



SAG-AFTRA

SPRING 2015



SAG-AFTRA

EDUCATE OUTREACH ENGAGE

Inside
**FAIR PLAY
FAIR PAY ACT**

**COMMERCIALS
ORGANIZING
INITIATIVE**

**Notice of
Nomination
and Election**

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FOR YOUR EMMY® CONSIDERATION JAMES SPADER

THE BLACKLIST



SONY
PICTURES
NETWORKS

“ UTILIZING **SPADER'S** CHARMS AND **WONDERFUL**
DISPLAY OF ACTING... *THE BLACKLIST* **STANDS OUT**
AMONG DRAMAS ON NETWORK TELEVISION. ▀▀

— **HUFFINGTON POST**

MPAA

SAG-AFTRA member Cyndi Lauper supports the Fair Play Fair Pay Act.



15 #FairPlayFairPay

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ACTION ITEMS @

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

ON THE COVER: The April 16 unveiling of SAG-AFTRA Plaza. Photo by Angela Weiss.

Contact Us

GENERAL INFORMATION

Toll free (855) SAG-AFTRA
 (855) 724-2387

Members are able to reach any of the SAG-AFTRA local offices via the toll-free number by pressing 3 and entering a five-digit ZIP code.

**24-Hour Safety Hotline..... (844) SAFER SET
 (844) 723-3773**

CONTRACTS

Audiobooks (212) 863-4239
 (301) 634-4859
 Background Actors..... (323) 549-6811
 Commercials and Infomercials (323) 549-6858
 Corporate/Educational (323) 549-6858
 Dancers..... (323) 549-6864
 New Media and Interactive..... (323) 549-6446
 News & Broadcast (800) 638-6796
 Residuals (323) 549-6505
 Singers..... (323) 549-6864
 Sound Recordings and Music Videos..... (323) 634-8150
 Stunt and Safety..... (323) 549-6855
 Television..... (323) 549-6835
 Theatrical Motion Pictures..... (323) 549-6828

OTHER DEPARTMENTS

Cashiers (323) 549-6752
 Committee Office (323) 549-6418
 Communications & Marketing..... (323) 549-6654
 EEO & Diversity..... (323) 549-6644
 Governance (323) 549-6676
 Government Affairs & Public Policy (212) 827-1512
 iActor Helpdesk (323) 549-6451
 Industry Relations..... (323) 549-6004
 Legal (323) 549-6627
 Membership..... (323) 549-6757
 Organizing..... (212) 863-4220
 Professional Representatives
 Los Angeles (323) 549-6745
 New York (212) 863-4305
 Reporting Sexual Harassment..... (323) 549-6646
 SAG Awards..... (323) 549-6707
 WebHelp..... (323) 549-6789

PENSION, RETIREMENT & HEALTH

AFTRA Health & Retirement (212) 499-4800
aftrahr.com
 SAG-Producers Pension and Health..... (818) 954-9400
sagph.org
 MPTF..... (818) 876-1888
mptf.org
 MPTF Industry Health Network..... (800) 876-8320

CHARITABLE AND SUPPORT ORGANIZATIONS

The Actors Fund (323) 933-9244
 National Headquarters NYC..... (212) 221-7300
actorsfund.org
 AFTRA Foundation (855) 287-3696
sagaftra.org/aftrafoundation
 Alliance for Inclusion in the Arts (212) 730-4750
inclusioninthearts.org
 Career Transition for Dancers..... (323) 549-6660
careertransition.org
 Entertainment Industry Foundation (424) 283-3600
eifoundation.org
 Motion Picture Players Welfare Fund..... (212) 221-7300
SAGAFTRA.org/mppwf ext. 119
 SAG Foundation (323) 549-6708
SAGFoundation.org

OTHER

SAG-AFTRA Federal Credit Union (818) 562-3400
sagaftrafcu.org
 Actors Federal Credit Union (212) 869-8926
actorsfcu.com

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AMERICAN CRIME

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- VARIETY

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- LOS ANGELES TIMES

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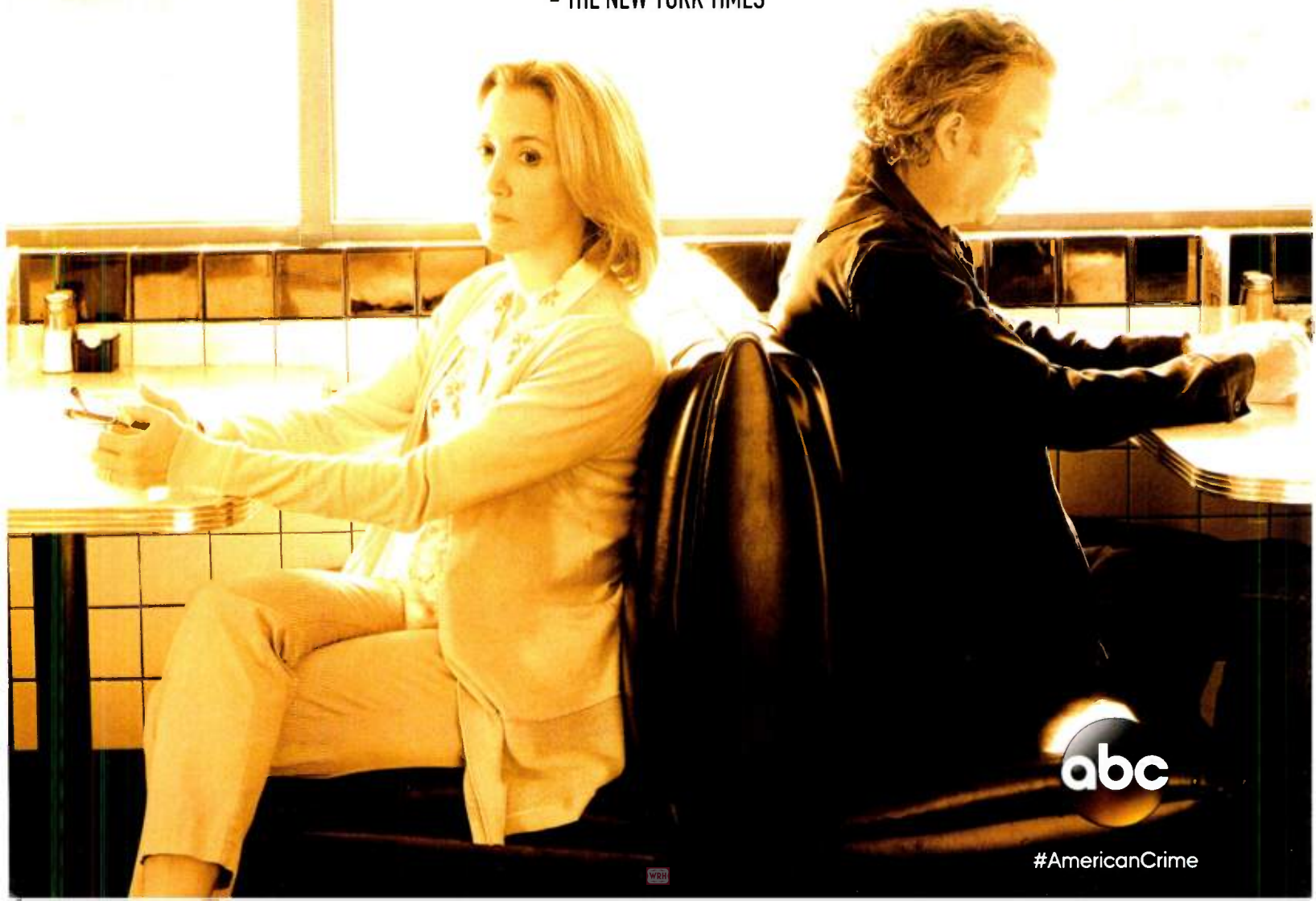
- THE HOLLYWOOD REPORTER

“GRIPPING”

- TV GUIDE

“NOT JUST GOOD, IT’S STARTLINGLY GOOD”

- THE NEW YORK TIMES



abc

#AmericanCrime

MPAA

Letters to the Editor

KUDOS SAG-AFTRA

I was a working actor for a long time. Through the years, I found the necessity to call upon my union for assistance in contract disputes, non-payment, untimely payment, agent non-payment, work without contract and health issues. Oh yes, and the IRS' illegal confiscation of my residuals.

Upon my retirement due to illness, it has maintained me monetarily through health care and pension. Now that I've segued to screenwriting, it's introduced me to iActor, where I have access to my actor friends whom, as an associate producer, I can attach to my project.

This is an "atta-boy" to my union, who has made it possible for me to — as actress Ida Lee said in her atta-boy — "learn and earn." God bless SAG-AFTRA.

Wayne Storm
Los Angeles Local

REPORTING VIOLATIONS

I heard rumors that if a member complains about a production company to the union, the production company would know who complained and they would put that person on a blacklist. Also, they would spread the news to other production companies, as well, and ultimately that person would be labeled as a troublemaker, and so there won't be any more work for him or her. In that case, we should think twice before making a complaint, otherwise we will be out of work and broke. What is the solution for this dilemma?

George Kuttickal
New York Local

Ed. Note: You should know that your right to bring a contract violation to the attention of your union is protected under federal law and that retaliating against you for exercising that right is illegal. Nevertheless, whenever possible, the union tries to avoid revealing the identity of a performer who brings a claim to us and, in fact, takes every reasonable measure to prevent the producer from inferring the individual's identity. For

example, where appropriate we will pursue claims on behalf of the entire cast or on behalf of a group of performers. There are occasions, however, where the individual's identity is unavoidably obvious. For example, if the claim could only possibly benefit one person and there was no way for the union to learn of it except from the performer. In such cases, the performer may need to choose between taking the risk of discovery and not pursuing the claim, though the union will do whatever it can to avoid that circumstance.

If you have a concern that a producer will learn your identity as a result of a claim you would like the union to pursue, you should raise that concern directly with the business representative handling the matter.

If you do not feel confident that the business representative is handling your concern appropriately, you should contact a SAG-AFTRA manager or call (323) 549-6058 for assistance.

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.

SEND LETTERS TO:

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SAG-AFTRA Magazine
5757 Wilshire Boulevard, 7th Floor
Los Angeles, CA 90036
Letters may also be faxed to
(323) 549-6500 or emailed to
magazine.editor@sagaftra.org



ARE YOU GETTING SAG-AFTRA EMAILS?

Your union communicates with members primarily through email and digital newsletters. If you are not receiving emails from us, go to SAGAFTRA.org right now and register online so you don't miss out on any of the happenings at your union.

SAG-AFTRA

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IS BRILLIANT"**

- THE HUFFINGTON POST

"REVOLUTIONARY"

- VANITY FAIR

"RIVETING"

- THE WRAP

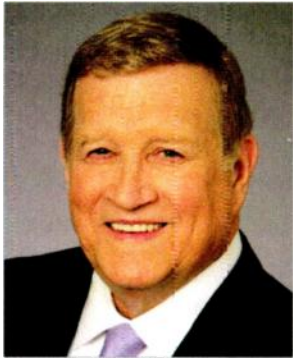
how
to
get
away
with

Murder



#HowToGetAwayWithMurder

WRI



KEN HOWARD

“An educated membership is a powerful membership.”

Dear Member,

Stop reading this letter for a moment, and take another look at the picture on the cover of this magazine of the building that houses our national headquarters.

What you see is a powerful symbol of our growing success and one of many signs pointing to a bright future for SAG-AFTRA.

You might wonder how a simple picture of a building — even one as striking as our newly dedicated namesake building housing our national headquarters — can hold so much promise. First, we must take a look back. When I began serving on the Screen Actors Guild board in 2008, actors were divided and our unions were facing off in a confrontation that could easily have left us permanently weakened. Instead, SAG and AFTRA members seized that turbulent, risky energy and used it as a springboard to greater unity and strength through our historic merger.

On April 16, under a perfect blue sky, surrounded by a host of current and former national officers, board members and union staff celebrating the dedication of SAG-AFTRA Plaza, I reflected on the moment three years earlier, when we made our merger official, and then back to the start of our drive to merge SAG and AFTRA.

We changed course in 2008, working our way to something better, and now the fruits of that labor are becoming evident:

As a merged union, no longer fighting among ourselves, we have established first-ever combined SAG-AFTRA contracts in Commercials, TV/Theatrical — incorporating the Cable contracts into one master contract — Network Code, Animation, Corporate/Educational and numerous Broadcast contracts from across the country, and are currently engaged in the Interactive Contract and the Sound Recordings Contract negotiations. We have reorganized staff, creating staff efficiencies, and have put the union on a solid financial footing. We are now seen as a stable, important voice in the lives of our members and in the lives of our country. We were invited to the White House as part of President Obama’s A Call to Arts to mentor young storytellers in the cinematic arts. We are backing legislative initiatives like the Fair Play Fair Pay Act of 2015. We are stable and we are strong.

None of this would have been possible if we hadn’t made the smart decisions, moved on from the dysfunction that surrounded us, and merged our two unions, setting ourselves on the path to greater strength and influence.

We can and should be proud of our accomplishments. However, your elected leadership, as good stewards, must also listen and be mindful of areas that you, our members, tell us need improving. With the President’s Task Force on Education, Outreach and Engagement, we’re already conducting educational seminars to better help elected leaders listen, communicate,

organize and engage all of us in the direction and responsiveness of our union. An educated membership is a powerful membership.

SAG-AFTRA is responding to the challenges facing us. From staying on top of the changing technologies in our industry and better communication between our staff and our membership, we are moving forward. Just like the smart decisions we’ve made previously have allowed us to turn challenges into opportunities, we are making progress on the consolidation of our benefit plans, which would not have been possible without the merger of the unions.

I continue to be proud and honored to have been your president through the transition, consolidation and first term of a great union. As we approach SAG-AFTRA’s second election cycle, I urge those of you who are interested in running for office to do so. Whether for your local board, National Board or as a delegate, serving your fellow members as an elected representative is a worthy and important undertaking. Be bold and make your voice heard. SAG-AFTRA is not just good. It’s good and growing.

In unity,

A handwritten signature in black ink that reads "Ken Howard". The signature is stylized and cursive.

Ken Howard

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- EONLINE.COM

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"ADDICTIVE"

- EW.COM

SCANDAL

#Scandal 



GABRIELLE CARTERIS

“With knowledge, understanding and hard work, we can and will continue to be the union we aspire to be.”

Dear Member,

As I sat in the most recent National Board meeting, the last in-person meeting for this elected body, I was struck by how far we have come in these last two years — how much good work this union and its members and staff are doing, and how much we are planning to do to help build and strengthen SAG-AFTRA for the membership.

In contracts alone — the lifeblood of this union and its members — we have negotiated approximately 25 contracts in the past two years, including TV/Theatrical, Network Code and the Animation agreements. We continue to bring audiobook producers and publishers into the fold, signing first-time contracts and negotiating improvements and renewals. One recent victory involved a publisher who fought us. It was only with the support of the members who do this work and the union itself that we were able to reach an agreement. In an arena where we had little density before, we are now at almost 100 percent density of major audiobook publishers and producers. That is a direct result of members and their union having honest conversations and reaching out to their community — and standing together. We are seeing it in the commercials

recapture effort (see story page 34), broadcast organizing, community-building in the interactive space and much, much more.

During the first strategy meeting of leadership from across the country, we spoke about the need to hear from members about their work, their successes and their challenges. We noted that though we are transparent in our work for members, there is often a disconnect between what the union is doing for them and what we, as members, must do to help our union. We have created, with staff, brochures and pamphlets and wallet cards with department contact information and an emergency on-set 24-hour hotline number. Our brochure, *Working for You*, which is enclosed in this issue of the magazine, was a direct response to members not being clear about what we do in terms of programs, contracts, advocacy and education. As a result, President Ken Howard created the President’s Task Force on Education, Outreach and Engagement. Approved by the National Board just three months ago, the task force has had multiple planning meetings and webinars with leadership from across the country, and it is transforming daily with input from these leaders and members.

We speak about SAG-AFTRA being a member-driven union, and this is perhaps

one of the clearest examples. We have, as members, expressed our desire for this work in the past, but neither precursor union had the bandwidth to execute it. We do now and we are. Many of our members are just starting to hear about the President’s Task Force. For those of you who haven’t yet, please read the story on page 22, then get involved.

In June, we will be getting ready for the second convention of SAG-AFTRA. We are inviting you to run as a delegate and help us chart your union’s course for the next few years. Please make sure you are registered on the SAG-AFTRA website, check out our YouTube channel, and join in our programs. I urge you to stay connected. Check for updates in the magazine and on the website, join us for webinars and share what you are seeing and hearing with other members and pre-members. With knowledge, understanding and hard work, we can and will continue to be the union we aspire to be.

In unity and solidarity,

Gabrielle Carteris



AMY AQUINO

“The return on the investment can be huge when members have a place to simply meet, share ideas, work with staff, plan for our future — and call their own.”

Dear Member,

In this issue we share the excitement of having SAG-AFTRA’s name and logo emblazoned across our L.A. headquarters. Though it’s not a building we own, we extended our lease in return for the right to boldly display our brand and stake an undeniable claim to SAG-AFTRA’s place here in the entertainment industry’s company town. Our new Manhattan office likewise was designed to make a statement: spacious and elegant, with a beautiful view and comfortable amenities, it projects to those who enter it a sense of power and plenty. It’s already proven valuable as a venue to host all kinds of people and events. I hope you’ll visit these showcase spaces, which are legitimate sources of national pride.

