live-streamed event, *Just Say ¡Si! The Latino Media Explosion — Opportunities in Any Language*, that brought together Latino luminaries in three cities to discuss the opportunities and obstacles to media targeting Hispanic audiences. SAG-AFTRA President Ken Howard gave introductory remarks.

"The rapidly changing landscape of 21st

century entertainment offers tremendous opportunities for all performers,” he said.

In Los Angeles, actor, writer and producer Yareli Arizmendi and humorist

Lalo Alcaraz moderated the panel, which consisted of Louie Pérez of Los Lobos; actor, writer and producer Ruth Livier; and actor Oscar Torre. They were joined by actor and writer Adrian Martínez and broadcaster Clemson Smith Muñiz from New York, and by actors Adriana Barraza and former Miami Local President Memo Saucedo from Miami.

The event was organized by the SAG-AFTRA National Spanish Language Media Committee, chaired by Hernán de Béky; the MOVE (Member Organizing Volunteer Efforts) L.A. Committee, chaired by Ellen Crawford; the MOVE N.Y. Committee, chaired by Rebecca Damon; and event Chair Mike Genovese.

Hispanic media targets a diverse group of people and cultures from across Latin America and the world, but sometimes it goes even beyond that. During the discussion, Livier noted that while her new media series *Ylse* is about the Latino experience, its appeal is much wider than she realized. She received an email from a Russian Jewish woman living in France, who said the show's presentation of the challenges of

adapting and living in two cultures struck a chord with her.

“By being authentic about our biculturalism, we reached an even broader audience,” Livier said.

When more people like Livier are producing their own shows, that can lead to more work for everyone, Latino or not. De Béky sees this ongoing transformation as something that can benefit members throughout the union.

“This Hispanic media explosion is a win-win for every member of SAG-AFTRA,” he said.



At left, Adrian Martínez and broadcaster Clemson Smith Muñiz at the New York Local for SAG-AFTRA's tri-city Hispanic media event March 18; below left, Martínez in the Spanish-language comedy film *Casa de mi padre*; below, from left, Richard Yñiguez, Alma Delfino, Ruth Livier and Hector Hank play family members in the new media production *Ylse*.



Above, from left, Lalo Alcaraz and Yareli Arizmendi moderated a panel that included Los Lobos' Louie Pérez, actor/producer Ruth Livier and actor Oscar Torre at SAG-AFTRA's Los Angeles headquarters; at right, Demián Bichir and Diane Kruger on FX's *The Bridge*; below, former local President Memo Saucedo and actor Adriana Barraza at the SAG-AFTRA Miami Local.



@ Check out *Just Say ¡Sí!* The Latino Media Explosion — Opportunities in Any Language at sagaftra.org/sag-aftra-tv.

AMERICAN

In 1953, we invented
transcontinental service.

GRACE KELLY // ACTRESS

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WRH

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WRH



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Understanding SAG-AFTRA's Personal Manager Code of Ethics and Conduct

For more than a decade, the union and its members have seen a flurry of high-profile legal disputes between members and their personal managers — courtroom battles for millions of dollars that erupt into he said/she said arguments.

The members of the SAG-AFTRA National Agents Relations Committee are charged with facilitating the relationships between personal representatives and the union's members. Although some issues can be dealt with swiftly, others require significant coordination, outreach and planning. That's why SAG-AFTRA has established its first-ever formalized relationship with personal managers, known as the Personal Manager Code of Ethics and Conduct.


More than 15 percent of the daily phone calls coming into SAG-AFTRA's Agency Department — now rebranded as the Professional Representatives Department — were about personal management questions, conflicts and abuses, but the union was unable to assist, since it does not have a formal relationship with personal managers.

Something needed to be done.

In California and New York, states that house our two largest locals, there is little meaningful protection under the law for performers who choose to engage personal managers. Managers are not bound to any legal standard and virtually anyone can hang out a shingle and declare themselves to be a personal manager, regardless of their professional background. Personal managers should not be confused with business managers, who offer financial advice and manage financial affairs.

In California, there is some minimal legislative protection for performers who engage personal managers. For example,

if those personal managers attempt to procure employment, they must do so under the control and direction of a licensed and, in our case franchised, agent. And, under law, the agent is required to “direct” that relationship because the agent is bonded, subject to state law and, most significantly, covered by the union's franchise agreements. Managers currently operate without any restrictions and that's the way some of them want it to remain.

 Read the Personal Manager Code of Ethics and Conduct, learn details about the difference between a manager and an agent, and see a handy FAQ factsheet at sagaftra.org/managers.

The increasing drumbeat from members was clear, however: “Do something about personal managers.” Through careful consultation and coordination with independent personal managers and various personal manager organizations, as well as hundreds of our own members, the union painstakingly worked through each element of this innovative program.

Recognizing that the community is as diverse as our membership, we decided first and foremost to make this a voluntary program. SAG-AFTRA members or personal managers are not obligated to sign on to the union agreement if they do not want to. It's not a violation of

membership rules. However, if a union member wants to operate under a set of rules that brings personal managers under the SAG-AFTRA tent for the first time in our history, and if the manager is interested in learning more about being affiliated with the union, they should both have that option.

The document was created with significant contributions from personal managers and organizations including the Talent Managers Association.

Some special interest groups within the personal management community have reacted to this voluntary code with heated rhetoric. Perhaps it's because some personal managers believe that they should not be regulated at all, either by the state legislature or SAG-AFTRA. These groups have been embroiled in a lawsuit against the State of California seeking to declare the very basic talent agency protections offered by the state — known as the Talent Agencies Act, or TAA — to be “unconstitutional.” SAG-AFTRA, together with the Writers Guild of America, West and the Directors Guild of America, filed a “friend of the court” brief to help the court understand the history of the TAA and its importance to the unions' members.

As an organization entrusted with protecting our members, SAG-AFTRA encourages members to review the information on the union's website, then ask these two basic questions: 1) Is my manager signed to this code? 2) If not, why not?

Answers to those two basic questions will help members make an informed decision about who they want representing their interests. SAG-AFTRA believes choice is a wonderful thing, but so are union protections in professional relationships. The union wants its members to have this choice and make up their own minds based on the facts.

10 Things to Look Out for ...

1

Listed with SAG-AFTRA

Wherever possible you should enter into personal management relationships with professional and ethical representatives that are vetted by your union. Always ask your personal manager, "Are you listed with SAG-AFTRA? If not, why?" Listen very carefully to the answer. Remember, you are on your own if you enter into a personal management contract with an entity that is not listed with the union. All the information your manager will need to list with SAG-AFTRA can be found on the SAG-AFTRA website at sagaftra.org/managers. Your first stop for information should be your union's website. We are here to protect you. Questions? Call the SAG-AFTRA Professional Representatives Department directly at (323) 549-6745 in Los Angeles or (212) 863-4305 in New York.



\$

No Advance Fees

No personal management contract should expect or require advance fees for any service. The personal manager should get paid when you are, just like an agent.

2

3

Payment Timeline

If your personal manager is going to be collecting and distributing your compensation, make sure the contract reflects that when your money is received by the personal manager, it will be held in a non-interest-bearing trust account separate from the manager's business operating account and that you establish a timeline for payment – both from you to the personal manager and from the personal manager to you. For your reference, SAG-AFTRA franchised agents must distribute checks to performers within a three-, five- or seven-day period, depending on the circumstances. Whenever possible, build these requirements into your personal management contract.



No Third Parties

Ensure that your personal management contract does not require you to enter into any business relationship with any third-party businesses, such as photography studios, acting teachers, etc. It is entirely possible that an unregulated personal manager will have either direct or indirect financial interest in these entities, so you should ensure that representation is not contingent on you purchasing these services. At the very least, keep them out of your contract. If your personal manager wants to recommend industry professionals, he or she should have a working list in each area that you can investigate before using. Do your own Internet search on everyone that is recommended to you.

4

... in a Management Contract

5

Dispute Resolution

Ensure your management contract has a dispute resolution provision — failure to do so could result in expensive court fees. If you are with a SAG-AFTRA-listed manager, you will automatically default to the comparatively inexpensive SAG-AFTRA arbitration process. However, if your manager is not listed with SAG-AFTRA, you should ensure that you preserve access to the State Labor Commissioner (in California) or the Department of Consumer Affairs (New York) for your dispute resolution whenever possible. In other locals, performers should contemplate an arbitration provision that protects their dispute resolution choices. You should consult with an attorney with regard to whether an arbitration provision for dispute resolution through a legitimate arbitration provider is in your best legal interests in such relationships.



