



SPRING 2016

GABRIELLE CARTERIS
ELECTED PRESIDENT



Celebrating a Life

KEN HOWARD
1944-2016

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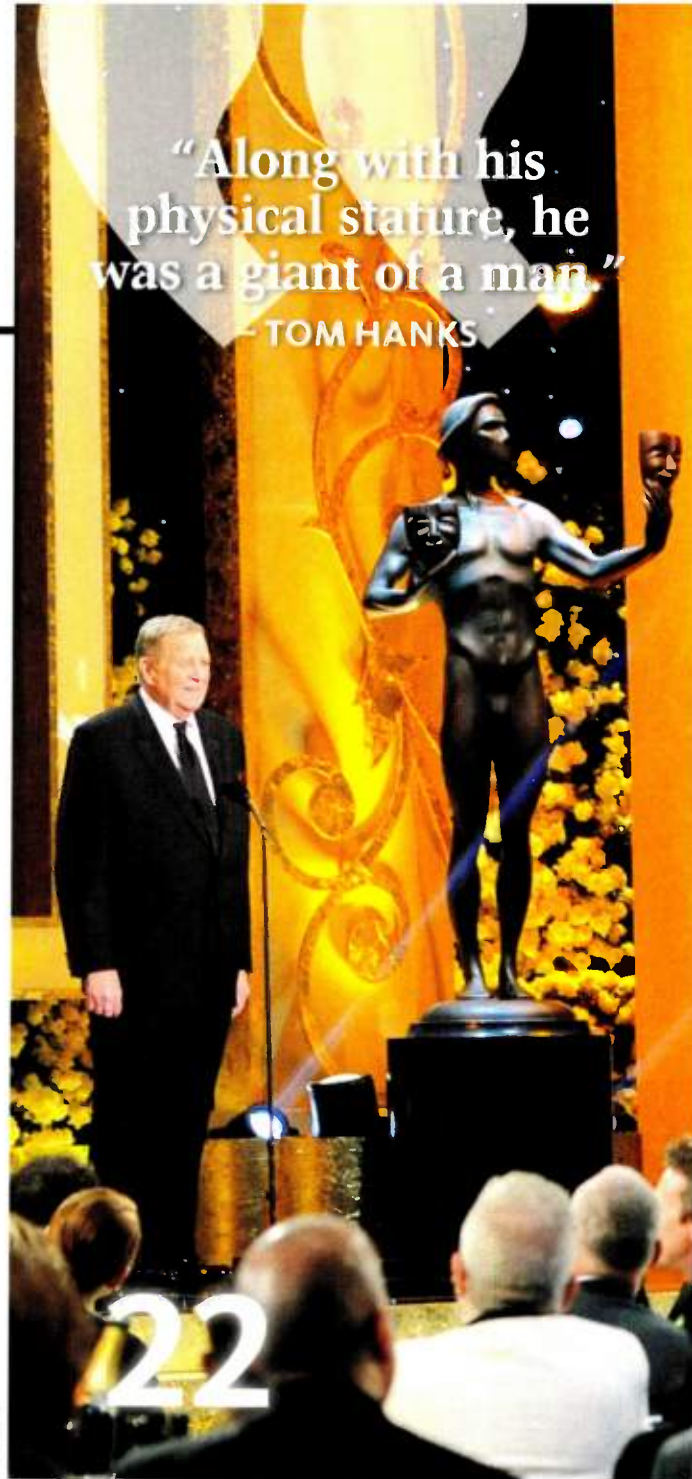


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Look for this symbol throughout the magazine to find out how you can take action.

ON THE COVER: The late SAG-AFTRA President Ken Howard, who died March 23, 2016. Photo by Beth Collier.

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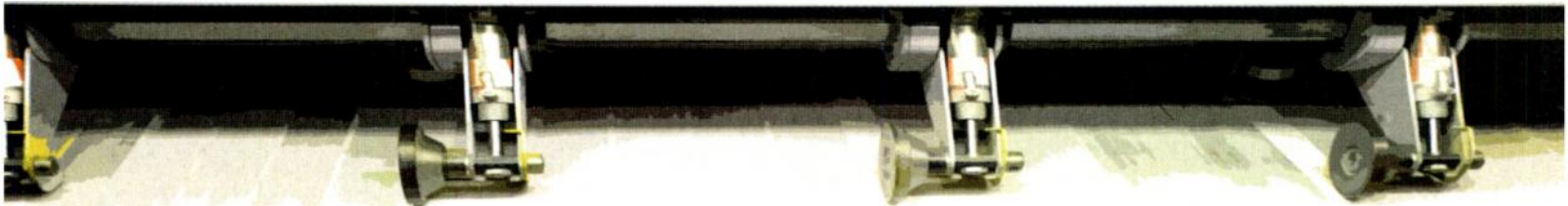
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SAG-AFTRA

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GABRIELLE CARTERIS

“With sadness for the loss of my good friend and partner in leadership, I am also excited to serve SAG-AFTRA as president.”

Dear Member,

On March 23, we lost the man whose leadership helped bring our two legacy unions together. Ken Howard was a brilliant actor. He was also an exceptionally humane person. It was his humanity that drove his talent, and his humility that called him to serve his union again and again.

Shortly following Ken’s death, we also lost former Screen Actors Guild President Anna Patty Duke Pearce. I am grateful to have worked on screen with her and to have joined her in Washington, D.C., to advocate for artists rights. Ken and Anna had much in common, including their dedication to the membership.

That is a dedication I share. With sadness for the loss of my good friend and partner in leadership, I am also excited to serve SAG-AFTRA as president. Working closely with Ken on the merger and throughout the last several years, I know he would urge us to move forward.

We successfully negotiated a new agreement on our Commercials Contracts covering approximately \$1 billion in member earnings. The committee members, vice chairs and my co-chair, Sue-Anne Morrow, worked tirelessly to secure a solid deal with significant gains for members. I am also grateful to our national executive director and chief negotiator, David White, for his skill and dedication to the membership.

Shortly, we will begin the Wages and Working Conditions process in preparation

for negotiating our TV/Theatrical contract covering movies, television and new media. You, too, have a role in this process. We need your observations, opinions and support.

Through our A Call to Arts partnership with the White House, we recently honored the extraordinary Ghetto Film School and director David O. Russell. GFS, a production-focused high school with campuses in the South Bronx and MacArthur Park, serves young people interested in a career in the storytelling arts. Guests included GFS founder Joe Hall, alumni Andrew Grell, Whoopi Goldberg, Helen Mirren, Christopher Walken, Christian Slater, Parker Posey, Gayle King, John Turturro, Chris Tucker, Tony Bennett, Debbie Harry and others.

Over several days in Washington, D.C., I met with Secretary of Labor Tom Perez and attended private White House briefings on several entertainment industry initiatives. We are closely monitoring the progress of the Beijing Treaty on Audiovisual Performances as it moves through the Senate and will be supporting other efforts aimed at closing the gender pay gap and increasing diversity on screen and throughout our industry. We will fight to keep these conversations in the forefront and to encourage the rest of the industry to do the same.

We also co-hosted the first Celebration of Journalism, honoring our broadcast news members. Joined by a number of well-known actors and broadcasters, we created new connections and relationships

with members of Congress, non-governmental organizations, business and industry allies, and our co-hosts *Variety*, *The Washington Post* and the SAG-AFTRA Foundation. It was a valuable trip and we are well served by our members and staff in Washington. Over the next several months, I will be visiting other locals and look forward to meaningful engagement and interaction with you.

Connecting and engaging will be much easier in the months ahead as SAG-AFTRA goes digital. I am pleased to tell you that after diligent planning and hard work by member leaders and staff, we will be beta testing and launching our mobile app later this year. With features like a virtual membership card, residuals tracker and push notifications, deeper interaction and communication will rest in the palm of your hand.

As we move forward building our future together, I am asking you to strengthen your engagement. Working side by side with each other, we are stronger, having built a powerful position in this evolving industry.

I am honored and proud to work on your behalf.

In unity and solidarity,

A handwritten signature in black ink, appearing to read 'Gabrielle Carteris', written in a cursive style.

Gabrielle Carteris



REBECCA DAMON

“As the industry continues to grow and shift and we face the resulting challenges, it will be my mission as your executive vice president to create real results that improve your life as a performer.”

Dear Member,

Significant change starts with a good idea and the willingness of people to put themselves on the line to make that idea a reality. Standing in the West Wing of the White House on a recent weekend, I was reminded how true this is both for our country and for our union. We are lucky to live at a time when possibilities and opportunities abound, but that freedom has come to us because generations of Americans have sacrificed tremendously, sometimes even with the highest price of their lives to keep us free.

In a time where we often look to our differences rather than our similarities, fed by a 24/7 news cycle that can hold us in its grip with each new story, I look to the basics of who we are and who we can be if we can set aside the things that hold us back rather than unite us.

For SAG-AFTRA members, one of the questions that divided members for decades was the idea of becoming one union or remaining two separate unions. With the merger of Screen Actors Guild and AFTRA, that question has been settled and we are no longer divided.

Like a fledgling United States, we have the opportunity to focus on making so many decisions about who we will be as a union here at our beginning. While helping to create this union during my work with the Group for One Union, I treasured my experience of working with Ken Howard, Gabrielle Carteris, Mike Hodge and leaders from across the country because we saw a problem, a glaring problem, and we took concrete, specific steps to merge these unions to correct that problem.

As a result of that action, SAG-AFTRA is in a far better position to protect you and we have a better union that is built upon a strong foundation. As the industry continues to grow and shift and we face the resulting challenges, it will be my mission as your executive vice president to create real results that improve your life as a performer.

Together, we are building a strong union — a new union, a modern union, a more flexible union — from those two unions that were great, yet were vulnerable. And with that building, we are finally able to focus on the kinds of things that will make SAG-AFTRA even more powerful for its members.

We must engage our high-profile members in a deep and meaningful way so they in turn are engaged in our organizing and negotiations.

We must invest in the kind of technological change that brings us up to speed with a landscape that looks nothing like what it did just a few short years ago.