That said, celebrating them reminds me of what it has meant to members in smaller markets across the country to have even the most modest office of their own. Decades ago, for example, professional recording artists found themselves a lonely island of organized labor in a state — Tennessee — and an industry with no respect for workers’ rights. Already engaged with their union and each other, they needed a permanent space to call their own. The building that was secured was small and unprepossessing, but it was

right in the middle of the industry’s hub. Expanded over time, it remains a union home away from home for members who come from across the United States; for the music industry, it’s a constant reminder that if they want to sell music they need to go through SAG-AFTRA.

I’m inspired by the spirit that motivated this bold initiative. It’s a spirit I’ve felt in other locals as well: some, like New Orleans, which have never had a “room of their own”; others such as Portland, one of the small offices recently shuttered to focus resources on our national infrastructure. When we closed those offices, we vowed to take a fresh look at all our locals across the country and do an analysis of how and where a physical presence would be beneficial. The time for gathering and reviewing that data is past due; that analysis must begin now, before we commit any more significant resources to our physical plant.

The fact is, work is exploding beyond New York and Los Angeles, and members — including thousands who live in those two biggest locals — have no choice but to follow it. Work is found in anti-labor states where union contracts are the exception. It’s in locals filled with non-union talent who doubt that union jobs will sustain them if they take the plunge. It’s in areas unaccustomed to film and TV

production where members are the most vulnerable, like the Georgia shoot where IATSE sister Sarah Jones died and our actors were gravely endangered. And it’s in tiny broadcast markets with immense organizing potential.

These locations represent our future, and a home base for members working in them can be vital for maintaining engaged members and a union presence. We can’t argue for the impact of our expansive New York and Los Angeles headquarters and not acknowledge the importance of physical outposts in more challenging areas. Office space in these markets is cheap, and our offices don’t all need to be elaborate or imposing. After all, the movement that put us on the path to the SAG-AFTRA merger started in my dining room — 300 square feet with a table, eight chairs, some Wi-Fi and a phone. The return on the investment can be huge when members have a place to simply meet, share ideas, work with staff, plan for our future — and call their own.

In unity,

Amy Aquino



DAVID WHITE

“Your union has just moved through another remarkable period of capacity-building and success.”

Dear Member,

We recently celebrated the three-year anniversary of SAG-AFTRA as a merged entity, and I am pleased to report that your union has just moved through another remarkable period of capacity-building and success. Since the publication of my last letter, we have accomplished the following milestones:

- Negotiated successfully two national contracts (Network Television Code and Corporate/Educational), each with positive, expanded benefits for our members;
- Embarked on the President’s Task Force on Education, Outreach and Engagement, an energetic nationwide campaign to engage and educate our members in all 25 SAG-AFTRA locals about the power of your union and collective action;
- Established a leadership position in a major multiyear initiative with the White House and our friends at the American Film Institute to mentor and develop the next generation of professional storytellers (future members!);
- Hosted our second exclusive event for SAG-AFTRA members at YouTube Studios, this time in its newly opened studio in New York City (after doing a similar event in Los Angeles previously);
- Hosted a bipartisan legislative event with multiple partners in the

musicFIRST Coalition to introduce the Fair Play Fair Pay Act of 2015, which would establish for the first time in our nation’s history a performance right for artists on AM/FM radio;

- Celebrated a dedication ceremony for the historic building that houses our headquarter office in Los Angeles, which is now named SAG-AFTRA Plaza;
- Participated in the groundbreaking ceremony for the SAG Foundation’s new Actors Center in New York, prominently located on 54th Street between 7th and 8th avenues, which will open to members in early 2016; and
- Completed our fiscal year with a financial surplus and adopted a budget for next year, with another surplus anticipated (all extra money increases our reserve funds).

In addition to the above, at the time of this printing, SAG-AFTRA is embarking upon the largest organizing initiative in the history of our union (and of either legacy union). The Commercials Organizing and Recapture Initiative will help to ensure the next generation of commercials produced on any platform — network television, basic cable, new media, local broadcast or radio — are union and made under a SAG-AFTRA contract. If you haven’t already, we invite you to visit our website and review the online toolkit available for your review and use. These materials were produced by members who work this contract and are designed to help

members find ways to be involved in this essential effort.

During this period, your union has also continued to perform the excellent work that drives our operations each day. We have worked with members, agents, managers and employers to resolve problems before they erupt into formal claims. When that fails, we have filed claims to ensure the proper enforcement of our contract provisions. We have organized more work for our members in the area of audiobooks, broadcast news and new media entertainment projects, among others. We have delivered residual checks to members in a timely manner.

This fall, following member elections across the country, hundreds of SAG-AFTRA delegates will convene in Los Angeles to reconnect with one another, learn more about the significant initiatives underway and help the union plan for the next two years. It will be our second convention as a merged union and we are all looking forward to it.

This is an exciting time for SAG-AFTRA. Whether you become engaged through the President’s Task Force, participate in our commercials organizing initiative or find some other way to contribute to the protection of your work and livelihood, we encourage each of you to become involved!

In unity and looking forward,

David White



Call to Convention

Dear Member:

The 2015 SAG-AFTRA biennial convention will be held Oct. 1-4 at the Sheraton Universal Hotel in Los Angeles.

Under the theme “Educate, Engage, Empower,” your convention delegates will meet to consider constitutional questions, review and act on resolutions, elect leadership, and discuss and debate important issues.

The union’s biennial convention reflects the importance of member involvement and leadership. And that’s where you come in. As a member of SAG-AFTRA, you have the possibility of serving your union as a delegate at the convention. Hundreds of delegates from across the country, representing all 25 locals, will attend, along with officers and National Board members and local presidents elected this summer. If you would like to be a convention delegate representing your local, contact your local office for eligibility details and information on obtaining a nominating petition. To find out how to serve as a New York or Los Angeles local delegate, read through the following pages on nomination and election rules.

Convention delegates represent your interests, vote for leadership and consider resolutions and amendments to the



SAG-AFTRA Constitution. During the three days of convention general sessions, delegates will elect the executive vice president and the vice presidents representing geographic areas and member categories. Information on how to run for these offices can be found on the following pages as well.

Other convention highlights include keynote speeches, presentations and workshops, and opportunities to network with fellow members from across the nation.

As the convention draws closer, and during the event itself, we will continue to keep members informed of all developments. Make sure the union has your email address and other contact information, and follow along on social media so you can be the first to know about convention planning details.

See you in Los Angeles this October!

In unity,

David White, National Executive Director



IMPORTANT GAINS HIGHLIGHT 2015 CONTRACTS

Two contracts have been approved so far in 2015. In April, the SAG-AFTRA National Board ratified a new Corporate/Educational & Non-Broadcast contract, while in January members ratified a new Network Television Code contract.

Corporate/Educational & Non-Broadcast

The new three-year contract for the SAG-AFTRA National Code of Fair Practice for Corporate/Educational & Non-Broadcast Recorded Material was ratified by the National Board at its April 18 meeting and includes a 3-percent increase immediately in minimum compensation during the term of the agreement and

a 3-percent increase effective on Nov. 1, 2016. The contract also includes a 0.5-percent increase to the employer contribution rate for the health and retirement funds effective on the first day of the new contract.

The new agreement includes important gains for background actors in salary and wardrobe fees; an almost 80-percent increase for the first hour of interactive voice recording; and a change from five years to three years in the Category II program use period, resulting in a 40-percent decrease in the number of years a program can be used, a real gain for members working under the contract.

The agreement was reached on April 8 with the Producers Group and covers public relations, sales promotion and training
Continues on page 19

Calling All Candidates

This summer, the union's top leadership positions will be determined by a vote of the membership. You will have the chance to elect the union's President and Secretary-Treasurer. Elections will also take place in all of the union's 25 locals for National Board, Local Officer, Local Board and Convention Delegate positions, and eight (8) Vice Presidents will be elected at the union's biennial convention held in Los Angeles, October 1-4, 2015.

National Elections

PRESIDENT AND SECRETARY-TREASURER

The **President** is the chief elected officer of the union and is charged with carrying out policies established by the National Board and Convention. He or she presides at all meetings of the Convention, National Board and Executive Committee. The President also serves as the chief spokesperson for the union and represents the union in affiliated and other organizations among other duties and responsibilities assigned by the National Board or set forth in the Constitution and policies of the union.

The **Secretary-Treasurer** is the primary elected officer responsible for the general financial administration of the union, including overseeing the union's funds, financial assets and fiscal records.

He or she also serves as Chair of the Finance Committee.

If you are interested in running for the position of **President or Secretary-Treasurer**, you must meet all

eligibility requirements (see box at right).

The President and Secretary-Treasurer will serve for a two (2) year term.

Members may obtain a Nominating Petition by making a request for the materials in writing or in person to the union's Governance department (see contact information next column) beginning **Wednesday, May 27, 2015**. Materials will then be provided in-person or sent via mail, email or fax, as requested.

Candidates for President must submit a petition signed by no fewer than two hundred (200) members in good standing, including members from at least three (3) locals. Candidates for Secretary-Treasurer must submit a petition signed by no fewer than one hundred fifty (150) members in good standing, including

members from at least three (3) locals.

Petitions for both offices must be received by the Governance department at the union's offices in Los Angeles (5757 Wilshire Blvd., 7th Fl., Los Angeles, CA 90036) **by 5 p.m. PDT on Friday, June 26, 2015**. Additional requirements for the submission of nominating materials will be included in the SAG-AFTRA nominating petition instruction kit.

Questions regarding the 2015 elections and/or candidate eligibility may be emailed to nationalelections@sagaftra.org or directed to either Executive Director, Governance Michelle Bennett at (323) 549-6094, or Elections Coordinator Tara Khonsari at (323) 549-6614.

EXECUTIVE VICE PRESIDENT AND VICE PRESIDENTS

The **Executive Vice President** and **Vice Presidents** from geographic areas (Largest Local, Second Largest Local, Mid-Size Locals and Small Locals) and work categories (Actor/Performer, Broadcaster and Recording Artist) will be elected as soon as practicable after the opening of the biennial convention on October 1, 2015.

The Executive Vice President is the second-highest elected officer in the union and acts in place of the President at and between meetings of the Convention, National Board and Executive Committee if the President is absent or otherwise unavailable to perform his or her presidential duties. The Executive Vice President in consultation with and at the direction of the President, assists the President in the governance of the union and may perform such other duties as may be assigned by the President or National Board.

The Vice Presidents from geographic areas and work categories perform duties and responsibilities assigned to them by the

SUMMARY OF ELIGIBILITY REQUIREMENTS

President and Secretary-Treasurer

- Must be at least 18 years old.
- Must be an active member for twenty-four (24) months prior to the date of nomination.
- Must meet all other requirements as defined by the SAG-AFTRA Constitution.
- Must be paid-up currently from the beginning of the dues period as reflected in the below schedule:

PERIOD ENDING

05/01/15-11/01/15
11/01/14-05/01/15
05/01/14-11/01/14

MUST BE PAID BY

06/09/15 (or date of nomination, whichever comes first)
12/10/14
06/09/14

2015 NATIONAL ELECTION CALENDAR

(all times PDT)

MAY 27

Nominating petitions available

JUNE 26 (5 p.m.)

Deadline for submission of petitions and any other required materials

JUNE 22

Cutoff for voting eligibility. Members must be in good standing for the 11/01/14 and/or 05/01/15 dues period

JULY 21

Ballots mailed

AUGUST 20 (6:30 a.m.)

Deadline for receipt of voted ballot (in designated election P.O. Box)

OCTOBER 1-4

Convention Elections

President or National Board.

Candidates for Executive Vice President will be nominated at Convention by the entire delegate body. Candidates for the Vice President positions will be nominated by their respective delegate caucuses at Convention. The term of office for the Executive Vice President and Vice Presidents is two (2) years commencing immediately upon their election and continuing until their successors are elected.

Questions regarding the 2015 elections and/or candidate eligibility may be emailed to nationalelections@sagaftra.org or directed to either Executive Director, Governance Michelle Bennett at (323) 549-6094, or Elections Coordinator Tara Khonsari at (323) 549-6614.

Los Angeles Elections

If you are interested in running for the position of National Board member, Local Officer, Local Board member or Convention Delegate representing the Los Angeles Local,

SUMMARY OF ELIGIBILITY REQUIREMENTS FOR L.A. AND N.Y. LOCAL ELECTIONS

National Board Member

- Must be at least 18 years old and be a member in good standing of the local for twelve (12) months.
- Must be an active member for twenty-four (24) months prior to the date of nomination.
- Must be paid-up from the beginning of each dues period as reflected in the schedule below.
- For member category positions only, must be a member of that category for twelve (12) months
- Must meet all other requirements as defined by the SAG-AFTRA Constitution.

Local Officer or Local Board Member

- Must be at least 18 years old and be a member in good standing of the local for twelve (12) months.
- Must be paid-up from the beginning of each dues period as reflected in the schedule below.
- For Los Angeles member category positions only, must be a member of that category for six (6) months.
- For New York member category positions only, must be a member of that category for twelve (12) months.
- Must meet all other requirements as defined by the SAG-AFTRA Constitution.

Convention Delegates

- Must be at least 18 years old and a member in good standing of the local for six (6) months.
- Must be paid-up from the beginning of the Nov. 2014 and May 2015 dues periods as reflected in the schedule below.
- For Los Angeles member category positions only, must be a member of that category for six (6) months.
- For New York member category positions only, must be a member of that category for twelve (12) months.
- Must meet all other requirements as defined by the SAG-AFTRA Constitution.

PERIOD ENDING

05/01/15-11/01/15
11/01/14-05/01/15
05/01/14-11/01/14

MUST BE PAID BY

06/09/15 (or date of nomination, whichever comes first)
12/10/14
06/09/14

you must meet all eligibility requirements (see box at left).

NATIONAL BOARD MEMBERS

Twenty-one (21) National Board positions will be open for election this year, including one (1) seat for the Broadcaster category, one (1) seat for the Dancer category and nineteen (19) member-at-large seats.

The twelve (12) candidates receiving the highest plurality of votes for the at-large seats will serve for a four (4) year term and the next seven (7) candidates will serve for a two (2) year term. Candidates elected to the two (2) member category positions will serve for a four (4) year term. National Board members, by virtue of their election to that position, also serve as Convention Delegates.

LOCAL OFFICERS

Three (3) Local Officer positions will be open for election this year: President, First Vice President and Second Vice President. The Vice President positions will be elected by plurality of votes received and will serve in that order. All Local Officers will serve for a two (2) year term. Local Officers, by virtue of their election to that position, also serve as Convention Delegates.

LOCAL BOARD MEMBERS

Forty-five (45) Local Board member positions will be open for election this year, including one seat for each member category as follows: 1) Broadcaster, 2) Dancer, 3) Singer/Recording Artist and 4) Stunt Performer. Those members elected as Local Board members, by virtue of their election to those positions, also will serve as Alternate National Board members who may be called upon to serve at National Board meetings when a National Board member is unable to attend. All Local Board members will serve for a two (2) year term.

CONVENTION DELEGATES

One hundred forty one (141) Convention Delegate positions will be open for election this year (in addition to the Convention Delegate positions held by the Local Officers and National Board members who by virtue of their election to those positions, also serve as Convention Delegates), including the seats assigned for each member category as follows: one hundred twenty-nine (129) Actor/Performer; two (2) Broadcast - Entertainment; one (1) Broadcast - News/Information; one (1) Dancer; one (1) Recording Artist; four (4) Singers; and three (3) Stunt Performers. Convention Delegates may also serve as Alternate Local Board members where a board member is the sole representative of a category or category grouping and is unavailable to attend a Local Board meeting.

2015 LOS ANGELES ELECTION CALENDAR

(all times PDT)

MAY 27

Nominating petitions available

JUNE 26 (5 p.m.)

Deadline for submission of petitions and any other required materials

JUNE 22

Cutoff for voting eligibility. Members must be in good standing for the 11/01/14 and/or 05/01/15 dues period

JULY 21

Ballots mailed

AUGUST 20 (6:30 a.m.)

Deadline for receipt of voted ballot (in designated election P.O. Box)

OCTOBER 1-4

Convention Elections



2015 NEW YORK ELECTION CALENDAR

(all times EDT)

MAY 27

Nominating petitions available

JUNE 26 (5 p.m.)

Deadline for submission of petitions and any other required materials

JUNE 22

Cutoff for voting eligibility. Members must be in good standing for the 11/01/14 and/or 05/01/15 dues period

JULY 21

Ballots mailed

AUGUST 20 (9:30 a.m.)

Deadline for receipt of voted ballot (in designated election P.O. Box)

OCTOBER 1-4

Convention Elections

Members may obtain a Nominating Petition by making a request for the materials in writing or in person to the union's Governance department (see contact information below) beginning **Wednesday, May 27, 2015**. Materials will then be provided in person or sent via mail, email or fax, as requested. Candidates for National Board and Local Board must submit a petition signed by no fewer than thirty (30) members in good standing of the local. Candidates for Local Officers must submit a petition signed by no fewer than fifty (50) members in good standing of the local. Candidates for Convention Delegate must submit a petition with one (1) signature of a member in good standing of the local.

Petitions for all offices must be received by the Governance department at the union's offices in Los Angeles (5757 Wilshire Blvd., 7th Fl., Los Angeles, CA 90036) by **5 p.m. PDT on Friday, June 26, 2015**. Additional requirements for the submission of nominating materials will be included in the SAG-AFTRA nominating petition instruction kit.