Get an Agent

Since managers are not permitted to legally procure employment in California, New York and some other states unless under the control and direction of a licensed agent, the contract should clearly spell out that the manager will secure you an agent (or work with a licensed agent to procure you work opportunities). Otherwise, what will the personal manager get paid for doing?

6

7

Commission Rate

Managers generally take, on average, 10-15 percent commission. Fifteen percent is considered higher-end compensation in the industry. This should be clearly spelled out in your agreement with your personal manager.



Personal Manager, not Agent

Whenever possible, be sure your management contract clearly spells out what role the manager is going to fill. Because personal managers are largely unregulated, you should, contractually, ensure you both agree on what the personal manager's job functions will entail. As a reminder, personal managers cannot legally procure employment for you under California law (with a very similar provision under New York law) unless he or she does so under the control and direction of a licensed agent. If you are a SAG-AFTRA member, that agent must also be franchised by the union. This should be spelled out in your agreement.

8

9

No Self-Renewing Provisions

Beware of any contract with provisions such as: "If the performer earns \$5,000 or greater in the last year of the contract, the term of representation will automatically renew for an additional three-year period" or "If the parties fail to terminate this agreement 30 days prior to its expiration, the contract will automatically renew for three years." If the personal manager wants to sign you to an additional contract term, you should be asked to sign a new contract.



Length of Contract

Be sure your management contract closely mirrors any potential agency contract that you may sign. The initial term should be no more than 18 months, with renewals to be no longer than three years. Never commit for any longer period than that, especially with an entity that you do not know well, regardless of how great you think he or she is today. Also, handshake or hip pocket (i.e. verbal) agreements are common in the personal management world. With that kind of relationship, you are generally free to terminate the contract and move on at your discretion.

10

Adapting to Change in the Commercials World

For SAG-AFTRA members who work in commercials, technological advances have brought about major changes in how they do their work, and that means the union has had to adapt as well. Distribution has come a long way since actors pitched a product live for a handful of TV and radio stations. Now, commercials can be seen and heard on computers and mobile phones, streaming on the Internet or within podcasts.

The commercials contracts are a significant source of income for members, so SAG-AFTRA is dedicated to making sure contract provisions benefit and protect members today and into the future. Forward-thinking changes can be seen in a number of facets of the recently approved contracts and its side letters — the first such contract for the merged union. For instance, advertisers were given more flexibility for special offers and promotions. That means a company such as a supermarket can make minor changes to a commercial — say, offering a sale on avocados one week and a sale on paper towels the next — without it being considered a whole new ad. Meeting the needs of advertisers in a way that still protects members' rights ends up producing more opportunities for

members, since companies are more likely to become signatory.

“Employers want top-tier performers to represent their products and our members need work. By focusing on our common goals, we were able to agree on a contract that’s more attractive to advertisers, while protecting the gains members have fought so hard to achieve,” said SAG-AFTRA Chief Contracts Officer Ray Rodriguez.

Also under the new contract, members may participate in commercial contests that solicit entries from the general public — as long as the winning entry will be done under a SAG-AFTRA contract.

In addition, SAG-AFTRA has created the new position of commercials strategist to coordinate efforts by the union to secure and expand its commercials jurisdiction, with the goal of increasing members’ access to work under the union’s collective agreement.

The new strategist is Gary Saxe, based in the New York office, who served for 13 years as a national organizer at SAG-AFTRA’s Canadian sister union, ACTRA. Saxe said he is honored to be working for SAG-AFTRA and eager to address the challenges members face.

“The advertising industry is in a state of flux. We need to think creatively to find ways of protecting our members’ wages and work opportunities. I’m confident that together we’ll be able to improve conditions for members who work on commercials,” he said.

Another way the union is preparing for the future is with the recently instituted Ad-ID system, which is the first step in tracking

commercials across all media. Previously, there was a patchwork of different systems being used to identify commercials, systems such as ISCI — The International Standardized Commercial Identifier — codes, but there was no uniformity.

Under the latest agreement, SAG-AFTRA worked with advertisers to make Ad-ID the universal standard. Like a bar code on retail goods, Ad-ID provides a single system to identify ads. Ultimately, it helps create a framework for tracking ads, and that will benefit both members and their employers.

“For some time, the union has wanted a single system for tracking ads. It is more important now than ever, with technology having created a fragmented audience that is consuming media through a variety of different channels. We are pleased to have been able to reach an agreement with advertisers to make Ad-ID the industry standard,” said SAG-AFTRA Executive Director, Commercials Contracts Sandy Kincaid. Find out more at ad-id.org.

But amid the continuing evolution of media, one thing hasn’t changed: Global Rule One/No Contract No Work.

Members are responsible for ensuring that the commercial on which they’ve agreed to work is a union production, and they need to confirm it is before they sign a contract. To do so, call (323) 549-6858 in Los Angeles, (212) 827-1454 in New York or contact your local office everywhere else.

When you work off the card, you’re hurting yourself, because you are missing some of the most important benefits of being a SAG-AFTRA member. Non-union jobs don’t pay residuals, and that’s money you are due; compensation that your fellow members fought hard to achieve so that performers can make a living doing what they love. Encouraging employers to go non-union by working these productions puts the whole system in jeopardy. It’s also not contributing to your health care eligibility or your retirement, which can be detrimental now and down the road.



SAG-AFTRA has a new visual identity to represent its entire membership and the intrinsic values of its extraordinary brand. The logo depicts a heroic figure in a forward-looking pose, accompanied by a bold new SAG-AFTRA logotype.

The SAG-AFTRA National Board voted nearly 2-to-1 to approve and implement the union's new brand at its April 13 plenary in Los Angeles. It was unveiled May 1 and will roll out on the organization's stationery, forms, signage and other materials in the coming weeks.



SAG·AFTRA

ROLLS OUT A **NEW**

BRAND IDENTITY

Shortly after merger in 2012, the union's executive committee engaged Siegel+Gale, a global strategic branding firm, to create a brand identity for the new union. The company's clients have included Comcast, Disney, Microsoft, Pfizer and, recently, the Television Academy, among many others. The branding giant strives for simplicity, and its fresh approach is reflected in the new SAG-AFTRA identity.



ELEMENTS OF THE NEW LOGO:

- Bold letters and powerful pose communicates strength.
- Simple brushstrokes signify quality and excellence.



NEW LOGO DEPICTS **STRENGTH,** **EXCELLENCE AND UNITY**

SAG-AFTRA President Ken Howard said, “I think this new logo is terrific and will serve us well. It captures the humanity we bring to our crafts — whether we are actors, broadcasters or recording artists, we bring excellence to all that we do.”

“Siegel+Gale has done a great job of capturing the strength and spirit of our union. The new visual identity speaks to the diversity of our membership and the principles of excellence on which we were founded,” said National Executive Director David White.

The branding firm began the process with in-depth analysis across a variety of SAG-AFTRA stakeholders, ultimately identifying the organization’s primary brand attributes: strength, excellence and unity.

“We were fortunate to collaborate with the talented team at Siegel+Gale. Their brand strategists and design professionals captured the vibrancy of our membership and the resilience of the union spirit,” said Chief Communications & Marketing Officer Pamela Greenwalt.

“The new mark is emblematic of our members’ creativity, dedication and skill,” Greenwalt added. “The simple, contemporary design reflects the unique individualism of each member while celebrating their union solidarity.”

Working through the lens of simplicity, Siegel+Gale focused on SAG-AFTRA’s diverse membership, embodying these attributes in the depiction of the figure. The design is intended to represent the union’s protection of all its members, allowing each one to see a reflection of their own work and its impact on their audiences.

“The symbol of the figure represents both the union’s mandate to lead the way and act on behalf of its members, as well as the immense variety of talent within the union’s member base,” said Siegel+Gale Group Creative Director, Brand Development, Matthias Mencke. The SAG-AFTRA letterforms have been rendered to align with the gestural quality of the figure. “The reduction of the symbol to a few deliberate strokes creates a rendering all members with different professional backgrounds can identify with,” Mencke added.



