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“Negotiation is how the union has achieved everything it has gained over the years, since that first contract in 1937. It’s how the union works to improve its members’ quality of life.”

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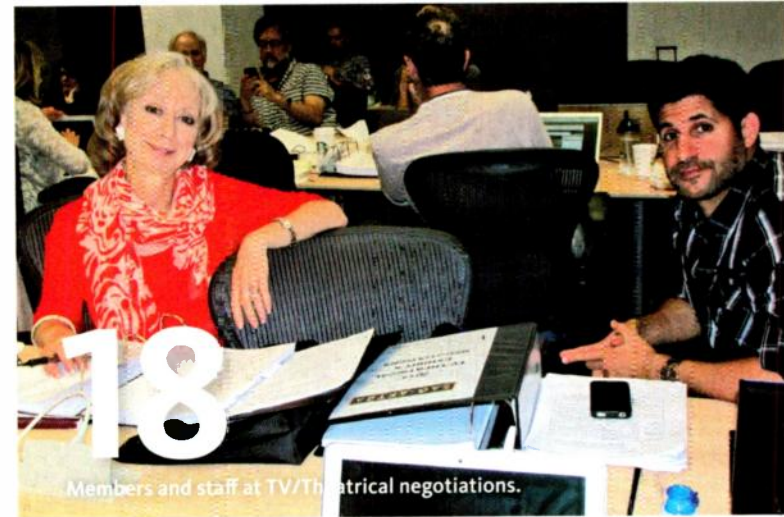
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Look for this symbol throughout the magazine to find out how you can take action.

ABOUT THE COVER: Cover design by Deeann Hoff.  
Illustrations: Thinkstock.

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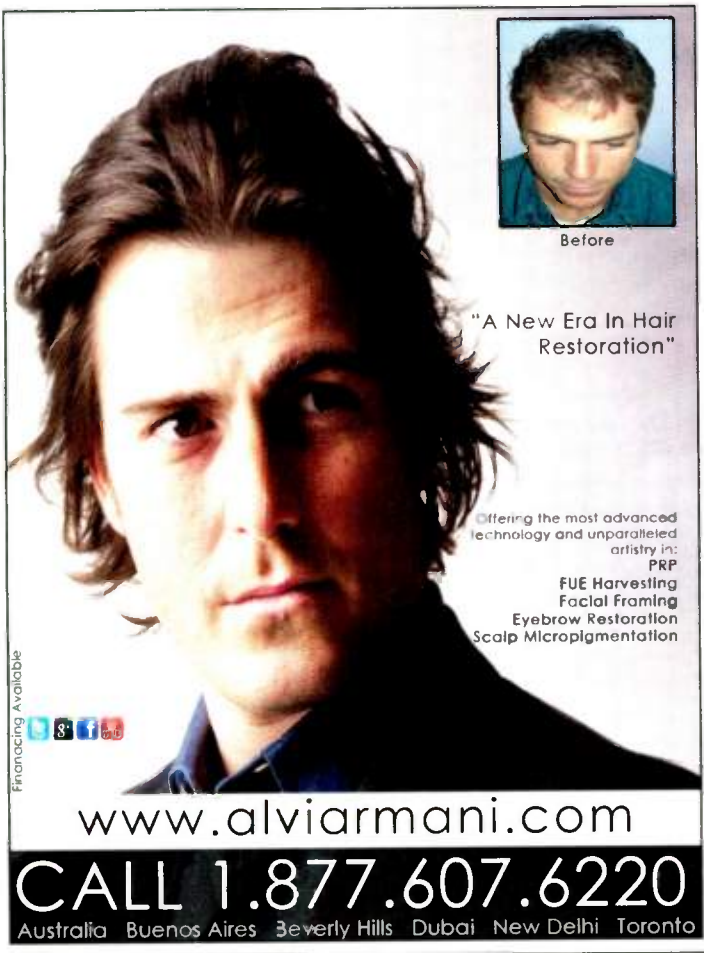



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## NEW LOGO

Just wanted to say, as a member for over 30 years, the new logo brings an element of added sophistication, grace and strength which is an appropriate symbol for those of us who have dedicated our lives to this industry. It makes me proud to be a member of SAG-AFTRA. Keep up the good work.

**Nan-Lynn Nelson**

New York Local

## THE COMMERCIAL WORLD

I would like to welcome Gary Saxe as the new SAG-AFTRA commercial strategist. I encourage efforts to "meet the needs of advertisers." I support your desire to "find ways of protecting our members' wages." I embrace the future "with the recently instituted Ad-ID system." But it is time to acknowledge the elephant in the room: SAG-AFTRA is losing advertising signatories.

As terrific as it is to track ads, secure residuals and address new media, what is it all worth if non-union commercial production is escalating every day? This must be a strategy priority.

**Buddy Powell**

Los Angeles Local

*Ed. Note: We are excited to have Gary on board. He is a great addition to our Commercials team and his extensive organizing background will help us secure more work under the Commercials contracts in the future.*

## 'IT ONLY TAKES A SECOND'

Gabrielle Carteris' column in the recent magazine (Spring 2014) is on the mark. I suffered a broken shoulder on the set of *Men in Black III*. I still have a major loss in my shoulder since that disastrous day in New York. I was less fortunate when this happened. I was then a non-union background performer on set.

I know if I was union at the time, I would have had some understanding of safety in the bylaws in SAG-AFTRA. Lying on the pavement after another background performer hit me hard, my life passed me in the "second" Gabrielle speaks to. I know now when I am on set, the good cloud of union safety looms over me.

Thank you, Gabrielle, for reminding me to take care of myself always on set. We need [to treat] our bodies well so we can act for our best performance.

**Jerry Monaghan**

New York Local

*Ed. Note: Please see page 25 for more on safety.*

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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# SAG-AFTRA

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## KEN HOWARD

*“The greatest achievement may be the full realization of our unshakeable unity and enhanced bargaining strength.”*

Dear Member,

Congratulations on the ratification of our new three-year contract covering the motion picture and television industry. With your 92-percent “yes” vote, the hard-fought improvements we won in bargaining with our employers are now in effect. Among the many achievements of this negotiation, we secured meaningful economic improvements that substantially advance the interests of members. The new agreement also unifies our previous patchwork of primetime television contracts into one industrywide set of terms for movies, television, new media and basic cable. This historic accomplishment is a direct result of your input during the wages and working conditions process, and reflects the contributions and dedication of our member negotiating committee and staff.

These negotiations demonstrated the true strength of our unity. We entered bargaining not as two organizations agreeing to work together, but as one tight-knit team focused on the needs of all performers. It was a collaborative and collegial process throughout. Working together, and without the distraction of separate organizational interests, your committee remained firmly focused on your needs. You will see all of the gains achieved as they materialize in your work life, but the greatest achievement may be the full realization of our unshakeable unity and enhanced bargaining strength.

We now turn our attention to the rest of the television schedule as we enter the negotiations process for SAG-AFTRA’s Network Television Code. It covers

morning news shows, talk shows, soap operas, variety, reality, contests, sports, first-run syndicated dramas and promotional announcements. Along with my vice chairs, Gabrielle Carteris, Mike Hodge and David Scott, and our member committee, I look forward to hearing from you during our wages and working conditions meetings and caucuses.

August proved to be a painful reminder of the dangers facing journalists in the field. Our broadcast journalist members regularly put themselves in jeopardy to ensure that we have free access to news and information. Because of their work in places like Syria, Ukraine and Ferguson, Missouri, our right to know is inviolable. Too often journalists’ tenacious pursuit of the true story accurately told may bring detention, arrest and even death. We stand behind our members and all journalists in defending their constitutionally guaranteed right to report from the scene. As creative artists, actors too enjoy the protections of the First Amendment in its assurance of freedom of speech, which underlies our ability to tell the stories we think are important without risk or censure in our creative lives. The First Amendment is a great gift and it is up to all of us to protect it.

Our membership has suffered several losses over the past year, including the recent tragic death of the incomparable Robin Williams. Touched by genius — and by generosity and gentleness — Robin was a brilliant light and the rarest of rare talents. He was also a dedicated unionist who regularly expressed his solidarity with fellow SAG-AFTRA members and industry creative artists. We mourn his loss and wish the very best to his beloved family

and his many friends and fans.

We have also suffered painful losses among our staff. David Metz, SAG-AFTRA’s national controller, passed away on Aug. 13, leaving behind his husband of 24 years. David’s work for Screen Actors Guild, then SAG-AFTRA, is a large part of our fiscal stability and his diligence will be sorely missed. In July, residuals processor Lamont Correll and two of his children were killed in a horrific automobile accident in Palmdale, California. Lamont was a member of the staff team that turned around residuals processing times. David and Lamont’s daily efforts helped our union remain strong and stable. Our deepest condolences go to their families and friends and our thanks for the immense value they brought to our members.

On a final note, well-known entertainment industry marketing and branding expert Cyd Wilson has been appointed executive director of the Screen Actors Guild Foundation. I hope you will join me in welcoming Cyd to her new post. As a SAG-AFTRA member and as a member of the Foundation’s board of directors, I know firsthand how crucial our services and programs are to our members. I am confident that Cyd’s leadership will advance the Foundation and further enrich our members’ lives.

In unity,

Ken Howard



## GABRIELLE CARTERIS

*“You have a role to play in this process — a union is only as strong as its members.”*

Dear Member,

**I**mmediately following our merger — pursuant to all of the extraordinary efforts made by members and staff across the country and after we celebrated our great success — I reminded members that the work had just begun. It was true then and in many ways it is equally true now. We have accomplished much as one union: We successfully negotiated and ratified both the Commercials and TV/Theatrical contracts while we were working on the Network Television Code wages and working conditions process, as well as the Sound Recordings Code, the Animation agreement, the Uptown agreement and a plethora of broadcast contracts.

Yes, negotiating our contracts is a crucial part of our union’s work; they are the bread and butter for our members, but engaging all performers and activating our membership is just as crucial. We have many members who are doing incredible work to help keep SAG-AFTRA growing and strong, but I know many others who feel that because we have merged, our work is done. That’s simply wrong. There is more to do and I encourage and invite all of you to commit to a deeper partnership with the union. Organizing is an essential aspect of our work and our future. But we must also activate our entire membership and educate pre-members who are on the cusp of joining.

We must bring greater awareness of who we are to all performers and why we’re here. If you’re like me, you want your union to provide representation for all people who entertain and perform.

Why? Because it is only through density, education and involvement that we will continue to maintain the strong wages and safe working conditions that our members enjoy when working under our contracts. SAG-AFTRA does many things, but among the most important is providing a solid foundation — the guaranteed minimum compensation and working conditions — upon which our members can build.

We need to discuss the state of the industry and share the changes we are seeing so that we can develop wise strategies and implement fully researched initiatives that will help us strengthen our union and ensure a bright future for our members and for those who will follow us. An example of this work is our recent TV/Theatrical negotiations. We recognized that high-budget streaming video-on-demand projects like *Orange is the New Black* and *House of Cards*, though a small percentage of our work now, will in the future be a significant part of our work. Ensuring full compensation upfront helps ensure that this area will deliver equitable compensation as it grows. Hard-fought patterns were set in previous negotiations with our sister guilds, and we improved upon those benchmarks. Our job is to build upon the contract provisions to always ensure gains that accrue to the members. We do this by being informed and prepared, but also by being strong at the table. We have given staff the room to narrow its focus and concentrate on looking at what we need in terms of service, execution and analysis as we move forward. Now, the baton is passed to you.

You have a role to play in this process — a union is only as strong as its members.

We rely on you to let us know when you see something new, whether it is a change in the contract or an add-on that you haven’t seen before. Work with your local and be a part of the conversation, read your union communications so that you know what is taking place nationally and locally, and decide how *you* can be part of the next phase of SAG-AFTRA’s growth.

Unity and solidarity are more than simply words. At the California Labor Federation convention in July, I was able to spend time with our allies from sister unions and guilds across the state. We share many of the same goals and partnering with the rest of the labor movement ensures that we stand united and have friends at our back when we need them. Solidarity with our entertainment industry sister guilds and with the broader landscape of labor makes us stronger.

On a final note, please join me in honoring the lives and memories of David Metz and Lamont Correll, both union staff members whose contributions to our organization went beyond mere jobs. Their dedicated and fine work is part of the legacy we are all building — whether as staff or members — to make this union stronger and better. They remind us that what we do makes a difference. David and Lamont will be missed but they will not be forgotten.

In unity,

Gabrielle Carteris



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## AMY AQUINO

*“Let’s take a moment to think of them, and to be grateful for the SAG-AFTRA staff family who work every day to make our lives better.”*

Dear Member,

**T**oo often it takes a tragedy to make us appreciate what we have.

In my last letter to you, I was delighted to report that the union had achieved two major and long-elusive goals: a balanced budget with a surplus for our reserves and timely delivery of members’ residuals.

We made a point in the boardroom of acknowledging the operational effort that went into these extraordinary achievements. But two recent and tragic losses really drove home for me that accomplishments like these don’t happen simply because they are demanded — they are the result of the passion, commitment and professionalism of each individual who makes the choice to work for us.

Lamont Correll and David Metz were two of these deeply dedicated people. And they both made our union and our professional lives measurably better, as individuals and as valued members of our staff team.

Their backgrounds and their paths to SAG-AFTRA could hardly have been more different. Lamont, 41, graduated from William Howard Taft High School with numerous basketball scholarships and worked for Acura of Santa Monica for many years before joining SAG-AFTRA’s Residuals Department a year ago. He was first brought in as a temp to work through the tremendous backlog of residuals checks, but his positive attitude and work focus paid off this past March with his hiring as a full-time residuals processing

specialist. He took real pride in being part of the team that got our residuals system back on track and got us our checks when we needed them.

David, on the other hand, after a brief flirtation with a career as a commercial airline pilot, graduated from Cal State Northridge, earned a CPA license and worked at Arthur Andersen, followed



Lamont Correll



David Metz

by stints at Polygram and Capitol/EMI. In 2007, he became SAG’s controller and immediately went after the existing operation, systematically streamlining, revamping and correcting anything that was not up to his exacting standards. Pre-merger, Dave worked tirelessly with staff and elected leaders to develop a dues structure and business plan for the new union. Once merger passed, he devoted himself to integrating people, systems and finances, and cleaning up the problems we inherited. As much as any other single person, David is responsible for the fiscal strength we now enjoy — and the perfect audit that we just earned.

David and Lamont were both deeply committed to their families as well,

Lamont as a devoted single dad of three boys, Dave to his husband of 24 years. And they were both treasured by their co-workers: Lamont with his infectious smile and always something positive to say, and Dave, unflappable and with a wicked sense of humor, keeping everyone calm and happy.