We must recruit the next generation of performers into our leadership and into the family of SAG-AFTRA in order to make the work we do more relevant.

They are our future and the time is now.

This has been a journey.

I love this union.

I love the members.

I love the kinds of remarkable, never-thought-of-before things we can do when we allow ourselves the possibilities.

I also know in my heart we are only beginning to realize what we can achieve.

Onward together,

Rebecca Damon

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OUTSTANDING LEAD ACTOR IN A DRAMA SERIES | KEVIN SPACEY

HOUSE of CARDS

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ruthless than ever”

- DEADLINE

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JANE AUSTIN

"All of our efforts are ultimately focused on improving the ways in which we serve the members, and I believe we have begun to move in the right direction."

Dear Member,

I was shocked and saddened by the passing of Ken Howard. As the 25th president of the Screen Actors Guild, Ken was instrumental in pushing through the merger of SAG and AFTRA. He considered that perhaps his grandest accomplishment and I have to agree. Ken was a great actor. He was a historic union leader.

After the merger, Ken was responsible for laying the foundation for the newly formed union. Now that we have this solid foundation, it is time to construct the building for our new leadership. I am looking forward to tackling this project with Gabrielle Carteris and Rebecca Damon, who were elected president and executive vice president at our April board meeting.

I congratulate Gabrielle and Rebecca, and look forward to working with them and the current National Board.

Meanwhile, the hiring of Brad Keenan to oversee administration and enforcement of our contracts, and the re-establishment of the Stunt, Safety, Singers and Dancers

Department and Background Department shows how far we have come since restructuring started in January. Starting up new departments takes time, but we have accomplished this remarkably quickly. Kudos to our staff.

Mary Cavallaro, SAG-AFTRA chief broadcast officer, is making astounding progress organizing our broadcast members across the country. If that was not enough work, she is also doing an outstanding job negotiating contracts for broadcasters.

For our commercials performers, the Commercials Contracts have been negotiated successfully and members have overwhelmingly ratified them.

They are excellent contracts that bring home huge gains and give us the opportunity to secure increased work opportunities for our members. The industry is rapidly changing and our contracts must reflect these changes. These contracts do just that; they are strong and relevant.

Our new member contact center has not launched yet, but the team is currently in their final weeks of training and this

will go live in the coming weeks. Soon, you will be able to more easily get your questions answered online or by phone. The new center, together with a forthcoming SAG-AFTRA app, will greatly enhance the way members communicate with their union and vice versa.

We are financially sound and are tracking ahead of budget. For instance, we are gaining new members at an average rate of roughly 550 per month. This is significant considering the increase of non-union work and projects being done in so-called "right-to-work" states.

All of our efforts are ultimately focused on improving the ways in which we serve the members, and I believe we have begun to move in the right direction.

I am looking forward to the challenge of making it even better and reporting back to our members on the progress.

In solidarity,

A handwritten signature in black ink, appearing to read 'Jane Austin', written over a horizontal line.

Jane Austin

FOR YOUR CONSIDERATION
OUTSTANDING LEAD ACTRESS IN A DRAMA SERIES | ROBIN WRIGHT



HOUSE  of CARDS

“Wright has never been better”

- TELEGRAPH

NETFLIX





DAVID WHITE

“Our goal is for SAG-AFTRA to become a highly effective labor organization that supports, serves and engages members anywhere in the world where you work and live.”

Dear Member,

There is a wonderful book that many history buffs know well, titled *April 1865*, which focuses on the incredible events of a single month that helped to shape the future path of our nation. While not quite so momentous as the close of the Civil War, the month of April 2016 and the weeks surrounding it were important for our union and worth taking a moment to consider.

First, we gave a public, final farewell to the first elected president of our merged union, Ken Howard. Ken was an outstanding and tireless advocate for our members. Hundreds of industry leaders, members and friends joined us to proclaim thanks and appreciation for his extraordinary contributions as a leader, actor, teacher and friend. It was, as he would have wished, a joyful celebration of his life, and it gave those of us who worked directly with him a chance to remind the world how much he will be missed.

The community also welcomed newly (and unanimously) elected President Gabrielle Carteris, whose impressive career as a performer and long tenure as an elected leader positions her to effortlessly take the reins of leadership during this critical period of growth and success.

It must not go unnoticed that, with the board's election of President Carteris and

that of Executive Vice President Rebecca Damon, SAG-AFTRA's national officer corps, which also includes Secretary-Treasurer Jane Austin, is now a triumvirate of powerful women. We take great pride in the fact that SAG-AFTRA may now be the only union in America led by an elected trio of women. In an era when many of us are working to emphasize diversity and inclusion in our industry, this constitutes a notable accomplishment for our membership.

We also successfully completed our negotiations with the advertising industry in early April. These negotiations were momentous for several reasons, but of particular note was our formal embrace of social media in our Commercials Contract for the first time. The negotiating committee wrestled with the daunting responsibility of ensuring that our contracts in television and radio (reclassified as “audio”) remain vibrant and relevant in the evolving landscape of advertising, and the committee certainly rose to this challenge, while also standing firm against efforts by management to dismantle longstanding provisions that protect you when you work in this space.

During our April board meeting, we passed an annual budget for the upcoming fiscal year that anticipates yet another budget surplus, which means that we will continue to increase our financial reserves. The budget anticipates a number

of operational initiatives that commence this year, including a pilot project to begin direct deposits for residuals, the introduction of a mobile app that will facilitate easy member engagement with the union on critical functions that affect your working life (residuals tracking, etc.) and the inauguration of a member service call center that will eventually make it much easier for members to quickly access a live, trained person to answer your questions over the phone.

These initiatives are part of our ongoing effort to make your union easier to work with, more effective in member services, and to use our limited operational resources in more efficient ways. Our goal is for SAG-AFTRA to become a highly effective labor organization that supports, serves and engages members anywhere in the world where you work and live.

April 2016 was indeed a month of considerable, positive activity and the summer is shaping up to be even better. We hope you stay informed and join us in our organizing efforts, workshops and many other events!

In unity and looking forward,

David White

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A NETFLIX ORIGINAL SERIES

UNBREAKABLE KIMMY SCHMIDT

FOR YOUR CONSIDERATION

WRN



MEMBERS OK COMMERCIALS CONTRACTS

SAG-AFTRA members have overwhelmingly approved successor television, audio and digital Commercials Contracts. The three-year contracts, negotiated with the advertising industry will result in more than \$200 million in wage increases and other payments for all categories of performers and an increase in the pension, health and retirement contribution rates, among other gains. The agreements were approved by more than 92.25 percent of voting members.

SAG-AFTRA reached the deal with the ad industry April 3 on new television, audio and digital Commercials Contracts. Formal negotiations between SAG-AFTRA and the advertising industry began on Feb. 17.

Highlights of the deal include:

- Over \$200 million in wage increases and other payments for all categories of performers;

- Strategic expansion to the definition of a commercial that will help protect the contract's coverage in the area of digital;
- A 7-percent upfront increase in wages;
- A 1.2-percent increase in the pension, health and retirement contribution rates;
- A 6-percent increase in national cable use fees in addition to the general increase;
- 2-percent increase in Class A use fees in addition to the general increase;
- Increases to Internet and new media use fees ranging from 6.25 percent to 16.7 percent in addition to the general increase;
- New protections for minors to ensure set teacher ID and proper credentials are provided;
- New rate for stand-ins at 110 percent of the general extra rate; and
- Recognition of Veterans Day as a contractual holiday.

SAG-AFTRA President and Negotiating Committee Co-Chair Gabrielle Carteris

said, "The Commercials Contracts help protect the working conditions, livelihood and pension, health and retirement benefits of thousands of our members. The robust participation in this ratification vote demonstrates how SAG-AFTRA's future is driven from our members up to the elected leadership."

SAG-AFTRA Negotiating Committee Co-Chair Sue-Anne Morrow said, "Our members working in digital advertising can rest easy knowing that we secured an excellent deal that protects all aspects of their work in new media. The new elements that we secured in our contract make this agreement even more relevant in a rapidly changing industry."

SAG-AFTRA was represented by Negotiating Committee co-chairs Carteris and Morrow; Chief Negotiator David White; co-lead negotiators Ray Rodriguez and Mathis Dunn; and Senior Advisor John McGuire.



SAG-AFTRA TAKES THE FIGHT TO AD AGENCY

Taking the struggle for fair wages to the streets, a group of SAG-AFTRA New York Local members boarded a bus on the morning of Jan. 12 and headed to the Wall Street headquarters of Droga5, a leading digital ad producer. While Droga5's slogan is "humanity obsessed," their humanity seems to be absent when it comes to paying actors fair wages. The union had collected more than 8,000 petition signatures asking Droga5 and other ad agencies to ensure fair wages and benefits for all, and members traveled to the Droga5 office with the intent of simply delivering the petitions and speaking to a representative. Instead, after peacefully waiting in the lobby for several minutes, members were confronted by police officers, who had

been called to remove them from the premises. "What are they afraid of?" asked New York Local President Mike Hodge, who led the event. Despite refusing to accept the petitions, Droga5 received the message loud and clear: SAG-AFTRA members are united, committed, and will not tolerate employers who undermine middle-class wages and exploit vulnerable performers. Video of the Droga5 event has been viewed almost 800,000 times on Facebook — more than any other SAG-AFTRA video.

The petition delivery was just the latest piece in an ongoing initiative to organize the digital advertising industry. SAG-AFTRA is also running a social media campaign on the issue, using the hashtag #AdsGoUnion on Twitter, Instagram and Facebook, adding to the #BestInTheBiz hashtag from the overall Commercials Organizing and Recapture Initiative.



Watch the video at [facebook.com/SAGAFTRA/videos](https://www.facebook.com/SAGAFTRA/videos).



MPTF ANNOUNCES KIRK DOUGLAS CARE PAVILION

The Motion Picture & Television Fund has announced plans to build a \$35-million state-of-the-art care facility, to be named the Kirk Douglas Care Pavilion, on its Woodland Hills campus. The announcement was timed to coincide with Douglas' 99th birthday on Dec. 9, after he and his wife donated \$15 million to the MPTF Foundation. With the pledge, Douglas, who was the 1998 SAG Life Achievement honoree, and his wife became one of largest donors to the organization, totaling more than \$40

million in lifetime philanthropy.