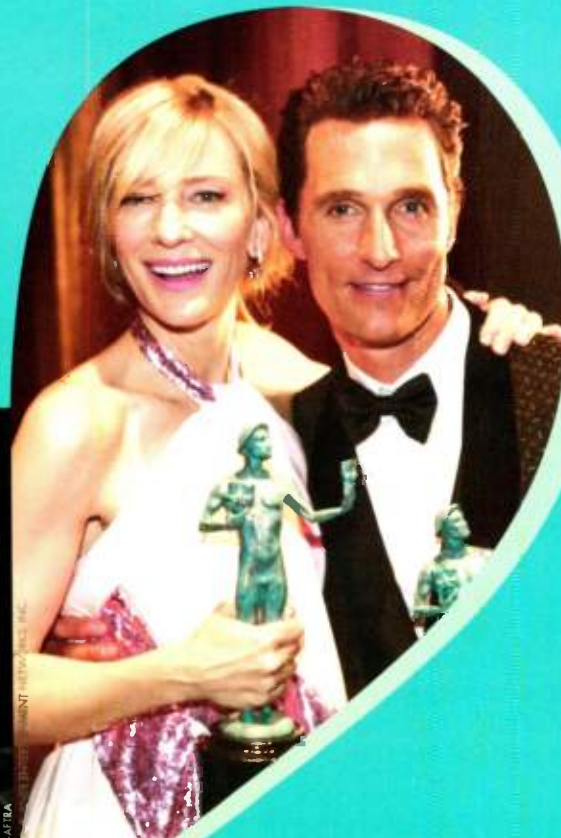
Branded items like this will soon be available at thesagafrashop.com

The black-and-white image also evokes the heritage of Screen Actors Guild and the American Federation of Television and Radio Artists through a stylized “S” and “A” featured in the figure’s body. A color palette that includes a spectrum ranging from gold to a bright energetic yellow reinforces the legacy through continued use of the prior organizations’ common colors.



- The pose and upward reach demonstrate member prosperity.
- The figure’s stance reflects the core union attributes of solidarity and unity.

20th Annual



“BEING RECOGNIZED BY FELLOW ACTORS IS AN HONOR OF THE HIGHEST ORDER.”

— Lupita Nyong’o

1. *Dallas Buyers Club*’s Jared Leto proudly displays his Actor for Outstanding Performance by a Male Actor in a Supporting Role.

2. SAG-AFTRA President Ken Howard with Dame Helen Mirren, who took home the statue for Outstanding Performance by a Female Actor in a Television Movie or Miniseries for her role in *Phil Spector*.

3. Cate Blanchett, whose work in *Blue Jasmine* netted her an award for

Outstanding Performance by a Female Actor in a Leading Role, and fellow SAG Award honoree Matthew McConaughey, who received an Actor for Outstanding Performance by a Male Actor in a Leading Role for *Dallas Buyers Club*.

4. Lupita Nyong’o won for Outstanding Performance by a Female Actor in a Supporting Role for *12 Years a Slave*.

5. Morgan Freeman presented the 50th SAG Life Achievement Award to recipient Rita Moreno.

Celebration of Excellence



Some of SAG-AFTRA's most talented performers shared the stage at the 20th Annual Screen Actors Guild Awards, which took place Jan. 18 at the Los Angeles Shrine Exposition Center and was broadcast live on TNT and TBS. Two decades on, the show is better than ever, and this year marked a special milestone, with the presentation of the 50th Life Achievement Award to Rita Moreno. Other highlights of the show included wins by the cast of *American Hustle* and ensemble trophies for *Breaking Bad* and *Modern Family*. The SAG Awards benefits the SAG Foundation, which this year received a \$1 million pledge from *People* magazine and the Entertainment Industry Foundation.

"THERE'S A MAGIC PLACE THAT WE, AS ACTORS, CAN GET OR AT LEAST STRIVE TO GET TO. AND YOU KNOW WE DON'T ALWAYS GET THERE. BUT, BOY, WHEN WE TOUCH IT, IT'S MAGIC."

— Matthew McConaughey

6. SAG Awards Executive Producer Kathy Connell, second from left, with SAG Awards Committee members, from left, Woody Schultz, Vice Chair Daryl Anderson, Chair JoBeth Williams and Scott Bakula.

7. Jane Krakowski of TV's *30 Rock*, left, with SAG-AFTRA Executive Vice President Gabrielle Carteris.

8. SAG-AFTRA Secretary-Treasurer Amy Aquino with SAG Awards nominee Bruce Dern.

9. SAG-AFTRA National Executive Director David White, right, with nominee Chiwetel Ejiofor.

10. *Breaking Bad* cast members Aaron Paul and Bryan Cranston celebrate their victory for Outstanding Performance by an Ensemble in a Drama Series. Cranston also received the Actor for Outstanding Performance by a Male Actor in a Drama Series.

11. The cast of *American Hustle* celebrate after being recognized with the Outstanding Performance by a Cast in a Motion Picture award.

12. SAG Awards nominee Meryl Streep.

13. From left, Writers Guild of America, West President Chris Keyser, SAG-AFTRA President Ken Howard and DGA President Paris Barclay.

“YOU KNOW, EVERYBODY TALKS [ABOUT] HOW PRECIOUS IT IS TO GET NOMINATED OR WIN BY YOUR FELLOW ACTORS ... AND PARTICULARLY FOR ME, I’VE GOT A 97-YEAR-OLD-MEMBER OF [SAG-AFTRA] BACK AT HOME WHO I KNOW IS PARTICULARLY PROUD OF ME GETTING THIS AWARD.

— Michael Douglas

@ For a complete list of nominees and winners, visit sagawards.org.



6

10



Save the Date!

The 21st annual ceremony will be held on Sunday, Jan. 25, 2015.





15

14

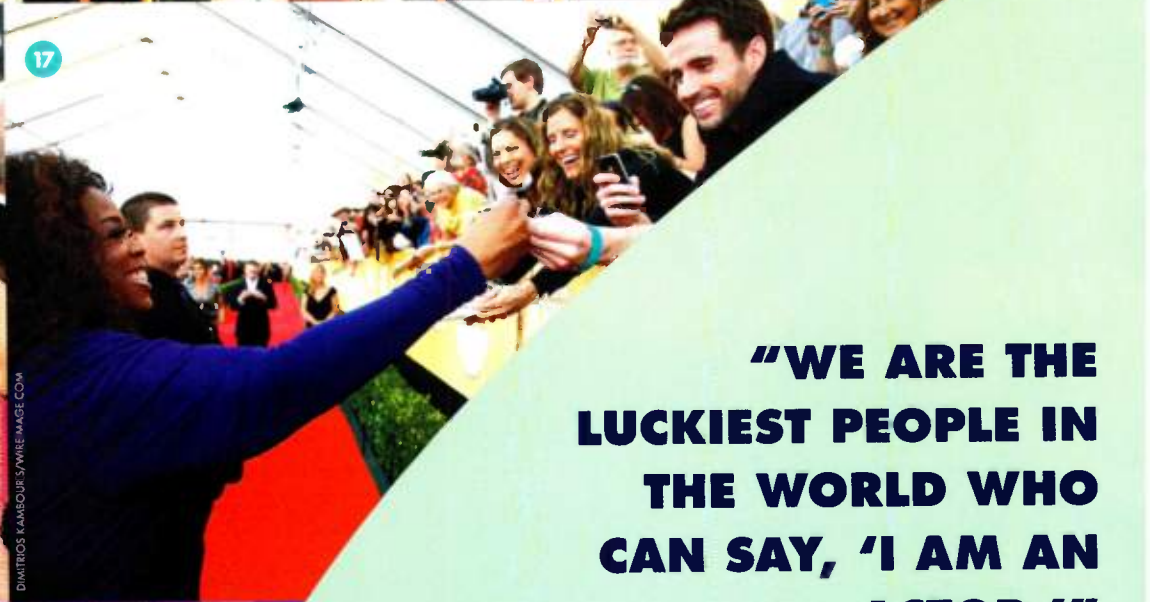
ANGELA WEBB/SAG-AFTRA



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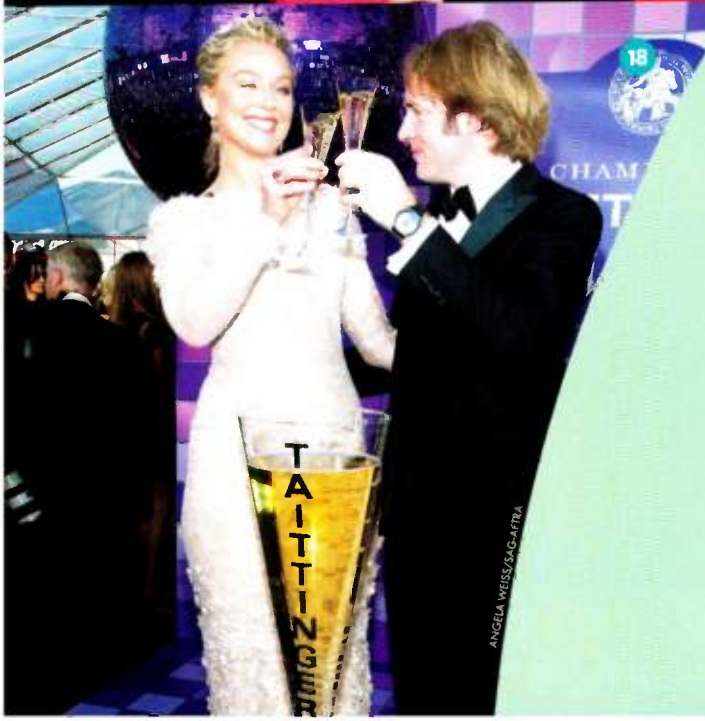
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DIMITRIOS KAMBOURIS/WIREIMAGE.COM



“WE ARE THE LUCKIEST PEOPLE IN THE WORLD WHO CAN SAY, ‘I AM AN ACTOR.’”