On July 4, driving home from a celebration of their department’s hard-earned turnaround, Lamont’s car was struck from behind, killing him and two of his sons, and seriously injuring fellow employee Tyree Nash and another child (Tyree, thankfully, is recovering well).

David had congenital heart issues that he worked to manage. In early August, he suffered a series of heart attacks; he was hospitalized and short-listed for a heart transplant. He seemed stable, but on August 13, at age 52, we lost him as well.

Neither man sought the spotlight. They were not superstars, except to the people around them. Unlike our cherished brother Robin Williams, also taken so tragically from us, they didn’t have the opportunity to touch millions and millions of lives. But their care and dedication did touch your life, and mine. Let’s take a moment to think of them, and to be grateful for the SAG-AFTRA staff family who work every day to make our lives better.

Amy Aquino



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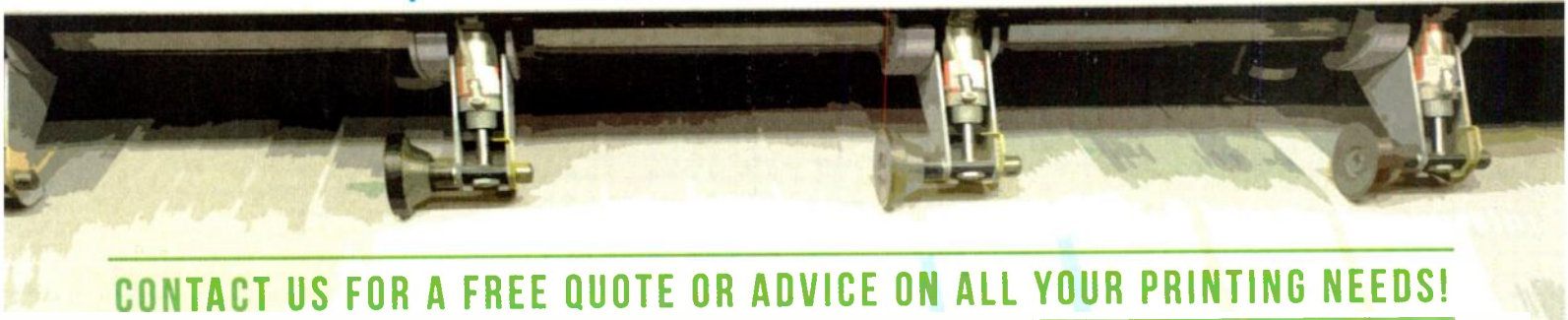
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## DAVID WHITE

*“While our success in reducing residuals processing continues to grab headlines, a broad river of additional operational initiatives are underway.”*

Dear Member,

**W**e close out this summer of 2014 on a high note, with a resounding “yes” vote for our new TV/Theatrical contracts. This is tremendous news: By consolidating our television contracts and setting out comprehensive rules for big-budget, new media production, the agreement lays a solid foundation for our members’ future. I salute President Ken Howard and all of your fellow members who served on the negotiating committee for their tireless efforts, their commitment to working as a unified group throughout the process and for their leadership in bringing you this forward-looking deal for your approval.

It was also extremely rewarding to serve alongside such a talented and dedicated staff team. I’d like to acknowledge the extraordinary work by the staff who spent long hours over many months conducting research, fleshing out analyses and supporting our efforts in countless other ways. In particular, I’d like to recognize my co-negotiators: Chief Contracts Officer Ray Rodriguez; Associate National Executive Director Mathis Dunn; Assistant National Executive Director, Contracts Joan Halpern Weise; Chief Economist David Viviano; and Senior Advisor John McGuire.

As the fall season arrives, we now focus our attention on our Network Television

Code negotiations and on completing our Sound Recordings negotiations. We are grateful to all the members who work these contracts for contributing their voices to our preparations.

On the operations front, I am pleased to report that we received a clean opinion from our auditors, Pricewaterhouse-Coopers. Led by Chief Financial Officer Arianna Ozzanto and our finance team, our staff has done an excellent job continuing to establish best practices in our fiscal operations across the country. These efforts have yielded positive results, including an operating surplus for fiscal year 2014, more resources for critical functions like organizing and member support, and additional revenue for our financial reserves. And while our success in reducing residuals processing time continues to grab headlines, a broad river of additional operational initiatives are underway — out of the spotlight — that will bring tremendous benefits over time to members who engage with their union for essential services.

None of these efforts would be successful without the full team of employees at SAG-AFTRA who are motivated each day to help you face the tremendous challenge of trying to build a career in front of a camera or behind a microphone.

I end this note with a tribute to our professional staff, and in particular to two

employees whom we suddenly and unexpectedly lost over the summer: Lamont Correll and David Metz.

Lamont worked in our residuals processing department and was part of the team that turned around that function. David was SAG-AFTRA’s national controller and an important member of the team directly responsible for bringing our new union through merger and into the fiscal stability we now enjoy. Both Lamont and David represented the best of our staff. They were extremely competent at their jobs and beloved by many for their generous spirits. Their passing is a great loss for us all, but we will use it to serve as a reminder of what our employees bring to the operation of this union: commitment, talent, friendship and heart. All of us gain from these gifts.

It is a privilege to work with such individuals and to work for our talented membership and elected leadership. I hope this note finds each of you well and that you are able to find time to be with loved ones during the final days of summer.

In unity and looking forward,

David White





## TV/THEATRICAL CONTRACTS RATIFIED

In voting that concluded Aug. 22, members of SAG-AFTRA voted overwhelmingly to approve the 2014 TV/Theatrical contracts. Members approved new, three-year contracts covering theatrical, primetime and basic cable television production under the 2014 SAG-AFTRA Codified Basic Agreement and the 2014 SAG-AFTRA Television Agreement by a vote of 92.12 percent to 7.88 percent. The new television contract establishes the first industrywide agreement covering performers in both primetime television and basic cable productions.

The agreement covers film and digital television programs, motion pictures and new media productions.

Informational voting cards were mailed to approximately 137,000 members of SAG-AFTRA, of which 16 percent voted. The final vote was certified by Integrity Voting Systems, an impartial election service based in Everett, Washington.

The agreement becomes effective retroactive to July 1, 2014 and will remain in force through June 30, 2017.

For more on the new contract, see page 18, and for a summary of the agreement, go to [SAGAFTRA.org](http://SAGAFTRA.org).

### Network Television Code Ahead

There has been a lot of activity at SAG-AFTRA in advance of the negotiations for the union's Network Television Code agreement, which covers syndicated dramatic programs, daytime serials, promotional announcements and variety, quiz, game, reality, talk, news, sports and other non-dramatic programs.

The union is currently conducting wages and working conditions meetings, soliciting the member feedback that drives the negotiation of the contract.

Previously, the SAG-AFTRA National

Board approved the appointment of a National Network Television Code Wages & Working Conditions Committee of 13 voting members and 10 alternates that will also serve as the negotiating committee. SAG-AFTRA President Ken Howard will chair the committee and National Executive Director David White will



serve as chief negotiator. Negotiations are tentatively scheduled to take place with the AMPTP in October and November. The current contract expires Nov. 15.

National Board member Holter Graham explained the importance of the contract.

"Primetime is just that: prime. But people have to understand that the Network Television Code is the other 21 hours of television. It's the rest of the clock. *Letterman*, the nightly news, *Ellen*: we're talking serious TV," he said.

### Sound Recordings Negotiations

In April, SAG-AFTRA's Sound Recordings Department began negotiations with representatives from the recording industry on a successor agreement to the National Code of Fair Practice for Sound

Recordings. The current Sound Recordings Code expires in December.

The opening round of negotiations took place April 23 and 24 in Los Angeles with members of the Sound Recordings Code member negotiating committee, chaired by SAG-AFTRA Vice President, Recording Artists Dan Navarro, and representatives from Sony Music Entertainment, Universal Music Group, Warner Music Group and Disney Music Group and most of their subsidiary labels. SAG-AFTRA Assistant National Executive Director for Sound Recordings Randall Himes is serving as chief negotiator for the union.

Negotiations are scheduled through September, with meetings alternating between New York and Los Angeles. The next negotiating session will take place in September in New York City.

The Sound Recordings Code, which originated in 1951, is one of the union's largest contracts, covering singers (both royalty and non-royalty artists), as well as announcers, actors, comedians, narrators and sound effects artists who work on recordings in all new and traditional media and all music formats, comedy albums and cast albums.

### Animation Negotiations

Negotiations at press time were ongoing for successor agreements to the Screen Actors Guild Television Animation Agreement and the Screen Actors Guild Basic Cable Agreement for Animated Motion Pictures. Check your email and [SAGAFTRA.org](http://SAGAFTRA.org) for the latest news.

### Interactive Agreements

The Interactive Media Agreements expire Dec. 31. The union has been engaged in outreach to the interactive performers community and there will be further updates on these contracts in the coming weeks.

## ★ DEBBIE REYNOLDS TO BE HONORED WITH 2014 LIFE ACHIEVEMENT AWARD



She's an actor, singer, dancer, author and champion for the preservation of film history artifacts and for the understanding and treatment of mental illness. Debbie Reynolds has been named the 51st recipient of SAG-AFTRA's highest honor: the SAG Life Achievement Award® for career achievement and humanitarian accomplishment.

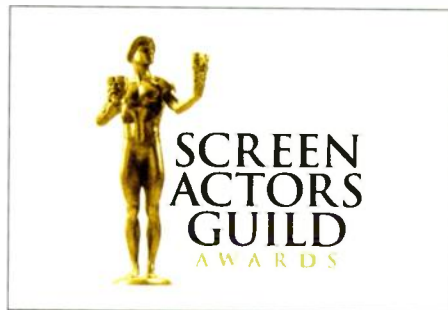
Star of more than 50 motion pictures, two Broadway shows, two television series, as well as dozens of television, cabaret and concert appearances here and abroad, the 82-year-old Reynolds is celebrating her 66th year in show business.

Reynolds, along with other stars, founded a charity in 1955 to fight the stigma of mental

illness, calling themselves The Thaliens, after the goddess of comedy, Thalia. Nearly 60 years later, they have raised more than \$30 million, endowing The Thaliens' Mental Health Center at Cedars-Sinai Medical Center. With that center's priorities shifting to other illnesses, the group has switched its support to UCLA's Operation Mend, which provides medical and mental health support to returning wounded military personnel.

Fans can view her stars on the Hollywood Walk of Fame and the Palm Springs Walk of Stars as well as her hand and footprints at TCL Chinese Theatre. Her philanthropic activities have earned her national honors from the Girl Scouts, a City of Hope Award, The Thaliens' Ms. Wonderful Award, the National Film Society's Humanitarian Award and a Spirit of Hope Award from the USO for entertaining the troops during the Korean War.

Given annually to an actor who fosters the "finest ideals of the acting profession," the union's highest accolade will be presented to the Oscar, Emmy and Tony-nominated Reynolds at the 21st Annual Screen Actors Guild Awards® on Jan. 25.



### 21st ANNUAL SAG AWARDS® CALENDAR

**Oct. 1** Period begins for members to request a paper final ballot in lieu of online voting

**Oct. 23** Submissions close

**Nov. 19** Nomination ballots mail to Nominating Committee members

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**Dec. 1** Deadline for paying November 2014 dues and/or changing address with SAG-AFTRA to be eligible for final balloting

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**Dec. 8** Nomination ballots due at the elections firm by noon PT; records pulled for final balloting

**Dec. 10** Nominations announced at 6 a.m. PT

**Dec. 16** Final ballot information mailed to members

**Jan. 7, 2015** Final day to request a paper final ballot in lieu of online voting

**Jan. 23** Final votes must be cast online or paper ballots received by the elections firm by noon PT

**Jan. 25** 21st Annual Screen Actors Guild Awards®

## ★ MAKE SURE YOU RECEIVE SAG AWARDS EMAILS

Your union and the SAG Awards® communicate with members primarily through email. To make sure you receive SAG Awards voting and "for your consideration" information, there are two important steps:

- 1 Pay your November 2014 dues prior to Dec. 1, the cutoff date for SAG Awards voting eligibility.
- 2 Make sure you are already receiving emails from your union. If you are not currently receiving emails from us, go to SAGAFTRA.org to add or update your email address to your online member record. You can also update your email address on file by emailing your name, member number, prior email address and new email address to emailupdate@sagaftra.org.

Make sure SAG-AFTRA emails don't go to spam by adding the email address [sagaftracommunications@sagaftra.org](mailto:sagaftracommunications@sagaftra.org) and the Internet domains [sagaftra.org](http://sagaftra.org), [saglist.org](http://saglist.org) and [sagawards.org](http://sagawards.org) to your address book and safe or approved senders list. There are known issues with members who use AOL or EarthLink accounts experiencing difficulty in receiving emails from SAG-AFTRA. Please contact your email provider for assistance if you are still not receiving emails after following the above steps.





## HAVE YOU REGISTERED TO RECEIVE RECORDING ROYALTIES?



Last spring, nearly 2,000 SAG-AFTRA members were identified as potentially having money owed to them through 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. Since then, more than \$117,000 has been paid out to just a small group of SAG-AFTRA members who were notified via email and U.S. mail and who contacted SoundExchange to register — either by phone or online. Members notified included actor/performers, comedians and recording artists.

SoundExchange is the only organization in the United States authorized to collect royalties on behalf of the performer and rights owner for a sound recording — similar to how ASCAP, BMI and SESAC collect royalties for songwriters and publishers for the underlying musical composition. Unlike these organizations, however, SoundExchange is directed under U.S. Copyright Law to collect performance royalties on behalf of the performers and labels whether or not they are registered with them. This is why SAG-AFTRA is partnering with SoundExchange to notify members of possible unclaimed royalties. In order to collect royalties, members must register with SoundExchange. Because they are authorized by law to collect on your behalf, there is no charge to register or collect your royalties.



If you received a notice or believe you may be owed royalties for use of sound recordings on digital platforms, register with SoundExchange today. To register, visit [SoundExchange.com](http://SoundExchange.com) or call (800) 961-2091. Members may also contact the Sound Recordings Department at [soundrecordings@sagaftra.org](mailto:soundrecordings@sagaftra.org) or (323) 634-8143.



## HIGH COURT RULES ON AEREO CASE

The U.S. Supreme Court issued a ruling June 25 that Aereo, a company that delivered over-the-air television via the Internet without paying the networks, violated the content providers' rights in the copyrighted works. SAG-AFTRA, which had submitted a brief in support of the networks, applauded the decision, saying it sent a strong message that the court will not permit companies like Aereo to use technical workarounds to evade Congress' intent to protect content creators and owners through the Copyright Act. This decision gives the creative community greater confidence that copyright law cannot be so simply evaded and restores the proper balance to the system.