The new facility will be a two-story home for 80 industry members struggling with Alzheimer's as well as those with long-term skilled nursing care needs. It will be a welcoming environment for residents, with more of a "neighborhood" feel than a typical hospital setting. Construction on the building is expected to begin this year.

 [Take a virtual tour of the new building at mptf.com/kirkdouglas.](http://mptf.com/kirkdouglas)

UPTOWN ANIMATION AGREEMENT REVAMPED

A standalone agreement covering digitally produced animation programs that air on Nickelodeon and Nick Jr. has been renegotiated with Uptown Productions Inc. The SAG-AFTRA National Board approved the contract at its January meeting.

The new agreement's terms and conditions have been changed to conform to the SAG-AFTRA Animation Agreement in the following areas:

- Standard non-commercial opening and closing;
- Singers in standard openings;
- Recording of pickup lines;

- Work in value-added promotional announcements;
- Theatrical reuse residuals; and
- Content made for high-budget subscription video-on-demand programs

In addition, the contract adds late-payment penalties for all residuals and it offers a higher session rate than the SAG-AFTRA Animation Agreement. Improvements were made in several other areas, including crediting over-scale compensation and eliminating the discount for performers under 12 years of age.

NEW COMMERCIALS CONTRACT AIMED AT COLLEGE STUDENTS

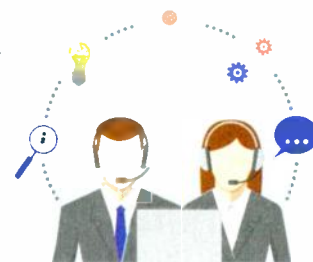
The SAG-AFTRA Commercials Contracts Department, in conjunction with the Commercials Contracts Standing Committee, has developed the Student Commercials Agreement to assist in the coursework of undergraduate and graduate students enrolled in filmmaking, television or commercial classes at an accredited educational institution.

The agreement gives members the opportunity to work on student commercial projects, and foster relationships and ground-floor collaborations between future industry professionals and SAG-AFTRA members. Most performer payments are deferred, which means even students creating low budget or no-budget student commercial productions have the opportunity to work with professional actors.

The agreement is also a way to introduce students to the process of creating a signatory production and working with union staff, which will increase the possibility of future commercial work being produced under a SAG-AFTRA contract.

FINDING ANSWERS YOU NEED GETTING EASIER

The union is upping its member service game with a new resource that will give members an easier and more convenient way to get the information they need. A new call center will put members in touch with knowledgeable staff in Los Angeles and New York and will offer expanded hours of service from 6 a.m. to 5 p.m. PT. Members will be able to contact their union by phone, email and live web chat. A member app is also in development that will offer easy access to residuals information, a project search, member news, local deals and discounts, and more.



SXSW GOES POP

Punk icon Iggy Pop headlined a March 16 showcase, co-presented by SAG-AFTRA and Broadcast Music Inc., at this year's South by Southwest (SXSW) festival in Austin, Texas.

Pop, a SAG-AFTRA member since 1970, recently collaborated with Queens of the Stone Age frontman and fellow SAG-AFTRA member Josh Homme. The duo headlined this memorable showcase just two days before releasing their new album, *Post Pop Depression*, and it was one of their first live performances together, kicking off U.S. and European tours. The concert took place at Austin City Limits Live at the Moody Theatre, one of Austin's newest, largest, state-of-the-art venues.

"We were ecstatic to be partnering with BMI to present these music icons," said SAG-AFTRA Vice President, Recording Artists and singer/songwriter Dan Navarro. "The added bonus is this all took place in front of a standing-room-

"We were ecstatic to be partnering with BMI to present these music icons. The added bonus is this all took place in front of a standing-room-only crowd in one of Austin's coolest venues. This was an amazing night for everyone."

— Dan Navarro

only crowd in one of Austin's coolest venues. This was an amazing night for everyone."

In addition to songs from *Post Pop Depression*, the duo, along with their assembled band, performed a full 90-minute concert that included classics spanning Pop's legendary solo career.

In addition, the SAG-AFTRA Foundation presented a highly anticipated



Iggy Pop and Josh Homme perform at South by Southwest.

conversation with SAG-AFTRA member Gaby Hoffmann on March 13. Moderated by Austin-based filmmaker Kat Candler, a packed audience listened to Hoffmann discuss her career, from early roles in *Field of Dreams* and *Uncle Buck* to her present-day hailed performances in *Girls* and *Transparent*. Speaking with Candler for almost an hour, Hoffmann shared valuable insights and personal experiences about her process, the craft and industry, and took questions from eager audience members during an open Q&A following her talk.

During the March 11-20 film, music and interactive conference, now in its 30th year, attendees visited the SAGindie and SAG-AFTRA trade show booth, where SAGindie and SAG-AFTRA New Media representatives answered questions and provided information on how independent producers can become SAG-AFTRA signatories in order to utilize the talents of SAG-AFTRA members in their productions. On March 14, SAGindie also co-hosted its annual film industry reception with the Directors Guild of America.

WIPO TREATY GOES TO SENATE

On Feb. 10, President Obama sent the WIPO Beijing Treaty on Audiovisual Performances to the U.S. Senate for approval. The treaty is the result of a long-running multinational effort to grant full, worldwide recognition of audiovisual performers' rights.

"SAG-AFTRA's elected leadership and staff, as well as representatives from our industry partners and delegates from around the world, have worked tirelessly for more than a decade to reach this point. The Senate should move quickly to ratify this treaty, bringing us closer to equal rights for performers regardless of media and across national boundaries," said SAG-AFTRA National Executive Director David White.

As stated by Obama, the treaty "advances the national interest of the United States in promoting the protection and enjoyment of creative works." Audiovisual performers have been left out of any international protections for far too long, and it is time for the United States and other countries to join in protecting their rights, just as the rights of performers in sound recordings have been protected for many years.

On Feb. 29, the United States Patent & Trademark Office submitted to the Senate Foreign Relations and Judiciary Committees the legislative implementation package for the treaty.

"This is an issue of fair treatment and basic protection for actors and performers at all levels in our industry, and SAG-AFTRA and our more than 160,000 members stand strong in supporting the prompt ratification of the Beijing Treaty. SAG-AFTRA hopes the Senate will take this opportunity to make a powerful statement in favor of creativity and fairness," said SAG-AFTRA Chief Operating Officer and General Counsel Duncan Crabtree-Ireland.



SAFETY ON THE SET

On-set safety can be a matter of life and death. Hairstylist Joyce M. Gillard offered a sobering reminder of that fact when she joined a panel at a Feb. 25 discussion in Los Angeles. Gillard was working on the *Midnight Rider* shoot in 2014, where she was severely injured and saw her colleague, camera assistant Sarah Jones, killed by an oncoming train.

"I was just there to do my job as a hairstylist," said Gillard. "Nobody felt like they could say, 'I'm scared. I don't think this is safe,' except for one person. Not speaking up is the one thing I regret. I'm living testimony and I promised to use my voice to speak up."

The panel, *The Art of Portraying Danger: Action Safety for Actors and Stunt Performers*, included second unit directors and stunt coordinators Conrad E. Palmisano and Alex Daniels; executive producer and director Bill D'Elia; executive producer and unit production manager Carrie Morrow; on-



Moderator Julie Michaels, fourth from left, with stunt safety panelists.

set medic Howard Keys; first assistant director Jim Goldthwait; and Gillard. It was moderated by actor and stunt coordinator Julie Michaels.

During the Q&A session that followed, SAG-AFTRA Secretary-Treasurer and L.A. Local President Jane Austin thanked the panelists and members for being part of the discussion on such an important topic. As a fellow stunt performer, Austin stressed the importance of

clear communication between stunt professionals, actors, producers and directors to ensure that safety measures are in place to protect everyone involved. The event was hosted by the MOVE L.A. Committee chaired by National Board member Ellen Crawford.



For after-hours safety issues, call the hotline number on the back of your membership card: 844-SAFER SET (844-723-3773).

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'THE WORLD JUST GOT BIGGER ...' AS U.S. RELATIONS WITH CUBA THAW, INDUSTRY LOOKS TO HAVANA

It was the morning of Dec. 17, 2014, and presidents Barack Obama of the United States and Raul Castro of Cuba announced huge, historic news: the restoration of diplomatic relations between the two countries. In a matter of months, everything would change for the Caribbean island.

To Hollywood, Cuba has been a forbidden, exotic place, but now the gates are slowly opening. Productions are starting to be shot there, benefitting from a landscape never before explored by the U.S. entertainment industry.

Showtime's *House of Lies* made history by becoming the first scripted U.S. show to shoot an episode in Cuba. "The world just got bigger because Cuba has become accessible," said creator Matthew Carnahan.

The series' star, Don Cheadle, found the locals hired to work the shoot to be warm and welcoming.

"They were really great to us and were exceptional and very professional. We could shoot everywhere we wanted to shoot," he said. "I didn't know how much of our television and movies they were aware of, [but] a lot of it gets there. The people knew me and I was pretty surprised."

Other productions are looking to Havana as well. Universal Pictures recently shot scenes for the eighth installment of *The Fast and the Furious* on the tropical island.

Last December, the organizers of the Havana Film Festival invited SAG-AFTRA to participate in the festival. The union's delegation built important relationships and established SAG-AFTRA as an important institution with Cuban actors, producers and government agencies, including the Cinema Institute, as well as Havana-based U.S. officials and U.S. industry counterparts from the MPAA and HBO, among others. Then-Executive Vice President Gabrielle Carteris and Secretary-Treasurer Jane Austin led dialogues with top Cuban performers, and National Executive Director David White and Chief Operations Officer Duncan Crabtree-Ireland presented to packed rooms of industry players on performer protections and intellectual property rights.

"This new era of relations with Cuba can mean potential opportunities for our members, and it was important that we start connecting with local decision-makers right from the start," Carteris said. "It was fascinating to learn from the people in such an amazing and interesting country and I think this could be the beginning of a beautiful friendship."