— Bryan Cranston



18

ANGELA WEBB/SAG-AFTRA

- 14.** Cast members of *Modern Family*, recipients of the award for Outstanding Performance by an Ensemble in a Comedy Series.
- 15.** Michael Douglas, who received the award for Outstanding Performance by a Male Actor in a Television Movie for his portrayal of Liberace in *Behind the Candelabra*, and Julia Louis-Dreyfus, who received an Actor for Outstanding Performance by a Female Actor

- in a Comedy Series for her role in *Veep*.
- 16.** SAG Awards nominees Brad Pitt and Julia Roberts.
- 17.** Nominee Oprah Winfrey greets winners of the Red Carpet Fan Bleacher Seat Auction.
- 18.** Elisabeth Röhm and Clovis Taittinger open the 20th Annual SAG Awards red carpet with a Champagne Taittinger toast.



NEW ENGLAND



SEATTLE



DALLAS-FT. WORTH



NASHVILLE

Awards Time is Party Time

At locals across the country, SAG-AFTRA members got together for viewing parties Jan. 18 to cheer on their favorite performers from film and television. Some of the most respected names in the industry, chosen by fellow members, were honored at the 20th Annual SAG Awards for the vital part they play in creating quality entertainment. Whether it was a chilly night in New England or a mild desert evening in Nevada, there was a little of Hollywood everywhere.



HOUSTON-AUSTIN (Austin)



HOUSTON-AUSTIN (Houston)



OHIO-PITTSBURGH



MIAMI



WASHINGTON-MID ATLANTIC



ARIZONA-UTAH



LOS ANGELES



NEVADA



PHILADELPHIA



CHICAGO



SUPPORTING OUR SINGERS



Los Angeles

SAG-AFTRA officers, members and staff enjoy the Ella Awards.

Legendary Beach Boy Mike Love, dancer/humanitarian Nigel Lythgoe and the Waters Family were recognized for their outstanding contributions to the music industry at the Society of Singers 21st Annual Ella Awards and Benefit Gala at the Beverly Hilton Hotel on Feb. 20. The Ella awards show is not only a presentation of talented artists, but a major fundraiser that provides essential resources and assistance for singers in need. The Society of Singers, founded by Ginny Mancini and Gilda Maiken Anderson, is a nonprofit organization dedicated to maintaining and restoring the personal dignity, health, and welfare of professional vocalists nationwide. The first Ella Award was presented to singer Ella Fitzgerald in 1989.

NEW BILL AIMS TO INCREASE CA FILM & TV PRODUCTION TAX CREDITS

The Made in Hollywood Awards honored locally created films Feb. 13, including *Her*, *The Croods* and *Frozen*. The awards, which serve as a reminder of the economic benefits of local production, were presented just days before the new tax incentive bill was introduced by California State Assembly members Raul Bocanegra and Mike Gatto on Feb. 19. AB 1839 is intended to bolster local productions by dramatically increasing tax credits, making production in the state far more competitive and viable. The California Film and Tax Credit Program was allocated \$100 million beginning fiscal year 2009-2010 through fiscal year 2016-2017.

SAG-AFTRA belongs to the California Film & Television Production Alliance, which includes several other unions, guilds, producers and small businesses.

Go to filmworksca.com to learn more and sign the petition to increase local production.



SAG-AFTRA National Board member Robert Pine, second from right, and Los Angeles Executive Director Ilyanne Morden Kichaven, right, attend Los Angeles City Council's Made In Hollywood award presentation Feb. 13.

SUCCESSOR AGREEMENT REACHED WITH KMEX

SAG-AFTRA and Univision Spanish-language station KMEX have agreed on a successor collective bargaining agreement for KMEX.

The deal, reached Jan. 27, includes a series of enhanced benefits and more favorable terms over the course of the next three years. Minimum scale for full-time employees will increase by 12.09 percent and part-timers' hourly rates will increase from \$45.41 an hour to \$50.40. In addition, health and retirement contributions will increase from 11.5 percent to 13 percent. Two major achievements were made in the area of severance, increasing the cap of 44 weeks to 52 weeks, and the yearly

reuse fee, which will see a 20-percent jump during the new term. Other significant changes include employee access to the company's flexible spending account, increases to the per diem rate, additional bereavement leave and increases to the paid salary continuance time period for pregnancy disability.

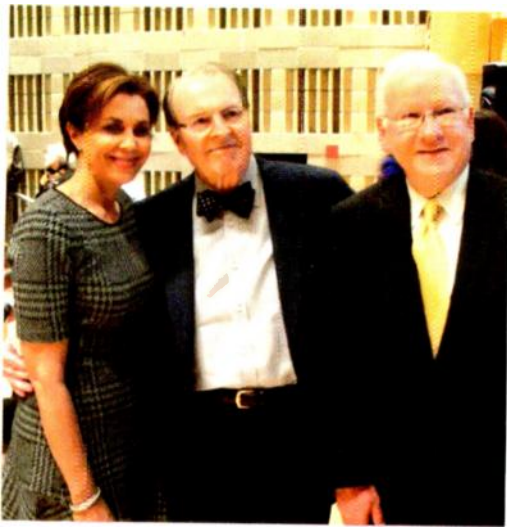
The members were represented by SAG-AFTRA Director of News and Broadcast Anna Calderón, who also served as the chief negotiator for SAG-AFTRA, and longtime seasoned broadcast representative Patricia Morgan. The deal was ratified by the unit members and approved by the Executive Committee of SAG-AFTRA's National Board and the local board.

VETERAN NEWSMEN SHARE WIT AND WISDOM

On the evening of Feb. 20, the SAG-AFTRA News and Broadcast Department and the SAG Foundation co-sponsored *Broadcast, Storytelling and the News: An Evening with Rich Lamb and Charles Osgood* at the Baruch College Performing Arts Center in Manhattan. The event was moderated by WCBS-TV news anchor Dana Tyler.

A packed house learned about the storied careers of both panelists, became privy to their most humorous on-air errors and got the inside scoop on some of the memorable stories they have covered. Lamb, Osgood and Tyler also shared wisdom and perspective from years of experience in the field on how to tell a great story in radio and television. The audience, made up of SAG-AFTRA members and their guests, paid rapt attention and lined up to speak with the panelists after the event. This was the first event co-sponsored by the News and Broadcast Department and the SAG Foundation, and was part of the SAG Foundation's ongoing *Storytelling for the 21st Century LifeRaft* series.

New York



From left, broadcasters Dana Tyler, Charles Osgood and Rich Lamb.

@ Watch a video of the event on the SAG Foundation's website at sagfoundation.org.

SAG FOUNDATION CO-SPONSORS DIVERSITY PANEL

Adam Moore, SAG-AFTRA's national director of EEO & Diversity, moderated a panel on Feb. 24 as part of Black History Month, titled *Made in NY Talks: African-American Actors*. The event, co-sponsored by the SAG Foundation, the New School, and the Mayor's Office for Media and Entertainment, was part of a series of conversations focusing on jobs in the New York entertainment industry. The panel included actors Tawny Cypress, Peter Jay Fernandez, Uzo Aduba and Montego Glover, who discussed the changing landscape for African-American performers. Fernandez remarked, "Part of the change starts with ourselves. You create your own opportunities. Don't put limits on yourselves."

Other topics included advice to aspiring actors, moving between film, television, new media and the stage, and how to build and elevate a character beyond what is on the page. Cypress advised, "Find the truth. Go for the nuance of the character."

All the panelists agreed that they love the energy and excitement of working in New York.

@ Watch the panel discussion on the SAG Foundation's website at sagfoundation.org.