## SAG-AFTRA VISITS THE HILL FOR WORLD IP DAY

SAG-AFTRA Vice President, Actors/Performers Robert Newman and SAG-AFTRA Chief Deputy General Counsel, Legal & Government Affairs Jeffrey Bennett visited Washington, D.C., on April 23 for a World Intellectual Property Day event presented by the Copyright Alliance and the U.S. Copyright Office. Newman was among the featured participants of the Copyright Matters panel *Movies: A Global Passion* and discussed the creative components of films and other audiovisual works.

"The days are gone of the traditional format of television or feature film. Now, people are not just going to the theater to see a movie or not just turning on their television to see a television show, they're turning on iPhones and iPads and watching on all kinds of different platforms, and that creates all kinds of different challenges for us," Newman told the Copyright Alliance. "For me as an actor, it changes the way that I look at projects that I do because I need to work through where those projects are going to go and where they're going to be seen and how they're going to be seen."

Taking place every April 26, World Intellectual Property Day marks the anniversary of the formation of the World Intellectual Property Rights Organization Convention in 1970 and focuses on the issues and laws surrounding intellectual property rights.

"This year's World IP Day focused on the role movies play in global culture, underscoring the importance of protecting this cultural asset, particularly with the rapid advancement of technology allowing expanded and immediate access to our members' work," said Danielle Van Lier, SAG-AFTRA's senior counsel, Intellectual Property and Contracts.



SAG-AFTRA Chief Deputy General Counsel, Legal & Government Affairs Jeffrey Bennett, left, and SAG-AFTRA Vice President, Actors/Performers Robert Newman at the Capitol April 23.



**HONORS**



**SAG-AFTRA CHIEF OPERATING OFFICER DUNCAN CRABTREE-IRELAND** was honored by the Los Angeles County Bar Association on June 26 with The Shattuck-Price Outstanding Lawyer Award at its annual

installation and awards dinner. Crabtree-Ireland serves as a judge pro tem for the L.A. Superior Court, an Adjunct Professor at USC Law School and a member of the boards of the Conference of California Bar Associations, the Los Angeles County Bar Association, the Screen Actors Guild-Producers Pension and Health Plans, as well as the Greater Los Angeles Zoo Association. Attendees of this special evening honoring Crabtree-Ireland included SAG-AFTRA Executive Vice President Gabrielle Carteris, above right.



**SAG-AFTRA MEMBER CURT LOWENS**, who saved more than 120 lives during World War II, was honored June 13 at the Saban Theatre in Beverly Hills.

SAG-AFTRA President Ken Howard presented a proclamation to his friend during the evening

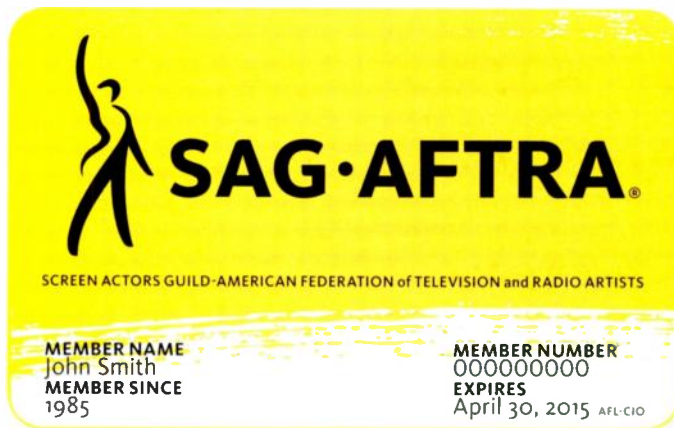
event, which was hosted by the Los Angeles Museum of the Holocaust and Beverly Hills Temple of the Arts. The event featured a performance of *Bestemming: Concerto for Cello, Orchestra and Narration*, created by Emmy Award-nominated composer Sharon Farber in recognition of Lowens' heroics.

Lowens, above right, who joined AFTRA in 1953 and Screen Actors Guild in 1954, is a Holocaust survivor who joined the Dutch resistance and saved more than 120 Jewish children and adults from the Nazis.

Howard hailed Lowens as a "person of conviction whose actions have a profound effect on the world; a caring and brave man whose efforts more than 60 years ago quite literally changed the world, possibly in ways we cannot fully appreciate."



**CHECK YOUR BACKSIDE** ↘



**W**hen you get your fall membership card featuring the union's new logo (collectors item!), be sure to review the back. Don't forget that SAG-AFTRA's Global Rule One and No Contract/No Work Rule apply not only to film and TV work, but also to commercials, new media projects, interactive/video games and corporate/educational and non-broadcast productions. If in doubt and to verify signatory status, contact SAG-AFTRA at (855) 724-2387 before agreeing to work.



**DO NOT WORK NOTICE**

**S**AG-AFTRA has issued a No Contract/No Work order for the first-run syndicated program *Laughs*, produced by Half Life Productions and Executive Producer Steve Hofstetter. At press time, this company had not yet executed a minimum basic agreement with SAG-AFTRA. Visit SAGAFTRA.org for more information.



**ADDRESSING THE FED**

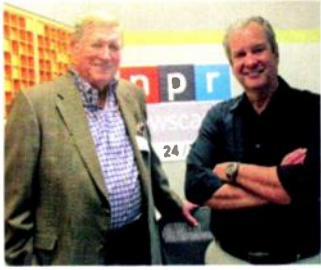
**S**AG-AFTRA Executive Vice President and California Federation of Labor Vice President Gabrielle Carteris addressed attendees at the California Federation of Labor convention in San Diego on July 31. The federation, which is composed of more than 1,200 unions, promotes organizing efforts and legislation that benefits California's workers.







## PRESIDENT HOWARD VISITS D.C.



In April, SAG-AFTRA President Ken Howard flew to Washington, D.C., to meet with broadcast members and listen to their concerns. His first stop, on April 25, was to be interviewed by Maggie Linton of the *Maggie Linton Show*. He then toured National Public Radio, where he met NPR newscaster Jamie

McIntyre, above right, National Broadcast Steering Committee Chair and National Board member Joe Krebs, NPR talk show host Susan Stamberg and Washington-Mid Atlantic Local Board member and NPR News anchor Jack Speer.

The following day, Howard visited the National Newseum with Washington-Mid Atlantic Local Executive Director Pat O'Donnell, Newseum producer/host Frank Bond, Local Board member and WUSA-TV shop steward Bruce Leshan, Krebs and Speer.

Krebs appreciated the visit and Howard's willingness to take the time to understand the issues that are important to broadcasters.

"I want to thank President Ken Howard for the time and attention he gave to broadcasters during his recent visit to the Washington-Mid Atlantic Local. It was great to have him here. His interest and encouragement only underscores the desire of broadcasters to remain vital and enthusiastic participants and leaders in the life of SAG-AFTRA," he said.



## MEMBERS RATIFY KPCC DEAL



KPCC news staff agreed in August to terms of a first-ever SAG-AFTRA contract with management at Southern California Public Radio.

The new three-year contract covers more than 70 staff who work on the air and online, and includes guaranteed wage increases per year for the term of the contract, minimum scales for each job title and accompanying job descriptions, improvements in matters affecting the newsroom and employer-sponsored benefits on the same basis as non-represented employees.

In May, SAG-AFTRA reached an agreement with Entercom for talent working at two San Francisco Bay Area stations, KOIT and KBLX, following the launch of a Save Local Radio social media campaign led by SAG-AFTRA.



## BSC MEMBERS AFFIRM SUPPORT FOR FEDERAL SHIELD LAW

Members of the Broadcast Steering Committee reasserted their support for a strong federal shield law at their regular meeting held in the New York office on June 7.

The BSC action followed an update by the committee's chair, Joe Krebs, on the James Risen case. Risen, a *New York Times* reporter and author, faces prison time if he refuses to testify and reveal his sources regarding a botched CIA operation in Iran. The Supreme Court declined to review his case in June, opening the door to allow prosecutors to compel his testimony.

The BSC's support of a federal shield law comes at a time when S. 987, "The Free Flow of Information Act of 2013," is due to be voted on by the Senate this fall. Although 49 states and the District of Columbia recognize some form of a reporter's privilege, no such recognition exists on the federal level. The Free Flow of Information Act was first introduced in 2006 and has been reintroduced every session to date. The bill aims to establish a federal shield law providing significant protections to journalists.

SAG-AFTRA is asking members who feel comfortable doing so to voice their support for the bill by calling their representatives and telling them to vote for S. 987. To take action, visit the Government Affairs section of the SAG-AFTRA website at [sagaftra.org/government-affairs-public-policy/federal-issues](http://sagaftra.org/government-affairs-public-policy/federal-issues).



## REMEMBERING MARGOT ADLER



MICHAEL PARAS/NPR

Margot Adler, a veteran NPR correspondent, passed away July 28 at the age of 68, leaving behind a broadcast and SAG-AFTRA legacy that spans four decades.

Adler spent many years as an AFTRA activist and shop steward at NPR, working behind the scenes on behalf of fellow staffers.

The granddaughter of psychotherapist Alfred Adler, Margot Adler quickly established her career at NPR, beginning in 1979 in New York. She was one of the network's first reporters based outside Washington, D.C., and reported stories about the Ku Klux Klan, the earliest stages of the AIDS epidemic and the Sept. 11 attacks. She spent a decade hosting NPR's *Justice Talking*, a program focused on constitutional issues.



From left, SAG-AFTRA members Lisa Renee and Teri Gamble with SAG-AFTRA LGBT Committee members Anastasia Coon and Dalila Ali Rajah at Schmoozefest.

## UNION SPONSORS DIVERSITY EVENTS

Over the past several months, the union has been involved in a series of events designed to provide opportunities for signatories and members to network.

On July 11, SAG-AFTRA members and cast and crew from signatory films networked at the annual Schmoozefest hosted by SAGindie and the SAG-AFTRA LGBT Committee during Outfest Los Angeles.

In April, at the Indian Film Festival of Los Angeles, the SAG-AFTRA National Ethnic Employment Opportunities (EEO) Committee and SAG-AFTRA National Asian Pacific American Media Committee hosted a screening of the feature film *Brahmin Bulls*, starring Sendhil Ramamurthy, Mary Steenburgen and Roshan Seth. Following the screening was a Q&A with the cast and crew, and a one-on-one meet-and-greet where dozens of IFFLA's burgeoning filmmakers had the opportunity for meetings with industry movers and shakers.

On May 31, the APAM and EEO Committees joined together with SAGindie to host a networking event, Dessert-Fest, celebrating signatory features *Chu and Blossom*, *Awesome Asian Bad Guys*, *Farah Goes Bang* and *A Picture of You* at the Los Angeles Asian Pacific Film Festival.

@ The SAG-AFTRA LGBT Committee, SAG Foundation and UCLA Williams Institute will present the live-stream event *LGBT in Entertainment: Sexual Orientation @ Gender Identity Town Hall* at 5:30 p.m. PDT, Sept. 10. Visit [sagfoundation.org](http://sagfoundation.org) to view.

## EXPLORING THE BUSINESS OF COMEDY

The SAG-AFTRA Asian Pacific American Media Committee hosted *Business of Comedy: Insights from Stand-Up, Stage and Screen* at the inaugural Comedy Ninja Film and Screenplay Festival on May 31. Talent manager Maggie Haskins and casting director Cathy Reinking shared tips on how to get your foot in the door, with performers Aaron Takahashi, Ayumi Iizuka and Jason Stuart sharing anecdotes on how to remain competitive in the changing media landscape. The panel was moderated by committee member Hayden Lee.

Panelists and Asian Pacific American Media Committee members at the *Business of Comedy* event.



ALBERTO RODRIGUEZ / GETTY IMAGES

From left, Kevin Zegers, Michael Peña, Chris Rich and Anthony Anderson were among the nearly 60 high-profile members playing in the golf classic.

## MEMBERS RALLY FOR CHARITY AT GOLF CLASSIC

Tim Allen and Richard Karn rallied celebrities, entertainment executives and corporate sponsors to play in the SAG Foundation's 5th Annual Los Angeles Golf Classic on June 9. The event raised money for the foundation's Catastrophic Health Fund and Emergency Assistance programs to aid SAG-AFTRA members facing life-threatening illness and severe economic hardship.

"The SAG Foundation's L.A. Golf Classic is one of the premiere charity golf tournaments in the country. We all had a great time today, but more importantly, we raised awareness and critical funds for the SAG Foundation's Assistance Programs and that's what it's really all about. It's about actors helping actors," said host Tim Allen.



## SAG-AFTRA SPONSORS GI FILM FESTIVAL

With its proud history of supporting American service members, SAG-AFTRA was pleased to be a sponsor of the 2014 GI Film Festival.

Held in the Washington, D.C., metropolitan area from May 19 to 25, GIFF is the first film festival in the nation to exclusively celebrate the successes and sacrifices of military service members through film. In addition to presenting feature, documentary and short film screenings, GIFF also presented panel discussions, educational forums and special events including a kick-off cocktail party, Hollywood meet-and-greets and an awards presentation.



From left, N.Y. Local Board member Marc Baron, co-founder and president of GIFF Brandon Millet, SAG-AFTRA National Board member Susan Snyder and SAG-AFTRA member and U.S. Army Reserve Col. F. Lee Reynolds.

Inset: Actor Gary Sinise, left, with former SAG-AFTRA Executive Vice President Ned Vaughn.



## MINORITY INDEPENDENT PRODUCERS SUMMIT

SAG-AFTRA members and staff participated in a panel that encouraged producers to work with the union to secure the best available talent and employ diverse performers at the first Minority Independent Producers Summit in New York City on June 26. From left, Director, Theatrical Contracts Stephanie Perry; SAG-AFTRA member Reinaldo Marcus Green; National Director, EEO & Diversity Adam Moore; member Rashaad Ernesto Green; New Media Specialist Connor Mooney; and New York SAGindie representative Michael Sladek.



VALERIE MACON '12

### SAG-AFTRA AND ITS DIVERSITY

ADVISORY COMMITTEE partnered with the Television Academy to present an *Emmy Dynamic @ Diverse Awards Celebration*, Aug. 12. The event honored the diversity of the 66th Primetime Emmy Awards nominees and drew more than 200 attendees. Among the guests were Emmy-winner Joe Morton (*Scandal*), top, and Kelly Hu and chair of the Diversity Advisory Committee Jason George, bottom.