"Our trip to Cuba was very productive, and necessary given the increasing amount of producers interested in shooting there. Wherever our members go, SAG-AFTRA is there to represent them. We planted the union flag and laid a very solid foundation for our performers who will be working there in the future," Austin said.

SAG-AFTRA National Executive Director David White said

that whatever potential new opportunities may arise for members, the union's contracts will still guarantee basic protections.

"Members who are considering overseas work should remember: Wherever they work around the globe, as long as they work under a SAG-AFTRA contract, they can be sure the union has their backs," he said.

And that's something Cheadle appreciates.

"I've never had a crisis situation and the need to call on the union. Of course it's good to know if you need it, it's there," Cheadle said.

Below, actors Ben Schwartz, Josh Lawson, Don Cheadle and Kristen Bell film an episode of *House of Lies* in Havana, Cuba. Bottom, Chief Operating Officer Duncan Crabtree-Ireland, then-Executive Vice President Gabrielle Carteris, Secretary-Treasurer Jane Austin and National Executive Director David White attend the Havana Film Festival.





Miami dancers and Rosario Dawson rally support for Spanish-language television organizing.

ORGANIZING EN ESPAÑOL

SAG-AFTRA partnered with Dancers' Alliance Miami to draw attention to Spanish-language television organizing at the 2016 Hispanicize event in Miami April 4-8. The annual event draws Latino trendsetters in social media, journalism, advertising, film, television and music. Dancers, actors and other performers in Spanish-language network television earn less money, receive no benefits or residuals, and have inferior working

conditions compared with their English-language counterparts. To make their statement, dancers cleared a space in the middle of the convention floor and launched into a high-energy performance to draw a large crowd, leading up to a statement of support for performers in Spanish-language television.

SAG-AFTRA member Rosario Dawson was there to join the dancers in solidarity and add her voice to the cause.

UNION INVESTIGATES AD AGENCY

SAG-AFTRA is investigating potential contract violations by advertising agency Grey Global. The union is concerned the agency may be trying to produce non-union commercials through 23 Townhouse and avoiding its commitment to the wages, terms and conditions in the SAG-AFTRA Commercials Contracts.

The union reached out to Grey Global but, as of April 28, had not received a response. As a result, that day the union issued a formal claim and information request in advance of potential arbitration and National Labor Relations Board actions. The union is continuing to follow up on this issue.

The union's action inspired *AdWeek's* online blog to comment "In case January's stunt at Droga5 headquarters in Manhattan didn't prove this point, SAG-AFTRA does NOT f*** around."

The union has long said its aim is to be "easy to work with and hard to fight," and it appears the industry may be starting to get the message.



NO SUCH THING AS A 'PRECISION DRIVER'

Have you seen the term "precision driver" or "performance driver" used in a commercials contract?

Although these terms may sound similar, they lack the same meaning as "stunt" or "vehicle driver" — the only approved terms found in the SAG-AFTRA Commercials Contract.

Moreover, there are a number of conditions that can qualify a vehicle driver as a stunt performer. These can include:

- When any or all wheels leave the

driving surface;

- When tire traction is broken, i.e., skids, slides, etc.;
- If vision is impaired by dust, smoke or blinding lights;
- If the speed of the vehicle is greater than normally safe;
- When any aircraft is flown in close proximity to the vehicle;
- When an on-camera principal performer is doubled because the level of driving skill requires a professional driver;

- When working in close proximity to pyrotechnics or explosives;
- While the advertising industry is working to correct the usage of these terms, it's important for members to do their part in guaranteeing the correct terms appear in their contracts. To do this, SAG-AFTRA members can stay vigilant by reading all agreements carefully and contacting their representatives to ensure that incorrect contracts are amended to reflect the right language.



JOURNALIST SAFETY INITIATIVE

In 2015, the SAG-AFTRA National Convention unanimously approved a resolution that requires that the union develop a program to further its Safety4Media campaign and ensure the safety of SAG-AFTRA members working in the field. SAG-AFTRA staff and member leaders have been engaged in ongoing dialogue and strategic discussions regarding the recent instances of threats and actions against broadcasters working in the field.

At its March meeting, the Broadcast Steering Committee conducted a safety panel moderated by Broadcast Steering Committee member Julio Cesar Ortiz, a reporter at KMEX-TV/Univision in Los Angeles. Panelists included Pete Demetriou (reporter, KNX-AM), Beverly White (reporter, KNBC-TV), Steve Kuzj (reporter, KTLA-TV) and Christopher Maue (video journalist, KPBS-FM/TV). The panelists shared stories involving safety issues addressed in the field and shared ideas for protecting members. There was general consensus that the union should focus on further developing contract proposals and programming in several key areas, including employers providing necessary safety equipment and training, hazardous duty insurance and premium pay, the right to refuse hazardous assignments, and a requirement that employers educate managers as to what members experience in the field.

The resolution was brought to the convention by then-President Ken Howard and co-sponsored by National Board member Joe Krebs and Vice President, Broadcasters Catherine Brown.



From left, Beverly White, KNBC-TV reporter; Christopher Maue, KPBS San Diego video journalist; and Steve Kuzj, KTLA-TV reporter share a laugh while SAG-AFTRA Chief Broadcast Officer Mary Cavallaro looks on at the Broadcast Steering Committee meeting in Los Angeles on March 12. The panel, which also included reporter Pete Demetriou of KNX-AM, was moderated by Univision 34 reporter Julio Cesar Ortiz.



STUNT PERFORMERS AT THE BSC

SAG-AFTRA Secretary-Treasurer and L.A. Local President Jane Austin, left, moderates a stunt performer panel at the Broadcast Steering Committee meeting in Los Angeles on March 12. The panel provided an opportunity for committee members to hear about the work that stunt performer members do and how SAG-AFTRA impacts their professional lives.



MASS LAY-OFFS AT LEGENDARY BAY AREA STATION

Twenty-three SAG-AFTRA members employed at KGO-AM San Francisco were laid off on March 31 by Cumulus Media, the second-largest radio company in the country. All weekday morning and afternoon, the on-air staff who provided news, traffic and sports updates for Bay Area listeners were let go. Many of the impacted employees were longtime employees at KGO-AM, beginning at the station in the 1980s. The SAG-AFTRA agreement with the station requires that the affected union staff receive severance pay and AFTRA H&R benefits for a period beyond their termination date. These lay-offs have been felt throughout the radio industry, and SAG-AFTRA continues to advocate for its members facing the changes in the industry.

MEMBERS SPEAK OUT:

“Thirteen mostly glorious years at the legendary KGO Radio covering everything from presidential campaigns, human trafficking, the Super Bowl to Batkid and the Sacramento Zombie Train. It was a great ride and I’ll forever be grateful to all of those I worked with, mentors and newsies alike, who helped me get through the early years and made going into the station a joy and a dream come true. Consolidation has changed the landscape of our business. Serving the community is no longer the goal. But I refuse to believe that journalism and quality broadcasting is dead.”

— Scott Lettieri, SAG-AFTRA shop steward / BSC member; Edward R. Murrow Award and AP Mark Twain Award winner

“On March 31, my job at KGO/KSFO Radio ended on almost the same day it started 43 years ago. The past 23 years at KGO were the most fulfilling. I had a very loyal fan base among the staff, advertisers and the listeners. KGO was the No. 1 radio station in San Francisco for over 30 years. I always took great delight when station management told me that I was mentioned in the station research focus groups as one of the most identifiable and memorable things about KGO. I was told that I had become an “element” on KGO Radio — as important and identifiable as the call letters. All of that ended on March 31 this way: ‘You are being terminated; your services are no longer needed by Cumulus Media.’ That’s all they said.”

—Mike Amatori, KGO/KSFO Radio

Scene Around



BROADCASTERS MENTOR YOUTH

WBMP-FM radio host Astra, third from left, mentors students in New York on April 16. Astra was one of 11 SAG-AFTRA members, broadcasters at the top of their fields, who spent the day mentoring 65 students from local colleges and universities at the 12th annual SAG-AFTRA New York Broadcast Mentoring Program at the union offices in New York. The mentors included reporters, news anchors, sportscasters and hosts, meteorologists, traffic reporters and music DJs, covering many facets of the broadcast industry. The mentees, ranging from freshman to graduate students, received valuable one-on-one time with the mentors in small group sessions and got to participate in panel discussions.

A CELEBRATION OF JOURNALISTS

From left, SAG-AFTRA Foundation President JoBeth Williams, *Variety* Chief Marketing Officer Dea Lawrence, *Variety* Co-Editor-In-Chief Claudia Eller, SAG-AFTRA President Gabrielle Carteris, Executive Vice President Rebecca Damon, and NPR's Nina Totenberg and Jack Speer, a Broadcast Steering Committee member, attend the Celebration of Journalism event in Washington, D.C., on April 29. The gathering, which took place on the eve of the annual White House Correspondents Association Dinner, drew journalists, lobbyists, elected officials and high-profile performers to honor the work journalists do. It was sponsored by SAG-AFTRA, the SAG-AFTRA Foundation, *Variety* and *The Washington Post*.



MIXING WITH ACTRA

From left, James Villeneuve, the consul general of Canada in Los Angeles; then-SAG-AFTRA Executive Vice President Gabrielle Carteris; SAG-AFTRA member Neve Campbell, the 2016 ACTRA National Award of Excellence recipient; and ACTRA National President Ferne Downey at ACTRA's annual L.A. mixer celebration at the Beverly Hilton on Jan. 31. ACTRA, the Alliance of Canadian Cinema, Television and Radio Artists, is a Canadian performers union.



ON A ROLL

The cast of *Children of the Mountain*, a Ghanaian film that was screened at the Tribeca Film Festival, with the film's director, Priscilla Anany (third from left). The festival took place April 13-24 in New York City. In what has become an annual tradition, SAGindie and SAG-AFTRA hosted the Tribeca Cast Party at the Lucky Strike bowling lanes, drawing more than 350 attendees.