CELEBRATION TIME IN THE BIG CITY



Left, singers entertain members at the SAG-AFTRA N.Y. Conservatory holiday party. Right, members enjoy food and friendship at the annual N.Y. Host Committee holiday party.

The New York Host Committee held its annual holiday party on Dec. 4. The event was attended by 550 SAG-AFTRA members and was a great success. SAG-AFTRA New York Local President Mike Hodge inspired the crowd with words about his excitement for the move to 1900 Broadway and how wonderful it would be for SAG-AFTRA to finally be under one roof in New York (see story on page 20).

The SAG-AFTRA N.Y. Conservatory held its annual holiday party the following day. Board member Janice Pendarvis and her ensemble brought holiday cheer and filled the room with festive caroling. Verania Kenton, SAG-AFTRA N.Y. Conservatory chair, discussed the conservatory space at 1900 Broadway and some of the exciting changes in store for the new studio. Approximately 150 members from the conservatory attended and were treated to great music, a wonderful selection of Cuban food and some delicious desserts.

MEMBERS BRING BACK MARTIANS, HELP FOOD BANK



Atlanta

Martians returned to Earth last October to wreak havoc during the 10th anniversary of the annual *Lend Me an Ear* show, as the Atlanta Bi-Union Radio Players recreated the infamous Mercury Theatre on the Air radio broadcast of *The War of the Worlds*, marking its 75th anniversary. Forty-plus talented SAG-AFTRA and AEA voices raised more than \$3,500 for the Atlanta Community Food Bank. During a decade of helping out the food bank, members have brought in more than \$200,000 in buying power, a proud accomplishment.

Other programs performed included recreations of Archibald MacLeish's *The Fall of the City*, the first radio script written entirely in verse, and *The Chase and Sanborn Hour*, which ran opposite *The War of the Worlds* that fateful evening in 1938 and originally featured ventriloquist and Life Achievement Award honoree Edgar Bergen and his dummy, Charlie McCarthy.

STUDENTS GET ORIENTATION FROM SAG-AFTRA

Miami Local Executive Director Herta Suarez visited the Teatro Prometeo at the downtown campus of the Miami Dade College to make a presentation about the importance of the union for Hispanic actors. These actors are graduates of the Conservatory in Theatre Arts program, which is conducted in Spanish. It is the only program of its kind in the United States and part of an advanced lab in voiceover and on-camera techniques. This was a unique opportunity for the actors to learn and ask questions about SAG-AFTRA — and they had many. They inquired about the benefits of being a union member and the steps they need to take to become successful professional performers. The actors were excited and thankful for such an important in-depth workshop affecting the future of their careers.

Miami Dade College students with SAG-AFTRA Miami Local Executive Director Herta Suarez, center.



Miami



Hawaii

SAG-AFTRA members, student screenwriters and University of Hawaii instructor and member Joel Moffett, left, prepare for table reads at the Academy of Creative Media at the University of Hawaii at Manoa, a program now in its fourth year. At the urging of local SAG-AFTRA leadership, members and students, the university changed its policy and transferred the copyright on student films to the students, effective Jan. 1. Students can now sign the union's Student Film Agreement and cast SAG-AFTRA members in their films.

OREGON TURNS OUT IN FORCE FOR NATIONAL EXEC DIRECTOR VISIT

On Feb. 24, SAG-AFTRA members in Portland welcomed National Executive Director David White into their midst. A board meeting was followed by a general membership and stakeholders meeting, which included agents, producers and members of the Alliance of Professional Performers – NW, a sister organization to the SAG-AFTRA Portland Local.

On Feb. 25, chief policymakers in Oregon met with White, SAG-AFTRA Portland Local President Duane Hanson and National Board member Mary McDonald-Lewis to discuss the importance of the SAG-AFTRA presence in Oregon, which is emerging as a growing production center, valued for its proximity to Los Angeles, its respected crews, wealth of Pacific Northwest talent, breadth of locations and film-friendly government.

Present at the meeting were Vince Porter, executive director, Oregon Governor's Office of Film and Television; Duke Shepard, labor and human services policy advisor to Gov. John Kitzhaber; Tom Chamberlain, executive director, Oregon AFL-CIO; David Cress, executive producer, *Portlandia*; Tom McFadden, executive director, Oregon Media Production Alliance; Lana Veenker, president, Cast Iron Productions; Susan Haley, president, Pay Dog Production pay services; Justin Habel, president, Q6 Talent Agency; Charlie Carlson, executive director, IATSE; Bruce Lawson, key grip, IATSE; Johnny Gage, legislative aide for Rep. Lew Frederick; and Andee Short, legislative aide for House Speaker Tina Kotek. The event was held at the Governor's Office of Film and Television and catered by Emily Pomar of *Grimm* craft services.



Members and stakeholders gather at the Oregon AFL-CIO hall to welcome David White.

CHICAGO LOCAL WELCOMES WBEZ

Voting 40-7 on Dec. 18, staff at Chicago Public Media overwhelmingly chose SAG-AFTRA as their union.

The new bargaining unit covers 49 media professionals who produce, report, host and present content for WBEZ, *Vocalo*, *Sound Opinions* and CPM's digital services.

"We are excited to have a formal voice in the future of our organization," said Rob Wildeboer, criminal and legal affairs reporter at WBEZ. "We love our work, and are deeply committed to upholding the station's reputation for creativity and innovation."

"WBEZ and all of CPM are important local institutions," said Eric Chaudron, Chicago Local executive director. "We look forward to their being a part of SAG-AFTRA."

Nearly 75 percent of content creators delivered a petition to CPM's interim CEO on Sept. 25, stating they had formed a union and asking to voluntarily recognize SAG-AFTRA as their representative.

Even though management held a series of meetings asking employees to vote no, by the time the union filed for an election with the NLRB, support had grown to 80 percent.

Chicago

STATE SEN. DOROTHY AND GOV. BOND

"Toto, I have a feeling we're not in Kansas anymore,"

Colorado

State Sen. Linda Newell exclaimed as she acted out her part holding a prop basket and sporting a replica of Toto in front of the green screen on the set erected at the Colorado State Capitol.

This was CINEMA Day 2014. CINEMA, a coalition of entertainment, media and artistic interests, helped to organize the event in an effort to seek support from state legislators and the governor for increased film incentives.

Newell's image would later be edited into the actual scene from the film. Dozens of elected officials picked from four classic cinematic moments, including the immortal, "Bond ... James Bond," which was dramatized by long-time supporter of the film industry and card-carrying SAG-AFTRA member Gov. John Hickenlooper.

The shoot, followed by an evening event co-sponsored by the SAG-AFTRA Colorado Local, was a huge success.

SAG-AFTRA Colorado Local President Sheila Ivy Traister and Vice President Nancy Flanagan worked with brothers and sisters from the DGA, Teamsters, IATSE and the International Cinematographers Guild, all donating their time to make this event a meaningful experience.



From left, Colorado Local Vice President Nancy Flanagan, Colorado Film Commissioner Donald Zuckerman and Colorado Local President Sheila Ivy Traister at the State Capitol for CINEMA Day 2014.

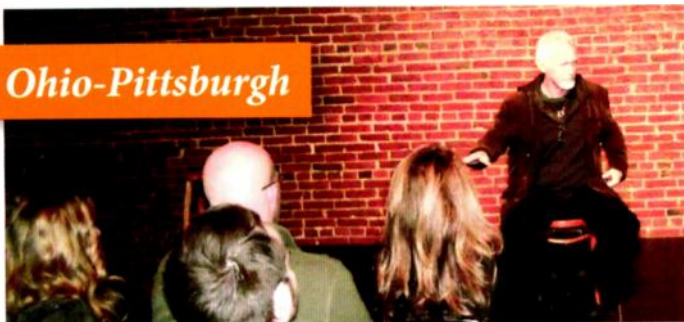
OFF THE RECORD ... AND MORE

The Ohio-Pittsburgh Local has been busy with exciting events and opportunities for its members. The local office, along with the Pittsburgh Newspaper Guild, presented the 13th annual *Off The Record!* musical satire. Fellow SAG-AFTRA performers and broadcasters put on a wonderful show at the Oct. 10 event benefiting the Pittsburgh Community Food Bank and the local's scholarship fund.

The local also screened the documentary *Showing Up - A Conversation about the Audition*, at Pittsburgh's Arcade Theater Dec. 8. It was followed by a Q&A session with one of the filmmakers, James Morrison, who was in Pittsburgh filming the A&E TV series *Those Who Kill*.