### DEBBIE ALLEN SPEAKS AT THE THIRD

DANCERS FORUM held on July 24 at the SAG Foundation's Actors Center in Los Angeles. The day-long event, *Stepping Up, Branching Out*, which was streamed live online, also featured a celebrity panel discussing how dancers can transition to new dance-related and non-dance-related careers.



BEN HORTON





NED and Chief Negotiator David White, center, and Chief Contracts Officer Ray Rodriguez, right, share a laugh with Los Angeles Local President Clyde Kusatsu during the roundtable interview on Aug. 15.

# NEGOTIATORS ROUNDTABLE



**Ken Howard**  
*President @ Negotiating  
Committee Chair*



**Clyde Kusatsu**  
*Los Angeles Local President  
@ Negotiating Committee  
Vice Chair*



**Mike Hodge**  
*New York Local President  
@ Negotiating Committee  
Vice Chair*



**Mike Pniewski**  
*Atlanta Local First Vice  
President @ Negotiating  
Committee Vice Chair*



**Tom Kemp**  
*New England Local Vice  
President (Actor/Performer)  
@ Locals Liaison*



**David White**  
*National Executive Director  
@ Chief Negotiator*



**Ray Rodriguez**  
*Chief Contracts Officer*



**Joan Halpern Weise**  
*Assistant National Executive  
Director, Contracts*



**Mathis Dunn**  
*Associate National  
Executive Director*



**John McGuire**  
*Senior Advisor*



# Marching into the Crucible

Once members across the nation shape contract proposals through their input into the wages and working conditions process, the torch is passed to member leaders and staff. This negotiating team led by SAG-AFTRA's Chair Ken Howard, the member negotiating committee, and Chief Negotiator David White and his colleagues, has the challenging task of bargaining terms with equally determined employer representatives. The union's negotiating committee includes representatives from all major performer categories and is geographically diverse. Negotiations took place over nine weeks, including some late nights and weekends, passing the contract's expiration and requiring three, short-term extensions to hammer out details. Ultimately, the committee's persistence and determination resulted in a contract that brought members a solid \$200 million in increases.

*SAG-AFTRA magazine's Editor-in-Chief Pam Greenwalt sat down, live and via videoconference, with the elected members and staff who negotiate on behalf of membership, to find out how they approach the task and what made this negotiation unique in the union's history.*

## WHAT IS A LABOR NEGOTIATION AND WHY DOES SAG-AFTRA DO IT?

**David White:** A labor negotiation is a contract negotiation between a union and a company (or, in our case, companies). It is a negotiation where the representatives of talent bargain over terms and conditions of employment with an entire industry.

**Ken Howard:** Negotiation is how the union has achieved everything it has gained over the years, since that first contract in 1937. It's how the union works to improve its members' quality of life.

**Ray Rodriguez:** Rather than an individual employee bargaining for him or herself individually with a company, all of the employees who do a particular type of work get together, they act collectively and they bargain together with an employer. And the union is their agent to conducting that bargaining. That's what happened here.

**White:** It's also an opportunity for the union to keep up with changes in the industry and to make sure our members are working in conditions that are the most favorable, given technological changes and other revolutions that are happening in media. It's one of the main channels that we have to update and upgrade the provisions under which members work.

## WHAT SHOULD MEMBERS KNOW ABOUT THIS NEGOTIATION?

**Howard:** It was tough, it was productive

and the committee stuck together. I wish that people could really have witnessed what happened there. Every minute of it and how it transpired, it was impressive.

**White:** I think that we will look back one day at another aspect of this negotiation and only in hindsight be able to fully appreciate how special this moment is. We had in our room tremendous wisdom from the past in both legacy organizations, a core professional team that was superb by any standard and members of the next generation, in both the membership as well as our professional team, all in the room. I don't know that we will have that mix in the same way ever again in the future. It was really quite a profound thing when you think about who was represented in that room to usher in the new era of SAG-AFTRA.

**Clyde Kusatsu:** Everybody on the Negotiating Committee understood the value of the data being provided by staff. I think everybody saw how well represented and how well served we are.

**Mathis Dunn:** I thought that the member leadership in this negotiation was extremely effective. They were smart. What they didn't know, they asked questions about. They were inquisitive in the process, they were fully engaged in the process and they worked well with staff and other elected leaders.

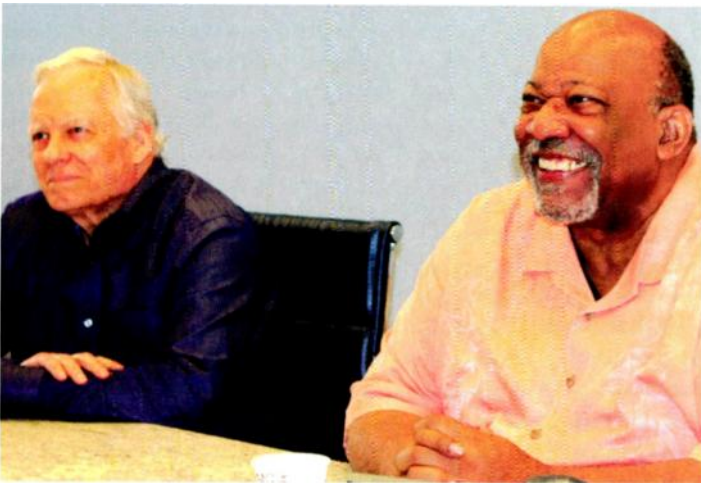
**Mike Hodge:** Our negotiators and entire team were so incredibly professional, so incredibly smart and so incredibly gifted



SAG-AFTRA President Ken Howard addresses the Negotiating Committee.



Left, members and staff hard at work during negotiations. Below left, John McGuire and Mike Hodge at the negotiators roundtable. Below, Negotiating Committee members Jay Disney, left, and Abby Dylan with Negotiating Committee Vice Chair Mike Pniewski study the proposals. Opposite page, after nine weeks of intense negotiation with the AMPTP, members and staff celebrate reaching a tentative agreement in the early hours of July 4.



in terms of the way they presented. I can't tell you in words just how proud I was to be working with those people as we worked through this process that was quite difficult. But we succeeded and prevailed.

**Tom Kemp:** It's unfortunate that people couldn't see the hard work and the trust and the faith of the people who were on that committee, who would be from different worlds and different camps in the past, who really focused on what the goal was: Get the best contract that you possibly can. People would be proud if they could see it.

**John McGuire:** There was a uniqueness to this negotiation. It wasn't like a negotiation where you're just looking at a contract and deciding what kind of improvements and changes you want to make. You are faced with the unique challenge of bringing together separate contracts into one agreement, and yet,

are also dealing with all the usual things about improving contracts. The outcome was that a structure was created here — a jumping-off spot to be able to go forward with one contract, giving people one set of terms and conditions, and to really be able to build for the future.

#### HOW WOULD YOU CHARACTERIZE THE NEGOTIATIONS?

**White:** Our overriding strategic goal for this negotiation was to position this newly merged union for a successful future ... and we achieved that and in the process also earned \$30 million more than we did in previous negotiations so that we could walk away with over \$200 million of additional earnings. Our members should feel good about that. On almost every level, that's successful — it's not everything that we wanted, but it's successful.

**Kusatsu:** I thought it was ground-

breaking. Historically, this is the first time the AMPTP ever met across the table with a unified SAG-AFTRA and not the legacy culture that came with previous negotiations. The interesting thing was, it was a new experience for us and it was a new experience for them.

**Joan Halpern Weise:** This was one of the best negotiating teams I've ever had the privilege of participating with. They truly were a single committee. There were disagreements, there were opposite views, but everyone was so respectful. Commendations to President Howard for leading the group. Having a smaller group that was much more focused really helped us get where we needed to go.

#### HOW DID THE FACT THAT SAG AND AFTRA MERGED AFFECT THE NEGOTIATIONS?

**Weise:** Everything has always been done twice before merger. Now there is one



focused message. It really felt like there was a single entity that was looking out for members instead of two sometimes conflicting organizations. For the first time it really felt like a concerted effort moving toward a single goal.

**Hodge:** We got the chance — all of us — to speak what was on our minds. It wasn't about the politics of getting somebody to come over to your side, it was about really coming to the best possible conclusion about any given issue.

**McGuire:** I was involved in a lot of negotiations where they were joint negotiations — both SAG and AFTRA were there — frequently with one set of proposals they wanted to achieve. The format was similar, but the big difference is that when you're separate unions, even if they have the same proposals, everybody always has to be conscious of the needs of their unions, rather than the needs of the combined forces. Even on the best days when the unions worked very well together, there's always that feeling that nevertheless you were dealing with two distinct entities. As opposed to this time, when it was one union, one group, one set of issues and one goal.

#### MEMBERS WERE INVOLVED IN SETTING THE PRIORITIES THROUGH CRAFTING PROPOSALS DURING WAGES AND WORKING CONDITIONS MEETINGS. HOW DID THAT INFORM NEGOTIATIONS?

**Howard:** For the two months of the W&Ws, we heard from members everywhere. It's a crucial part of the process that equips the negotiating team with the knowledge they need to come to the most favorable agreement possible. As a working actor myself, I understand the

issues we face, but I still need to hear from the members to know the top priorities of the majority of the membership. The lesson that we learned is that we have to be more disciplined in terms of the W&Ws, so that our proposals reflect the top priorities.

**Mike Pniewski:** Each one of the issues members bring to us during the wages and working conditions process makes perfect sense individually and is perfectly legitimate on its own, but members need to understand that all provisions are taken in the context of a bargaining package. In every negotiation we have to spend time, energy and bargaining capital fending off provisions that management is trying to bring and which could potentially be very harmful to our members. Members should know that until you're in that room, you don't really understand how we agonize over having to make these "Sophie's Choices" on every issue, but that's part of the responsibility of negotiating the contract.

**Rodriguez:** One of the aspects of W&Ws that is really so valuable for the union beyond simply contract preparation is that it is the entry point through which union activists first become involved with the union. It's also the way many of our most knowledgeable union activists have learned as much as they have about the contracts and how they're negotiated and information about the industry.

**White:** Several of us walked away from the negotiations feeling like this is an opportunity for us to rethink how we organize the W&W process and how we organize the period of time where we gather information from our membership about life under these contracts. We need to do some form of education about what

can actually be addressed during a single negotiation so that what's anticipated out of the negotiation is tempered with the practical nature of a three-year collective bargaining cycle against an entire industry.

#### TOWARD THE END OF NEGOTIATIONS, THERE WERE SEVERAL 24-HOUR EXTENSIONS. WHAT WERE THOSE LAST FEW DAYS LIKE?

**White:** The last few days were tense. There are a couple of things you need to do in the final moments of any negotiation. You need to make sure you keep in front of the entire group a sense of the overall deal and ensure that you are getting enough for this to be a good deal for the members. There are things that you absolutely must get, and for two months the employers have been saying no. You also have to be cognizant of the things that will undermine the ability of our members to be protected in their workspace, and you have to make sure those items are kept off the table. You are in those final moments where key exchanges have to be made.

**McGuire:** The members need to be aware that the employers come in with their whole set of proposals. And there are as many proposals from them as we put on the table. So it is not simply going in and going, "Alright, here are the things we want" and bargaining about what parts of what we want we're going to get. It's how do you fight off the things that you absolutely have to fight off from the producers? How do you trade off when you need to get movement from them and you can't agree to something in their proposal unless you're going to get something back from it? That give and take is all throughout the process.

**Howard:** (Laughing) I agree with David — it was tense. I think any negotiation is tense in the final hours, but we remained focused on our objectives. The committee's dedication and hard work paid off with a good contract that sets the stage for the future.

**Dunn:** The committee members stuck together, right till the end. In this situation, the committee governed themselves and proceeded cautiously and thoughtfully and, ultimately, it culminated in the collective bargaining agreement we were able to achieve.







**SAG-AFTRA  
ON YOUR SIDE**

SAG-AFTRA FIELD REPS:

**ANYTHING**

**BUT QUIET ON THE**





Field reps visit sets like *Castle*. Here, Nathan Fillion and Jon Huertas rehearse a scene.



# NG E SET

## It's a warm

overcast summer day in Van Nuys, California, somewhat smoggy, but in Southern California they like to call it a "marine layer." SAG-AFTRA Business Rep, Field Services Cedric Jackson is making his rounds, ensuring compliance with the contracts that the union negotiates on behalf of its members.

Jackson starts his day off on the set of *Legends*, a new TNT spy thriller, as part of the routine visits he does to keep the lines of communication open between the union and its members.

The first person he runs into is star Sean Bean, who's heading to the set in a bloodied shirt, his face dotted with artificial wounds. Jackson introduces himself and makes his way to the background actors' holding area, leaving the actor to his work.

Jackson knows his stuff; he fields a flurry of questions about the contract and listens to members' concerns. He offers contact information for each of the union's departments, and reminds the performers that if they have any issues while on set, they need to call the union right away. A couple of SAG-AFTRA-eligible pre-union actors, excited at the prospect of becoming members, approach him and inquire about payment plans for their joining fee.

He never knows what to expect, so he has to be ready for anything. It's one of the things he loves about his job. "A set is like a living thing — it can be very mundane or it can be over the top," Jackson said.

Reps like Jackson are on the union's front lines, and his visit is a routine part of checking on members' welfare, solving problems around the clock, whenever and wherever they arise, and preventing issues from cropping up in the first place — after all, the drama should be in front of the camera, not behind it. They are also an important resource for keeping members informed.

"People have questions about what's going

on with their union and field reps deliver the news," said Jim Damis, SAG-AFTRA's director of National Field Services.

Damis, who is based in the union's New York office, said business reps — informally known as field reps — have a large number of duties and responsibilities. They need to be experts in the contracts — and how those rules and regulations are applied when they meet real-world situations on set. Those could include transportation issues, wardrobe allowances, making sure a performer receives an upgrade they are due or checking that contractually mandated rest periods are being given.

Safety is a top priority, and that's particularly important on shoots that involve potentially hazardous work.

That means ensuring a medic is on the

set, if required, and that stunts are being performed by trained stunt professionals. And it means being available when these kinds of shoots are happening, whether they are on nights, weekends or holidays. Read more on page 25 about safety on the set and what members should do if they have questions or don't feel comfortable with something they've been asked to do.

When minors are on set, there are additional considerations.

SAG-AFTRA's youngest members

are its most vulnerable, so reps take extra care to monitor working hours, check for the presence of a parent or guardian and a teacher — whether or not school is in session — and ensure that the working environment is appropriate for a minor.