Role of a Lifetime:
Remembering
AFTRA President

KEN

Even though he earned two Emmys, a Tony and many other accolades during his distinguished acting career, SAG-AFTRA President Ken Howard considered presiding over the union as his role of a lifetime. Howard once said that serving was “the most important thing I have ever done.”

The 71-year-old actor died March 23 at his home near Los Angeles.

In addition to the host of memorable characters he created, Howard will be remembered as the last president of Screen Actors Guild and the first elected president of the new, more powerful SAG-AFTRA. The Guild merged with the American Federation of Television and Radio Artists in 2012 under his committed leadership, increasing actors' collective bargaining power and bringing diverse talents with common interests under the same umbrella.

Recently elected SAG-AFTRA President Gabrielle Carteris, who worked closely with Howard when she was executive vice president and throughout the merger process, said Howard's vision helped unite performers, ending a divisive and uncertain period.

“Ken was a beacon of light that guided us in challenging times and which will continue to shine into the future,” Carteris said.

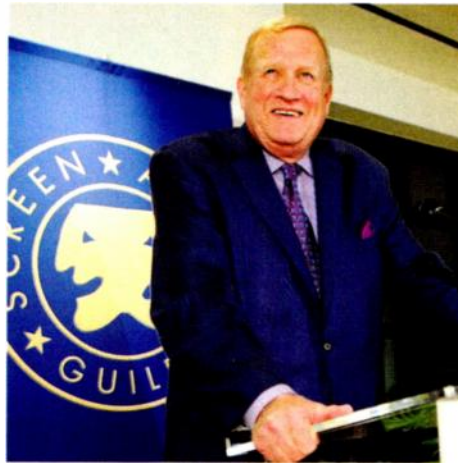
SAG-AFTRA National Executive Director David White said Howard saw the merger as his “North Star.”

“Once he fixed upon it, he never wavered from that goal,” White said.

Howard was elected president of Screen Actors Guild in 2009 and re-elected in

2011 on his pledge to unite the unions. The merger effort was overwhelmingly approved by members of both entities. Howard was serving his second term as SAG-AFTRA president when he died.

During his collective four terms, Howard chaired the successful negotiation of many key contracts. He traveled frequently to speak with members and channeled much of his energy into the President's Task Force on Education, Outreach and Engagement. He also represented SAG-AFTRA members as a vice president of the AFL-CIO and served on its



Executive Council.

On stage and screen, the Yale-trained actor parlayed his classic blond, blue-eyed handsomeness into a nearly 50-year career. At more than 6-feet 6-inches tall, Howard was dashing, debonair and athletic. In 1969, he originated the role of Thomas Jefferson in the musical *1776*. He returned to Broadway the next year in *Child's Play*, earning a Tony Award for his role as Paul Reese. From Broadway, Howard made his feature motion picture debut opposite Liza Minnelli in *Tell Me That You Love Me, Junie Moon*. He would go on to standout performances in dozens of movies, including the feature film version of *1776*, and more recently, *The Judge*, *The Wedding Ringer* and *Joy*. But it was on the television screen where Howard perhaps most deeply connected with audiences. In 1978, Howard originated the role of Coach Ken Reeves on the groundbreaking television series *The White Shadow*. Based on his own experiences as one of the only white players on his high school basketball team, the show starred Howard



Left, Howard, after winning the SAG presidency for the first time in 2009. Right, Howard, at the SAG-AFTRA merger announcement in 2012 with then-AFTRA President Roberta Reardon.

HOWARD

Howard's Influential Shadow Extended Far and Wide



Ken Howard in *The White Shadow*

Ken Howard's *The White Shadow*, in which he portrayed the tough-but-caring Coach Ken Reeves, had a major impact around the globe, including in the development of basketball as a popular sport in Turkey.

Turkey's professional basketball community has credited the show, which debuted in the country in 1980, with explosions in youth participation and fan attendance. The show's 54 episodes were dubbed and broadcast in Turkey from 1980-82, with the series repeated there in 1993 and 2001.

Sports commentator Mehmet Demirkol, speaking on NTV Sports (Turkey's equivalent of ESPN), recently proposed that an arena in the country be named in Howard's honor. Sinan Güler, the current captain of the Turkey Men's National Team, told *The Hollywood Reporter* that the show, for the youth who were influenced by it, strengthened a connection to basketball and the lessons it could teach.

"Not only did people like and start to play basketball, a lot of people liked the vision of the coach, and tried to express that over here," Güler said.

Aytek Gurkan, a national team player whose heyday overlapped the original broadcast of the series, told *The New York Times* in a 2010 interview that *Shadow* was responsible for huge surges in attendance. The sport continues to enjoy massive popularity in the country to this day.

In a nod to Howard's endearing character, Gurkan joked, "Everyone thought that Coach Reeves was our national team coach."



ONSCREEN LEGACY

Top, Howard as Thomas Jefferson in 1776, alongside Howard Da Silva and future SAG President William Daniels. Above, Howard wields a gun in *The Manhunter*. Left, Howard as retired police officer Max Cavanaugh on *Crossing Jordan*. Below left, Howard accepts his Emmy Award for *Grey Gardens* in 2009. Below right, Howard as television executive Hank Hooper on *30 Rock*, alongside Alec Baldwin.



National Board Honors Howard

At its April plenary, the SAG-AFTRA National Board passed by acclamation the naming of two of the union's facilities in honor of its late president. The Membership Services Center located at SAG-AFTRA Plaza in Los Angeles was renamed the Ken Howard Membership Center, and the New York Board Room is now the Ken Howard New York Boardroom. Howard presided over the opening of the New York office adjacent to Lincoln Center in January 2014 (top right) and the christening of SAG-AFTRA Plaza in April 2015 (bottom right).



From left, Howard speaking at the White House in 2015, with wife Linda at the SAG Awards in 2014 and receiving the George Heller Memorial Award at the 2015 National Convention. The award, which takes the form of a gold membership card, recognizes members and staff who have made significant contributions to the union.

as the coach of a diverse basketball team at an inner-city high school. Over several decades on television, Howard would appear in numerous other series, including starring roles on *The Manhunter*, *Crossing Jordan* and *Dynasty*. He earned Emmys for the role of Phelan Beale in HBO's *Grey Gardens* and as the on-camera narrator of *The Body Human: Facts for Boys*.

Howard also taught acting classes at the American Repertory Theatre Institute and was an instructor at Harvard University. He wrote a book based on his teaching experiences titled *Act Natural: How to Speak to Any Audience*, which was published by Random House in 2003.

Despite his success, Howard was a star who stayed grounded in his art. Both

high-profile and everyday working actors remembered Howard in the press and on his memorial wall at sagaftra.org/kenhoward as a humble man who touched their lives.

"When Ken showed up on the *30 Rock* set to play Hank Hooper, the owner of Kabletown, he reminded us all of just how funny he was," recalled Alec Baldwin. "He nailed it. So often, union leaders lose a good part of their career as performers. Ken showed up, the head of SAG-AFTRA, and killed us with his take on the character and his timing."

George Clooney remembered Howard giving him, as a young actor just starting out, a ride to an audition. Clooney didn't get the part, but did get to work with

Howard years later. "It was an honor," Clooney wrote in a remembrance shortly after Howard's death. "His obituary read that he was 6-foot-6, but he was so much taller than that."

Kaley Cuoco, Howard's *The Wedding Ringer* co-star, said she, too, was blessed to have gotten to know and work with Howard.

"He was a fantastic actor and a wonderful, kind, hilarious man, and he will be greatly missed," Cuoco said.

Howard is survived by his wife of 25 years, Linda Fetters Howard, a prominent stuntwoman and former president of the Stuntwomen's Association of Motion Pictures, as well as three adult stepchildren from a previous marriage.

A Celebration of Life

Friends, loved ones and admirers packed the Leo S. Bing Theater in Los Angeles on the morning of April 11 to pay tribute to a fallen union leader and talented performer, Ken Howard.

SAG-AFTRA President Gabrielle Carteris led the celebration of life, recalling Howard's vision, humor and sense of duty.

"Ken was an exceptional human being with an exemplary talent. It was his humanity that drove his talent, and it was

"Ken so often spoke of Jeannie and the tremendous impact one person could have on the life of others," Damon said.

White reflected on the close bond that formed between him and Howard over the nearly eight years they worked together and noted the actor's gifts as a leader and as a person.

"Ken Howard was a transformational leader," he said. "He was a humanitarian in the truest sense of the word. He was

sense of self-confidence, recalling an incident when the two were golfing.

A crowd of over a hundred people had gathered to watch Howard play a morning match. The format of the tournament, Passmore said, was that the members of each team of golfers were to take turns driving on the odd and even holes, meaning Howard was on the spot to make a good showing on a difficult hole.

"I remember thinking that since I was the [golf club] member, I should hit the shot; maybe I should be the one to face the music," Passmore said. "I looked at Ken and realized immediately that he knew



Carteris addresses the audience.

"Ken Howard was a transformational leader."

his humility that called him to serve his union again and again," she said.

In between videos and photos from throughout Howard's life, speakers acknowledged his widow, Linda Fetters Howard, and recalled stories of his wit, talent and tenderness.

Executive Vice President Rebecca Damon, National Executive Director David White, Ron Fassler, Josh Gad, Peter Hunt, Michele Lee, John Lincoln Passmore and Ned Vaughn spoke at the event. Other tributes included heartfelt written and video messages from Blythe Danner and Howard's stepdaughter, Abra Coleman, as well as Bryan Cranston and others.

Damon acknowledged stuntwoman Jeannie Epper, who donated a kidney to Howard, giving him 16 more years of life.

genuinely interested in the welfare and wellbeing of others."

Howard was well loved for his sense of humor, and would have appreciated Gad's tribute. Gad, who starred with Howard in *The Wedding Ringer*, told the story of their first meeting at a table read. He quickly scanned Howard's resume and proceeded to make small talk.

"Hey, Mr. Howard, what was it like playing one of TV's first superheroes?" He said, "What the hell are you talking about? I said, 'The White Shadow. What was that like?' And he said, 'I was a basketball coach.' And I looked at him and I said, 'Well, the title's very misleading,'" Gad quipped.