Questions regarding the 2015 elections and/or candidate eligibility may be emailed to laelections@sagaftra.org or directed to either Director, Governance Meredith Snow at (323) 634-8131, or Elections Coordinator Tara Khonsari at (323) 549-6614.

New York Elections

If you are interested in running for the position of National Board member, Local Officer, Local Board member or Convention Delegate representing the New York Local, you must meet all eligibility requirements (see box, page 13).

NATIONAL BOARD MEMBERS

Nine (9) National Board positions will be open for election this year as follows: seven (7) in the Actor/Performer member category; one (1) in the Broadcast – Entertainment member category; and one (1) in the Broadcast – News/Information member category. The six (6) Actor/Performer candidates receiving the highest number of votes will serve for a four (4) year term and the next candidate will be elected to a two (2) year term. Candidates elected to the Broadcast-Entertainment member category and the Broadcast-News/Information member category will serve four (4) year terms. National Board members, by virtue of their election to that position, also serve as Convention Delegates.

LOCAL OFFICERS

Five (5) Local Officer positions will be open for election this

year: President, 1st Vice President, 2nd Vice President, 3rd Vice President and 4th Vice President. The Vice President positions will be elected by plurality of votes received and will serve in that order. All Local Officer candidates will serve for a two (2) year term and also serve on the New York Executive Committee. The President, by virtue of his or her election to that position, also serves as a Convention Delegate.

LOCAL BOARD MEMBERS

Thirty-four (34) Local Board member positions will be open for election this year, including seats assigned for each member category as follows: two (2) Broadcast – Entertainment; two (2) Broadcast – News/Information; and two (2) Singer/Dancer/Recording Artist.

The balance of seats will be held by members of the Actor/Performer member category. Those members elected as Local Board members, by virtue of their election to those positions, also will serve as Alternate National Board members who may be called upon to serve at National Board meetings when a National Board member is unable to attend. All Local Board members will serve for a two (2) year term.

CONVENTION DELEGATES

Seventy-five (75) Convention Delegate positions will be open for election this year. The total number of Convention Delegate seats assigned by member category open for election will be as follows: sixty-six (66) Actor/Performer; two (2) Broadcast – Entertainment; two (2) Broadcast – News/Information; one (1) Dancer; one (1) Recording Artist; two (2) Singers; and one (1) Stunt Performer.

Members may obtain a Nominating Petition by making a request for the materials in writing or in person to the union's Governance department (see contact information below) beginning **Wednesday, May 27, 2015**. Materials will then be provided in person or sent via mail, email or fax, as requested.

Candidates for National Board, Local Officer and Local Board must submit a petition signed by no fewer than twenty-five (25) members in good standing of the local. Candidates for Convention Delegate must submit a petition with one (1) signature of a member in good standing of the local.

Petitions for all offices must be received by the Governance department at the union's office in New York (1900 Broadway, 5th Floor, New York, NY 10023) by **5 p.m. EDT on Friday, June 26, 2015**. Additional requirements for the submission of nominating materials will be included in the SAG-AFTRA nominating petition instruction kit.

Questions regarding the 2015 elections and/or candidate eligibility may be emailed to nyelections@sagaftra.org or directed to Justin Touretz at (212) 863-4211 or Richard Baldwin at (212) 827-1476.

Other Local Elections

If you are interested in running for the position of National Board member, Local Officer, Local Board member or Convention Delegate representing your local area, please contact your nearest local office for complete election eligibility and schedule information.

SAG-AFTRA SUPPORTS FAIR PLAY FAIR PAY

SAG-AFTRA is supporting a new initiative to ensure artists are fairly paid when their songs are played on the radio. Currently, there are illogical and inconsistent royalty rates for recording artists, musicians and vocalists on different radio platforms. There is one payment structure for Internet radio, a lesser one for satellite radio, and terrestrial radio pays nothing at all. This legislation would require all radio platforms to pay the rate that Internet radio pays now.



The issue was the focus of an April 13 event, when more than two dozen SAG-AFTRA recording artists, including Elvis Costello, Cyndi Lauper, Ray Parker Jr., Rosanne Cash and Martha Reeves, turned out at SAG-AFTRA's national office in New York in support of the Fair Play Fair Pay Act of 2015. U.S. representatives Jerrold Nadler and Marsha Blackburn announced the coming introduction of the bill in Congress. The legislation is supported by SAG-AFTRA, as well as many other artist and industry groups.

Coordinated by musicFIRST, a coalition of industry organizations and artists including SAG-AFTRA, the press conference highlighted the bipartisan bill's benefits to recording artists, musicians and vocalists. In addition to the high-profile artists, the event was attended by SAG-AFTRA Vice President, Recording Artists Dan Navarro; New York President Mike Hodge; and National Executive Director David White.

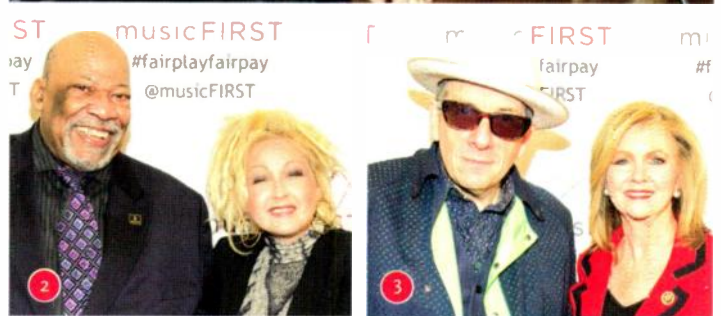
"SAG-AFTRA supports fair market value payment for artists. Music enriches our lives and those who create it deserve to be fairly paid for the work they do," said SAG-AFTRA President Ken Howard. "This legislation remedies a quirk in the law that permits unequal treatment based solely on where a song is played."

"For too long, artists have had a basic right inconsistently applied, and even flat-out denied, in the interest of economic expedience. In the simplest of terms, it's wrong, it's unfair and it's time for that abrogation of artists' rights to come to an end," said Navarro.

SAG-AFTRA member Rosanne Cash summed up the situation when she said she wasn't doing this for herself. She was fighting for the Fair Play Fair Pay Act for all the backup singers and session musicians that most fans have never heard of. She talked about needing to pass the Fair Play Fair Pay Act for future musicians because, "If they can get paid, they can continue to create music. I don't want that generation to disappear because they can't pay rent."

The legislation would also require payments to recording artists, musicians and vocalists for sound recordings made prior to 1972. No radio platforms currently pay for the use of these recordings. Artists receive a radio performance right in almost every country except Iran, North Korea, China, Rwanda and the United States.

 [Tell Congress you support #FairPlayFairPay. Visit \[musicfirstcoalition.org\]\(http://musicfirstcoalition.org\) to find out more about this important legislation.](https://twitter.com/FairPlayFairPay)



(1) New York Congressman Jerrold Nadler with SAG-AFTRA National Executive Director David White; (2) SAG-AFTRA New York Local President Mike Hodge and Cyndi Lauper; (3) Elvis Costello with Tennessee Rep. Marsha Blackburn; (4) Rosanne Cash, second from left, shows off her multiple Grammy Awards with, from left, her husband and musician/producer John Leventhal; President/CEO of The Recording Academy and Grammy Foundation Neil Portnow; and Nadler (5) Former SAG-AFTRA Michigan Local Board member and recording artist Martha Reeves (center at podium) speaks at the press conference.



WYNONNA HEADLINES SAG-AFTRA SXSW SHOWCASE

“Don’t ever book me this late,” Wynonna Judd quipped to her manager after she took the stage just past midnight for a magical 90-minute performance presented by SAG-AFTRA at this year’s South by Southwest (SXSW) in Austin, Texas.

The intimate March 20 showcase before 200 of Judd’s fans at St. David’s Bethel Hall was a milestone for both the iconic five-time Grammy-winning artist and her union. Over the years, SAG-AFTRA and its Sound Recordings Department has participated in various SXSW events, from panel discussions, expo booths and mixers to last year’s showcase at Buffalo Billiards.

But this year marked the first time the union has worked with a high-profile recording artist member to headline a show. For Judd, her performance alongside her band, The Big Noise, fulfilled a longtime wish to perform at the legendary music conference.

“Tonight’s a big, fat, hairy deal for me,” Judd told the overflowing crowd. “I think it’s fitting I’m in a church — not a bar, a church.”

Prior to the performance, Judd spoke of her membership in SAG-AFTRA and what an honor it was to team up with her union for the showcase.

“I’ve been a SAG-AFTRA member since 1983, and the union continues to play an important role in my career,” she said. “After 30 years of being an artist, having this opportunity to perform at SXSW with my band is such amazing timing! I’m celebrating an important part of my musical journey and I’m honored that SAG-AFTRA is presenting our Stories and Song Tour to the attendees in Austin, where I first began singing with Mom on *Austin City Limits* back in the ‘80s. Life indeed has come full circle!”

Judd sang several of the songs she performed with her mother as The Judds, including *Grandpa (Tell Me ‘Bout the Good Old Days)*; *Give a Little Love*; her solo hit *She is His Only Need*; and three new songs from her upcoming eighth studio album, *Cool*



Wynonna Judd performs with her band, The Big Noise, in St. David’s Bethel Hall during the SAG-AFTRA showcase at South by Southwest on March 20.

Ya; Jesus and a Jukebox; and her take on Buddy & Julie Miller’s *You Make My Heart Beat Too Fast*. She also told stories of her days in Austin when she was 14 and had the opportunity to see Stevie Ray Vaughan and his brother Jimmy rehearse. The SAG-AFTRA showcase also featured several recording acts throughout the evening, including Ian Moore, Jay Nash & Josh Day (appearing as the Contenders), The Bros. Landreth and Hamish Anderson.

Earlier in the day, Judd and her husband/producer/drummer Cactus Moser sat down for an interview with fellow SAG-AFTRA member Ann Powers of National Public Radio. The interview was presented by SXSW in conjunction with SAG-AFTRA.

Judd has sold more than 30 million albums worldwide over the course of her career. Charting countless singles, including 20 No. 1 hits and more than 60 industry awards, such as the coveted Top Female Vocalist of the Year trophy at the ACM Awards in 1994, she was dubbed by *Rolling Stone* as “the greatest female country singer since Patsy Cline.”



A SPACE FOR YOUTUBE TO CALL YOUR OWN

The snow and cold on March 5 didn’t keep members away from a special cocktail reception and tour of the new YouTube Space New York. The evening was part of an industry relations initiative to uncover new opportunities for members of all disciplines, which kicked off at a similar reception at YouTube Space Los Angeles and will encompass future events around the country. Attending the event were a large delegation of SAG-AFTRA officers and staff, including Secretary-Treasurer Amy Aquino; New York Local President and National Vice President, New York Mike Hodge; National and New York Local Board members Roberta Reardon, Rebecca Damon, Anne Gartlan, Liz Zazzi, Ezra Knight, Kevin Scullin and Samantha Mathis; New York Local Board member Marc Baron; MOVE New York Committee member Jack Mulcahy; National Executive Director David White; and others.



New York President Mike Hodge, second from right, and MOVE New York Committee Chair Rebecca Damon, second from left, with, from left, MOVE N.Y. Committee members Marc Baron and Kevin Scullin, and N.Y. Host Committee member Molly Ballard.

NEW ACTORS CENTER BREAKS GROUND IN NEW YORK CITY

The Screen Actors Guild Foundation broke ground April 28 on a 4,000-square-foot flexible screening, performance and educational programming space located at 247 West 54th Street in New York. The SAG Foundation Actors Center will include a state-of-the-art, 158-seat theater that will house the SAG Foundation's free professional programs for SAG-AFTRA members, including *Conversations* screenings and Q&As, career retrospectives and *The Business* seminars and panels. The construction and design of the SAG Foundation Actors Center is the second phase of a multi-year effort to fully bring the SAG Foundation Actors Center to fruition. The first phase of the center opened in May 2014 at 1900 Broadway and provides a wide range of free professional and educational programs to SAG-AFTRA members, including casting workshops, computer classes and voiceover workshops in its state-of-the-art EIF Voiceover Lab. The Center on 54th Street is scheduled to open in spring 2016.

Officiating the ceremony were SAG Foundation Executive Director Cyd Wilson, SAG-AFTRA National Executive Director and SAG Foundation Board member David White, Foundation Board members John McGuire, Rebecca Damon and Treasurer Maureen Donnelly. SAG-AFTRA New York Local President

“Our increased programming has been a real game changer, giving members access to casting directors and other industry professionals, including some of the most talented performers working today.”

— Rebecca Damon

Mike Hodge was also present to celebrate the groundbreaking.

“Since 2010, the SAG Foundation has quadrupled its free, educational programming for SAG-AFTRA New York members. The rate at which New York performers are taking advantage of our professional programs and resources is astounding. This dedicated theater space is our Actors Center of dreams,” said Wilson. “We look forward to putting the

SAG Foundation Actors Center on the map in one of the world's greatest performing arts and broadcasting communities.”

“When I joined the Foundation Board, New York members didn't even have one consistent program a month,” said Damon, chair of the committee that has overseen the expansion of programming and plans for the new Actors Center. “Our increased programming has been a real game-changer, giving members access to casting directors and other industry professionals, including some of the most talented performers working today. Local production continues growing by leaps and bounds, making this the perfect time to break ground on a vibrant new home to serve not only New York members, but any SAG-AFTRA members who come here to work.”

“The expansion of the SAG Foundation Actors Center has long been in the making and adds to the plethora of programs and resources available to our members,” said White. “The center's location is extremely convenient for any busy member



From left, SAG Foundation Executive Director Cyd Wilson, SAG Foundation Board member Rebecca Damon, SAG Foundation Treasurer Maureen Donnelly, SAG Foundation Board member John McGuire and SAG-AFTRA National Executive Director and SAG Foundation Board member David White at the April 28 groundbreaking in New York.

on the go: in the heart of Manhattan near Broadway and not far from SAG-AFTRA's New York office. This center will play an important part for SAG-AFTRA members' career development and education.”

“The new facilities will be a fantastic addition to what already is a tremendous resource,” said Fátima Ptacek, who voices Dora in the *Dora the Explorer* animated television series and volunteers with SAG Foundation BookPALS to promote literacy among children. “The SAG Foundation has done so much for members over the years, and it's great to see that support is only growing.”

The SAG Foundation will also increase its ability to live stream programs at times more convenient to members across the country as a result on this important step.

 [Discover all the SAG Foundation has to offer at **sagfoundation.org**.](https://www.sagfoundation.org)

SAG-AFTRA IN ACTION

- > The Conference on Labor, Sports & Entertainment was held April 17-18 in Beverly Hills. Among the SAG-AFTRA members and staff participating were Executive Vice President Gabrielle Carteris and National Board member Jason George, chair of the SAG-AFTRA National Diversity Advisory Committee.
- > SAG-AFTRA National Executive Director David White spoke at the Association of National Advertisers' Advertising Law and Public Policy Conference, which took place March 31-April 1 in Washington, D.C.



MARCO W. FA. / GETTY IMAGES

SAG-AFTRA National Broadcast Steering Committee Chair Joe Krebs, forefront, addresses cocktail party attendees. Looking on, from left, are New York Local President Mike Hodge, National Executive Director David White, Executive Vice President Gabrielle Carteris and President Ken Howard.



NEW YORK GOES 'ON AIR'

New York Local President Mike Hodge and the New York Local Board of Directors hosted a cocktail party for broadcast members from around the country the night before the first Broadcast Steering Committee meeting of 2015. Attended by more than 100 members, as well as national and local staff, the March 6 event was a celebration of broadcast members' contributions to SAG-AFTRA. The event was a chance for members to connect and meet with some of the union's highest leadership, including President Ken Howard, National Executive Director David White and Executive Vice President Gabrielle Carteris. It was also a chance for the broadcasters to catch up with their colleagues from different markets across the country.



CHUCK KENNEDY

BOB BUTLER MEETS THE PRESIDENT

SAG-AFTRA National and San Francisco-Northern California Local Board member Bob Butler and his wife Lois meet with the president and first lady for a White House Christmas reception on Dec. 16. Butler, who serves as president of the National Association of Black Journalists, joined with heads of national news organizations for the celebration.



BROADCASTERS MEET IN NEW YORK

President Ken Howard's new engagement initiative took center stage at the Broadcast Steering Committee meeting at the SAG-AFTRA New York offices on March 7. It was the first of three annual meetings scheduled in 2015. The BSC is made up of volunteer broadcast members from locals around the country, and is charged with setting the agenda and handling business for the SAG-AFTRA broadcasters.

Much of the focus was on the President's Task Force on Education, Outreach and Engagement. Howard; Executive Vice President Gabrielle Carteris; Vice President, Broadcasters Catherine Brown; and other members of the task force presented the purpose, goals and initiatives of the task force, which is designed to educate and unify the membership body.

The meeting, chaired by Joe Krebs, began with an extensive update on contract negotiations and organizing given by Chief Broadcast Officer Mary Cavallaro and other News and Broadcast staff members. They reviewed significant wins at the bargaining table for established shops in 2014, as well as huge successes in bringing six new broadcast units under SAG-AFTRA contracts.

Cavallaro's report reinforced the fact that SAG-AFTRA is the one organization advocating for our broadcast members across the country.