What makes it all work is relationships: open lines of communication with members and fair and honest dealings with employers. When a problem arises, reps, in conjunction with other SAG-AFTRA staff, seek to resolve the situation quickly and fairly. The purpose isn't to create animosity or punish, it's to clear the way so that actors can get back to

"Knowing that help is just a phone call away allows me to feel comfortable enough to focus on my work as a performer."

— Jon Huertas,  
SAG-AFTRA National  
Board Member

doing what they do best.

"We're not there to play gotcha, we're there to prevent rules from being broken and controversies developing," said Damis.

Members appreciate that their union is never far from the set, be it in person or by phone.

"No matter what set I'm on, I always recognize the value and importance that my union has a regular presence," said Jon Huertas, a SAG-AFTRA National Board member and a co-star on ABC's *Castle*. "Having a SAG-AFTRA rep on set keeps me confident that our members' best interests are being looked after. And also, knowing that help is just a phone call away in the event an issue arises allows me to feel comfortable enough to focus on my work as a performer."

Los Angeles Local member Wednesday Ryan agrees, saying her interactions with field reps have been positive.

"They are very knowledgeable and ready to answer any question asked, and if they don't know the answer they will find out and follow up," she said.

Relationships also build trust between performers and their reps, and that ensures that communication goes both ways.

"For me, the relationships are so important because the actors open up to you. They can ask you for help when maybe they wouldn't before," said Senior Business Rep, Field Services Antoinette De Wolff.

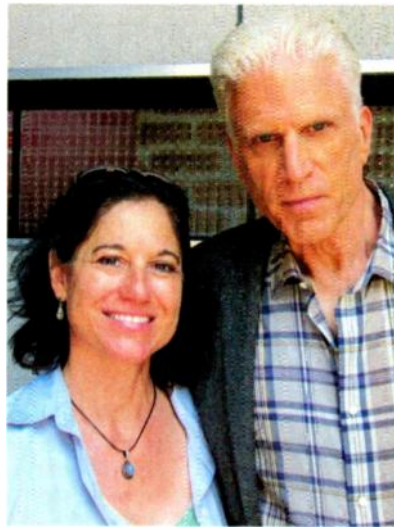
When members are more candid about their concerns, the reps can better tend to their needs, but De Wolff emphasizes that it's not just about resolving problems. Knowing what matters most to members and how they're treated helps the union as a whole be more responsive.

"Everything is about protecting the performer," De Wolff said.

Although reps are constantly visiting sets, they can't be everywhere at once. That's why it's important that members report issues in a timely fashion; if field reps are the union's face, its eyes are the members. The union can't know about every contract violation unless members report issues as they arise.

When they do, members can be sure that the union will address the problem without revealing members' identities — unless, of course, it involves a monetary issue in which the member must be mailed a check. Also, if a member wants advice or just wants to discuss an issue, and would prefer that the rep doesn't take action, their wishes will be respected.

"We take all measures necessary to maintain their confidentiality when taking action with the companies," SAG-AFTRA Director, Field Services Randall Dudley said.



Business Rep Antoinette De Wolff visits Ted Danson on set.

"For me, the relationships are so important because the actors open up to you. They can ask you for help when maybe they wouldn't before."

— Antoinette De Wolff, Senior Business Rep, Field Services

"Members can always speak to their reps in complete confidence."

Dudley added that field reps understand the critical role they play in members' lives, and don't take the responsibility lightly.

"The field reps consider it an honor to be the ones to go out and work with our members face to face," Dudley said.

Part of building and maintaining relationships is understanding regional culture and practices and the impact those may have on member safety and comfort.

During his two decades with the union, South Region Manager, Contracts David Fazekas has visited sets throughout the South, including Florida, Louisiana and Alabama. At those shoots, heat can be a common concern during the spring and summer months.

"If someone is out in the heat and they're not in a shaded area or a climate-controlled area, they can become dehydrated. In a humid and hot environment like Louisiana or Florida, where you can have a heat index of well over 100 degrees, it can be a dangerous situation where people get heatstroke," Fazekas said.

Local filming practices can also affect how the reps do their jobs. In Los Angeles, much of the production takes place in studios, and reps are assigned several shows that they monitor. In New York, most of the filming is on location, so the reps will drop in on productions that are in close geographic proximity.

In some locals with small staffs or regions with far-flung filming locations, the duties of making set visits can fall upon those, like Fazekas, who are not full-time field reps, but are equally dedicated.

"I can always count on my Atlanta reps to be there if I have questions or problems. I can reach them by phone, email or stop by the office," said stunt performer Sarah Reagin. "I remember when they came to visit us on the set of *Prisoner* during a stunt-heavy day to make sure things were running smoothly, and when they visited *Footloose* to make sure the dancers were being taken care of."

But no matter where in the country they operate, the men and women who represent SAG-AFTRA are backed by the resources of the union and its contracts — and that makes all the difference.

"Sometimes I get a call and everything is rectified by the time I get to the set," said Hawaii Local Executive Director Brenda Ching. "It demonstrates the power of the contract."



# YOUR SAFETY ON SET *is our priority*



When IATSE Local 600 camera assistant Sarah Jones was killed by a train on the Georgia set of *Midnight Rider* Feb. 20, it served as a wake-up call to all who work in the industry: Safety is everyone's concern.

Whether it's actors on a film set or dancers or recording artists at a music video shoot, SAG-AFTRA performers want the productions on which they work to achieve the vision of the producers and directors, that they "get the shot" — but never at the expense of jeopardizing safety. It is often assumed the production team must know what it is doing — the company *is* responsible for safety — but performers must always be vigilant about what they are being asked to do and never take safety for granted.

"Whenever you're in doubt, remember that no shot is worth your life," said SAG-AFTRA President Ken Howard. "Safety always comes first and if it doesn't, call us."

Ensuring safe working conditions is one of the union's most important missions, and SAG-AFTRA representatives are continually visiting sets to enforce the contracts (see story on page 22). But an important part of the equation is members speaking up when they see unsafe conditions on set.

SAG-AFTRA Executive Vice President Gabrielle Carteris knows this as well as anyone. Eight years ago, she was working on an extended fight scene in which another performer was required to drag her down stairs.

"He lifted me by the neck so much that by the end I couldn't feel my hands," Carteris said.

The injury grew worse over the following days, starting with partial paralysis of her face and headaches, and eventually leading to loss of motor control and Parkinson's disease-like symptoms. Due to her injuries, she was unable to finish the production. The incident led to a lawsuit in which Carteris ultimately prevailed, but the effects of the injury remain.

It's understandable that performers are reluctant to speak up — no one wants to get a reputation for being difficult to work with, but there are contract provisions and laws that prevent retaliation against those who come forward.

Carteris understands performers' reluctance to take a stand, but said the stakes are simply too high to remain quiet.

"The most challenging thing for a performer is that you feel you're rocking the boat. Not only must you speak up, it's your right," she said. "I never realized how that moment would affect the rest of my life, in terms of my work, the time I spend with my family — everything."

"Typically,  
nobody thinks  
about safety  
until something  
happens."

— Terri Becherer,  
SAG-AFTRA National Director,  
Specialty Performers

# Broadcasters Safety Campaign Launched

SAG-AFTRA's News & Broadcast department has launched a new website and social media campaign focusing on the safety of its broadcast members around the globe. Started in June, Safety4Media ([www.safety4media.org](http://www.safety4media.org)) is one part educational campaign and one part take-action campaign, and features important tips, tools and a way for broadcast members to confidentially report safety incidents.

The International News Safety Institute reports 61 journalists have been killed in the line of duty between January and July this year, and more than 1,000 have lost their lives in the last decade reporting the news. Threats, intimidation, injuries and even the potential risk of injury are standard operating procedure for many journalists who preserve the public's right to know. While many news agencies go to great lengths to protect their journalists abroad, particularly in war zones, more can and must be done to ensure the safety of U.S.-based journalists.

Even in the U.S., news crews face harm covering not just civil unrest but everyday news stories. Crews in Oakland, California, have been attacked and have had equipment stolen on live television, for example. The union has been active in working with station management in the Bay Area to ensure member safety. In Oakland, remote crews are now assigned security staff.

To stay vigilant and keep focus on this issue, Safety4Media serves as a clearinghouse of reports of safety and security concerns from U.S.-based journalists in the field. The campaign also collects stories from those on the frontlines — the broadcast members who know of security risks or have been exposed to threats to their safety while reporting.

"SAG-AFTRA has always considered journalists' safety — and our members' safety — a critical area of focus," said Chief Broadcast Officer Mary Cavallaro. "By launching Safety4Media, we can get a better idea of how broadcasters are at risk on the job and ensure steps are in place to protect them."

Online submissions are confidential. As first-person reports come in, SAG-AFTRA will work to ensure that all news agencies are providing adequate security and training their staff on the most effective safety practices.



Members of the press, some wearing protective gear, cover civil unrest in Ferguson, Missouri in late August.

"Unfortunately, people tend to not think about safety until something happens," said Terri Becherer, SAG-AFTRA national director, Specialty Performers. "But at SAG-AFTRA, our job is to proactively promote members' safety all the time, both in resolving day-to-day issues and in the contracts negotiated on members' behalf."

For stunt performer members, gauging the hazards of each performance is an integral part of what they do every day, but for others on the set, it's not always the first thing on their minds. Performers have to take it upon themselves to make the right decisions and, if something

appears dangerous, they have the right to say no. The consent of SAG-AFTRA members is contractually required prior to performing stunts or other hazardous activity, and performers can request a stunt coordinator be present or that they be doubled for the scene.

"Stunt professionals train their whole lives to do their work safely. When members are asked to do something that makes them uncomfortable or for which they haven't trained, that's when accidents can happen. If you have doubts, leave it to the members who are trained to do this kind of work and remember that nothing is worth jeopardizing your health," said Jane Austin, National Stunt & Safety Committee Chair.

The union is involved in many initiatives to create a safer work environment. One of its contributions is participating in the Industry-Wide Labor Management Safety Committee, which meets on a monthly basis to address all safety concerns that arise in the industry and to create safety bulletins, which are available on set or may be read online.

The bulletins cover all manner of potential hazards, from electrical safety to working with open flame or motorcycles. Just a few months before the Georgia tragedy, the committee updated a bulletin on railroad safety. Once again, it's a

 Broadcasters, visit [www.safety4media.org](http://www.safety4media.org), or email concerns to [info@safety4media.org](mailto:info@safety4media.org)



“I never realized how that moment would affect the rest of my life.”

– Gabrielle Carteris,  
SAG-AFTRA Executive  
Vice President

reminder of the importance of becoming familiar with safety protocol and speaking up when it's not being followed.

When members see something questionable, SAG-AFTRA is as close as a phone call away. The union is taking the wraps off a new toll-free number — (844) SAFER SET — that members can call from anywhere in the country, day or night, seven days a week (see below). The number will be printed on the back of the membership card when new ones are issued in November.

In its continuing effort to keep members informed and provide educational opportunities, SAG-AFTRA has also been partnering with other groups and organizing panel discussions on its own to promote safety. Panels have been held in locals nationwide and online.

At a June 3 discussion held in New York and live-streamed on the Web, Monona Rossol, the president and founder of Arts, Crafts & Theater Safety Inc., described the gamut of hazards that performers can encounter, and said that sacrificing for one's art shouldn't involve dangerous situations.

“You do not have to kill yourself in order to make a movie,” Rossol said. “There are limits in terms of what they can expect of you.”

@ Find out more at [sagaftra.org/content/safety](http://sagaftra.org/content/safety)

# CALL (844) SAFER SET

Introducing the new, easy-to-remember SAG-AFTRA 24-hour toll-free Safety Hotline: (844) SAFER SET. Whether you're performing on the set or reporting in the field, your safety remains our No. 1 priority, and reaching the union just got easier.

On a remote location without access to your membership card? Left your card at home by accident? No problem. The new toll-free number, (844) SAFER SET (844-723-3773), can be used seven days a week, any time of the day or night regardless of your geographic location. This number will take you to the appropriate responder for set emergencies or safety issues on the job.

#### When to use this number:

- Concerns about stunt, hazardous or rough work
- Potentially dangerous locations, including environmental concerns
- Issues involving minors
- Serious working conditions violations

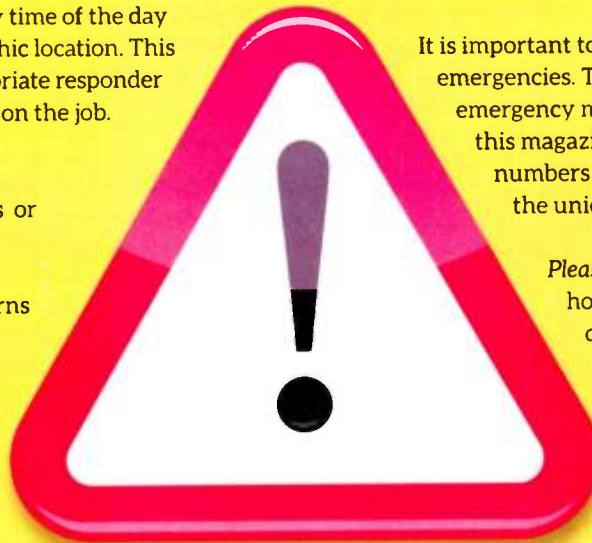
You may request that your name remain confidential when you call.

#### When **NOT** to use this number:

- When a matter is not an emergency and may be dealt with during normal business hours
- Questions about contract rates or payments (including late payments, overtime meal penalties, etc.)
- Dues payments or membership status questions
- Issues regarding SAG Pension & Health, AFTRA Health & Retirement, the SAG or AFTRA Foundations, SAGindie, SAG Awards or the AFTRA-SAG Federal Credit Union

It is important to only use this number in true emergencies. To contact staff about non-emergency matters, please refer to page 2 of this magazine for a complete list of contact numbers by department. You may also visit the union's website at [SAGAFTRA.org](http://SAGAFTRA.org).

*Please note:* During regular business hours, members are encouraged to call the local office in their area to report any safety/working condition concerns. However, the (844) SAFER SET hotline number is always accessible 24/7, no matter where you are working.





# SAG Foundation Expands in NYC with Brand-New Actors Center

**A**fter years of providing high-quality, no-cost educational programming to performers in the greater New York area without a dedicated space of its own, the Screen Actors Guild Foundation has finally found a permanent home at 1900 Broadway, on the same floor as the SAG-AFTRA offices, across the street from Lincoln Center. The highly anticipated SAG Foundation Actors Center, which officially opened in late May, allows the SAG Foundation to accommodate the growing demand for its popular programming for SAG-AFTRA members in New York.