Howard's longtime friend Passmore spoke about the accomplished actor's

what was going through my mind. He leaned down and said quietly, 'I've got it, Pass, I can do this.'"

Howard then proceeded to hit the ball with a strong, solid shot sending it right down the middle some 270 yards down the fairway.

"As we climbed in the cart and headed down the hill, sensing my confusion, as in 'How did you pull that off?' he leaned over and confided, Pass, 'Give me a stage and an audience, I'm good,'" Passmore said.

The event was a touching send-off to one of the union's most beloved leaders.

@ To view portions of Howard's Celebration of Life, visit SAGAFTRA.org.

Parting Words

Turn to page 54 for President Howard's final message to his fellow SAG-AFTRA members.

CLOSING REMARKS

■ ■
“He was six-foot-six, but so much taller than that.”

George Clooney

■ ■
“A great union leader – smart, talented and a doll to work with.”

Alec Baldwin

■ ■
“Along with his physical stature, he was a giant of a man.”

Tom Hanks

■ ■
“You had a giant smile on your face every time we spoke.”

Aaron Paul

■ ■
“Ken was a really decent and talented man.”

Robert Duvall

■ ■
“Every role he played came easily to him ...

How lucky I was to have him in my life – we all were!”

Blythe Danner

■ ■
“He was a terrific actor and person.”

David O. Russell

■ ■
“Honored to get to know him over the years.”

Mark Wahlberg

■ ■
“Ken was a great union leader and actor.”

Mindy Kaling

■ ■
“I will always remember working with the great Ken Howard.”

Rob Lowe

■ ■
“Wonderful man, great actor and served our guild well.”

Kate Walsh

■ ■
“You left a lasting and influential mark on the film and television industry and SAG-AFTRA.”

Peter Facinelli

■ ■
“Rest in peace, Ken. You saved our union.”

Tim Matheson

Gabrielle Carteris, then-Executive Vice President, addresses delegates during the National Convention in 2015.

2015 National Convention
OCTOBER 1-4, LOS ANGELES

*NATIONAL BOARD ELECTS
GABRIELLE CARTERIS
PRESIDENT, REBECCA DAMON
EXECUTIVE VICE PRESIDENT*

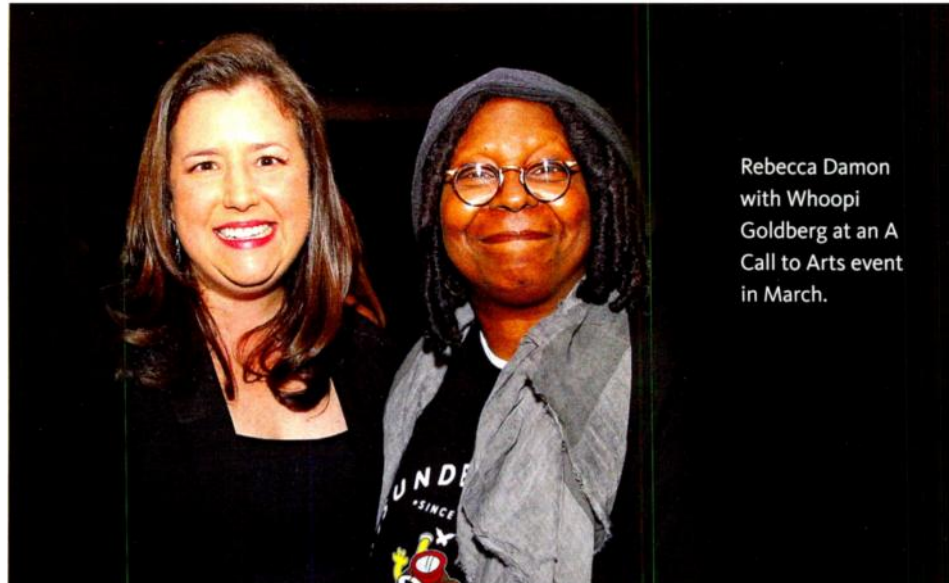
In a historic vote at its April 9 meeting in Los Angeles, the SAG-AFTRA National Board unanimously chose Gabrielle Carteris to be the union's new president.

Carteris will serve out the remainder of the term of Ken Howard, who passed away March 23. Under the union's constitution, Executive Vice President Carteris had been serving as acting president until the board met to choose a successor. Howard, who was SAG-AFTRA's first elected president, was re-elected to a two-year term Aug. 20.

"I am deeply honored to be chosen by the SAG-AFTRA National Board to serve the union and its members as president," said Carteris. "Ken was a great union leader, friend and mentor. He left big shoes to fill, but with the support of the National Board of Directors and the membership, I am committed to improving the lives of all SAG-AFTRA members."

The National Board also elected Rebecca Damon to serve as executive vice president in a historic decision that means for the first time, the top three SAG-AFTRA officers are women.

"It's an honor to serve our members and I'm grateful for Gabrielle's trust and the support of my colleagues," said Damon. "As executive vice president, I will continue working to expand SAG-AFTRA's reach and to increase opportunities for members across the country. Following the peerless example of our beloved late



Rebecca Damon with Whoopi Goldberg at an A Call to Arts event in March.

president, Ken Howard, we will focus on member outreach to maximize the solidarity and bargaining strength of our remarkable union."

Carteris was elected to her first term as executive vice president at the inaugural SAG-AFTRA Convention in 2013 and reelected at the convention in 2015. Carteris recently recurred on the primetime series *Code Black* and previously hosted her own talk show, *Gabrielle*. She became a household name playing Andrea Zuckerman on *Beverly Hills, 90210*, which ended up being one of the longest-running one-hour series in television history and has been viewed in more than 100 countries.

Carteris previously served Screen Actors Guild from 2008 to 2009 as an alternate National Board member and in 2010 she began a three-year term as a National Board member. Her previous American Federation of Television and Radio Artists service includes two consecutive terms on

the AFTRA Los Angeles Local Board and the AFTRA National Board, three terms as AFTRA convention delegate/actor category and, in 2011, she was elected Los Angeles Local president and national 2nd vice president. She was a part of the G1 (Group for One Union) and helped with developing the plan to merge SAG and AFTRA. Prior to her first term as executive vice president at SAG-AFTRA, Carteris also served SAG-AFTRA during the transition year as national vice president, Los Angeles.

Damon is a New York actor and voiceover performer and SAG-AFTRA New York Local fourth vice president. She is the chair of the national Government Review Committee and MOVE N.Y. Committee and also serves on the Executive, Finance and Government Affairs and Public Policy committees. Currently serving on the President's Task Force on Education, Outreach and Engagement and as the chair of the Member Outreach Relations and Education Committee, she is a fierce advocate for education and empowerment for performers nationwide.

Damon is also a SAG-AFTRA Foundation Board member and is the primary elected liaison for Foundation programming in New York, including creation of the Actors Center at 1900 Broadway and the upcoming screening room and program space at West 54th St. A founding member of the President's Forum for One Union and G1, she co- led the Operations Workgroup as a key architect of the merger while serving as the Screen Actors Guild New York Division vice president.



Carteris, in her recurring role as nurse Amy Wolowitz on the CBS series *Code Black*, with co-star Melanie Chandra.

DIVERSITY SINCE DAY ONE

Diversity — or lack of it — is not a new issue in the entertainment industry. The industry has long grappled with ways to equalize the opportunities available to marginalized performers, but as far back as the 1930s, SAG-AFTRA's predecessors, Screen Actors Guild and AFTRA, were pushing boundaries.

For example, Clarence Muse, one of the earliest African-American members of the union and a successful actor, wrote a column in the *California Eagle* in 1937 urging other black actors to join.

"The Screen Actors Guild, of which I am a senior and charter member, has made a substantial deal with the producers that protects all actors of all races and creeds," he said.

That commitment endures to this day, and the struggle is as relevant as ever. While a lack of diversity has been an ongoing issue, it has recently come into the spotlight once again as a result of the industry-wide #OscarsSoWhite discussion. Even though SAG Awards nominees and honorees reflected the union's rich demographics, the SAG-AFTRA President's Task Force on Education, Outreach and Engagement and the SAG-AFTRA Diversity Advisory Committee issued a joint statement on Feb. 10, reaffirming the union's commitment to diversity and highlighting the founding principle in the union's constitution: "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."

Full inclusion is about more than just race. There isn't just

a lack of faces and voices of color in the entertainment and broadcast industries, there's also a dearth of visibility of people with disabilities and seniors. There's also lingering gender inequality between male and female actors when it comes to compensation and treatment and the kinds of roles they're offered. And let's not forget the ageism that is still alive and well.

SAG-AFTRA National Executive Director David White said there needs to be more diversity throughout all levels of the industry, not just towards the end of the process when SAG-AFTRA members are competing for jobs; he calls it a "pipeline problem."

"In order for the pipeline to work, you've got to have people with talent and skills, they need to be known by someone and be part of a network, and they need access to a decision-maker," he told the *Los Angeles Times* in a March 3 interview. "The industry has to break the habit of surrounding itself with people who look like them, and expand that circle."

Having people with varied backgrounds and life experiences deciding what content gets made can make all the difference in more dynamic and diverse casting choices, reflecting the world in which we live. Ultimately, though, diversity isn't about just raw numbers. It's about more and better jobs for all SAG-AFTRA members, in particular, those who have historically been denied opportunities to compete for those positions.