On the morning of the local's SAG Awards Viewing Party, members teamed up with Pittsburgh's Chapter of Women In Film and Media for a casting showcase Jan. 18, during which more than 40 local actors performed scenes in front of representatives from Nancy Mosser Casting, Donna Belajac Casting, Docherty Talent Agency and The Talent Group. The Ohio-Pittsburgh Local plans to continue to seek ways to benefit members through collaboration with other industry organizations in the community.

Ohio-Pittsburgh



James Morrison during a Q&A Session after a screening of his film *Showing Up* in Pittsburgh.

NEVADA ... OUR TIME TO SHINE!

As of Jan. 1, Nevada's Transferable Tax Credit for Film and Other Productions is in effect. This is a chance to show the industry what diverse and unique locations Nevada provides.

The first production to apply for and be approved for a certificate of tax credit is the sequel to *Paul Blart: Mall Cop*, which began shooting in April. Currently, there are two other applications that will be reviewed, an untitled feature film and untitled TV pilot.

"We are excited about the new film tax incentive program that will showcase Nevada as a premier production destination," said Eric Preiss, director of the Nevada Film Office.

Please go to NevadaFilm.com for more information on the Nevada film incentive.

Nevada

LOCAL ASSEMBLES SUNDANCE FILM FESTIVAL PANEL

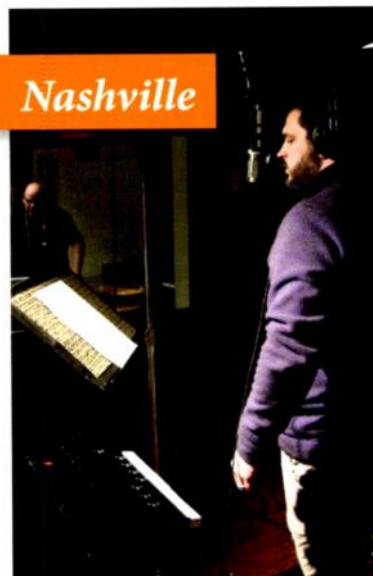


From left, panelists Marshall Moore, Jeff Johnson, Marcia Fishman, Joe Corcoran and Pietro D'Alessio.

During the final days of the Sundance Film Festival in Utah, the Arizona-Utah Local put together a panel of special members of the film community. At the Jan. 25 event in Park City, Utah, introductions began with Arizona-Utah Local Board Vice President (Utah) Betty Ann Carr. The panel speakers included Utah Film Commissioner Marshall Moore; Motion Picture Association of Utah Board member and Casting Director Jeff Johnson; Motion Picture Advisory Committee member and SAG-AFTRA member Anne Sward Hansen; Arizona-Utah Local Board President Joe Corcoran; new media producer, writer and SAG-AFTRA member Pietro D'Alessio; and SAG-AFTRA Director of Locals Administration Marcia Fishman. A large group of members of the film community and SAG-AFTRA members learned about the Utah film incentives, relevant legislative issues, the direction of new media, SAG-AFTRA low-budget contracts and the goals and objectives of the Arizona-Utah Local.

With a brunch at the Silver King Café and important information from a stimulating panel, the day was a great experience for those in attendance.

Nashville



Demo singer and SAG-AFTRA member Matt Dame sings lead vocals on a song written by Jennifer Denmark at the Curb Recording Studios in Nashville during a studio visit by SAG-AFTRA staff Feb. 19. Studio visits not only provide the opportunity to see members in action, but also to ensure that they are being treated in a fair manner. These visits are also a great chance to network with up-and-coming songwriters and pre-member singers and speak with them about the benefits of being a SAG-AFTRA member.



EMPLOYEE BENEFIT GROUP ENLISTS SAG-AFTRA BOARD MEMBER

National Board member and AFTRA Health and Retirement Trustee Denny

Delk has been appointed to the Investment Management Committee of the International Foundation of Employee Benefit Plans. The foundation is an organization that provides educational opportunities and legislative leverage for pension and health plans in the United States and Canada. Delk is also being appointed to a yet-to-be-named resource group for that organization. His charge is to work with fellow committee members to provide training and educational resources for trustees from many Employee Retirement Income Security Act and multiemployer pension and health plans. Delk has been an AFTRA H&R trustee for more than 20 years, where he serves as co-chair of the investment committee.

Meanwhile, the AFTRA Health Fund and the SAG-Producers Health Fund trustees continue their talks to provide health coverage for members whose earnings are divided between the two legacy unions' contracts (see story, page 11).

San Francisco-Northern California

LOCAL FIGHTS FOR FILM, TV TAX INCENTIVES



Washington-Mid Atlantic

SAG-AFTRA members and staff attend the Maryland House Ways and Means Committee hearing on film and TV tax incentives in Annapolis on Feb. 14. From left, SAG-AFTRA members Jack Jenkins and Duke Stokes, WMA Associate Executive Director Jane Love, and members Rick Kain and Sig Libowitz, who is also a former vice president for acquisitions at Paramount Pictures and a filmmaker.

The fight to retain or grow film and TV tax incentive programs across the Washington-Mid Atlantic region continues. Virginia Gov. Terry McAuliffe recently signed into law legislation allocating \$13 million for film and TV tax credits. Virginia is currently home to the AMC series *Turn*, and in recent years has been a popular location for period dramas such as HBO's *John Adams*, Spielberg's *Lincoln* and the National Geographic Channel's *Killing Lincoln*.

In North Carolina, film advocates are working to maintain that state's attractive program by extending or lifting the expiration on the legislation — a measure the General Assembly is expected to take up in May. North Carolina is home to hit shows such as *Sleepy Hollow*, *Under the Dome* and *Banshee*, as well as numerous recent movies, including *Iron Man 3*, *Safe Haven* and *We're the Millers*.

And in Maryland, the existing tax credit program remains in place, with the administration and legislature having identified additional funds from elsewhere in the budget in hopes of securing the return of the Netflix blockbuster *House of Cards* for its third season, in addition to HBO's hit comedy *Veep*.

VOLUNTEERS READ ACROSS AMERICA



Philadelphia

Nearly 20 SAG-AFTRA Philadelphia Local members participated in the National Education Association's Read Across America annual reading motivation program on March 10. The event brought volunteers to Sharon Hill School in Pennsylvania to read to students in celebration of Dr. Seuss' birthday.

Members selected Dr. Seuss books from the school library before donning red-and-white striped top hats and red bow ties. Sharon Hill students enjoyed the occasion, eagerly listening to members, said Dan Hunt, a former local board member who organized the event.

"The students loved it and were really engaged," said Hunt. "Reading to kids opens them to a world of knowledge and imagination, and helps foster a lifelong love of reading."

KPBS STAFFERS START NEGOTIATIONS FOR 1ST CONTRACT

San Diego

In November, 55 public media professionals who produce, report, host and present content for television, radio and the Internet at KPBS in San Diego voted to join SAG-AFTRA.

Negotiations for a first contract began Feb. 12-13, and were attended by SAG-AFTRA-covered workers at KPBS as well as by union staff. Chief Broadcast Officer Mary Cavallaro is the lead negotiator. "KPBS provides a unique and valuable service to the San Diego community. We look forward to a role in decision-making," said KPBS *Evening Edition* host Peggy Pico.

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union member

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NEW YORK FILM ACADEMY

The New York Film Academy (a film and acting school) offers an exclusive 15-percent discount on all programs to SAG-AFTRA members. Choose from a variety of programs and enjoy working with state-of-the-art equipment at one of the numerous locations around the world. Go to nyfa.edu/promo-landing/sag-aftra.php for more information.

M•A•C

SAG-AFTRA members can save on M•A•C products through the M•A•C PRO membership program. Program members receive a 30-percent discount on M•A•C products at freestanding M•A•C locations in North America, along with other benefits. The annual enrollment fee is \$35. Visit macpro.com or call (877) 553-5536 for more information.

AVEDA

Join Aveda's Pro-Privilege discount program and receive a 25-percent discount on its retail products. You may purchase products at any free-standing Aveda retail store throughout the U.S. To locate a retail location near you, go to aveda.com.

CAR RENTAL DEALS

You can save up to 25 percent on car, van or SUV rentals with Alamo, Avis, Budget, Enterprise, Hertz and National. Visit UnionPlus.org/CarRentals for details.

AT&T

SAG-AFTRA members save 15 percent on wireless service from AT&T. Call (877) 290-5451 or visit UnionPlus.org/ATT to enroll in the program. Reference the FAN number 3508840.

PARKING SPOT

Present your SAG AFTRA card at the Parking Spot and receive up to a 25-percent discount on airport parking at locations in L.A., Atlanta, Dallas, Houston, Kansas City and Orlando. Visit theparkingspot.com for details.