Since 2010, the SAG Foundation has tripled the number of New York programs and events, and now offers more than 220 free workshops with casting directors, panels with industry professionals, film and television screenings, career Q&As with renowned actors, and special events to more than 10,000 New York union members annually. In addition, the SAG Foundation provides an avenue for performers to give back to their communities through its volunteer children's literacy program BookPALS (Performing Artists for Literacy in Schools). More than 325 SAG Foundation BookPALS regularly read to 7,500 students in 130 New York public schools.

"Whether union performers live in New York or find themselves in New York for work-related opportunities, the SAG Foundation's Actors Center is a free resource to the performance community," said Rebecca Damon, a SAG Foundation Board member and SAG-AFTRA National and New York Local Board member.

The SAG Foundation Actors Center includes the state-of-the-art Entertainment Industry Foundation Voiceover Lab, a computer lab, a classroom that doubles as an on-camera audition room in the fall and office space for foundation staff.

Every day, SAG-AFTRA

Clockwise from above left, member Tanya Perez in the voiceover lab recording booth; SAG Foundation Computer Lab Administrator Joe Saito assists member Kyung W. Han at one of the Actors Center workstations; bottom right, Voiceover Lab Administrator Greg Stankevich manages operations at the Entertainment Industry Foundation Voiceover Lab; the lab's mixing board.



THE ENTERTAINMENT  
**VOICE**  
OF THE SCREEN ACTORS GUILD

"We are unbelievably grateful..."

— JOBETH WILLIAMS



performers can take advantage of Actors Center offerings. A walk through the center showcases a number of members participating in voiceover lab orientations, main booth and solo booth workout sessions, instructor-led classes on the full Adobe Creative Suite and voiceover technique, BookPALS orientations and trainings, New York Casting Access workshops and more.

To find out about the free workshops, training and resources at the SAG Foundation's Actors Center in New York, SAG-AFTRA members can register for an account at [sagfoundation.org](http://sagfoundation.org) to receive event emails all year round. All members nationwide can benefit from the SAG Foundation's no-cost educational programming and resources by registering for an online account.

The Actors Center was made possible by the extraordinary support of the Entertainment Industry Foundation, Screen Actors Guild Motion Picture Players Welfare Fund and *People* magazine. The EIF donated \$300,000 to build a state-of-the-art voiceover lab and the SAG-MPPWF awarded \$250,000 to assist with capital and operating expenses.

"We are unbelievably grateful to the Entertainment Industry Foundation, the SAG Motion Picture Players Welfare Fund and *People* for their commitment to expanding the SAG Foundation's New York programming for performers and for the very generous gifts that will ensure that this critical, career-building programming is here to stay," said JoBeth Williams, SAG-AFTRA member and SAG Foundation president.

ENTERTAINMENT INDUSTRY FOUNDATION  
VOICEOVER LAB  
SCREEN ACTORS GUILD FOUNDATION



From left, SAG Foundation Board members David White, John McGuire, Rebecca Damon, Maureen Donnelly, Dave Hutton and Ken Howard

## Ribbon-Cutting Kickoff

The SAG Foundation held a ribbon-cutting ceremony April 30 to mark the grand opening of its Actors Center at 1900 Broadway, a facility that has already proven to be an invaluable resource for members.

The event was attended by elected members and staff of the SAG Foundation and SAG-AFTRA, as well as some high-profile members who turned out to lend their support. Among them were Len Cariou, Margo Martindale, Joe Morton, Michael Potts and Isiah Whitlock Jr.



Above, broadcasters Charles Osgood, left, and Rich Lamb; left, Robert De Niro



SAG Foundation Board member and SAG-AFTRA President Ken Howard, center, with actors Samantha Mathis and Judith Light



# Scholarships

Helping union families realize their dreams

**G**oing back to school? Sending your children to college? Learn more about the scholarship opportunities available to you as a union member. Union Plus supports working families by providing \$150,000 annually in scholarships to help you focus on your studies instead of your tuition bill.



**Who may apply:**

Current and retired participating union members, their spouses and their dependent children.

**What kind of school is eligible:**

The scholarship is open to students who attend or plan to attend a U.S. college, university, community college, or a technical/trade school. Students attending undergraduate or graduate schools are eligible.

**Scholarship amounts:**

Recipients will receive \$500 to \$4,000.

**Deadline to apply:**

January 31, 12 p.m. (noon), Eastern Time

**Recipients announced:** May 31

**Union Plus also offers:**

- Discounts on college test prep from The Princeton Review
- College planning tools and guides
- Computer discounts through Dell and HP
- Textbook Discounts
- College Counseling Discounts

**Details and online application available at:**

**[UnionPlus.org/Scholarships](http://UnionPlus.org/Scholarships)**



**HELLO**  
my name is



## SAG-AFTRA's New Logo Making Friends Nationwide

Since SAG-AFTRA unveiled its new logo, the heroic figure has been turning up everywhere. Locals across the nation celebrated the union's new brand identity, which was developed in partnership with global branding firm Siegel+Gale.

The forward-looking figure strikes a bold pose, signifying the work being done by all members, be they actors,

broadcasters or recording artists. The logo was launched May 1, after the SAG-AFTRA National Board approved the mark at its April 13 plenary by a nearly 2-to-1 ratio.

Visit [sagafrashop.com](http://sagafrashop.com) for branded apparel and other items in the future bearing the new logo.

See the new logo in action



# New Logo in Action



N.Y. Actors Center Opening



Film Incentives Rally, San Francisco



Dancers Forum, L.A.



NABJ Convention, Boston

VARIETY DIGITAL NEWS SAG-AFTRA Launches New Logo



SAG-AFTRA



N.Y. Actors Center Opening



Seattle







Ohio-Pittsburgh



Los Angeles



Chicago



Michigan



San Francisco-Northern California



Colorado



New Mexico



Miami



Twin Cities



Dallas-Fort Worth



New Orleans



Arizona-Utah



New York







## PRESERVING HOLLYWOOD HISTORY

This year was the 100th anniversary of *The Squaw Man*, the first feature film shot in and around Hollywood, and the milestone was marked July 1 with a celebration organized by the Hollywood Chamber of Commerce and the Hollywood Heritage Museum.

Presenters included past SAG-AFTRA board members Renée Taylor and Joe Bologna, Los Angeles City Councilman Mitch O'Farrell and Betty Lasky, daughter of legendary producer Jesse L. Lasky, who created *The Squaw Man* with

Cecil B. DeMille. The discussion highlighted the importance of preserving Hollywood's rich history.

SAG-AFTRA staff was pleased to attend and mark this momentous occasion. The event took place at the legendary Lasky-DeMille Barn, located on Highland Avenue in Hollywood. Now a historic museum, the barn has been a film location for many productions throughout the years.



From left, Los Angeles City Councilman Mitch O'Farrell, SAG-AFTRA members Renée Taylor and Joe Bologna, and Los Angeles Local Executive Director Ilyanne Morden Kichaven.

Los Angeles

## BROADCASTERS HONORED

Journalists Stephanie O'Neill, left, and Patt Morrison stand together at the Los Angeles Press Club Awards on June 29 at the Millennium Biltmore Hotel. O'Neill was recognized with seven awards during the evening for her outstanding contributions to



journalism. Among the honorees were former California first lady Maria Shriver, who received the Public Service Award, and Ann Curry, who received the Lifetime Achievement Award. The night also belonged to Los Angeles broadcasters and journalists, who received accolades for their exemplary work in TV, radio and online news. Also receiving awards were Gabriella Tessier, Cecilia Bográn and León Krauze of Univision; Patrick Healy of KNBC; Dick Helton, Vicky Moore, Charles Feldman, Frank Mottek, Bob McCormick and Diane Thompson of KNX; Christine Devine of KTTV; Wendy Burch of KTLA; and Deepa Fernandes, Karen Foshay and Brian Frank of KPCC. Congratulations to all the recipients from SAG-AFTRA.

## EXPLORING EMPLOYMENT OPTIONS IN AUDIOBOOKS

Audiobooks are a rapidly growing industry, and SAG-AFTRA has been working to bring more information to members about this exciting area of opportunity. On June 17, nearly 150 Los Angeles members attended *How to Get Started in the Audiobook Industry*, which took place in the James Cagney Boardroom.

The panelists included accomplished audiobook narrators and SAG-AFTRA members Coleen Marlo and P.J. Ochlan, and Debra Deyan, the founder of Deyan Audio and the Deyan Institute. Organizing Director Steve Sidawi moderated the panel. The event covered the basics of breaking into audiobooks, industry nuts-and-bolts, acting for audiobooks and creating a demo.

Audiobooks have grown into a \$1.6 billion industry in the U.S., and represent one of the fastest-growing contract areas within SAG-AFTRA. Thanks to a string of recent organizing victories building on the strength of a unified narrator community, SAG-AFTRA members are finding unprecedented opportunities to do this work under union contracts.

@ For more information about audiobooks, visit [sagaftra.org/audiobooks](http://sagaftra.org/audiobooks).



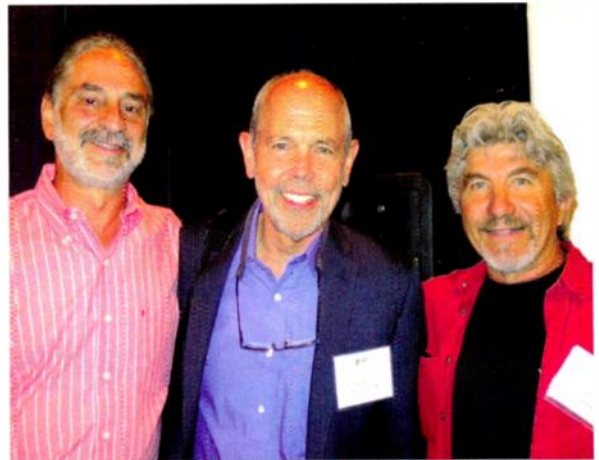
## TAX INCENTIVE IN THE SPOTLIGHT

A bill to expand California's film tax incentive has been a hot topic statewide, with members and staff working together to promote the passage of AB 1839. The bill was a major topic of discussion at the 2014 California Locations Conference, presented by the California Film Commission and the Film Liaisons in California Statewide, and held June 28 at the Hollywood Museum.

Los Angeles

In his welcome address, SAG-AFTRA member Danny DeVito expressed the need for better incentives. He spoke of his Los Angeles-based career and how the show on which he stars, *It's Always Sunny in Philadelphia*, has created nearly 3,000 jobs over 10 seasons. Actors Sharon Lawrence and Matthew Modine, along with other industry professionals, also expressed the urgency of expanding California's film and TV tax credit program.

Also at the conference, a panel on set safety, *Safety on Location: Preventing a Disaster*, featured former SAG Hollywood Division Board member and stunt expert Kurt Lott, and was moderated by member Joe Spano. As productions constantly strive to create more elaborate and innovative stunts, the issue of safety becomes increasingly vital to the livelihood of performers. The panelists examined how to overcome the challenges faced by crews and performers while creating exciting stunts and effects safely.



From left, panelists for *Safety on Location: Preventing a Disaster*, Mike Fantasia, Joe Spano and Kurt Lott.

**@** To support AB 1839 and sign the petition to encourage state officials to pass the bill, visit [filmworksca.com/petition](http://filmworksca.com/petition). To download a letter template to tell your elected representative in Sacramento that you support AB 1839, visit [filmworksca.com](http://filmworksca.com), click on "Take Action," then click "Write a Letter."



## RALLY DRAWS SUPPORT FOR FILM BILL

The Northern California Rally for Film Incentives was held June 14 at the Fairmont Hotel in San Francisco. More than 600 people from entertainment and labor organizations came out to show their support for AB 1839, the bill in the California Legislature to increase the state's production tax incentive program. The keynote speaker was SAG-AFTRA member Danny Glover. Four members of the state assembly also spoke, including the bill's sponsor, Raul Bocanegra. He was joined by bill co-sponsors Marc Levine, Rob Bonta and Ian Calderon.

On Aug. 20, a busload of members and staff headed to Sacramento for Mobilization Day at the Capitol to show their support for the bill. Local member broadcaster George Rask of KRON 4 served as the emcee for the event.

San Francisco-Northern California

Assemblyman Raul Bocanegra with member Danny Glover

## N.Y. HEALTHCARE SAFETYNET COMMITTEE VOLUNTEERS AT BLOOD DRIVE

The SAG-AFTRA New York Healthcare Safetynet Committee volunteered at a performing artists blood drive on May 24. Members were invited to donate blood at the drive, run by the American Red Cross.

Committee Chair Cathy Lilly applauded the event and its organizers saying, "Cheers to [SAG-AFTRA member] Bill Rapp's annual efforts in creating New York Performing Artists Blood Drives."

New York

From left, N.Y. Healthcare Safetynet Committee member Noelle Teagno, SAG-AFTRA member Bill Rapp and Committee Chair Cathy Lilly.





### SEASONED BROADCASTERS MENTOR STUDENTS

On April 5, the New York boardroom was overflowing with fresh, eager young student broadcasters listening intently to the wisdom of their seasoned counterparts. SAG-AFTRA New York broadcast members volunteered their valuable time to participate in the 10th Annual New York Broadcast Mentoring Program.

Brimming with questions and enthusiasm, the students heard about the career paths of each mentor, learned the do's and don'ts of creating and submitting demos, and got one-on-one time with a mentor in small groups over a pizza lunch. Mentors represented a wide array of broadcast fields, including music radio DJs, sportscasters and news anchors, and reporters from both TV and radio. This year's mentors were Arthur Chi'en, Chris Cimino, Amy Lawrence, Larry Mullins, Robert Nelson, Ines Rosales, Alex Silverman, Valerie Smaldone, Jeff Spurgeon, Dave Stewart, Race Taylor and Jay Trelease. The student participants are future SAG-AFTRA broadcasters, and perhaps someday they will be addressing students as mentors themselves.

### YOUNG PERFORMERS IN A DIGITAL WORLD



Young performers Macy McGrail, Vincent Pavonetti, Jaden Michael and Nathanael Small rehearse their project on how to use maracas.

member mentors to the young participants.

The day's activities focused on the many ways in which content from or about advertisers is distributed on the Web. "Our youngest members live in the 140-character world of 10-second Web ads and Web series that are entertaining but also sell product," said National Board member and N.Y. Young Performers Committee Co-Chair Holter Graham. "They don't 'watch TV,' they just watch content. As they grow and continue working, they will find more opportunities in the new media commercial space, not only because of the growing number of SAG-AFTRA contracts in that area, but also because 'new media' will very quickly just become 'media.'"