SAG-AFTRA PROMOTES DIVERSITY COAST TO COAST

1. Member Alan Yang with Dino-Ray Ramos, who hosts the *Off White* podcast, after the *Master of None* Panel at CAAMFest on March 12. Ramos moderated the panel, which was sponsored by SAG-AFTRA. The Center for Asian American Media organizes CAAMFest, San Francisco's largest film festival focused on the discovery of new Asian Pacific-American talent, voices and stories. 2. SAG-AFTRA National Director, EEO & Diversity Adam Moore, center, discusses the #OscarsSoWhite controversy as part of the *No Country for Black Men* panel on Feb. 28. Jami Floyd, WNYC's host of *All Things Considered* and SAG-AFTRA member, right, moderated the panel, which examined inclusivity in the entertainment industry. 3. The cast and crew of *The Tiger Hunter* attend a special screening and short Q&A at the Indian Film Festival of Los Angeles on April 10. The Indian Film Festival of Los Angeles is devoted to a greater appreciation of Indian cinema and culture by showcasing films, supporting emerging filmmakers, recognizing the leadership of entertainment industry performers and business executives, and promoting the diverse perspectives of the Indian diaspora. 4. From left, SAG-AFTRA EEO Committee Co-Vice Chair John Wooten, member Lyman Chen, Greater Philadelphia Film Office Director of Marketing and Multi-Cultural Affairs Amira Smith, and members Nakia Dillard and Robin Rieger participated in an April 5 discussion examining diversity in front of and behind the camera. The event was the result of a partnership between the SAG-AFTRA Philadelphia Local, the SAG-AFTRA National EEO Committee and the Greater Philadelphia Film Office. 5. From left, SAG-AFTRA EEO & Diversity Coordinator Becky Curran and SAG-AFTRA members Jay Cramer, Katy Sullivan and National PWD Committee Co-Vice Chair Danny Woodburn at the *Beyond Hollywood: Authenticity and Opportunity* panel discussion at the ReelAbilities Film Festival in New York on March 13. Co-hosted by SAG-AFTRA, the annual event is dedicated to promoting awareness and appreciation of the artistry of people with different abilities to create a more inclusive media landscape. 6. Actor-director Paul Feig, left, and actor Maria Bello join a panel discussion about the gender gap in the entertainment industry on March 30. The panel, which was presented by SAG-AFTRA Los Angeles Local Women's Committee, EPIX Network and the USC Annenberg School, followed a screening of *The 4%: Film's Gender Problem*, a documentary highlighting the dearth of female directors.

NEW MEDIA AGREEMENT GETS AN UPGRADE

The union has updated its New Media Agreement to better serve members' needs, and the new contract began rolling out earlier this year.

Based on the provisions negotiated with the Alliance of Motion Picture and Television Producers, the New Media Agreement exists for projects being shot by independent producers.

The changes make it easier for producers to understand the provisions included in the agreement, as well as for the union to address the various areas of eligibility abuse occurring under the previous contract, such as using eligibility as a form of compensation and selling eligibility for personal profit. New media is

a fast-growing area of opportunity for members, and SAG-AFTRA wants to make it easy for members to work on these projects without violating Global Rule One.

"Based on member feedback, we have made significant changes to the New Media Agreement, focusing on providing members an improved on-set experience," said National Executive Director David White. "It gets us back to the original intent of the agreement, which was to provide more work opportunities for SAG-AFTRA members."

Here are the highlights:

WE'VE GOT YOUR BACK

The agreement remains flexible and many of its provisions are still fully negotiable between the producer and the performer. However, SAG-AFTRA does reserve the right and will negotiate minimum rates on the performers' behalf when appropriate in light of the producer's budget.

@ Get more details on SAGAFTRA.com by selecting New Media FAQs from the Contracts menu. Still have questions? Call (323) 549-6446 or email newmedia@sagaftra.org.



MORE DISCLOSURE FOR THE PERFORMER

Breakdowns and casting notices now must indicate if a production is being shot under a high budget SVOD tier, special agreement or negotiable terms. In addition, the producer must disclose to the performer or the performer's representative any special or negotiable terms and whether the program has any commercial sponsors.

IT'S REALLY NEW MEDIA

The new agreement contains language that ensures producers are truly creating content for new media. If a project is misrepresented to the union, the new agreement provides language to ensure the project becomes signatory to the correct SAG-AFTRA agreement — with stronger repercussions should the producer not comply.

IT'S CLEARER

New media agreements are now signed on a one-production-only basis. The agreement also has fewer instances of cross-referencing and spells out important provisions whenever possible, so it is easier to interpret for first-time producers.

IT HAS TEETH

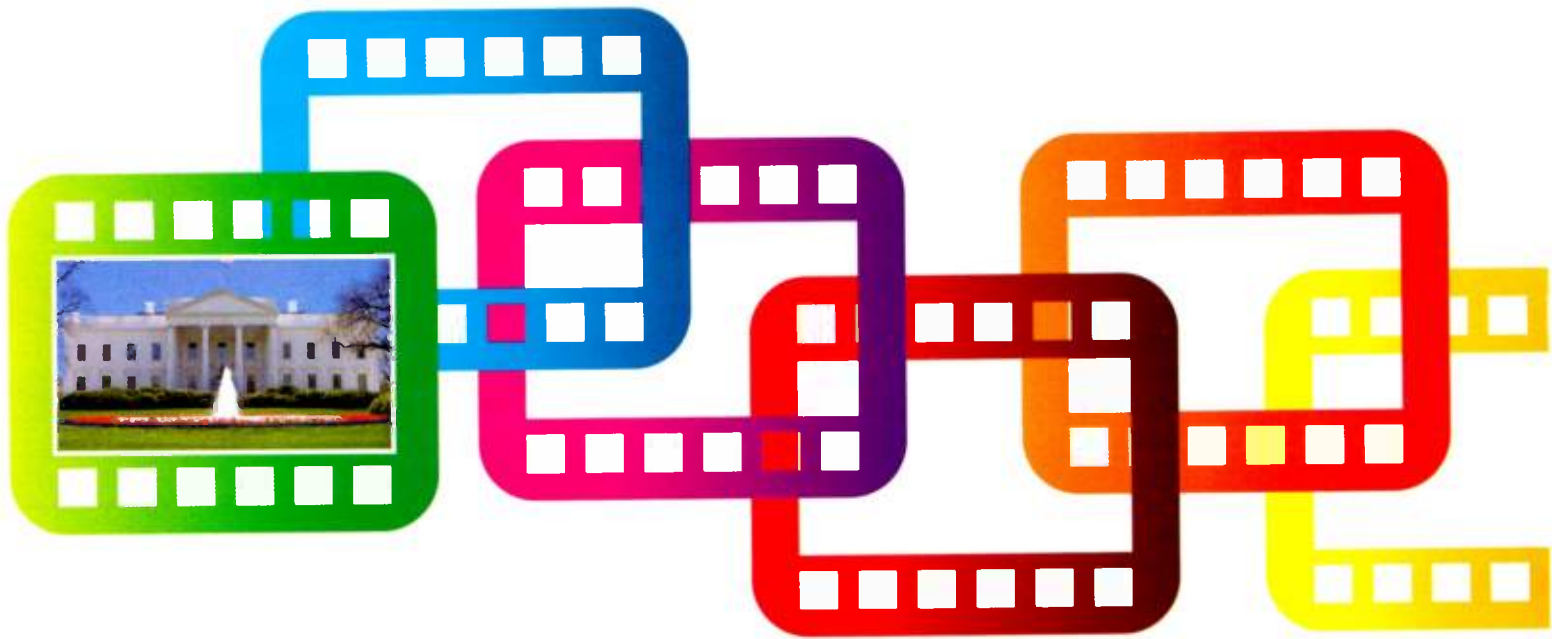
Producers who violate the union security and preference of employment provisions of the contract may now be subject to possible liquidated damages.

COMBATting ABUSE

The new agreement takes action against the various forms of abuse surrounding union eligibility — including using eligibility as a form of compensation and selling eligibility for personal profit.

SAFETY

Ensuring shoots are safe is one of the reasons the union was formed, and the new agreement now includes the full safety provisions of the Basic Agreement — including requiring producers to have liability insurance — to ensure all performers are protected from the moment they step foot on set.



The White House Called — YOU ANSWERED

It began about a year ago, when the late SAG-AFTRA President Ken Howard spoke at the White House at the invitation of President Obama. The event was the White House Student Film Festival, and Obama made a big ask: He called on SAG-AFTRA and the American Film Institute to encourage members of the entertainment and media industry to volunteer 1 million hours of mentoring service to the next generation of storytellers over the next three years.

Now, a little over a year later, the response has been overwhelming. SAG-AFTRA members have been changing lives across the nation, contributing nearly 100,000 hours. With dozens of other organizations joining the cause, more than 500,000 total mentor hours have been logged to date and A Call to Arts is well on its way to achieving its goal by the 2018 deadline.

“Members have done a remarkable job of stepping up,” said SAG-AFTRA President Gabrielle Carteris. “They know how challenging the entertainment and media industry can be, and that a little bit of wisdom and encouragement can make all the difference in a young person’s life.”

“Someone who teaches or inspires a



WQXR host and SAG-AFTRA National Board member Jeff Spurgeon reads to students at PS 372 in New York City on March 2 as part of the SAG-AFTRA Foundation's BookPALS children's literacy program.

HEEDING THE CALL

The Call to Arts initiative has truly been an industry-wide effort, with the support of thousands of individuals and dozens of groups — and new ones are joining in all the time. In addition to SAG-AFTRA and AFI, below are some of the participating organizations.

The Actors Fund
 Alliance for Women in Media
 American Federation of Musicians
 The Art of Elysium
 Academy of Motion Picture Arts and Sciences
 Cabrillo Music Theater
 Compass College of Cinematic Arts
 The Creative Cypher
 CreativeFuture
 Entertainment Industry Foundation
 Geena Davis Institute on Gender in Media
 Ghetto Film School
 ICON MANN
 IFP Chicago
 Los Angeles Education Partnership
 LA Sparks
 Museum of the Moving Image
 MusiCares
 NewFilmmakers Los Angeles
 New York Women in Film & Television
 Operation Outreach-USA
 Project NOW for Youth
 SAG-AFTRA Foundation
 SAGindie
 Television Academy Foundation
 Temple University
 Tribeca Flashpoint College
 Women in Film



Then-Acting President Gabrielle Carteris, National Executive Director David White and New York Local President Mike Hodge joined Christopher Walken, Helen Mirren, Christian Slater, Tony Bennett and other performers at a SAG-AFTRA dinner celebrating A Call to Arts and honoring David O. Russell and the Ghetto Film School on March 30 in New York.