GO AHEAD TOURS

The Union Plus Worldwide Vacation Tours has teamed up with Go Ahead Tours, a travel company with more than 100 offices in 43 countries. Call Go Ahead Tours at (800) 590-1104 and be sure to ask for your \$150 Union Plus discount when you book your tour. Visit goaheadtours.com/unionplus to browse vacation packages.

JOE GROOMING

SAG-AFTRA members receive a 50-percent discount on the entire line of Joe Grooming natural men's hair care and skin care products when purchased directly from the Joe Grooming e-Store. To purchase, visit joegrooming.com and enter the promotional code SAGAFTRAPERKS. Questions? Call (888) MORE-JOE (888-667-3563) or (703) 847-1880.

GOODYEAR TIRES

Save 10 percent off all Goodyear tires or 5 percent off sale tires at company-owned Goodyear, Just Tires or Allied Tires & Service stores. In addition, save 10 percent off car service, including auto maintenance, auto parts or 5 percent off preventative maintenance. Call ahead to ensure the store will honor the discount. Download the Goodyear discount coupon at unionplus/pdfs/goodyear.pdf.

COMPUTER DISCOUNTS

The Union Plus Computer Discount with Dell and HP offers a discount up to 30 percent for union members and their families on selected laptops, desktops, printers and more. Visit dell.com/unionplus and hpdirect.com/deals/unionplus to find out more.

All Deals & Discounts are administered by entities independent of SAG-AFTRA. Questions about each offer must be handled by the providers. SAG-AFTRA does not endorse any of these services.

THE SAVINGS ADD UP!



For more member Deals & Discounts, log into your member account at SAGAFTRA.org, or scan this QR code to log in.

In Memoriam

honors the memory of members whose deaths were reported to SAG-AFTRA between November 1, 2013 – March 31, 2014.*



SID CAESAR



PHIL EVERLY



JOAN FONTAINE



JUANITA MOORE



PAUL WALKER

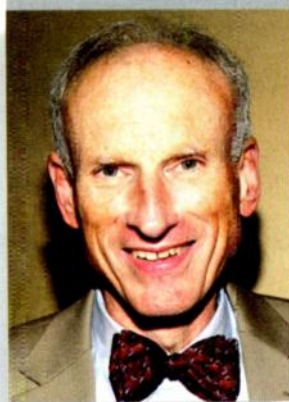


CARMEN ZAPATA

Sarkis Albert	7/11/2013	Albert Cole	2/15/2014	Martha Lou Harp	2/9/2008	Don McGovern	10/15/2013
David Allen	10/8/2013	Fred D. Coleman	4/17/2013	Noel Harrison	10/20/2013	James McGraw	5/28/2012
Sheila Allen	11/15/2013	Gerald "Jerry" Coleman	1/5/2014	Rita Hayes	10/21/2013	Ann Bitters McKnight	1/8/2013
George A. Ansbro	11/5/2011	Robert Colston	12/17/2013	Dick Henley	7/15/2013	Sunnie Merrill	11/17/2013
Sammy Armario	11/10/2010	Jane Connell	9/22/2013	Monty Hoffman	10/4/2013	Joy Michiel	11/13/2013
Tony Arny	5/27/2006	Barbara D. Consolo	8/24/2013	Philip Seymour Hoffman	2/2/2014	Don Mitchell	12/8/2013
Luis Avalos	1/22/2014	Nicholas Constantino	12/10/2013	Tom Hom	1/6/2011	Shirley Mitchell	11/11/2013
James Avery	12/31/2013	Carolyn Conwell	10/22/2012	Larry Horn	3/29/2013	Gary Moerke	11/22/2013
Buzz Barbee	10/30/2013	Richard Coogan	3/12/2014	Joe Israel	1/5/2014	Juanita Moore	12/31/2013
Bill Beckwith	12/2/2013	Jim Coope	3/8/2013	Leonard Jackson	12/22/2013	Frank Morriss	7/3/2013
William Bell	9/4/2013	Jack Cottrell	1/24/2013	Steven Jay	8/14/2013	Danny Morton	7/19/2010
Sylvia L. Benjamin	2/22/2014	Oscar Cowan	2/20/2013	Russell Johnson	1/16/2014	Mr. Food	11/21/2012
Samuel S. Bensussen	11/12/2012	Mary Davenport	8/30/2011	Robert Paul Jones	7/22/2013	Teck Murdock	5/12/2011
Alex Bey	6/11/2013	Frank Davis	12/9/2013	Birl Jonns	12/24/2013	Tony Musante	11/26/2013
Anne Marie Biggs	12/4/2012	Phyllis Elizabeth Davis	9/27/2013	Jane Kean	11/26/2013	Charles J. Musumeci	3/9/2013
Stacey Binn	11/1/2013	David P. Dawson	8/04/2009	Richard L. Kent	1/31/2014	Ivan Naranjo	10/24/2013
"Banana" George Blair	10/17/2013	Kartar Dhillon	6/15/2008	Sonny Klein	5/1/2012	Harold Needham	10/25/2013
Lois Bootzin	2/1/2014	Karren Dille	1/3/2014	Mickey Knox	11/15/2013	Patricia Ruck Nevius	3/9/2010
Brad Bradbury	12/7/2013	Dante Dipaolo	9/3/2013	George Kocisko	11/05/2013	Peter O'Toole	12/14/2013
Helen Bradley	10/7/2013	Barry Doe	12/2/2013	Kidd Kraddick	7/27/2013	Ruth Ogilvie	12/7/2013
Eric Brande	10/28/2013	Hal Douglas	3/7/2014	Mort Kroos	10/23/2013	Bennett Ohta	10/26/2013
David Brenner	3/15/2014	Mary Dryden	9/7/2013	Jim Lange	2/25/2014	Jordan Oschin	2/14/2014
Carol Brewster	2/21/2013	Sabrina J. Duarte	3/10/2014	Nelson Larkin	11/18/2013	Leonore M. Paasch	11/29/2013
Martin Bright	10/15/2013	Charles S. Dubin	9/5/2011	Robert Leaver	3/29/2012	Robert Packer	8/5/2013
David Harold Brown	11/25/2013	George Duke	8/5/2013	Jay Leggett	11/23/2013	Kumar Pallana	10/10/2013
Sylvia Browne	11/20/2013	Andrew Dunn	2/3/2014	Jordan Levenson	8/16/2013	John Palmer	8/3/2013
Alison Brunell	7/21/2013	Peter Paul Eastman	7/28/2013	Jack Lietzke	8/3/2011	Lawrence Parke	8/17/2004
Richard Bull	2/3/2014	Nate Esformes	6/19/2013	Aida Linares	8/15/2013	Eleanor Parker	12/9/2013
Richard E. Butler	12/3/2013	Phil Everly	1/3/2014	Robert Linder	9/1/2013	Wayne Parker	2/17/2013
William W. Butts	5/17/2013	Patrick Ferdon	11/25/2013	Elaine Mackie	10/30/2013	Neal Patler	9/4/2005
Sid Caesar	2/12/2014	Nicholas Ferrari/Ferris	3/20/2012	Dave Madden	1/16/2014	Sara Pavan	11/22/2013
Mary Grace Canfield	2/15/2014	Joan Fontaine	12/16/2013	Dolores Mann	11/27/2013	Bill Payden	6/5/2013
Rae Caplan	4/1/2011	Jack Frakes	4/3/2010	Larry D. Mann	1/6/2014	Jody Payne	8/10/2013
Ruth Carlsson Wollbruck	12/16/2013	Ken Frizzelle	8/9/2013	Lofli Mansouri	8/30/2013	Leland Pearson	11/1/2013
Clifford A. Carpenter	1/9/2014	J.J. Gales	10/31/2013	Paul Mantee	11/7/2013	Kirk Penberthy	2/1/2014
Mary Carver	10/18/2013	Faith Geer	12/15/2013	Terence W. Marinar	09/27/2013	Lazaro Perez	11/19/2013
Bob Casale	2/17/2014	Dan Gerrity	11/20/2013	Andi Marshall	10/5/2013	Constance Pfeiffer	8/31/2013
Vela Ceres	11/6/2013	Danny Lee Gibson	4/11/2013	Sarah Marshall	1/18/2014	Allan Pinsker	3/4/2013
David John Cervantes	10/11/2013	Stu Gilliam	10/11/2013	Rod Masterson	9/12/2013	Anne M. Pisano	9/28/2013
Barbara Cheeseborough	10/24/2013	Ernesto Gonzalez	10/5/2013	Lisa Mayo	11/24/2013	Samuel Polson	8/9/2013
Chi Cheng	4/13/2013	Alice Goss	2/7/2014	Bill Mazer	10/23/2013	Paul Pompian	1/1/2014
Andrew Clark	10/14/2013	Norman Grabowski	10/12/2012	Sid McCoy	11/5/2009	Ralph B. Portner	8/8/2007
Richard Cohee	10/11/2013	William H. Graham	10/15/2013	Maurice J. McGarry	12/12/2013	Nicole Potter	11/18/2013
Bill Cohen	1/20/2014	Ervin Slic Hampton	1/13/2013	Roger L. McGee	10/27/2013	Ray Price	12/16/2013