Krebs said the PTEOE is a top priority for broadcast members across the country. "We have to understand that in order to get what we want, we have to know what we're about," he said. "We have to get others involved, and we have to be engaged — fully engaged — in the process."

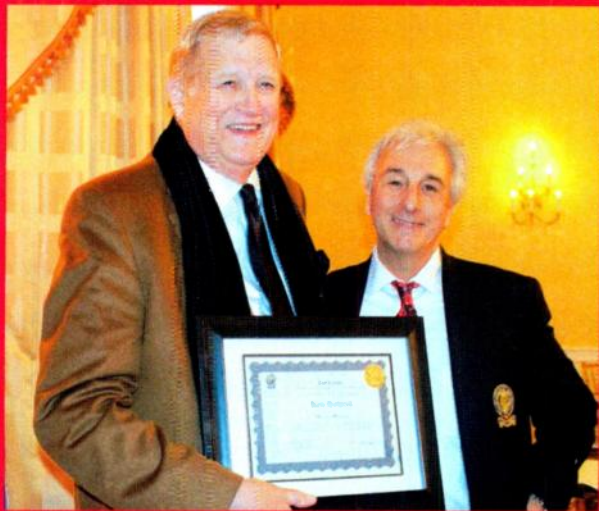
There was also an update on the state of the AFTRA Health and Retirement funds by trustee and broadcaster Shelby Scott. National Executive Director David White, a fellow AFTRA H&R trustee, was also on hand to weigh in on the state of the funds, as well as the ongoing work to merge the AFTRA and SAG health plans.

Rounding out the day was leadership training, presented by Philadelphia member and KYW shop steward Jim Donovan, Philadelphia Executive Director Steve Leshinski and organizing staff.

Using the President's Task Force as guidance, breakout role-playing exercises were created, including brainstorming how members can handle difficulties at their shops and how to create solidarity and power among the membership. The group reconvened to debrief and share insights from the breakout sessions and committed to bring what they learned back home to their own stations.

"We have to understand that in order to get what we want, we have to know what we're about. We have to get others involved, and we have to be engaged — fully engaged — in the process."

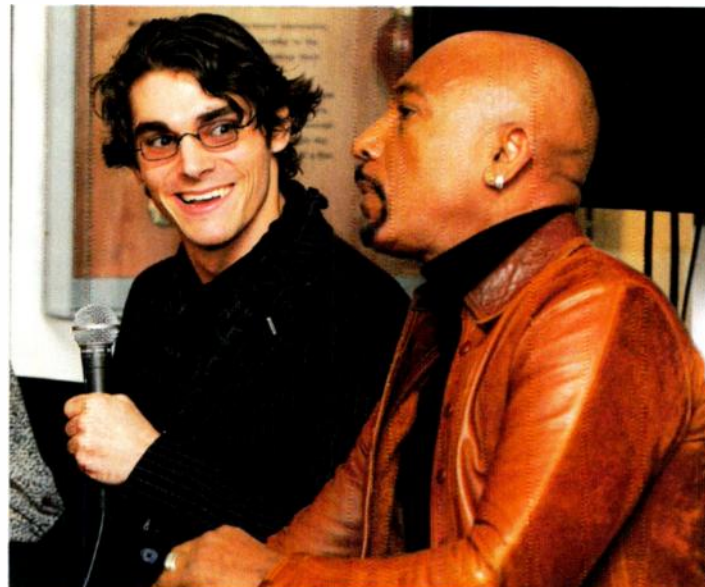
— Joe Krebs



HOWARD NAMED LIFETIME LAMB

SAG-AFTRA President Ken Howard is presented with an honorary lifetime membership by Marc Baron, right, a SAG-AFTRA New York Board member and “shepherd” of The Lambs, America’s oldest theatrical performing arts social club, at a March 9 ceremony in Manhattan. “I am tremendously honored to receive this lifetime membership in The Lambs — an organization that I and other actors revere,” said Howard. “I am personally moved to be counted among such talents as Spencer Tracey, John Wayne and Cliff Robertson, among others. Members of The Lambs were among the founders of the organization I represent and many others fighting for performers’ rights.”

@ Watch President Ken Howard’s complete speech on SAG-AFTRA TV at youtube.com/sagaftra.



GREATEST ROLE EVER

SAG-AFTRA member R.J. Mitte, left, joins fellow member Montel Williams at the Sundance Film Festival Jan. 25 on a panel discussion emphasizing the power of the screen to change perceptions of people with disabilities and to create an inclusive and accepting society. The panel, *Hollywood’s Greatest Role Ever: Expanding Opportunities for People with Disabilities* was presented by SAG-AFTRA and Shriners Hospitals for Children and also featured member J.R. Martinez.

NATIVE AMERICANS IN THE SPOTLIGHT

SAG-AFTRA National Native Americans Committee member Jason Grasl looks on as director Sydney Freeland answers a question about her film *Drunktown’s Finest* at LA Skins Fest on Nov. 14 at the Regal Cinemas at L.A. LIVE in Los Angeles. The film



is a coming-of-age story about three young Native Americans struggling with the hardships of life on a reservation.



KEEPING IT REEL IN CINCINNATI

From left, invited speakers and SAG-AFTRA members Kurt Yaeger, Danny Woodburn, John Lawson and Daryl “Chill” Mitchell at the opening night of the Cincinnati ReelAbilities Film Festival on Feb. 27. The festival, which ran through March 27, is the largest one dedicated to promoting awareness and appreciation of the lives, stories and artistic expressions of people with different disabilities.

EDUCATE, OUTREACH ENGAGE

President Launches Engagement Effort

PRESIDENT KEN HOWARD is leading a new enterprise to engage and educate members, strengthen the union's ties with those in the entertainment and media industries, and reach out to pre-members.

This major initiative, the President's Task Force on Education, Outreach and Engagement, has begun its work with the creation of an outreach toolkit, which includes videos, pamphlets and booklets, webinars and seminars. Member leaders have already had the opportunity to see the new materials, covering topics such as union governance and how to engage with various audiences. This first step prepares them with the knowledge they need to raise awareness of union issues in their discussions with union members and pre-members.

Some of these materials are already available to all union members.

While the PTEOE is something new at SAG-AFTRA, its creation is also a way to channel and focus the continuing energy that led to the merger of our legacy unions.

"I was heartened to see the way members stood up and took charge during the merger campaign,"



said Howard, “and, as I have visited locals around the country since then, I see that members’ commitment and passion haven’t waned. For our union to realize its true potential, we need to harness this enthusiasm.”

The concept for the initiative grew as Howard visited locals across the nation and spoke with members from all categories. In a key meeting with New York singers and dancers, the concept really began to take shape. Last year, as things settled down post-merger and several major contract negotiations concluded, Howard discussed the idea with National Executive Director David White and shaped what would become the PTEOE.

“Engagement is key to SAG-AFTRA’s success, and an informed, active membership is our most valuable asset,” said Executive Vice President Gabrielle Carteris. “When we utilize that resource, collectively we can achieve anything.”

“Relationships are a critical component in reaching the best deal. I see this initiative as all about building relationships — between the members and the union, between the members and the industry, and among the members themselves. In an industry built so heavily on relationships, I expect this effort to provide benefits beyond our initial goals,” said White.

Howard established the Task Force, and the SAG-AFTRA National Board approved his appointment, as well as that of Carteris; Vice President, Broadcasters Catherine Brown; and National Board members Rebecca Damon and Ellen Crawford as voting members; and Vice President, Recording Artists Dan Navarro; N.Y. Board member and dancer Jamal Story; and National Board member Abby Dylan as alternates. The



Task Force members participate in various outreach communications, including video messages and webinars. From top, SAG-AFTRA President Ken Howard; N.Y. Local Board member Jamal Story and National Board member Rebecca Damon; Vice President, Recording Artists Dan Navarro; Vice President, Broadcasters Catherine Brown; and National Board member Abby Dylan.

MEMBERS ENGAGE WITH NEW RESOURCES

Education is a key component to the task force, and this includes supplying member leaders with a comprehensive toolkit — written material, videos, webinars and seminars — to assist those on the local level in engaging not only fellow union members, but pre-members as well.

Understanding how the union works was a first step in this education effort. On April 1, the Task Force presented a pair of two-hour Web-based governance and leadership orientations. The webinars provided an overview of the union’s

governance structure, including the purview of the National Board, convention and office of the president.

Executive Vice President Gabrielle Carteris, assisted by Chief

Operating Officer/General

Counsel Duncan Crabtree-Ireland, led the presentation.

Leaders also received an overview of the ways the union works to empower members and protect their

rights. The education outreach continues with the new information booklet *Working for You*, which provides a lot of information, including benefits available to members, who to call and other valuable information. A copy of the booklet was mailed to each member receiving this issue of SAG-AFTRA magazine, and will be available for members at meetings and other events.

committee's small size is deliberate so that it can be nimble and react quickly.

One of the first goals of the president's initiative is to educate members on the workings of the union and the many opportunities that SAG-AFTRA and the Screen Actors Guild Foundation have to offer.

Member-to-member contact is the heart of this effort, so outreach will be conducted during set and station visits, at membership meetings and at union and industry events. The union will provide resources to assist members, including informational material such as the *Working for You* booklet, which presents a concise overview of how the union works, data on member benefits, a contact directory and other valuable information. Get a copy at your local, or view the PDF at sagaftra.org/workingforyou.

To chart a course to increased member participation, SAG-AFTRA sent out a survey to elected member leaders and the general membership in late March to gauge the current level of engagement among members, the effectiveness of union communications and to examine ways to improve the organization's outreach. The results of that survey have helped determine how best to proceed.

All of this is critical because, from time to time, major issues can arise that have a huge impact on members' lives — whether it's fighting for or against legislation or ensuring more work is being done under union contracts — as with SAG-AFTRA's commercials initiative (see page 34). When members' action is needed, they are better equipped to fight to protect their rights if they are up to speed on the issues. SAG-AFTRA will continue to keep members up to date through print and digital publications, social media and every other channel at the union's disposal.

Another important element is outreach to pre-members, filmmakers and others who work in different capacities in the entertainment and media industries, and even the community at large.

One of the most high-profile examples of the work on this front occurred on March 20, when Howard spoke at the White House. He was answering a call from President Barack Obama to SAG-AFTRA and the American Film Institute to help encourage mentorship (see next page). These goals aligned perfectly with those of the union.

Additionally, the union seeks to enhance members' interaction with the industry by ensuring it has a presence at film festivals and other industry-related events. Through the creation of standardized material, it is simpler to, for example, send a union representative to give a presentation at a greatly reduced cost.

This is just the beginning. In the months ahead, union business will intensify as the biennial national convention nears. Why wait? It's the perfect time to get involved. See page 11 for information on how to get involved as a delegate, or log on to SAGAFTRA.org to learn more about your union.

“For our union to realize its true potential, we need to harness this enthusiasm and energy.”

— KEN HOWARD



Left, the SAG-AFTRA *Working for You* booklet, contains information on how the union functions, benefits available to members and who to call when you have a question.

Below, from left, President Ken Howard, Executive Vice President Gabrielle Carteris and National Board member Ellen Crawford serve on the President's Task Force on Education, Outreach and Engagement.





SAG-AFTRA President Ken Howard, far right, was joined by, from left, SAG-AFTRA National Executive Director David White and actors Joe Morton and Hilary Swank at the March 20 A Call to Arts event: at the White House. At right top, President Barack Obama. Bottom right, Howard at the presidential podium.

UNION ANSWERS PRESIDENT OBAMA'S CALL

President Barack Obama is calling on entertainment leaders to join his A Call to Arts initiative, which asks actors and filmmakers to help mentor young people for careers in the industry, with a goal of 1 million hours of mentorship over the next three years.

Answering this call was SAG-AFTRA President Ken Howard, along with SAG-AFTRA members Hilary Swank and Joe Morton, who appeared at the White House on March 20 during the 2015 White House Student Film Festival. Also attending the event were National Executive Director David White, Chief Communications and Marketing Officer Pamela Greenwalt, and actors Kal Penn, Terrence J, Amber Riley, Michael Ealy, La La Anthony and Jake Johnson, along with director Steve McQueen and producer Will Packer.

Howard recalled his experiences as an educator and mentor, and reflected that, when it comes to mentoring, learning is a two-way street.

"I have been fortunate to have been able to foster the next generations of

entertainment professionals at Harvard and Amherst," Howard said. "And if there's one thing I have learned over my career and my time in the classroom — on both sides of the lectern — it's that we are all students. There is always more to learn.

"The students here today reflect all the reasons I am committed to this endeavor. I see creativity, enthusiasm, passion and vision, and it makes me excited for the future of the entertainment industry. And it is why SAG-AFTRA is answering the president's Call to Arts," he said.

The timing was perfect for the President's Task Force on Education, Outreach and Engagement to spring into action. Using its nationwide network of resources, the union will mobilize members and leadership, and dedicate existing educational seminars, outreach efforts, conservatory programs and classes to the effort, resulting in an immediate addition of tens of thousands of additional mentor hours and opportunities.

In the summer, the union will partner with the American Film Institute to offer a three-day mentoring event on the campus of the AFI Conservatory in Los Angeles, and AFI will encourage its 350,000 subscribers to participate in SAG-AFTRA's mentor programs.

The Screen Actors Guild Foundation will also join the campaign through its BookPALS program, *The Business* seminars, Storyline Online videos, and a host of other mentoring programs offered live, online and via live stream nationwide.

Find out more at serve.gov/acalltoarts.

Meet Me at SAG-AFTRA Plaza

The Union Makes History on the Miracle Mile

In the heart of L.A.'s Miracle Mile, an area rich with landmarks, there's a new point of interest: SAG-AFTRA Plaza. The building that houses the union's national headquarters and several other businesses, formerly known as Museum Square, has been renamed for the union.

The renaming rights were part of the negotiated lease agreement and come at no additional cost to the union or its members, providing a great branding opportunity and giving the union a home until at least 2026. SAG-AFTRA President Ken Howard led an unveiling and ribbon-cutting ceremony April 16, attended by approximately 300 people,

including national and local board members, SAG-AFTRA National Executive Director David White, SAG Foundation President JoBeth Williams, Los Angeles Councilman Tom LaBonge and Jerome Snyder of Oschin Snyder Partnership, which owns the 5757 Wilshire Blvd. building.

"This is a proud moment for SAG-AFTRA members in Los Angeles and around the country," said Howard. "To see SAG-AFTRA Plaza lit up along this beautiful boulevard, in the heart of Los Angeles, is evidence of our tightknit bond with the Wilshire Boulevard community and the Miracle Mile. It is a fitting home for our national headquarters and Los Angeles Local."

The ceremony concluded with the revealing of the union's logo on the building, most strikingly on the structure's east and west faces, visible up and down Wilshire Boulevard.

"Renaming this building SAG-AFTRA Plaza brings our merger full circle," said White. "Both legacy unions called 5757 Wilshire home since the 1990s. Following our merger in 2012, we considered finding a new location, but after a thorough review, we found no other location better served the union's needs than 5757 Wilshire."

But the renaming isn't the only exciting change at 5757 Wilshire. At its meeting in April, the National Board voted to

remodel the first-floor meeting spaces, including the James Cagney and Frank Maxwell boardrooms.

The SAG Foundation is using the occasion to mark its 30th anniversary by moving to the 10th floor. It now boasts a larger, renovated classroom to host *Casting Access* and *The Business* workshops. The SAG Foundation has also upgraded its L.A. Computer Lab with new equipment and technical staff to teach weekly computer classes on everything from computer basics to building websites to video editing. In addition, both L.A. and New York now include on-camera labs offering free audition recording services and opportunities to practice audition skills.

Another change coming is with the AFTRA-SAG Federal Credit Union, which is changing its name to the SAG-AFTRA Federal Credit Union and is moving to the first floor. All of these changes are good news for members, who can take care of union business and more at one location.

In his remarks, Howard reflected on the changes in the entertainment and media industries, how the union has changed along with them, and how SAG-AFTRA will continue to stay true to its mission of fighting for members no matter how technology evolves.

"That's what this moment of dedication is all about — looking to the future with a nod to the glory of the past. We have done some really terrific things and we are



1947-48: 5757 Wilshire Blvd. constructed for Prudential Insurance Company.



1948: 5757 opens as Prudential Square.



At left, the building during the unveiling of the new signage. Bottom left, SAG-AFTRA's logo stands tall over Wilshire Boulevard. Below, SAG-AFTRA President Ken Howard speaks during the April 16 dedication on Wilshire Boulevard, with National Executive Director David White, right.



“That’s what this moment of dedication is all about — looking to the future with a nod to the glory of the past.” – KEN HOWARD



Left, a column displays the union’s logo. Above, Howard receives a certificate from, center, Los Angeles City Councilman Tom LaBonge, with Jerome Snyder, left, of Oschin Snyder Partnership, which owns the building.



1948: Ohrbach's department store opens in the building and remains until 1969.



1982: Prudential moves and the building is re-named Museum Square.