### MORE COMMITTEE CASTS SPOTLIGHT ON BACKGROUND

The Member Outreach, Relations and Education Committee brought back its SAG-AFTRA@Work/Business of the Biz Seminar Series on April 23 with *Spotlight on Background*, the committee's first seminar at the new SAG-AFTRA office at 1900 Broadway. The event consisted of a panel of members and staff who discussed employment terms for background performers on the television and theatrical contracts. The panel also discussed topics ranging from various ways of submitting for and booking background work to busting common myths that often swirl around the holding area.

The panel consisted of MORE Committee member Buzz Roddy, New York Local Board member Marc Baron, New York Local Board member and Background Advisory Committee Chair Gerald Kline, Director of Theatrical Contracts Stephanie Perry, Associate Director of Television Contracts Steven Meicke, Director of National Field Services Jim Damis and Counsel Huseina Sulaimanee. National Board member and MORE Committee Co-Chair Rebecca Damon served as moderator.



From left, New York Local Board member Marc Baron, MORE Committee member Buzz Roddy, and New York Local Board member and Background Advisory Committee Chair Gerald Kline.



## MEMBERS ROCK PATIENTS' WORLD

The Washington-Mid Atlantic Local's Recording Artists & Singers Committee, known as the "RASCals," enjoyed a congratulatory and entertaining meeting on June 6. The RASCals have forged a productive relationship with Musicians On Call, including a musical showcase at the Hard Rock Cafe and opportunities to network with other music industry organizations. The RASCals contributed to MOC's Rock a Patient's World Room Sponsorship Program, which brings comfort to hospital patients in the form of bedside musical performances. This uplifting and therapeutic work is an honor to support. MOC D.C. directors Katy Epley and Michelle Hughes were guest speakers at this recent meeting and made a special plaque presentation to the RASCals. Collaborations such as this one highlight the commitment to the community by SAG-AFTRA and its members.

Washington-  
Mid Atlantic



SAG-AFTRA members and staff with Musicians On Call staff and volunteers.

## PANEL DISCUSSES ON-SET SURVIVAL

The Muriel Moore/Danny Nelson SAG-AFTRA Conservatory kicked off its third year with its best-attended event. On June 2, more than 185 performers attended *Ric Reitz and Friends Unplugged*.

Each year, the conservatory provides one community-directed event open to all. This year's symposium saluted our sister unions with a panel including unit production manager Jim Sedlak of the DGA, directors of photography and camera operators Allen Facemire and

Richard Cantu of IATSE's Local 600, and gaffer Marivee Cade, sound mixer Whit Norris and script supervisor Dea Cantu, all of IATSE. Local President Ric Reitz hosted and moderated.

The panel provided protocols, anecdotes and examples of the do's and don'ts that get the job done and get you invited back. By understanding the tools the crew works with and having respect for the job they do, collaboration makes it possible to create the best product. Community and professionalism —

the twin goals of the conservatory — were the buzzwords for the evening.

Atlanta Local President Ric Reitz addresses the panel.



Atlanta

## PHOENIX RISING

The members in Arizona demonstrated their keen interest to learn as they crowded into a standing-room-only Arizona-Utah Local membership meeting in Phoenix on April 26. They enjoyed lively discussions on auditions, headshots and resumes, along with the business of the local and the union as a whole.



Members and friends volunteer at the Oregon Food Bank.

## MEMBERS VOLUNTEER AT FOOD BANK

Union pride was evident on June 7, as several members of the SAG-AFTRA Portland Local gathered at the Oregon Food Bank to put in a shift helping the state's neediest folks put food on the table.

Nearly five tons of food were processed, enough to supply 7,771 meals — and members had a blast doing it.

"It just felt awesome to be able to give back to our community, to this great state which we all love," said Local President Duane Hanson.

Pitching in that day, along with Hanson, were Chrise Roccaro, Michele Mariana, Mary Bicknell, Jamie Vandeventer and wife Emily, Wrick Jones, Mike Dunay, Steve Enfield, Bill Rossman, Jerry Bell and Amy Mills.

"The team-building aspect was terrific, but the real benefit for us all was lending a hand to those in need," said Hanson.





Alma Washington, center, with SAG-AFTRA members, elected leaders and staff

## WOMAN OF THE YEAR

This spring, SAG-AFTRA member Alma Washington was named Chicago's Labor Woman of the Year. The award was presented by the local Chapter of the Coalition of Labor Union Women (CLUW) at the organization's 35th annual awards ceremony.

A longtime member of SAG-AFTRA and Actors' Equity, Washington is serving her third term on the Chicago Local Board. She has also been a convention delegate and participates in several SAG-AFTRA committees, including serving as co-chair of the conservatory. Demonstrating her strong advocacy for women's rights, she is a board member of Working Women's History Project and the Illinois Labor History Society.

Chicago

Held to celebrate International Women's Day, the event was a chance for the labor coalition, which was founded 40 years ago, to pay tribute to those whose activism has helped advance both women's rights and the labor movement. The award Washington received, the Olga Madar Award, is named after the first woman to be elected to the UAW International Executive Board and the coalition's first president.



Houston-Austin

HOUSTON MEMBERS JAMES JACKSON FRIEND AND LEE STRINGER join panelists Kerry Beyer of Kerry Beyer Photography and Amelia Ornelas of Ricornel Productions for Houston Conservatory's *On Your Mark II* workshop June 21. The workshop focused on the latest trends in headshots, resumes and demo reels, as well as a start-to-finish demonstration on the process of self-recording and creating compelling actor bios.

## REACHING OUT EN ESPAÑOL

Students of the Adriana Barraza Acting Studio had the opportunity to learn about SAG-AFTRA, the benefits and protections of working under a union contract and the benefits and responsibilities of being a member. On June 2, Miami Local Board member Memo Saucedo and Miami Local Executive Director Herta Suarez spent several hours with the students of Maestra Adriana Barraza (pictured) and Maestro Arnaldo Pipke at their studios. The orientation and the sharing of experiences and advice were eye-openers for many of these students.



Miami

The entire event was held *en español*. The Q&A was a testimony of the need for SAG-AFTRA to continue educating performers and other media professionals as they enter and seek employment in our industry. Saucedo and Suarez were surprised when they were presented with a plaque recognizing their contribution in furthering the education of the students.

## MEMBER VISITS THE BAR

Dallas-Fort Worth Local 3rd Vice President Sharon Garrison paid a final tribute to her recurring role as Judge Amelia Sanders in *Drop Dead Diva* by appearing at the State Bar of Texas Annual Meeting in Austin, Texas, on June 26. Celebrating its 75th anniversary, the bar asked the age-old question, "Does art imitate life, or does life imitate art?" Garrison had the opportunity to discuss the portrayal of judges and lawyers in film and television, featuring clips from the show.



Dallas-Fort Worth

From left, Judge Jim Jordan, member Sharon Garrison and attorney Bill Chris



## CELEBRATING 'SAG-AFTRA MONTH'

The month of May was declared "SAG-AFTRA Month" in the Commonwealth of Pennsylvania.

The Pennsylvania House of Representatives presented the proclamation, which was sponsored by state Rep. Tom Murt, to SAG-AFTRA members and staff.

Traveling to Harrisburg to receive the proclamation were Pennsylvania-based actors Melissa Fitzgerald and David Morse; SAG-AFTRA Vice President, Broadcasters Catherine Brown; new Ohio-Pittsburgh Local

### Philadelphia & Ohio-Pittsburgh

Executive Director Brian Lysell; National Board members Mark Roberts and Helen McNutt; Ohio-Pittsburgh Local Board member Randy Kovitz; Philadelphia Local Board member Meagan Hill; Philadelphia Local President John Wooten; along with other members and staff. After accepting the honor, the remainder of the day was spent lobbying for the Pennsylvania Film Tax Credit.

The Ohio-Pittsburgh Local also had a visit from SAG-AFTRA Executive Vice President Gabrielle Carteris, who co-hosted an interactive panel discussion on May 17 titled *SAG-AFTRA - After the Merger* at the Women in Film and



Pennsylvania State Rep. Tom Murt, center, with SAG-AFTRA members, elected leaders and staff on May 6 in Harrisburg.

Television International Summit. The following day, she was the guest speaker at the local's annual meeting at Olive or Twist in downtown Pittsburgh. It was a great meeting and social with about 40 local members, and members were honored by Carteris' visit.

## Nevada

### ALL ABOUT MANAGERS

Unified Management partner Al Onorato made a special appearance at the SAG-AFTRA Nevada Local conservatory on April 27 to talk about what managers do for their clients, and the traits, skills and education they look for when signing to represent an actor.



From left, Unified Management partner Al Onorato, acting teacher Adam Hill and Nevada Local President Barbara Grant.

He took time to learn about each attendee, and watched and coached several monologues. Prior to his position at Unified Management, Onorato was vice president in charge of talent and casting at Columbia Pictures Television, among other credentials.

The members of the Nevada Local Conservatory appreciate guests like Onorato, as they are always interested in information that is current and relevant in the industry.

@ If you are an entertainment expert interested in speaking at a conservatory event, contact [nevada@sagaftra.org](mailto:nevada@sagaftra.org) for more information.

## BRAINSTORMING IN MICHIGAN

Board members of the Michigan Local have been satisfied with the support services they have received since the closure of the Michigan office. Board meetings have proceeded as before, contract questions have been answered, members are getting together for Coffee Connections and a recent annual meeting was enjoyed by all. But some have asked, "Has this been enough?"

At their June board meeting, the members embarked on a different tactic. Rather than the usual business, they decided to brainstorm instead. A simple question was asked: "What activities would you like to see started or increased?"

By jotting down ideas on sticky notes and then arranging them by category, board members settled on the topic of "workshops." They examined the feasibility of producing workshops, and why there have been fewer of them recently. The board hopes to do future exercises that will enhance the participation of all and check off each goal, one by one.



SAG-AFTRA Michigan Local 3rd Vice President Eric Wydra at the meeting.

## Michigan

# In Memoriam

honors the memory of members whose deaths were reported to SAG-AFTRA between April 1, 2014 – July 31, 2014 \*



MAYA ANGELOU



BOB HOSKINS



CASEY KASEM



ELAINE STRITCH



ELI WALLACH



BOBBY WOMACK

Muneer Abdelhadi	3/19/2014	Ron A. Castro	11/10/2013	Daniel Escobar	12/13/2013	Dennis Hearn	2/4/2014
Jon Abel	12/15/2013	Lee Chamberlin	5/25/2014	Jose Escobar	2/19/2014	Dave Herman	5/29/2014
Helen Ackerman	11/19/2011	Craig P. Chedwick	3/2/2014	Armalie Etheridge	7/16/2012	Tom Holiday	2/28/2014
Joseph Ackler	2/28/2014	Ted Christensen	8/8/2012	Ross Evans	4/15/2013	Gary Hollis	6/29/2014
Benne Alder	1/9/2014	Bettye Ciarrocchi	4/11/2014	Rosa Felipe	2/27/2009	Jessie M. Holmes	1/21/2014
Joe Alfasa	3/15/2014	Betty N. Coleman	5/8/2011	Sheryl Fernandez	1/7/2013	Frank Hopf	8/19/2013
Georgia Allen	1/11/2014	Jerry Coleman	1/5/2014	Felix Fibich	3/20/2014	Bob Hoskins	4/29/2014
Sage Allen	2/19/2014	Caron Covert	2/6/2014	Harry Fisher	3/13/2014	Dennis Howard	6/11/2014
Sheila Allen Jones	10/13/2012	John A. Condon	1/27/2014	Joseph F. Flanagan	3/31/2014	H. R. Huff	3/20/2012
Robert F. Anderson	2/4/2014	David Connell	5/17/2013	Gwen Flore	6/18/2014	Grace Huffman	6/10/2009
Freda Angela	1/10/2014	Pat Connell	6/1/2014	Letty Fonseca	6/21/2014	Brenda Huggins	11/25/2013
Maya Angelou	5/28/2014	Charles Cooper	11/29/2013	Barrie B. Ford	2/23/2006	Ronald Hunter	12/3/2013
Paul Armbruster	10/23/2013	Roy Cooper	2/27/2014	Virginia A. Forst	10/18/2010	Martha Hyer	5/31/2014
Hisayo M. Asai	2/23/2014	Matthew C. Cowles	5/22/2014	Greg Fortune	6/12/2014	Kathleen M. Immel	11/25/2011
Fort Atkinson	1/6/2014	Daniel A. Cox	1/2/2014	Geoffrey Forward	3/10/2014	Lan Ing	9/7/2013
Gloria Augustus	4/21/2014	Dana Craig	3/20/2014	Jack Frankel	11/2/2009	Gloria Irizarry	5/21/2014
Jim B. Baker	2/4/2014	David L. Crome	10/24/2013	Freethrow Fred	2/25/2014	Victor Izay	1/20/2014
John A. Barber	12/29/2013	Al C. Daniels	5/15/2011	Mona Freeman	5/23/2014	Robert A. Jacques	12/31/2013
Don Barber	3/30/2012	William S. Davila	2/14/2014	Noriko Fukai	5/28/2013	Pierre Jalbert	1/22/2014
Ted Bartsch	8/21/2011	Ann B. Davis	6/1/2014	Munro Gabler	2/3/2014	Neal Jano	5/12/2014
Charles E. Beck	3/25/2009	Lee D. Davis	8/5/2013	William V. Gallo	5/10/2011	Mitchell Jason	3/11/2014
Gloria Bennett	1/25/2013	Ron Davis	3/10/2014	James Garner	7/19/2014	Mal Jones	1/5/2014
Dean Bennett	3/7/2014	Vince Davis	5/23/2014	Tony Genaro	5/7/2014	Edmund Jones	2/20/2014
Bern Bennett	5/29/2014	Barbara Day	4/3/2014	Lou Gideon	2/3/2014	D'ck Jones	7/7/2014
Anna Berger	5/26/2014	Jacqueline Decosmo	3/6/2014	Penelope Gillette	2/20/2014	Wayne Juhlin	4/17/2014
Jerry Biggs	3/30/2014	Ruby Dee	6/11/2014	Tom Gola	1/26/2014	Phyllis Kahan	12/18/2013
Majo Bigo	11/5/2008	Mickey Deems	4/14/2014	Constance L. Gomes	4/11/2014	Joe Kalb	2/14/2014
Chick Bilyeu	10/30/2007	Joyce Deferes	10/21/2010	Marvin L. Goslin	10/12/2013	Randi Kallan	1/13/2014
Edward T. Blessington	5/13/2014	Anthony Del Vecchio	3/28/2014	Anthony Granatelli	12/29/2013	Alexander Karanikas	11/30/2006
Shirley Bodtke	9/8/2011	Ellen Detournillon	1/28/2014	Gail Grate	5/28/2014	Conrad Karlson	1/18/2012
Vanna Bonta	7/8/2014	William R. Diehl	3/17/2014	Dan Grayam	10/1/2012	Casey Kasem	6/15/2014
Kent H. Bowman	12/20/2007	MaryAnn Dodd	1/24/2014	Dorothy B. Green	2/16/2014	Rowland Kerr	3/23/2013
Armand E. Brodeur	12/7/2009	Delbert W. Donahoe	2/5/2014	Dorothy Guttilla	4/27/2013	Madeline D. Kimmel	9/7/2012
Fred Brookfield	1/25/2014	Hal Douglas	3/7/2014	Richard Hackman	12/20/2013	G'enn S. Ladd	6/16/2007
Joseph A. Brooks	5/22/2011	Dennis F. Dowd	6/22/2014	Robert S. Haley	7/23/2013	Joe LaDue	5/26/2014
Michael E. Brooks	6/7/2014	James A. Durham	11/4/2012	Jennifer Hammond	3/31/2014	Robert C. Laird	2/20/2014
Jophery C. Brown	1/10/2014	Timy Dutton	4/29/2014	Jack Hanrahan	4/28/2008	Joe Lala	3/18/2014
Dennis Brown	3/30/2014	Arthur Eckdahl	3/29/2014	Robert Harker	2/27/2013	James J. Lange	2/25/2014
Pikey Brown	5/31/2014	Marvin Einhorn	4/30/2014	Sam Harkness	10/22/2013	Ken Larsen	7/13/2014
Ken R. Burns	7/21/2010	Jane Elder	8/10/2010	Bob L. Harris	2/14/2014	Eddie Lawrence	3/25/2014
Mary G. Canfield	2/15/2014	Marv Ellis	5/3/2014	Vanessa Hart	2/11/2014	Eric Lawson	1/10/2014
Sam Capuano	6/14/2006	Bart Ellison	2/9/2014	Theodore N. Hasapes	4/6/2010	Jon Lee	5/31/2014
Robert E. Casale	2/16/2014	Eugene Elman	1/5/2014	James M. Hayes	1/27/2014	Mitch Leigh	3/16/2014