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

Rafael Prieto	5/30/2013	Bobbie Steel Smith	3/16/2013
J. Larry Puder	9/17/2013	Jonathan Sobel	9/21/2013
Tom M. Quinn	1/5/2014	James St. James	9/30/2013
Diane A. Radke	10/22/2013	Richard Stapley	3/5/2010
Harold Ramis	2/24/2014	Rise Stevens	3/20/2013
Russ Randall	12/25/2006	Guy Strauss	2/18/2014
James Rebhorn	3/21/2014	Daniel Sutter	11/24/2011
George Reinholt	11/11/2013	Joseph S. Tacke	11/8/2013
Terry Rhoads	10/11/2013	Leroy Tapper	1/31/2014
Raoul N. Rizik	10/2/2013	Shirley Temple Black	2/10/2014
Jonathon Robinson	7/25/2013	Audrey Williams Thaller	9/25/2013
Molly Roden	8/16/2013	Larri Thomas	10/20/2013
Robert R. Rowe	9/26/2012	Audrey Totter	12/12/2013
Al Ruscio	11/12/2013	Virginia Vincent	10/3/2013
Joseph Ruskin	12/28/2013	Leeza Vinnichenko	9/12/2013
Billie Ruth	10/18/2013	Richard Vitagliano	9/29/2013
Sara Sallitto	2/19/2009	Ralph Waite	2/13/2014
Louis Scheimer	10/17/2013	Paul Walker	11/30/2013
Maximilian Schell	2/1/2014	Marcia Wallace	10/25/2013
Jean B. Schertler	12/19/2013	Christopher Evan Welch	12/2/2013
Kirk Scott	11/16/2013	Danny Wells	11/28/2013
Eda Seasongood	10/25/2013	Monica Whalen	4/5/2011
Juanita A. Seck	10/22/2013	Clayton White	9/23/2012
Peter "Pete" Seeger	1/27/2014	Jerry White	5/9/2012
Herb Sells	5/16/2012	Thomas Wilde	1/22/2005
Bernard L. Shaw	12/17/2013	Kate Williamson	12/6/2013
Isaiah Sheffer	11/9/2012	Gwen Willson	6/25/2006
Laurie Shermoen	1/30/2008	Ken F. Wolger	12/20/2013
Bill V. Simpson	11/25/2013	Joshua Wright	10/17/2013
Frank Slaten	1/4/2014	Patrice Wymore	3/22/2014
Cher Smart	4/15/2013	Carmen Zapata	1/5/2014
Brian Smiar	11/24/2013	Dianne Zarembo	11/8/2013
Beverly Ann Smith	11/1/2012		



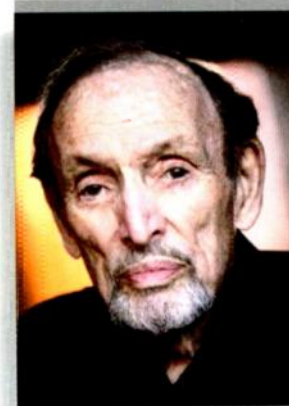
JAMES REBHORN, a veteran character actor, died from melanoma March 21 at age 65. Among his many performances, he most recently had recurring roles on *Homeland* and *White Collar*. Rebhorn was a member of the Ensemble Studio and Roundabout theater companies in New York.

Rebhorn worked as a theatrical technician before embarking on a full-time acting career. He would go on to play roles in films such as

The Talented Mr. Ripley, *Scent of a Woman*, *Independence Day*, *Silkwood* and *Meet the Parents*. Rebhorn served on the 2008 AFTRA Exhibit A Negotiating Committee and, in the days prior to his death, the actor participated in the recent TV/theatrical contracts wages and working conditions process. In an obituary Rebhorn wrote himself, he reflected on his career and union:

"Jim was fortunate enough to earn his living doing what he loved. He was a professional actor. His unions were always there for him, and he will remain forever grateful for the benefits he gained as a result of the union struggle. Without his exceptional teachers and the representation of the best agents in the business, he wouldn't have had much of a career. He was a lucky man in every way."

📍 Visit our digital issue at sagaftra.org/sag-aftra for more on James Rebhorn.



JOSEPH RUSKIN, stage, screen and film actor and longtime union officer, died Dec. 28 at the age of 89.

Ruskin's television credits included *The Untouchables*, *Gunsmoke*, *Mission: Impossible*, *Hill Street Blues*, *ER* and *Bones*. His 25 films include *The Magnificent Seven*, *The Owl and the Pussycat*, and *Prizzi's Honor* for director John Huston.

In 2009, he acted in UCLA Live's radical new staging of Euripedes' *Medea* starring Annette Bening. A member of the Antaeus Theatre Company, he appeared in last year's *The Crucible*, his final curtain bow.

Ruskin was deeply involved in his unions, serving as Western Region vice president for AEA and in various capacities at Screen Actors Guild, including as its 1st national vice president for eight years. He was a producer of the third and fourth SAG Awards telecasts, and chairman of the SAG Foundation's John L. Dales Scholarship Committee. He served as a trustee of the SAG-Producers Pension & Health Plans for 31 years. He served a decade on AFTRA's National Board and was also a member of the board of The Actors Fund.

In 2011, Ruskin was presented the Ralph Morgan Award for service to SAG.



SHIRLEY TEMPLE BLACK, the 42nd Screen Actors Guild Life Achievement honoree, died Feb. 10 at the age of 85. Black captivated the world as no other child star has done before or since, and then went on to serve her country as an eminent diplomat over more than three decades.

In accepting her 2005 award from the union, Black said, "I'm indeed honored to receive the Life Achievement Award from my peers

... When I was 3 years old, I was delighted to be told that I was an actress, even though I didn't know what an actress was.

"I'd been blessed with three wonderful careers: motion pictures and television, wife, mother and grandmother, and diplomatic services for the United States government. I have one piece of advice for those of you who want to receive the Life Achievement Award: Start early!"



SAG President Walter Pidgeon and AFL-CIO President George Meany shared the honor of inaugurating a new office at a May 25, 1956 ribbon-cutting ceremony.

READY FOR THEIR CLOSE-UP

When SAG-AFTRA President Ken Howard and New York Local President and National Vice President Mike Hodge celebrated the opening of the new SAG-AFTRA New York office at

1900 Broadway on Jan. 22, they were continuing an enthusiastic tradition: the ribbon-cutting ceremony. Nearly 60 years ago, on May 25, 1956, photographers captured Screen Actors Guild President Walter Pidgeon and AFL-CIO President George Meany cutting the ribbon to dedicate the Guild's new Los Angeles headquarters at 7750 Sunset Blvd. The building's architect was Eduardo Samaniego, brother of silent film star Ramón Novarro.

Meany later addressed the guests inside, extolling union membership as a beneficial force in the American economy, stating, "Not only do we feel that the laborer is entitled to his share, has a moral right, we feel that this is socially desirable and we know beyond question that it's economically desirable for the laborer to get his fair share because we could not maintain this dynamic economy we have here in America unless we could consume the tremendous production of our mines and our

mills and our factories. And that consuming power comes from the mass purchasing power which is generated at the bottom of our economic structure. And the trade unions do make a contribution in that way, to the welfare and to the interests of the entire country as a whole."



The growth of television production and residuals soon contributed to a need for increased staffing.

A year later, the Guild's *Intelligence Report* member newsletter declared "Television Residuals Rise, Create Problems at Office."

In 1961, the second floor was expanded to accommodate more staff. Increases in membership and the number of signatories and residuals meant more employees were required to handle the workload, and SAG outgrew 7750 Sunset. The union rented additional office space in two buildings across the boulevard and finally moved to another

headquarters in 1986. But dramatic memories were made at 7750 Sunset, and the building remains there today, altered but completely recognizable.

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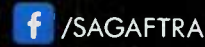


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– Vulture.com

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– Variety

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