A BRIEF HISTORY OF 5757 WILSHIRE

A Miracle Mile landmark since it opened in 1948 as Prudential Square, 5757 Wilshire Blvd. was designed in the International Style by architects Walter Wurdeman and Welton Becket. It was once the tallest privately owned structure in the city of Los Angeles. Built as the western home office of Prudential Insurance Company, the building featured Ohrbach's department store on the east side, occupying three floors of what is now the

promenade. A piece of Prudential's symbol, the Rock of Gibraltar, remains in the lobby. By 1982, Prudential relocated to a larger location and 5757 became known as Museum Square. Screen Actors Guild moved into the building in 1993 and the American Federation of Television and Radio Artists followed in 1997. The two merged in 2012. The building at 5757 Wilshire Blvd. officially became SAG-AFTRA Plaza on April 16, 2015.

going places that were beyond imagining when these doors first opened," he said. "I personally can't wait to see what's next for our union and our members."

@ Visit SAGAFTRA.org to view more photos of the event.



At left, SAG-AFTRA Secretary-Treasurer Amy Aquino and Executive Vice President Gabrielle Carteris. At right, SAG-AFTRA President Ken Howard, center, officially dedicates SAG-AFTRA Plaza with, right, Los Angeles Local President Clyde Kusatsu, and, from left, Los Angeles City Councilman Tom LaBonge, SAG-AFTRA Los Angeles Local Executive Director Ilyanne Morden Kichaven, Jerome Snyder of Oschin Snyder Partnership, SAG-AFTRA National Executive Director David White and SAG Foundation President JoBeth Williams.



1993: SAG's national headquarters moves into Museum Square.



1997: AFTRA's West Coast National Office and Los Angeles Local move in.



2012: SAG and AFTRA merge to form SAG-AFTRA.

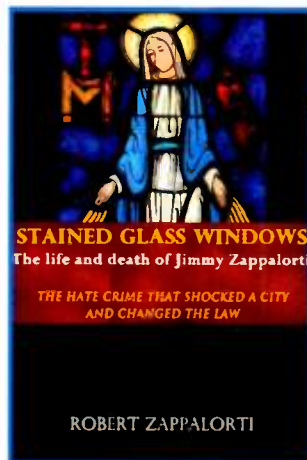
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Shattering Barriers and Ratings

**SAG-AFTRA
NED David White
Moderates
Discussion of
Continuing
Struggle for
Diversity**

Black performers in the entertainment and media industries are making headlines with award-worthy films and ratings-shattering primetime shows. Diversity is progressively becoming more relevant and desired by audiences, and content creators are beginning to take note.

To highlight this issue, SAG-AFTRA partnered with *Variety* magazine and The Black List, a group of filmmakers that create an annual list of highly regarded, unproduced scripts, to host an event in collaboration with ICON MANN, a lifestyle media company that aims to positively change the dialogue relating to black males. The event, ICON MANN Sessions, consisted of a two-panel program designed to support crucial conversations about black filmed entertainment.


Presented by Lexus and held at SAG-AFTRA headquarters in Los Angeles on Feb. 17, the event sparked discussions in two panels focusing on the inclusion and portrayal of minorities in film and television.

SAG-AFTRA National Executive Director David White moderated the first panel, *The Evolution of Character*. The panel, which focused on how actors, producers and executives approach diversity in entertainment, featured actor David Oyelowo (*Selma*), casting director Robi Reed (*Do The Right Thing*), Blair Underwood (*L.A. Law*) and Oscar-winning actor Louis Gossett Jr. (*An Officer and a Gentleman*).

The takeaway message to performers from the panel was to embrace differences and to use them as a tool for self-empowerment.

"This idea of seizing upon your own professional strengths is very powerful," White said. "It allows performers to use their own experiences to catapult their career forward."

Oyelowo, who played Martin Luther King Jr. in *Selma*, encouraged a continuous flow of diversity in entertainment in hopes of making a multicultural landscape as common in entertainment as it is in everyday life.



David Oyelowo plays Dr. Martin Luther King Jr. in *Selma*.



Top: SAG-AFTRA National Executive Director David White, left, interviews panelists, from left, David Oyelowo, Louis Gossett Jr. and Blair Underwood. Right: From left, moderator Franklin Leonard, Matt Jackson, Jeremy Kleiner and Charles King during the *Black Book Value* panel.



“The difficult thing for us is that we are constantly feeling like we have to break new ground because the audience is being presented with something that is not the norm. But if there was a constant stream of roles and films and images and representation that was evocative of the world we actually live in, there wouldn’t be a conversation about diversity every

time a film like *12 Years a Slave* or *Selma* comes along,” Oyelowo said.

His remarks reflect findings from a recent report that shed light into the ethnicity gap in film and television. The study, *2015 Hollywood Diversity Report: Flipping the Script*, conducted by the Ralph J. Bunche Center for African American Studies at UCLA, found that in 2013, only

10.5 percent of lead actors in theatrical films were minorities. Furthermore, only 6.5 percent of lead actors in broadcast scripted programming belonged to a minority race.

“SAG-AFTRA aims to push the industry to a point where performers of all ethnicities and backgrounds can compete equally for roles,” White said.

**“SAG-AFTRA
aims to reach
a point where
performers of all
ethnicities and
backgrounds can
compete equally
for roles.”**

SAG-AFTRA National Executive Director David White is interviewed following the ICON MANN Sessions panel.



“Promoting diversity has long been one of the union’s priorities.”

That commitment is enshrined in the SAG-AFTRA Constitution. It states, “It is a core value of SAG-AFTRA that our strength is in our diversity. We are committed to the broadest employment and involvement of our members, regardless of race, national origin, ancestry, color, creed, religion, sex, marital status, sexual orientation, political affiliation, veteran status, gender identity or expression, age or disability.”

The second ICON MANN panel, *Black Book Value*, focused on the true international value of minority-helmed films. The panel was hosted and moderated by Franklin Leonard, co-founder of The Black List, and featured Charles King, founder of Marco Ventures and former WME partner; Jeremy Kleiner, co-president of production for Plan B; and Matt Jackson, president of production at IM Global.

“As more content that reflects the spectrum of who we are continues to make tremendous amounts of money for these studios and companies, both domestically and globally, and as other companies lose market share, they will

course-correct because they want to continue to make money. And, I think they will be forced to over time, as the numbers and the examples continue to point in that direction. They’ll have no choice but to fall in line because it’s going to make business sense for them to do it,” said King.

Conversations from the ICON MANN Sessions reflected what is surely becoming apparent in primetime television: Filmmakers are paying attention to the demand for diversity in productions.

With the recent success of new shows with black lead roles such as *Empire*, *Scandal*, *How to Get Away with Murder* and *black-ish*, this year’s pilot season put diversity and minority leads on the networks’ minds. Laverne Cox has been cast in CBS’ *Doubt*, Ken Jeong will star in *Dr. Ken*, and Whoopi Goldberg in *Delores & Jermaine* for ABC. In addition, shows like *Fresh Off the Boat* and *Jane the Virgin* have demonstrated minority star power.

The accomplishments of such talent proved evident during this year’s awards season, when actors Viola Davis and Uzo Aduba made history at the 21st Annual Screen Actors Guild Awards. Davis, star of ABC’s *How to Get Away with Murder*, and Aduba, starring in Netflix’s *Orange Is*

the New Black, took home the awards for Outstanding Performance by a Female Actor in a Drama Series and Outstanding Performance by a Female Actor in a Comedy Series, respectively, marking the first time that both female television awards went to African-American women.

“It’s rewarding to see our union members acknowledge and applaud the talent of fellow members,” said White. “It’s even better to see these celebrated performers represent the American Scene. It’s their talent that defines them.”

The talent exhibited by minority performers reflects Gossett’s and Oyelowo’s advice to fellow performers — to embrace experiences, push forward and deliver professional, high-quality work.

“Don’t worry about what you don’t get in this industry. Earn it. We have the right to be who we are and there is nothing to be ashamed of,” said Gossett.

“To me, excellence is the greatest weapon against prejudice. You break down people’s resistance to who you are by being excellent,” Oyelowo said.

@ Watch video from the panel discussions on SAG-AFTRA TV at youtube.com/sagaftra.



musicFIRST

“ SAG-AFTRA is asking its members to stand together and tell Congress to pass the Fair Play Fair Pay Act ”

Ken Howard, April 13, 2015

NOW IS THE TIME!

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The **BEST** in the **BUSINESS**



*SAG-AFTRA Needs
You for Commercials
Recapture*



Union Mobilizes Forces Against Non-Union Ads

SAG-AFTRA is deploying a major initiative to recapture commercials work — and it's going to need the help of every member who works in this area. Although total earnings from commercials continue to grow — totaling \$1 billion of income for professional performers per year — so does a troubling trend toward non-union productions, particularly in the area of new media. And the only way to reverse it is if members pull together in a sustained effort to force change. This is one of the most important issues facing the union.

The member-driven effort called the Commercials Organizing and Recapture Initiative is enlisting volunteers to carry the message to fellow members, pre-members and professional representatives at workplaces, on social media and workshops.

Although this aspect of the plan will be the most visible to the rank-and-file, the union is pushing forward on several other fronts, as well; this is a comprehensive multifaceted effort. See the sidebar on page 37 to learn all the ways the union is working to recapture this important work.

A town hall meeting marking the official launch was hosted by SAG-AFTRA

President Ken Howard on April 29, live in Los Angeles, New York and Chicago, and live-streamed online nationwide.

Howard has stressed that only through collective action could this initiative be successful, and he challenged all members who work in commercials to do their part.

“SAG-AFTRA members must act,” Howard said. “Together, we can have a real impact on increasing work opportunities under the Commercials Contracts.”

“Collectively, we can make real progress in reducing the number of non-union productions that don't respect the work of performers and, at the same time, expand employment for SAG-AFTRA members — the best in the business,” said National Executive Director David White.

The initiative's tagline, “The Best in the Business,” reflects members' professionalism, and the fact that SAG-AFTRA's highly trained, experienced members are only available to producers who sign a union contract. By reminding members of their responsibility to follow Global Rule One, it ensures that non-union commercials have to make do with potentially less experienced, non-union performers.

The rule, which is one of the foundations of the union's ability to effectively negotiate, states, “No member

shall render any services or make an agreement to perform services for any employer who has not executed a basic minimum agreement with the union, which is in full force and effect, in any jurisdiction in which there is a SAG-AFTRA national collective bargaining agreement in place.”

“Together, we can have a real impact on increasing work opportunities under the Commercials Contracts.”

- Ken Howard

By denying their services to non-union producers, performers will put pressure on them to sign a contract, thereby creating more work for members. Encouraging SAG-AFTRA-eligible performers to join further restricts the pool of available talent, again motivating producers to be signatories. These performers now compete with members for work, while

KNOW THE FACTS



Non-union work allows producers to pay less and avoid paying residuals and retirement benefits, and subjects performers to longer unpaid work hours and potentially hazardous working conditions.



Non-union work undercuts the union's ability to negotiate the best contracts possible. If non-union producers can hire the best in the business for next to nothing, they have no incentive to go union.



Under Global Rule One, which states that members must work under union contracts, working off the card can result in fines, suspension and expulsion from the union. Working off the card contributes to the growth of non-union work.



Pre-members earn far less than their union counterparts. In 2014, the union surveyed pre-member performers who work on commercials. About 81 percent earned less than \$10,000.



On average, pre-members need to work 10 non-union commercials to earn the same as one union commercial.



Working under SAG-AFTRA contracts provides residuals, access to health insurance and retirement benefits, timely payment and safe working conditions.



Since performers are paid significantly less for non-union work, agents and managers earn less too. Most agents and managers recognize that non-union production is hurting business.

also taking non-union jobs. Since they've already proven themselves by becoming SAG-AFTRA-eligible, the sooner they join the best in the business, the sooner they'll stop working those non-union spots.

As SAG-AFTRA members head into the field to discuss the initiative, they'll come armed with the facts. The union created a toolkit to help guide the discussion.

For instance, anyone who makes a living as an actor needs to be aware that union work simply pays better. Even if a non-union shoot pays more upfront to "buy out" the performer, factoring in residuals and contributions to pension, health and retirement, reveals a dramatic difference in compensation.

In 2014, SAG-AFTRA surveyed non-member performers who work on commercials. Almost 70 percent earned \$5,000 or less per year and 81 percent earned less than \$10,000 — certainly not a living wage. Only 5 percent earned over \$50,000. The simple fact is that an actor needs to work 10 non-union commercials to earn the same as one union commercial.

"It's definitely about the money, but it's not just about the money; it's about being recognized as a professional," said National Commercial Performers Committee Chair Sue-Anne Morrow. "Actors work hard to hone their craft — we deserve to be treated respectfully and fairly compensated for our talent and skill."

Financial impacts also apply to agents — if actors make more money, so do their agents, so it pays to represent union talent. Since union commercials can pay 10 times more than non-union spots, an agent earning the standard 10-percent commission on a union commercial still earns more than an agent struggling to get paid for a non-union commercial — even if the agent's non-union commission is greater.

And then there are the benefits of membership. Performers who are working non-union may not know what they're missing. Members only work under contracts that require safe on-set working conditions, regulate hours worked and offer a guarantee that pay can't fall below a certain negotiated threshold.

In addition, when performers' work is reused, they are due residuals — and as any working actor knows, residuals can be a vital source of income and pay

5 THINGS YOU CAN DO NOW:

1. Spread the facts on social media.
2. On Twitter, use the hashtags **#bestinthebiz** and **#getpaid**.
3. Create a digital message about why members are the Best in the Business and the importance of working under a union contract. For details visit **SAGAFTRA.org/BestInTheBiz**.
4. Talk to performers at auditions, on set and at workshops. Talk about the campaign with your agent and manager. Contact your local office for materials to help you get started.
5. Host a meetup or a house party to discuss the initiative with fellow performers and industry colleagues.



Best in the Business promotional materials.

into the fund for health, retirement and pension benefits.

Non-members can hurt themselves in the long run if they become identified with a product for which they've done a non-union commercial. Since they don't have the protection of a union contract, the employer may be able to use the spot

“It’s about being recognized as a professional.”

- Sue-Anne Morrow

forever without any additional payment to the performers, and companies that offer similar products won't want to use an actor identified with a competitor.

“When performers work non-union, they are sacrificing their future. They may score \$500 for a local restaurant spot that runs forever, but then they can say goodbye to any chance of landing a union commercial for most foods for the rest of their lives,” explained National Commercial Performers Committee Vice Chair John Carter Brown. “But it goes beyond that, because their actions affect their fellow performers. Non-union work harms all professional actors.”

Members also have the advantage that if anything goes wrong, whether it's underpayment, non-payment or other problems on the set, the union's team of experts is available to help resolve the issue. Most often, irregularities are quickly resolved once the union brings them to the producers' attention — that's the power of SAG-AFTRA's collective strength.

“Performers that understand the big picture would never consider working without a union contract,” said National Commercial Performers Committee Vice Chair Allen Lulu. “For actors, each performance is an opportunity to invest in their future. That future is in union work.”

The union's member leaders are making this initiative one of the union's top priorities. However, its effectiveness will depend on whether you step up to make it successful. Get involved. Let's make this happen.

SAG-AFTRA's Plan

The member-driven commercials organizing and recapture initiative is a multi-tiered effort to increase union-covered commercial work by:

- ➔ Successfully enforcing the contract with those producers signed to our agreements that try to produce non-union.
Researching and analyzing the non-union commercials industry to develop effective strategies.
- ➔ Working with agents to discuss non-union commercials and coordinate efforts.
- ➔ Reaching out to and educating casting directors.
Working with agents and casting directors to streamline the casting clearance process.
- ➔ Creating a student commercials agreement to help train the next generation of commercials producers.
- ➔ Encouraging political candidates to hire professional performers under union contracts for campaign advertising.
Coordinating information and efforts with other industry unions.
- ➔ Reaching out to and organizing non-union advertisers and agencies.
- ➔ Developing targeted campaigns to recapture work opportunities in such sectors as the retail market, the toy industry, the car industry, etc.
Organizing Spanish-language advertisers and ad agencies.
- ➔ Researching and organizing digital media agencies.
- ➔ Holding meetings in 25 markets to create targeted campaigns.
Approaching governments and tourism offices to encourage them to produce union commercials.
- ➔ Approaching major players in the union movement to assure that when they advertise, they hire professional performers under union contracts.