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



Joe Lemos	3/17/2014	Sadie Mintz	12/4/2013	Timothy Rice	6/15/2014	Dorothy F. Thomas	9/27/2013
Frank Leo	2/28/2014	Harry Mondfrans	2/8/2012	Danny Richards Sr.	5/19/2011	Helen Thomas	7/20/2013
Richard D. Lerner	1/20/2014	Betty Moore	8/6/2013	Joe Rigano	3/27/2014	Jess Tiffany	6/1/2007
Mary R. Lewis	5/12/2010	Eric Moss	8/6/2013	Joayn Roberts	8/13/2012	Matthias Uitz	5/7/2014
Lisa Lijoi	7/17/2014	Larry Moss	2/19/2014	Frank M. Robinson	6/30/2014	Peter Umbras	1/3/2014
Elliott Lindsey	7/2/2007	Paul Motley	2/15/2014	John R. Roche	10/27/2010	E. S. Valderrama	2/6/2014
Jon Locke	10/19/2013	Rosemary Murphy	7/5/2014	George Rondo	4/30/2014	Jerry Vale	5/18/2014
Eddie Lopez	1/5/2014	Donald Neal	5/27/2014	Mickey Rooney	4/6/2014	N. G. Valentino	10/2/2012
Joan Lorrington	5/30/2014	Jen Nelson	7/17/2010	Cherie Ross	6/18/2014	Anne Vardanian	3/9/2014
Larry Lujack	12/18/2013	Linda Nitsch	8/2/2013	Gene Ryals	5/23/2014	Ed Vassallo	2/25/2014
Cynthia Lynn	3/10/2014	Melissa R. Nixon	3/10/2014	Esther Sanford	6/18/2014	Michelle Vernier	3/14/2013
Sheila MacRae	3/6/2014	Carmela Noble	6/1/2013	Shari Santilli	5/31/2014	William Visteen	6/12/2014
Dave Madden	1/16/2014	John Noel	6/6/2013	Gus Saunders	5/14/2007	George F. Vogel	3/2/2014
Dick T. Mallon	6/9/2013	Buckley Norris	6/21/2014	Diane Saunders	1/31/2014	Don Wade	9/6/2013
Nancy Malone	5/8/2014	Millie Novak	1/26/2014	Dan Scanlan	5/10/2014	Samson Walker	3/20/2014
Biff Manard	5/19/2014	Jean Pierre Nutini	7/10/2013	Maximilian Schell	2/1/2014	Gene Walker	5/3/2014
Mark C. Maqueda	6/7/2014	Joseph O'Brien	4/3/2013	Jerry Schumacher	3/22/2014	Vera Wallace	2/21/2014
Lee Marshall	4/26/2014	Laura Olsher	6/5/2012	Helen E. Seltzer	12/28/2010	Eli Wallach	6/24/2014
Frank Marth	1/12/2014	Alexandra Oneil	12/27/2013	Dick Seltzer	6/14/2014	Evelyn Ward	12/23/2012
Greg Martin	4/7/2014	Luis Oropeza	12/12/2013	Ed Sheftel	2/11/2014	Bryon Weiss	2/28/2014
Sam Matarasso	9/13/2011	Al Overend	8/11/2008	Alfred Shelly	4/12/2013	George Weiss	6/25/2014
Don Matheson	6/29/2014	Irene M. Parker	8/31/2012	Paul Shire	7/6/2014	William L. Welter	3/1/2014
Susan G. McBride	3/8/2014	James R. Parkes	3/15/2014	Borah Silver	12/25/2013	Danny Weselis	7/14/2014
Curtis McClarin	3/4/2014	Ralph Peduto	5/12/2014	Leonard Simon	6/3/2014	Myrna White	5/27/2014
Ellen McCown	10/26/2013	K. J. Penthouse	12/27/2013	Lenny Singer	12/23/2013	Joan Wilkin	6/27/2012
James McCrane	1/1/2009	Martha Pepper	5/19/2009	Albert Sklar	6/15/2007	Roger Wilkinson	2/20/2014
Bob McDonald	2/13/2011	Haskell Phillips	3/18/2014	John F. Sladek	12/26/2013	William L. Williams	1/1/2014
Anna Marie McKay	1/27/2014	Marc Platt	3/29/2014	Marjorie Stapp	6/2/2014	James V. Williams	10/20/2011
James McMenemy	3/16/2013	Nina Polan	2/16/2014	John P. Sterling	2/11/2014	Phillip Williamson	2/27/2014
Judi Meredith	4/30/2014	Fran Prager	2/4/2014	Arthur Storch	3/5/2013	Willard W. Willingham	7/21/2013
Tatiana Merry	2/8/2014	Dallas Premer	1/16/2014	June E. Story	7/24/2013	Johnny Winter	7/16/2014
Lucy Mesa	10/10/2011	Mildred Purinton	4/25/2012	Elaine Stritch	7/17/2014	William B. Wolff	2/27/2014
Phillip E. Meske	4/18/2014	Neil G. Raber	11/24/2011	Don Stroup	3/23/2014	Bobby Womack	6/27/2014
Martin Meyers	5/14/2014	Lloyd Rees	5/27/2006	Meshach Taylor	6/28/2014	Jeb Younger	12/4/2013
Miliza Milo	2/6/2014	Henry Reichenbach	12/29/2012	Lila Teigh	1/11/2014	Efrem Zimbalist Jr.	5/2/2014



**ANN B. DAVIS**, known to millions as Alice the housekeeper on *The Brady Bunch*, died June 1 at age 88. She was beloved by audiences as the wisecracking Alice, but it was her portrayal of secretary Charmaine "Schultzzy" Schultz on the *The Bob Cummings Show* that won her two Emmys. But her talents were not limited to her most famous roles. She appeared in film, on stage and toured Southeast Asia with the USO.

Davis also believed in her union, serving as a national board member of Screen Actors Guild from 1958 to 1963, during the SAG presidencies of Ronald Reagan, Howard Keel and George Chandler. During the successful campaign to merge SAG and AFTRA, Davis lent her name as a high profile supporter.

Although she would always be identified with her *Brady Bunch* character, Davis didn't mind. "All of us wish we had an Alice," Davis said in a 1992 *People* magazine interview. "I wish I had an Alice."

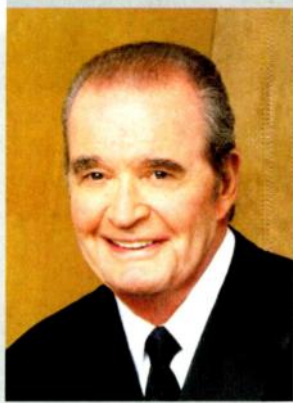


**RUBY DEE**, an actor, writer, activist and SAG Life Achievement Award honoree, died June 11 at the age of 91.

Dee, who was best known for her roles in *A Raisin in the Sun* and *Do the Right Thing*, received the award with husband Ossie Davis in 2000, making them only the second husband and-wife team to be so honored. Dee was predeceased by Davis in 2005.

As she accepted the award, Dee spoke of the power of the acting profession.

"We are artists also, and workers above all. We are image makers," she said. "Why can't we image-makers become peacemakers too? Why cannot we, in such a time as this, use all the magic of our vaunted powers to lift the pistol from the schoolboy's backpack and replace it with bright images of peace, with images of hope and faith in humankind? Of life lit by some large vision of goodness and beauty and truth?"



**JAMES GARNER**, a talented performer, union officer and 2004 SAG Life Achievement Award honoree, died July 19 at the age of 86.

The star of television and film secured his place in entertainment history as Bret Maverick in TV's *Maverick* and as private investigator Jim Rockford on *The Rockford Files*, but less known to the public was his dedication to his union and to helping others.

Garner served as a SAG National Board member in 1959 and as the guild's second vice president from 1960 to 1961. A veteran of the Korean War, Garner used his star power to boost the morale of American troops during a 1967 tour of Vietnam. In a *Stars and Stripes* article published that year, Garner explained that sometimes he would encounter a service member skeptical of his motives.

"They might ask if I was over here on some tax write-off, or how much I get paid. When I explain that I'm an ex-rifleman private with the 24th Inf. Div.'s 5th Regimental Combat Team and came over for nothing, everything is OK," he said.



**MICKEY ROONEY's** death on April 6 drew the curtain on a career of perhaps unprecedented longevity in entertainment history: vaudeville, movies, radio, television, theater and nightclubs. From toddler to senior, he entertained from the age of 17 months in the era of silent films and the presidency of Calvin Coolidge to the age of the Internet, mobile entertainment and presidency of Barack Obama.

He attained stardom in the 1930s and proved he could handle everything from comedy and musicals to heavy drama. Over his lengthy career, he was nominated for four Academy Awards, for Best Actor in a Leading Role in 1940 for the musical *Babes in Arms*, co-starring Judy Garland; in 1944 for *The Human Comedy* with Frank "The Wizard of Oz" Morgan; for Best Actor in a Supporting Role in 1957 for the World War II drama *The Bold and the Brave*; and in 1980 for *The Black Stallion*.

In 1991, the diminutive entertainer released a well-received autobiography titled *Life Is Too Short*. Acting was such an integral part of his being that he never considered retirement. His motto in later years was "Don't retire. Inspire."

In Memoriam honors the memory of members whose deaths were reported to SAG-AFTRA between April 1, 2014 – July 31, 2014.



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British World War I veteran Herbert Marshall and Lady Tsen Mai in his American film debut *The Letter*, shot in New York in late fall of 1928 at Paramount's Astoria Studios in Long Island. After his scenes wrapped, Marshall commuted to New York City by subway to appear in the Broadway comedy *The High Road*.

WORLD WAR I at 100/1914-1918

## HERBERT MARSHALL: AMPUTEE MOVIE STAR

**T**he leg had to come off. The young English soldier was 26 and serving in the 14th Battalion, London Regiment, the "London Scottish," when the gunshot shattered his right knee in France on April 9, 1917, in the midst of the Great War. He was sent home to recuperate but the leg would not heal properly, finally leaving no choice but amputation. He was discharged from the army the following year on May 17, 1918. But Herbert "Bart" Marshall refused to let the loss of a leg keep him from the acting profession he loved, and through the use of a painful prosthetic leg and the force of his own will, returned to the stage to resume an acting career that would take him from England to Broadway and Hollywood over the next 14 years.

In April 1932, Paramount Pictures producer Jesse L. Lasky signed Marshall to a movie contract that brought him to Hollywood. The following year, fan magazine *Modern Screen* declared that "... it is well to remember that, having lost one leg in the war, Herbert Marshall, never seeing himself as incapacitated is ... as attractive and fit and able as any man!" Over the next decade, Marshall starred opposite legends and goddesses of the silver screen like Marlene Dietrich, Greta Garbo, Claudette Colbert, Katharine Hepburn, Barbara Stanwyck and Bette Davis, and continued as a character actor through the early 1960s.

Marshall was a model to follow for performers with disabilities. After his death in January 1966, Reginald Denham, who acted with him in a London production of the play *Abraham Lincoln* in

early 1919, described his admiration in *Variety*: "We had rehearsed for three weeks and it was not until the dress rehearsal when we were taking off our clothes that we discovered that 'Bart,' as we called him, had only one leg ... Bart ... had one of the latest mechanical ones for which there was a growing demand. These postwar contraptions were extremely clumsy and would cause the wearer great pain. Several years later, Bart told me that he had played most of the run of *Lincoln* in agony." Marshall's part also called for three costume changes, and the third floor dressing room required that he ascend and descend stairs eight times each day — double on matinee days. Denham marveled, "Through all this crippling discomfort, I never heard Bart utter a word of complaint. Of course, we all tried to help him in his quick change when circumstances allowed. His one reaction, apart from gratitude, was apologetic. He hated being such a 'bloody nuisance.'"

Denham also witnessed one of Marshall's young actor friends suggest that "because of Bart's disability, he was fighting a losing game in trying to resume his acting career [and] advised him to try front-of-the-house desk work if he was still stage struck. Bart told this popinjay what to do with himself in terms that would have won the approval of [famous theatrical critic] Kenneth Tynan ... In most of his obituary notices, he seems to be remembered as having been a superb exponent of elegant 'perfect gentleman' parts, which indeed he was. However, my own main memory of him is as a young eagle, a wounded eagle with indomitable courage."



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