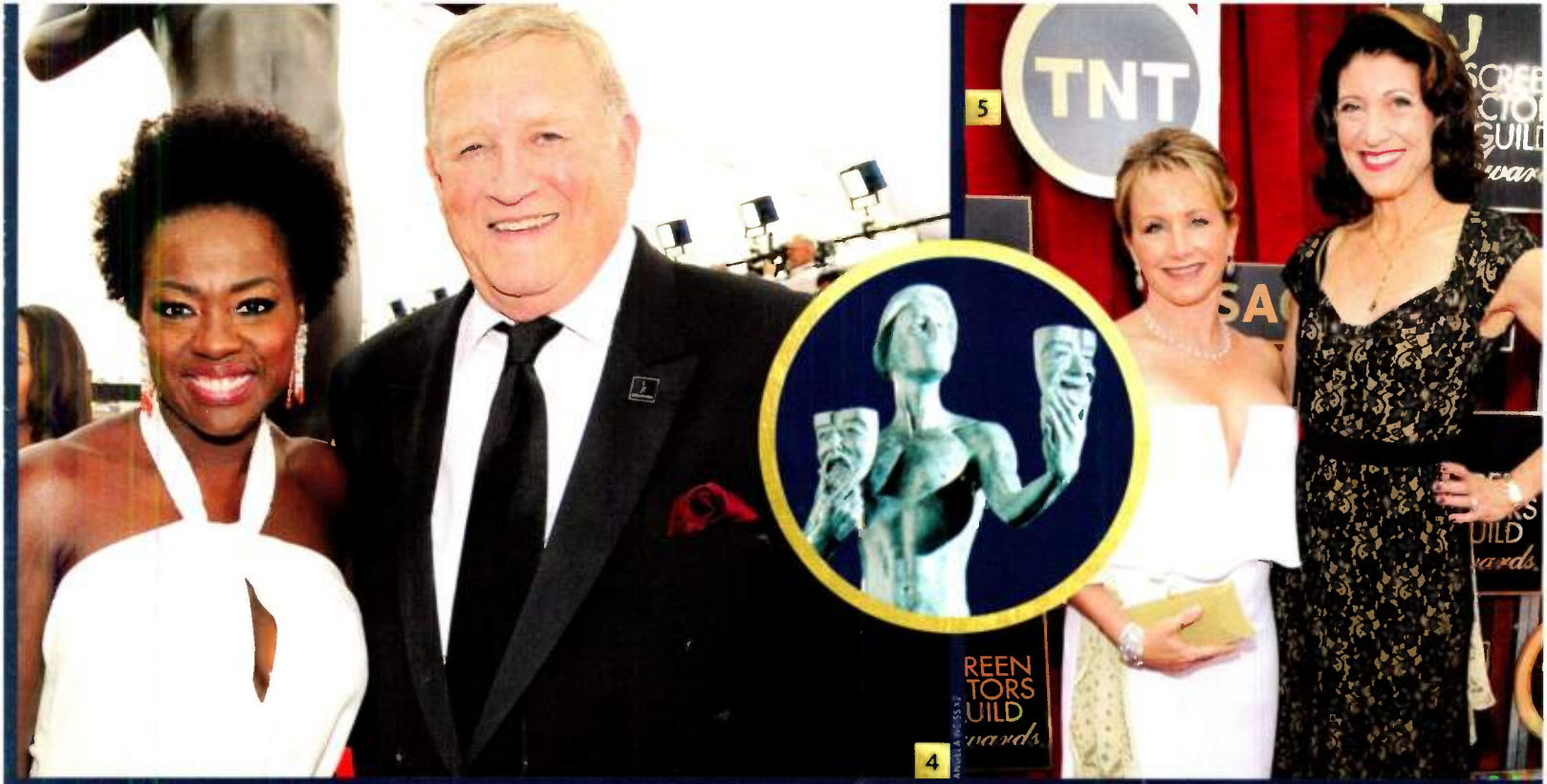
Visit SAGAFTRA.org/BestInTheBiz to find out more.

It's All About THE ACTOR

The 21st Screen Actors Guild Awards® brought out some of the industry's most recognizable performers for an event that all SAG-AFTRA members can be proud of. The celebration, which took place Jan. 25 at the Los Angeles Shrine Exposition Center, was broadcast live on TNT and TBS. Members honored by their fellow members included Eddie Redmayne, Julianne Moore, Uzo Aduba, Viola Davis and the casts of *Birdman* and *Downton Abbey*, among many others. A special recognition was awarded to Debbie Reynolds for her career achievements and philanthropic work. The SAG Awards benefits the SAG Foundation.



1. Co-stars of *Boyhood*, SAG Awards nominee Ethan Hawke and Outstanding Performance by a Female Actor in a Supporting Role recipient Patricia Arquette arrive at the 21st Annual SAG Awards. 2. Eddie Redmayne backstage after receiving his Actor for Outstanding Performance by a Male Actor in a Leading Role for his work in *The Theory of Everything*. 3. *Orange Is the New Black*'s Uzo Aduba, winner of Outstanding Performance by a Female Actor in a Comedy Series and Outstanding Performance by an Ensemble in a Comedy Series. 4. SAG-AFTRA President Ken Howard with Viola Davis, SAG Award recipient for Outstanding Performance by a Female Actor in a Drama Series for her role in *How to Get Away with Murder*. 5. SAG-AFTRA Executive Vice President Gabrielle Carteris and Secretary-Treasurer Amy Aquino on the red carpet. 6. Julianne Moore, who starred in *Still Alice*, received the award for Outstanding Performance by a Female Actor in a Leading Role. 7. 51st Life Achievement Award honoree Debbie Reynolds in the press room with daughter Carrie Fisher, who presented the award to her mother. 8. SAG Awards nominees Jennifer Aniston for *Cake* and Julia Roberts for *The Normal Heart*. 9. William H. Macy received the Actor for Outstanding Performance by a Male Actor in a Comedy Series as star of *Shameless*.



5

4



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“When I was 17, I decided I wanted to be an actor. It didn’t seem possible because I’d never met a real actor. So, I want to say to all you kids in the drama club, you know, you guys are the real actors.”

- JULIANNE MOORE



8



9

CHRISTOPHER POOL/WIREIMAGE.COM

VALERIE MACON

WRH



“This is really beautiful to be acknowledged in a room full of peers, by a union full of peers.”

- J.K. SIMMONS

10

10. SAG-AFTRA National Vice Presidents, from left, Dan Navarro (Recording Artists), David Hartley-Margolin (Small Locals), Robert Newman (Actors/Performers), Clyde Kusatsu (Los Angeles), Mike Hodge (New York) and Ilyssa Fradin (Mid-Sized Locals). 11. *Whiplash*'s J.K. Simmons was honored for Outstanding Performance by a Male Actor in a Supporting Role. 12. SAG Awards nominee and star of *Wild*, Reese Witherspoon. 13. Emmy Rossum from *Shameless* on the red carpet. 14. SAG Award-nominated *Veep* cast members, from left, Kevin Dunn, Sufe Bradshaw and Timothy Simons. 15. Cast members from *Orange Is the New Black* received awards for Outstanding Performance by an Ensemble in a Comedy Series. 16. SAG-AFTRA National Executive Director David White, right, and wife Susan Watanabe, left, with Academy of Motion Picture Arts and Sciences President Cheryl Boone Isaacs and husband Stanley Isaacs. 17. 21st SAG Awards Social Media Ambassador Matt McGorry from *Orange Is the New Black* and co-star Laverne Cox. 18. SAG Awards nominee Matthew McConaughey of *True Detective* greets winners of the SAG Foundation Red Carpet Fan Bleacher Seat Auction. 19. SAG Awards Committee members, from left, Shelley Fabares, Woody Schultz, Chair JoBeth Williams, SAG Awards Executive Producer Kathy Connell and Vice Chair Daryl Anderson.



11



12



13



“It’s the ultimate team sport what we do for a living.”
- MICHAEL KEATON



“It’s fun to be an actor, but as everybody in this room knows, it’s a true privilege to be a working actor.”
 - EDWARD NORTON



20. Frances McDormand of *Olive Kitteridge* was awarded the Actor for Outstanding Performance by a Female Actor in a Television Movie or Miniseries. 21. *Downton Abbey* cast members were honored for Outstanding Performance by an Ensemble in a Drama Series. 22. *Modern Family*'s Sara Hyland, center, and co-star Jesse Tyler Ferguson, left, with husband Justin Mikita. 23. Naomi Watts and fellow cast members of *Birdman* accept the award for Outstanding Performance by a Cast in a Motion Picture.



ARIZONA



ATLANTA



CHICAGO



NEW ENGLAND



COLORADO



DALLAS



HAWAII



MIAMI



AUSTIN

Celebrating Locally
 The fun wasn't limited to Los Angeles. At locals across the nation, members donned party garb and gathered at restaurants and auditoriums to share food and good times with fellow members and watch the show. From Hawaii to New England, members cheered on their favorites and enjoyed good company.



HOUSTON



NEVADA



NASHVILLE



PITTSBURGH



LOS ANGELES



PHILADELPHIA



NEW ENGLAND



NEW MEXICO



ORLANDO



SEATTLE



SAN FRANCISCO-NORCAL



WASHINGTON-MID ATLANTIC

KEEPING PACE WITH Young Performers



Left, celebrity guest Quddus and NextGen Performers Subcommittee Chair Ben Whitehair host the launch party July 31 in Los Angeles.

to learn the ropes of the business. The day started with a panel of mentors discussing how they got into the business, followed by small breakout groups that gave the students more face time with the professionals.

The program, which was a hit, drew about 70 students and helped raise awareness of the union and its mission.

Nurturing young people is important to the union for a number of reasons: Protecting and fostering members is

SAG-AFTRA's *raison d'être*, and its youngest members are its most inexperienced and vulnerable. Young performers are the face of the union just as much as adult members, and its future depends on them. Some will grow to become elected leaders, steering the union through the coming decades and beyond. Additionally, by gaining a full understanding of how SAG-AFTRA improves their lives through the collective bargaining process, young members can help promote the union movement as a whole, whether it's in their personal interactions with others or through deeper involvement later on.

The most important point is that young members — even those under 18 — are full-fledged members, entitled to all the benefits and protections the union offers. That's why they need to be as informed and involved as their adult counterparts.

"If we can instill a sense of pride in our members at a young age, then that's only going to flourish as they get older and they realize all the great things the union is doing for them," said Elizabeth McLaughlin, chair of the National and Los Angeles Young Performers committees.

And that helps empower members of all ages.

Reaching Out to the Future

Navigating through the complex worlds of the entertainment and media industries can be a daunting experience for any professional performer or broadcaster. But it's particularly true for young SAG-AFTRA members. Throughout the year, the union is active in educating this area of its membership by holding workshops and events, and partnering with outside organizations to let them know they have support and protection along the way.

The union also offers outreach to young people likely to become members. One example was an April 11 broadcast mentoring program event in New York aimed at college students who may be considering careers in broadcast. For the annual event, the New York Local Broadcast Department invited college students from the greater New York area to sit down with member mentors



"It says a lot when we have a 10-year-old come in and speak on their own behalf and on behalf of other performers around their age. There's something really powerful about that," she said.

SAG-AFTRA is continually working to protect young members through both legislation and events that educate and inform. Several recent events highlight the union's commitment to young performers throughout every stage of their careers.

SAG-AFTRA members' work spans the worlds of entertainment and journalism, and one young performers' event in New York City helped bridge those professions. Funded by a grant from the Industry Advancement and Cooperative Fund, the Sept. 20 event, *The Art of the Interview*, brought in young performers and their parents to learn what it takes to be a good interviewer, as well as how to be a good interviewee.

The session began with Valerie Smaldone of New York's 1010 WINS radio interviewing Fátima Ptacek, the voice of the title character in *Dora the Explorer*. Then, Holter Graham, a National Board member, fourth vice president of the New York Local and co-chair of the New York Young Performers Committee, interviewed both on what they did to prepare for the interview. Later, attendees broke into groups, and broadcast member mentors Laura Behnke (WABC-TV/ABC 7), New York Local Second Vice President Jim Kerr (iHeart Radio's Q104.3-FM), Christina Park (WNYW-TV/Fox 5) and radio personality Cindy Vero helped guide the young members in conducting their own interviews. The scenario for each was based on randomly chosen parameters such as the interview medium (TV, radio, Web) as well as the nature of the interviewees (a band, the cast of a TV show, a dance crew). The day was a learning experience for all involved, and Ptacek, in particular, garnered praise.

"The day was a shining example of what SAG-AFTRA should always be about: connecting with, informing and educating our

From left, members Sean Martin, Elaineey Bass, Mary Stewart Sullivan, Macy McGrail and Leo Kennedy rehearse their group interview as the cast of a made-up television show at the Sept. 20 *Art of the Interview* workshop in New York.

members; showing members how to be better at what they do; and of equal importance, who they are. It's about illuminating for members from all categories just how vast our area of jurisdiction is, and how many ways there are to tell America's stories. All the mentors were incredible, but Fátima Ptacek is my hero. I want to be her when I grow up," Graham said.

Last year, the SAG-AFTRA New York Local also hosted an event focusing on advertisers' use of young people for



Keneisha Hamilton, parent of a young performer member, asks a question during the commercials workshop on May 10, 2014, in New York.

online commercials. *Is That a Commercial? Understanding Advertisements on the Web* gave the young members a chance to work with mentors to create sample Web projects about a randomly selected object that served as a product. The projects included a traditional Web commercial, an instructional video and an independent product review video blog. The format gave both the participants and the mentors the opportunity to learn something new.

"I never cease to be amazed at the enthusiasm and creativity of our young performers," commented New York Young Performers Committee Co-Chair Lee Bryant. "I occasionally needed some instruction in all of this new technology. However, they were very patient with me and we all learned a great deal during this process."

While the kids prepared their presentations, parents got to sit in on a contracts panel discussion with National Director, Commercials Contracts Lori Hunt and New Media Specialist Connor Mooney. In the afternoon, they were treated to a commercial audition technique panel featuring Graham, acting coach Denise Simon and National Commercial Performers Committee Chair Sue-Anne Morrow.

"The concept of 'new media' is difficult enough for those of us who live it, and earn our living from it, each day," said New York Young Performers Committee Co-Chair Alan Simon. "The parents of the child performers took to it like the pros they are and walked away with a greater understanding of the many different aspects that comprise new media and the awareness it takes to professionally guide their young performers as responsible SAG-AFTRA members in these new opportunities."

When child performers get a bit older, the challenges don't stop — and the union's advocacy doesn't either. The union has launched SAG-AFTRA Next Generation Performers committees, which are subcommittees of local Members Organizing Volunteer Efforts (MOVE) committees, including

LOOKING AHEAD The Actors Fund's Looking Ahead program hosts events and education for professional young performers aged 9 to 18 in Southern California. Find out more at lookingaheadprogram.org.

MOVE L.A., chaired by Ellen Crawford, and MOVE N.Y., chaired by Rebecca Damon. Check with your local to see if there's one in your area.

NextGen is aimed at the 18-to-30-year-old demographic and seeks to foster young creators. Last year, a July 31 event, which was co-sponsored by NewFilmmakers L.A. and held at the Mack Sennett Studios in Los Angeles, drew hundreds of energetic members and young filmmakers. The event was a chance for creative people to network, engage with the union and learn how to take charge of their careers by starting up their own productions, rather than waiting on a call from someone else.

MOVE L.A. NextGen subcommittee Chair Ben Whitehair urged young members to get involved in the union, while



To keep up with the latest news, follow the NextGen Committee on **Twitter @NextGenPerforms**.



Johnny Belisario of Brooklyn College speaks with SAG-AFTRA member Amy Lawrence of CBS Sports Radio Network at the New York broadcast mentoring event, April 11.

SAGindie National Director Darrien Michele Gipson told attendees to take advantage of the assistance offered through SAGindie and its contracts for low budget features. SAG-AFTRA New Media Manager Will Marshall discussed resources for developing Web series and other new media projects. SAG-AFTRA National Executive Director David White and NewFilmmakers Los Angeles Executive Director Larry Laboe both told attendees that they have more control over their careers than they think, and stressed the importance of creating their own projects.

The gathering was hosted by actor and TV personality Quddus, who said it filled a need for young creatives.

"I think the community really needs this and wants this. They want to be able to connect and take advantage of what SAG-AFTRA has to offer in every way," Quddus said.

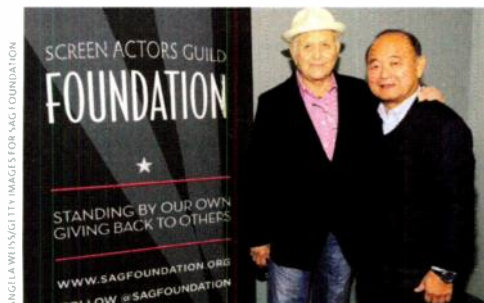
Whitehair, who is also an actor, agreed, saying these kind of events have great value for those embarking on a career in a rapidly changing world.

"In order for the career of a performer to be viable in the next five, 10 or 20 years, it's imperative that we engage with the future leaders of our industry. As technology, distribution channels and content evolve, we have the opportunity to grow with it," he said. "I think SAG-AFTRA can be the catalyst for this important dialogue, and my vision is that the incredible artists I encounter every day engage in these conversations — in person and online — to intentionally create our future. After all, we're a community of creators."

This year, members of the MOVE N.Y. NextGen subcommittee volunteered at the SAG-AFTRA table at Actors Pro Expo on April 18 at the Radisson Martinique on Broadway. NextGen volunteers talked to SAG-AFTRA members about upcoming events and benefits available to them, and spoke to pre-members about the benefits of union membership and how to become eligible to join.

These are just a few of the ways the union works to serve its young members and future members. The Young Performers Committee is in the process of updating the Young Performers Handbook with current post-merger information and more events are in the works. Make sure the union has your contact info and bookmark SAGAFTRA.org for all the latest.

On Location



Norman Lear and Los Angeles Local President Clyde Kusatsu

SAG FOUNDATION HOSTS LEGEND NORMAN LEAR

The SAG Foundation presented a career reflection with Norman Lear — the man behind *All in the Family*, *Good Times*, *Maude*, *Sanford and Son*, *The Jeffersons* and *One Day at a Time* — at the Actors Center on Feb. 24. At 92, Lear has experienced a long and groundbreaking career in television and film, and continues his work as a writer, social activist and philanthropist. Audience members listened in as Lear read a passage from his memoir, *Even This I Get to Experience*, and he spontaneously auctioned off the book to help raise money for the SAG Foundation. L.A. Local President Clyde Kusatsu, who appeared in several *All in the Family* episodes, had the honor of reconnecting with Lear at the event.

Writer and WGA member Mike Royce (*Everybody Loves Raymond*) moderated the discussion.



Chief Operating Officer and General Counsel Duncan Crabtree-Ireland addresses the audience at the Jan. 23 press conference along with, from left, L.A. City Attorney Mike Feuer, L.A. City Councilman Paul Krekorian, BizParents co-founder Paula Dorn and Casting Director Billy DaMota.

CRACKING DOWN ON TALENT SCAMS

The city of Los Angeles took a major step in cracking down on managers and agents charging talent upfront fees for representation. As part of continued efforts to safeguard performers, SAG-AFTRA's Chief Operating Officer and General Counsel Duncan Crabtree-Ireland joined L.A. City Attorney Mike Feuer's Jan. 23 press conference announcing charges against a talent manager with four counts of violating the Talent Scam Prevention Act. "SAG-AFTRA works tirelessly to ensure that our members — and future members — are protected from fraudulent talent scams that prey on their hopes, dreams and optimism," said Crabtree-Ireland. "Having worked closely with lawmakers to achieve enactment of the Talent Scam Prevention Act, we applaud the Los Angeles City Attorney's Office for its commitment to enforcing the law and safeguarding performers, especially young performers and their families, who so often fall victim to these scams. The best law would be meaningless without effective and vigorous enforcement."

Los Angeles

WESTWOOD ONE SUCCESSOR AGREEMENT REACHED

On Feb. 17, radio network Westwood One and SAG-AFTRA agreed to a one-year successor collective bargaining agreement applicable to announcers.

Effective immediately, the contribution rate to AFTRA H&R will increase from 11 percent to 11.5 percent. Additional changes include employees' first-time access to the company's flexible spending account, as well as sick leave for part-timers consistent with California law.

Members were represented by SAG-AFTRA National Director of News and Broadcast, Southern California Anna Calderón, who also served as the chief negotiator, and Broadcast Representative Patricia Morgan. The deal was ratified by the unit members and approved by the SAG-AFTRA National Executive Committee and the L.A. Local Board.

Save the Dates!



Wednesday, May 20, 2015
Attend the free SAG-AFTRA Health Fair at SAG-AFTRA Plaza, 5757 Wilshire Blvd.

Details to follow. Information will be posted to sagaftra.org/la as it becomes available.

UNIONS JOIN FORCES FOR DIVERSITY PANEL

Representatives of the WGA East, DGA and SAG-AFTRA presented a panel Feb. 26 at the Cardozo Law School examining low budget agreements and diversity initiatives.

Topics included a breakdown of the various low budget agreements and the diversity in casting incentive, as well as a discussion about the various diversity reports from the past year from the major entertainment unions. The audience enjoyed a lively Q&A session at the end of the presentation.

Speakers included DGA Assistant Executive Director Neil Dudich; SAG-AFTRA Director, Theatrical Contracts Stephanie Perry; SAG-AFTRA National Director, EEO & Diversity Adam Moore; WGAE Senior Legal Counsel Ann Burdick; and producer Derrick Tseng. The event was organized by the Diversity Committee of the Entertainment and Sports Law Section of the New York State Bar Association.

MORE ACTING ON CAMERA SEMINAR

On March 3, the MORE Committee hosted *Acting on Camera: Using Your Instinct not Your Intellect* with Jerry Coyle. The seminar, rescheduled from January due to snow, took place in the boardroom at the SAG-AFTRA New York Local office and gave members the opportunity to see how their natural reactions and interactions can inform their on-screen performance.



Jerry Coyle works with members on a scene.



From left, SAG-AFTRA members Rick Younger, Victor Cruz, Gameela Wright and Mellini Kantayya

A DISCUSSION OF RACE

On the evening of Feb. 23, The Collective Initiative presented a panel discussion titled *The Incredibly Sticky, Uncomfortable, Minefield-Laden Subject of Race* that addressed diversity and inclusive casting. The panel, open to all SAG-AFTRA members, took place at the SAG-AFTRA New York Local office. A full house of members got a broader understanding of diversity and inclusive casting practices from the perspectives of staff and performers with diverse backgrounds. The panel was moderated by SAG-AFTRA member Mellini Kantayya and included SAG-AFTRA's National Director of EEO & Diversity Adam Moore, along with members Victor Cruz, Rick Younger and Gameela Wright.

New York

LABOR LEADERS CELEBRATED

The SAG-AFTRA New York Host Committee hosted a *Rock the City* celebration of New York labor leaders on March 9. More than 100 guests attended, representing labor unions, local government, and the entertainment and new technology industries. SAG-AFTRA President Ken Howard, National Executive Director David White and New York Local President Mike Hodge spoke to the group about the importance of solidarity and strong partnerships in sustaining New York's recent economic growth. The evening presented an opportunity for New York Board members and staff to meet and connect with key players in the local entertainment landscape and to develop strategies for creating and expanding job opportunities for SAG-AFTRA members.



SAG-AFTRA New York Local President Mike Hodge, center, with, from left, SAG-AFTRA Executive Vice President Gabrielle Carteris, former SAG New York President Bob Kaliban, SAG-AFTRA New York Local Board member Maureen Donnelly and SAG-AFTRA President Ken Howard



Portland

From left, SAG-AFTRA Portland Local Board members Skeeter Greene, Michele Mariana, Pat Lach and Local President Duane Hanson

CELEBRATING ORGANIZED LABOR

The SAG-AFTRA Portland Local shone a bright light on union solidarity Jan. 17, with its first-ever SAG-AFTRA Industry Dance & Social. The nearly 200 attendees were treated to beer and wine and a catered buffet, photo booth and DJ. Wells Fargo provided a lavish build-your-own ice cream station and Working America provided coffee service.

The evening's theme was "Winter Wonderland," with volunteers putting together a beautiful display at the AFL-CIO Hall where the local now meets. Attendees included members representing nearly a dozen other locals, several state representatives, Governor's Office of Film and Television Executive Director Tim Williams and Oregon AFL-CIO President Tom Chamberlain.

"This was a chance to celebrate our solidarity while promoting awareness of the Oregon Production Investment Fund," said Local President Duane Hanson. "It was truly a special and meaningful evening for organized labor."



Nevada

BLART BRINGS JOBS

Cast and crew of *Paul Blart: Mall Cop 2* cheer on set during a day of local filming. "I am pleased that I was able to cast so many Nevada-based union actors for the two-month *Paul Blart: Mall Cop 2* shoot, which is the first under the Nevada Transferable Tax Credit," said Casting Director Julie Goldman of Goldman & Associates.

New England



SAG-AFTRA member and audiobook narrator Peter Berkrot

AUDIOBOOK OPPORTUNITIES EXPANDING

On Dec. 1, nearly 100 New England members attended *The Living Story: How to Work in Audiobooks* at the New England Conservatory. The panel of experts included accomplished audiobook narrator and SAG-AFTRA member Peter Berkrot; Jane Love, associate executive director of the SAG-AFTRA Washington-Mid Atlantic Local; and Richard Larkin, associate director/labor counsel, news and broadcast. The panel reviewed how to break into the book-narrating business; industry nuts and bolts; the art, effort and attitude of acting for audiobooks; and how to create and submit a demo. In particular, Berkrot reviewed the numerous genres and styles of audiobooks and discussed the rise of in-house studios. Audiobook publishing has grown into a \$1.6 billion industry, creating numerous opportunities for professional actors. In recent years, the amount of work for SAG-AFTRA members has increased steadily with the advent of audiobook digital downloads. There are more than 30 SAG-AFTRA agreements with audiobook publishers and producers, covering all types of audiobook work. For more information, visit sagaftra.org/audiobooks.

NEW MEXICO FILM AND MEDIA DAY



New Mexico

Betsy Brandt, center, joins members and staff at the state Capitol to campaign against proposed "right-to-work" legislation.

The SAG-AFTRA New Mexico Local had a strong presence at Film and Media Day on Feb. 23. At this annual event, the film industry reaches out to state legislators and the governor, stressing the importance of our industry to the state.

This year, the stakes were higher because of a push to pass "right-to-work" legislation. The national Government Affairs and Public Policy department gave New Mexico great support by sending Associate Director of Government Affairs Kerri Wood Einertson and actor and SAG-AFTRA member Betsy Brandt (*Breaking Bad*, *Masters of Sex*) to join the fight.

Brandt spoke passionately about the importance of the film industry to the state. She talked about the economic benefits the film industry provides to restaurants, merchants, caregivers and others. A state Senate committee tabled the bill in March, blocking its advance.



Michigan

Eric Wydra, foreground, advises members at the Feb. 23 tax seminar.

TAX TIPS FOR MEMBERS

Members of the Michigan Local were treated to a free tax seminar Feb. 23 by Eric Wydra, the 3rd vice president of the SAG-AFTRA Michigan Local Board and a CPA at Plante Moran in Ferndale. He offered key tips helpful to members concerning record-keeping, income reporting, deductible expenses and equipment purchases. And pizza was enjoyed by all.

OHIO-PITTSBURGH LOCAL TALENT SHOWCASE

Jan. 25 proved to be a great day for SAG-AFTRA members of the Ohio-Pittsburgh Local. The snowy day began with the local's third collaborative talent showcase with Pittsburgh's Women in Film and Media chapter. Nearly 40 performers gathered that morning to rehearse scenes with their partners and receive advice from the panel of local casting directors, agents, producers and directors. Panelists included casting directors Nancy Mosser and Donna Belajac, The Talent Group owner Stephen Black, Docherty Talent and Modeling Agency owner Deb Docherty, Animal Productions' Michael Killen, and producers Brian Hartman and Paula Gregg. All were impressed by the performances. Similar showcases were held last year and more are on the way.

Later that evening, SAG-AFTRA members and industry professionals celebrated the craft of the actor while viewing the 21st Annual SAG Awards. Local members enjoyed viewing parties in Pittsburgh at Olive or Twist and Cleveland's Take 5 Lounge. Guests had a blast enjoying mock voting, prizes, food and socializing.

BELVA DAVIS HONORED



Belva Davis receives the 2015 Willie B. Kennedy Service Award.

San Francisco-NorCal

The San Francisco Labor Council and the Northern California Dr. Martin Luther King Jr. Community Foundation honored Emmy Award-winner and longtime SAG-AFTRA San Francisco-Northern California Board member Belva Davis with the inaugural 2015 Willie B. Kennedy Service Award. The award recognizes Davis for her civic service and her work in Bay Area media for more than 50 years.

The first African-American woman television reporter on the West Coast, Davis is known for her groundbreaking stories on race and politics, including the assassinations of San Francisco Mayor George Moscone and Supervisor Harvey Milk. She anchored at network affiliates ABC, NBC and PBS; hosted *This Week in Northern California* on KQED-TV for more than 19 years; and interviewed Martin Luther King Jr., Bobby Kennedy and George H.W. Bush.

Throughout her career she has advocated for women and minorities, serving as the AFTRA National Equal Employment Opportunities Chair for more than 12 years and as an AFTRA national vice president. She is the recipient of the prestigious AFTRA George Heller Memorial Award for her significant and long-term service to the union.



Ohio-Pittsburgh

Panelists from the Jan. 25 talent showcase

LEND ME AN EAR BREAKS RECORDS

In honor of its 11th year of performing gems from the Golden Age of Radio, the Atlanta Union Radio Players presented the drama *Eleventh Hour* as part of *Lend Me an Ear*, its annual fundraiser for the Atlanta Community Food Bank on Oct. 27. Forty members of SAG-AFTRA and AEA recreated pieces from programs such as *The Columbia Workshop* and *Defense Attorney* (a star vehicle for radio phenom Mercedes McCambridge). It was a record-breaking event, with nearly \$4,600 raised, which equals more than \$42,000 in buying power because the food bank buys in bulk. The huge success was proof that old-time radio is alive and well in Atlanta. Next year promises comedy, with laughs from the radio shows of Crosby and Hope, Martin and Lewis and *The Bickersons*, among many others. Until then, happy imagining!



Performers recreate the Golden Age of Radio at the fundraiser Oct. 27.

STEVE FRIED HONORED

Members of the Arizona-Utah Local proudly honored Steve Fried during the Screen Actors Guild Awards viewing party in Phoenix on Jan. 25. Fried served his union from 1987-2012 in a number of capacities. He was first elected as councilor-at-large to the Arizona SAG Council. Over the years, he served as secretary-treasurer, president and was elected to the National Board. As a memento of his tireless years of service, Fried was presented with a beautiful engraved leather briefcase filled with hundreds of well-wishes from his friends in Arizona, as well as a certificate of appreciation. Kudos to Fried for his impressive career and dedication; his fellow members have truly benefited from his service.

Arizona-Utah



Actor Sandy Gibbons, right, with Steve Fried and his certificate of appreciation

REPS ATTEND 2014 ANCHORAGE FILM FEST

SAG-AFTRA Seattle Local staff and officers attended the 2014 Anchorage International Film Festival Dec. 12-13, where they presented an informational meeting titled *SAG-AFTRA: Who We Are and What We Do*. The event included participation by Alaska representatives of sister film unions IATSE and Teamsters, as well as Vince Beltrami, Alaska AFL-CIO president.

The two-hour workshop included overviews of SAG-AFTRA theatrical contracts and included a lively Q&A session. Filmmakers and members of the other unions learned a great deal about SAG-AFTRA and the role it plays in securing good wages and safe working conditions for members in "the last frontier" state.

Seattle



SAG-AFTRA Seattle Board member from Alaska Ron Holmstrom, second from left, and SAG-AFTRA National Board Member Abby Dylan, far right, with, from far left, SAG-AFTRA Seattle Local Executive Director Brad Anderson and Alaska Gov. Bill Walker and his wife, Donna, center

TAX TIME

Sandra Karas, director of the Voluntary Income Tax Assistance Program, a SAG-AFTRA New York Local Board member and the Secretary-Treasurer of AEA, helps members understand this year's tax updates and review expense deductions for performing artists. The presentation was part of the Philadelphia Local's February conservatory event, *Taxes and the Working Actor*. Karas has done tax seminars across the country.



Philadelphia

MIAMI LOCAL EDUCATES STUDENTS

SAG-AFTRA Miami Local Business Representative Ruth Paul was part of a Feb. 9 panel presentation at Florida Memorial University. Theater professor Keith C. Wade said his students responded well to the seminar.

"My students here at Florida Memorial gained an invaluable look at the real-life benefits of being a professional in the acting industry," Wade said. "Before Ms. Paul, their dreams of actually sustaining themselves and making a living in this industry were just that, dreams. But thanks to Ms. Paul's down-to-earth, realistic and grounded presentation, for the first time it became real for them. This can be more than just a passion, it can be a paycheck — with a union to protect them."

Miami

Ruth Paul, second from left, with Florida Memorial University students



CASTING PROS IN NORTH CAROLINA



Washington-Mid Atlantic

Paul Schnee of Barden/Schnee Casting and Melissa Zahri of the SAG Foundation

The SAG Foundation teamed with the Washington-Mid Atlantic Local to bring *The Business* and *Casting Access Projects* to members in Wilmington, North Carolina. During the Cucalorus Film Festival, casting giants Christian Kaplan, senior vice president of casting for 20th Century Fox; Paul Schnee of Barden/Schnee Casting; Brad Gilmore of Brad Gilmore Casting; and Lisa Mae Fincannon of Fincannon & Associates presented a special SAG Foundation-sponsored workshop on casting for festival attendees. Also while in town, Schnee, Gilmore and Kaplan graciously conducted separate workshops and Q&A sessions exclusively for SAG-AFTRA members.

CHICAGO LOCAL RECOMMITTS TO WHAT'S YOUR 1?

Urging members to learn, get involved and give back, the Chicago Local launched the What's Your 1? campaign. At the Screen Actors Guild Awards viewing party, a journal was circulated and members recorded their "one" for 2015.

The program reminds members that it's their union, and asks each member to do one new thing in the next year, such as learning about the contracts, utilizing staff as a resource or developing the skills to flip a job. It encourages members to get involved, suggesting they attend conservatory events or serve on the local board. Participating in the annual blood drive, supporting the Kaufherr Members Resource Center and joining fellow SAG-AFTRA members to volunteer at the Greater Chicago Food Depository are great ways to give back.

The goal of the campaign is for members to benefit by increased involvement, advancing their career and strengthening the union.



Chicago

LaRoyce Hawkins (*Chicago P.D.*); SAG-AFTRA National Vice President, Mid-Sized Locals Ilyssa Fradin; Chicago Local President Craig Dellimore; and Don "Rio" McNichols of IATSE local 476 at the Chicago Local's annual membership meeting.

TWO FOR ONE!

No, it's not a BOGO sale — it was two national committees, the Asian Pacific American Media and the Native American committees that pooled resources in support of the Colorado Local. Together with support of local and national staff, they produced a panel and workshop titled *The Business of Acting: The Inside Scoop on Casting* during the Starz Denver Film Festival. The discussion covered a variety of topics of interest to actors in every stage of their careers: auditioning, headshots, resumes, reels, self-taping, social media and more. CBS Senior Vice President of Casting Fern Orenstein led the workshop. Local actors were asked to submit headshots and resumes in order to be selected to participate in an audition exercise on camera. Also on the panel were indie film director Sara Colangelo (*Little Accidents*), local talent agent Kathleen Ham and SAG-AFTRA Colorado Local President and National Board member Sheila Ivy Traister. Ren Hanami, SAG-AFTRA National Asian Pacific American Media Committee Chair, and Brian Wescott, SAG-AFTRA National Native Americans Committee member, moderated to a packed house.

Colorado

Coming Soon!

We are changing our name

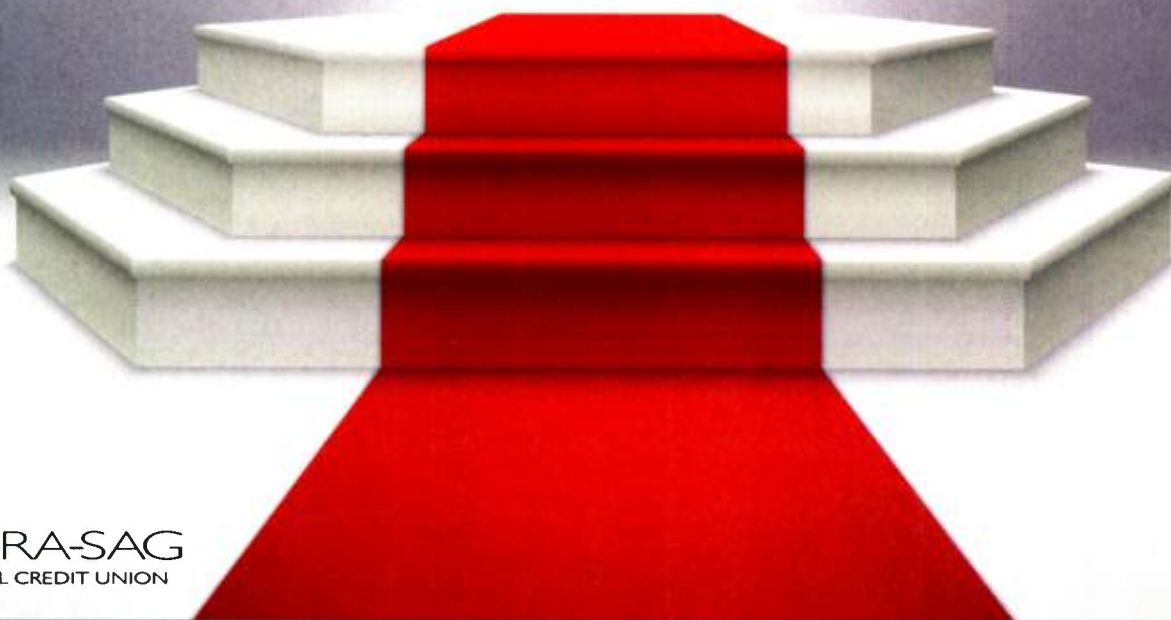
from

AFTRA-SAG Federal Credit Union

to

SAG-AFTRA Federal Credit Union

beginning June 1, 2015



www.aftrasagfcu.org / 818.562.3400

Burbank
3820 Riverside Dr.
Burbank, CA 91505

Los Angeles
5757 Wilshire Blvd. Suite 925
Los Angeles, CA 90036

Sherman Oaks
14118 Magnolia Blvd.
Sherman Oaks, CA 91423

Virtual Branch Services
www.aftrasagfcu.org
818.562.3400



DONNA DOUGLAS



LESLEY GORE



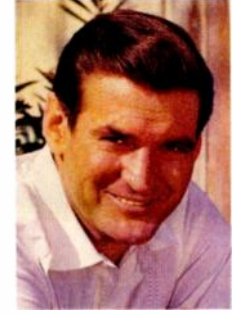
LEONARD NIMOY



GARY OWENS



STUART SCOTT

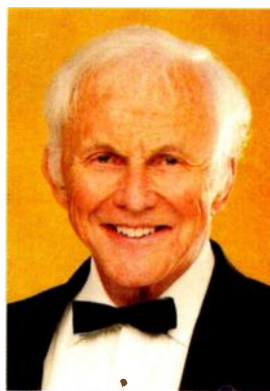


ROD TAYLOR

Jack Aaron	4/5/14	Ann W. Callinan	12/1/14	Lois Geary	6/28/14	Robert Mackenzie	9/27/14
Stanley Ackerman	3/7/09	John Carpenter	1/11/15	Ray Geer	4/20/08	Bob Magruder	1/2/15
Rashard Acuna	4/15/14	Joseph Castellana	7/31/13	Andrew Gerado	10/8/14	Chaz Mann	2/28/14
Don Adams	9/25/05	Christine Cavanaugh	12/22/14	Lesley Gore	2/16/15	Martha Manor	11/21/14
Margot Susanna Adler	7/28/14	Stan Chambers	2/13/15	Michael P. Goz	11/11/14	Alan Marcus	1/9/15
Grace G. Albertson	12/3/14	Charles Champlin	11/16/14	Bob Grant	12/31/13	Armstrong Marshall	10/1/14
Louis Aldebert	10/7/14	Dorothea L. Char	10/29/14	Scott Greene	11/4/14	Carole Mathews	11/6/14
Helen Mantler Alexander	11/24/14	Joe Cicala	8/9/14	Barbara Ann Grimes	12/2/14	Michael Maurer	12/16/14
Al Alu	12/2/14	Joe Cocker	12/22/14	Fiona Hale	4/22/14	Harvey Mayer	5/10/13
Frank A. Ammirati	12/26/14	Booth Colman	12/15/14	Jeff Hanneman	5/2/13	Wallace McCleskey	4/4/13
Roy E. Andrews	12/20/14	Joel Connable	11/6/12	Bill Hart	1/2/15	Jack McCormick	12/16/14
Kay Arnold	7/22/14	Lawrence J. Corneck	11/14/14	Joan Harvey	11/24/14	Jerry McGee	10/21/14
Constance Asbury	9/17/14	Louis Criscuolo	12/13/14	Timothy Hauser	10/16/14	Johnny Ray McGhee	9/30/13
Richard Attenborough	8/24/14	Joseph Osborne Crozier	6/8/14	Mary Healy	2/3/15	Ian McLagan	12/3/14
Brenan T. Baird	12/4/13	Jack Dabdoub Jr.	12/11/14	Richard Herkert	1/2/15	Tom McMurtry	1/3/15
Richard Bakalyan	2/27/15	Don Dandridge	9/17/12	Edward Herrmann	12/31/14	Carter McNeese	2/6/14
Bob Baker	11/28/14	Angela Daniels	12/15/14	Jack Mack Hickey	5/12/14	Windell Middlebrooks	3/9/15
Robert Ballew	12/3/14	Anita M. Darian	2/1/15	Dennis Hill	7/2/14	Lou Miliano	1/12/15
Paul Barry	9/11/14	Todd Davis	7/25/13	Francesca Hilton	1/5/15	Rima Miller	11/19/14
Brad Bartlett	10/23/14	Peter Denim	1/17/14	Norma Jean Jahn	4/6/14	Haunani Minn	11/23/14
Skye McCole Bartusiak	7/19/14	John Dennis	12/31/14	Jimi Jamison	9/1/14	Mary Ann Mobley	12/9/14
Emory Bass	3/4/15	A. C. Detwiler	12/30/14	Frank S. Jenkins	8/28/14	Daniel Mooney	1/1/14
Nina Batek	8/15/14	Jay Devlin	11/9/14	Jillian Johnson	12/10/14	Stephanie Moseley	12/8/14
Terry Becker	12/30/14	Little Jimmy Dickens	1/2/15	Bob Jolly	8/2/13	Dick Mullin	5/16/14
Art Bedard	9/24/99	George Dickerson	1/10/15	John Randolph Jones	1/13/15	Anthony Munafo	12/18/14
James Beecher	9/11/13	Patricia Dixon	12/3/14	Gustave Karavites	10/28/14	Amy K. Murray	7/22/14
Francine Beers	3/27/14	Celia Domuino	10/18/14	Thomas Casey King	12/15/14	Bess Myerson	12/14/14
Ted Beniades	10/24/14	Eddy Donno	10/19/14	Vanessa King	9/12/14	Joe Nakashima	5/23/13
Richard Alan Berk	2/8/14	Arthur J. Donovan	8/4/13	Mildred Kirkham	12/14/14	Paul Napier	2/21/15
Efren Besanilla	8/31/13	Daniel Cochran Donovan	6/3/14	Kim R. Koscki	10/20/14	Deborah Pietruska Nathan	10/7/14
Raghu Bhagat	1/10/15	Donna Douglas	1/1/15	Alan Kramer	4/16/14	Paul Navarre	12/12/14
Jim Boeke	9/26/14	Jerry Duane	7/23/14	Bob Lau	6/7/14	Taylor Negron	1/10/15
Robert Boon	1/13/15	Richard L. Duran	1/21/15	Mordecai Lawner	11/27/14	Sherry Netherland	8/16/14
Lynn Borden	3/3/15	Tod Durwood	8/5/06	Katie Layman	10/23/14	Mike Nichols	11/19/14
Trudi Brenon	4/13/12	John William Evans	2/16/15	Croix Lazzara	6/27/14	Leonard Nimoy	2/27/15
Ronnie Britton	2/19/15	June Fairchild	2/17/15	Zoe Leader	3/3/15	Elizabeth Norment	10/13/14
Rebecca Brooks	12/15/14	Leo Ferstenberg	10/24/14	Bruce Marc Levine	7/3/14	Tom Oberhaus	9/20/14
Eric Brown	6/24/14	John Flanagan	7/29/14	John Juke Logan	8/30/13	Maureen V. O'Connor	8/17/14
Franklyn L. Bullard	11/5/14	J. J. Foti	2/18/15	Gail Loring	1/1/15	Jen Oda	2/25/15
Jan Burrell	5/4/14	Michael Gallup	1/13/15	Paul Lukather	10/9/14	Jerome O'Donovan	12/11/14
Robert I. Callahan	8/28/14	Patsy Garrett	1/8/15	Allan Lurie	3/9/15	Karl Otter	11/23/14

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

Gary Owens	2/12/15	Charles Shuken	12/8/13	James Henry Williams	6/20/14	Ray Wyatt	12/22/13
Gerard Phillips	8/29/14	Bob Simon	2/11/15	Hardin Williams	2/19/14	Than Wyenn	1/30/15
Woody Pittman	10/24/14	Carlton L. Spurlock	6/15/14	Darrell Winfield	1/12/15	Don Young	12/20/14
Greg Plitt	1/17/15	Eugene Steck	10/20/14	Johnny Winter	7/16/14	Denis J. Zacker	11/9/14
Vern Porter	1/4/15	Dick Stelling	1/15/15	Venita Wolf	11/22/14	Rene Zendejas	10/8/14
Bette Rae	5/27/13	Carol Ann Susi	11/11/14	Ben Woolf	2/23/15	Abraham Zucker	11/4/14
Larry D. Ramos	4/30/14	Sterling Swanson	2/6/14	Willow Wray	5/31/14	Dorothy Zuckerman	2/19/15
Rhodes Reason	12/26/14	Michael Tartel	1/10/15				
Jean Redpath	8/21/14	Rod Taylor	1/7/15				
Paul Revere	10/4/14	Tommy Terrell	5/6/06				
Christian Robblee	11/9/14	Clark Terry	2/21/15				
Lisa Freeman Roberts	5/6/05	Tommy Townsend	2/15/15				
Jay Robinson	9/27/13	Joe Tuck	6/28/14				
Robert Polanco Rodriguez	1/16/15	John Bartholomew Tucker	12/7/14				
Brian Rogalski	1/8/14	Leonard Tucker	11/13/14				
John W. Rogers	12/22/13	Ron Vernan	2/25/15				
Eddie Rouse	12/7/14	Daniel von Bargaen	3/1/15				
Marge Royce	3/22/15	Ron Voz	12/11/12				
Henry Sandler	6/26/14	Gregory Walcott	3/20/15				
Richard C. Sarafian	9/18/13	Jack Walsh	7/25/14				
Richard Schaal	11/4/14	Trygve Wasbotten	8/29/13				
R. Leo Schreiber	11/13/14	Alberta Watson	3/21/15				
Lizabeth Scott	1/31/15	Carolyn West	2/27/14				
Stuart Scott	1/4/15	John West	10/3/14				
Marian Seldes	10/6/14	Parker West	2/11/14				
Dick Shane	6/29/14	Mark Weston	10/20/14				
Mark Shannon	8/16/14	Cornelia A. White	9/1/14				
Chris Shaughnessy	12/7/14	G. Arthur Whitman	1/4/15				
William Richard Sheridan	9/22/14	Marvin Willens	8/16/13				



PAUL NAPIER, a founding member of the Screen Actors Guild Awards, died Feb. 21 at the age of 84.

Napier began his Screen Actors Guild board service in 1979, serving at various points as 3rd vice president and 9th vice president. He was a member of the negotiating committee for national contracts more than two dozen times, and served on the SAG Awards Committee for nearly two decades.

He was elected to AFTRA's Los Angeles Board in 1985 and appointed to the National Board the following year. He served on the AFTRA board for almost three decades.

In 1977, he was chosen to portray the original Mr. Goodwrench for General Motors' advertising campaign and continued to be a successful actor in more than 400 commercials.

In 2010, Napier, along with actor Gloria Stuart, was chosen to receive the Ralph Morgan Award, the highest honor presented by Screen Actors Guild's Hollywood Division.

Contracts continued from page 19

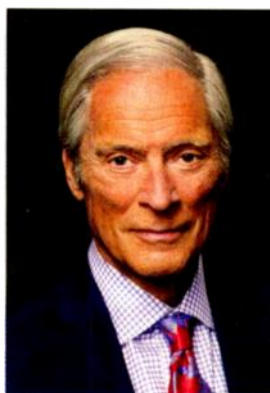
Additional gains included an agreement that a bulletin will be issued to producers of content to help ensure adequate warm-up space for dancers and, along with achieving increases in the streaming residuals rate and a reduction in streaming windows, consistent with the industry pattern.

Employment under the Network Television Code generates more than \$200 million a year in covered member earnings.

Low Budget Agreements

In addition to the two ratified contracts, the National Board also unanimously voted to increase the threshold for the Ultra Low Budget Agreement by 25 percent, from \$200,000 to \$250,000; increase the threshold of the Modified Low Budget Agreement by 12 percent from \$625,000 to \$700,000; and for Modified Low Budget agreements meeting requirements for diversity in casting and background actor incentives, increase the budget threshold by 12 percent.

The increases are effective July 1, 2015, which is also the effective date of a 25-percent increase in minimum scale under these agreements. Rates and budget thresholds for these contracts have not increased in a decade.



BOB SIMON, a *60 Minutes* correspondent, died Feb. 11 at age 73.

Simon was best known for his more than four decades as a *CBS News* reporter, as well as his work as a *60 Minutes* correspondent since 1996. His fearless work covering major overseas conflicts since the 1960s earned him respect and many accolades, including four Peabody awards, 25 Emmy awards and Overseas Press Club's highest

honor, the President's Award.

In 2003, Simon also received an AFTRA Media and Entertainment Excellence Award in Broadcasting, known as an AMEE, alongside several of his fellow journalists from *60 Minutes*, including Ed Bradley, Morley Safer, Dan Rather, Andy Rooney, Steve Kroft, Lesley Stahl and Mike Wallace.



Cartoons by voice artists Doug Young, Daws Butler and Ray Erlenborn from inside the program for AFRA's 7th convention, held in 1946 and below, front cover of the program.

CONVENTION 1946: NOT JUST FUN & GAMES!

As we look forward to the second SAG-AFTRA convention, to be held in October in Los Angeles' Universal City, it's fun to look back to the first time the union's predecessor organization AFRA held its first convention in the Los Angeles area: Aug. 23-25, 1946. The location was one that is also significant in SAG history: The Hollywood Roosevelt Hotel, where SAG hired its first employee in 1933. The Roosevelt was also the site of the presentation of the first Academy Awards in 1929. When the convention opened, the United States was just a year into recovering from the cataclysm of World War II. The union was celebrating its ninth year as the American Federation of Radio Artists (no "Television" in the name yet!), and more than 190 delegates — some of whom had never been "west" before — were welcomed by AFRA's Los Angeles Local. The 1945 convention had been postponed, so delegates were eager to get down to some overdue union business.

Each delegate received a copy of the 50-page convention program, chock-full of greetings from AFRA officers and sister guilds and unions — including SAG. Humor was supplied through cartoons by members Ray Erlenborn, Doug Young and Daws Butler. Butler, one of the future voiceover greats of Hanna-Barbera



animated TV characters, including Yogi Bear and Huckleberry Hound, would also become a mentor to future voiceover actors like Nancy Cartwright, voice of Bart Simpson on *The Simpsons*.

National officers were chosen on the convention's closing day: Frank Sinatra — whose first solo album was released that March — was elected 3rd vice president, and popular radio announcer Ken Carpenter, a former L.A. Local president, was elected national president. George Heller, AFRA's national executive secretary, delivered a long, detailed report on the previous nine years of AFRA's growth, successes and challenges. In a speech as unfortunately relevant today as it was in 1946, Heller

revealed a disturbing trend toward state and national legislation designed to "outlaw union shops and restricting the rights of labor to bargain on an equal basis with employers." He warned that "portents indicate that there will be increasing pressure in the future to legislate against unions, and thus deprive labor in general of its collective bargaining rights, which were secured during the past decade after untold sacrifice and hardship."

AFTRA held five of its pre-merger conventions in Los Angeles: 1946, 1953, 1963, 1995 and 2005. The first post-merger SAG-AFTRA convention was also held there, in 2013.

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