Right, Secretary Treasurer Jane Austin, actor Justin Bartha, and National Executive Director David White attend a celebration of SAG-AFTRA's partnership with non-profit Art of Elysium, in conjunction with James Franco's Rabbit Bandini productions. The event, held at Art of Elysium's salon on Dec. 17, was to celebrate the expansion of the A Call to Arts initiative.

young person can have a profound impact on that person's life, and in our industry, whether it's through film, television, radio or the internet, that act of service can ultimately end up touching millions of lives," said Executive Vice President Rebecca Damon.

"Mentoring offers a chance to really make a difference," said National Executive Director David White. "It is an investment in another human being and in the future of our industry."

Members have come forward because they understand that many great careers have begun because someone offered help or guidance at just the right time. But it isn't just students who benefit. When Howard spoke at the White House, he recalled his years teaching at Amherst College in Massachusetts, and noted that mentoring is a two-way street.

"If there's one thing I have learned over my decades-long career and my time in the

classroom ... it's that we are all students. There is always more to learn. That's why I am confident these experiences will be as rich and rewarding for the mentors as they are for the students," he said.

Broadcast member Jay Trelease, a traffic reporter and public affairs host at Total Traffic and Weather Network who participated in mentoring events for college students at the New York Local, agrees.

"I'm always amazed at how much I learn from the young people and how inspiring their passion is," he said.

One way the union has been working to expand mentoring opportunities is by partnering with the Ghetto Film School to offer an internship exclusive to that institution. The school, which operates in New York and Los Angeles, seeks to develop the next generation of storytellers.

Despite great progress so far and an

abundance of enthusiasm, it's still up to you, the member, to help keep the momentum going. There's plenty more to do, and opportunities abound no matter your member category or what area of the country you live in. To log your mentor hours today, visit sagaftra.org/acalltoarts and, if you are looking for a meaningful opportunity to mentor, contact your local executive for ideas in your area.

Actor® in the SPOTLIGHT

This year's cinema and television entertainment offered a rich variety of subject matter, compelling tales and gripping dialogue. None of it would have been possible without the actors who brought these characters to life, and their work took center stage at the 22nd Annual Screen Actors Guild Awards® on Jan. 30 at the Los Angeles Shrine Exposition Center. This year's honorees included Leonardo DiCaprio, Brie Larson, Idris Elba, Kevin Spacey, Viola Davis and, of course, the legendary Carol Burnett, who took home the Life Achievement Award.





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ANGELA WEISS

1. Then-SAG-AFTRA President Ken Howard backstage with Outstanding Performance by a Cast in a Motion Picture recipient Mark Ruffalo. 2. Queen Latifah accepts her Outstanding Performance by a Female Actor in a Television Movie or Miniseries award for her work in *Bessie*. 3. National Executive Director David White and then-Executive Vice President Gabrielle Carteris join SAG Award nominee Bryan Cranston on the red carpet. 4. Secretary-Treasurer and Los Angeles Local President Jane Austin smiles alongside Viola Davis, recipient of the Outstanding Performance by a Female Actor in a Drama Series award for *How to Get Away with Murder*. 5. Outstanding Performance by a Cast in a Motion Picture recipient Liev Schreiber and actor Naomi Watts walk the red carpet. 6. National officers and board members. 7. The cast of *Straight Outta Compton*, nominees for Outstanding Performance by a Cast in a Motion Picture, pose on the red carpet. 8. Nominees Nicole Kidman and Eddie Redmayne chat during a commercial break. 9. SAG Life Achievement Award presenter Tina Fey and Outstanding Performance by a Female Actor in a Television Movie or Miniseries nominee Kristen Wiig walk the red carpet together. 10. The cast of *Orange Is the New Black* celebrates their win for Outstanding Performance by an Ensemble in a Comedy Series.



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IMAGES



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“[T]his is really for the disenfranchised everywhere. This is for every Flint, Michigan, in the world. This is for the powerless. This is for the powerful, who take advantage of the powerless.”

— MICHAEL KEATON



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WRN

“[For] any young actors out there, I encourage you to watch the history of cinema. Because as the history of cinema unfolds, you realize that we all stand on the shoulders of giants.”

— LEONARDO DICAPRIO

“And I hope that anyone out there who does not come in the package that people say you should, keep fighting for it. Flip those rocks over. Keep pushing. Keep turning. You can do it. You build your own boxes ...”

— QUEEN LATIFAH



My mum's an actress, so I used to go and watch her on stage at the theater ... I learned then, and I know still, that acting is not in a bubble. That magic only happens between acting companions."

— ALICIA VIKANDER



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11. Idris Elba holds up his two Actor statuettes, one for Outstanding Performance by a Male Actor in a Supporting Role for *Beasts of No Nation*, and the other for Outstanding Performance by a Male Actor in a Television Movie or Miniseries, for his work on *Luther*. 12. Kevin Spacey accepts his Actor award for Outstanding Performance by a Male Actor in a Drama Series for his performance in *House of Cards*. 13. Brie Larson, winner for Outstanding Performance by a Female Actor in a Leading Role for *Room*, on the red carpet. 14. Members of the *Downton Abbey* cast backstage, after accepting their award for Outstanding Performance by an Ensemble in a Drama Series. 15. Uzo Aduba proudly holds up her two Actor statues for Outstanding Performance by a Female Actor in a Comedy Series and Outstanding Performance by an Ensemble in a Comedy Series, for her work on *Orange Is the New Black*. 16. Outstanding Performance by a Male Actor in a Comedy Series recipient Jeffrey Tambor holds up his actor statuette backstage. 17. Alicia Vikander, recipient of the Outstanding Performance by a Female Actor in a Supporting Role award for *The Danish Girl*, autographs a bottle of Champagne Taittinger backstage.

"My job, as an actor, is just to create a human being to the best of my ability; flawed, messy, maybe not always likable, maybe not cute. It is my job, and I do it to the best of my ability, and I get so much joy out of being an actor."

— VIOLA DAVIS



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“[I] would like to just take an opportunity to acknowledge the actors who are at home, not here in this room with us but hoping to one day be in this room with us, to continue to keep trying, to keep plugging, to keep working. No matter if anybody tells you to get out of that line that you are waiting in, stay in line. You have the chance. It is yours.”

— UZO ADUBA



19

18. Leonardo DiCaprio, Outstanding Performance by a Male Actor in a Leading Role recipient, laughs alongside SAG Award nominee Kate Winslet on the red carpet.

19. Sarah Hyland, nominee for Outstanding Performance by an Ensemble in a Comedy Series for *Modern Family*, signs autographs for the winners of the SAG-AFTRA Foundation Red Carpet Fan Bleacher Seat Auction.

20. Outstanding Performance by a Cast in a Motion Picture recipient Rachel McAdams poses on the red carpet. 21. SAG Awards Committee members, from left, Vice Chair Daryl Anderson, Chair JoBeth Williams, SAG Awards Executive Producer Kathy Connell and Woody Schultz. 22. Multiple SAG Award nominee Helen Mirren takes a selfie with the winners of the SAG-AFTRA Foundation Red Carpet Fan Bleacher Seat Auction.



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Chatting with Carol

In an interview conducted in January, SAG-AFTRA's then-President Ken Howard sat down with Life Achievement Award honoree Carol Burnett to discuss her career. Here is a brief excerpt from the discussion. Visit SAGAFTRA.org to view the entire Actor to Actor interview.

Ken Howard: I don't wish to embarrass you, but you are legendary and incredibly original, and there's only one you in the world and comparisons are odious. However, having said that, you and Lucille Ball are probably, arguably the two great female television clowns — and you worked together. I'd like to know what that was like, because I'm sure it was a joy for you.

Carol Burnett: Well, the first time I met her was the second night of *Once Upon a Mattress*. I heard lots of noise backstage before we were going to go on, and I asked the stage manager what was going on and he said, "Lucy's in the audience." And I went. "Oh my god!" I made the mistake, I peeked out the curtain, and I saw this redhead in the second row. I was more nervous that night than I was opening night, because of her.

I had this funky little dressing room, because it was an off-Broadway theater, and after the show she came in, and the couch there had a spring coming up. And I was afraid she was going to [sit on it], so I said, "Be careful," and she said (imitates Lucy) "I see it." And she sat and talked to me for a good 20, 25 minutes, and she called me "kid" — she was 22 years older than I am — and she said, "Kid, if you ever need me for anything, call." So, wow, you know? And so a few years later, I was going to do a special for CBS if I could get a big guest star.

And the producer said, "Why don't you call Lucy?" And I said, "Oh I can't." But he said, "All she can do is say no." So I called her office, got her on the phone right away, and she said "Hey kid, you're doing great. What's happening?" And I said "Lucy, I

know you're really busy, but ..." and I stumbled and mumbled and stuttered and everything. And she said, "What is it? What is it?" And I said, "I'm doing this special for ..." And I couldn't even get it out before she said "When do you want me?" So we did the special.

K: I think people would really like to know about how the Harper-Higgins family — Eunice, Mama, Ed — how did that come to be?

C: It was written by two of our finest writers, Dick Clair and Jenna McMahon, who were on our staff. And they were writing about their dysfunctional families. Both of them came from dysfunctional families from Chicago. So they wrote it, and I read that and I thought this is pretty good. There were no jokes. It was all character driven, all of it. Not that I'm against jokes — I'm not — but I loved this.

So when we had our first reading, Harvey, Vicki and I, the writers weren't there. It was a Monday, and I laced into doing it Southwestern. It just felt right to me, because that's my background: Arkansas and Texas. Harvey followed suit, and Vicki. So when we did it on run-through on Wednesday, for the crew and the writers and everybody, Dick and Jenna were horrified. They said "You can't do them that way." They said, "You're going to alienate the entire South!" And I said that's really, that's the way I feel it. And of course, it was fine.

@ View the video at sagaftra.org/sag-aftra-tv.



Arizona



Michigan



San Francisco
Northern California



Pittsburgh



Nevada



Missouri Valley



New England



Atlanta



Hawaii



Philadelphia



Los Angeles

LOCAL FESTIVITIES

There was plenty of celebrating on Jan. 30, as members gathered to honor the year's best performances at local SAG Awards parties. From Seattle to Miami, members enjoyed an evening of good company and camaraderie.



Nashville



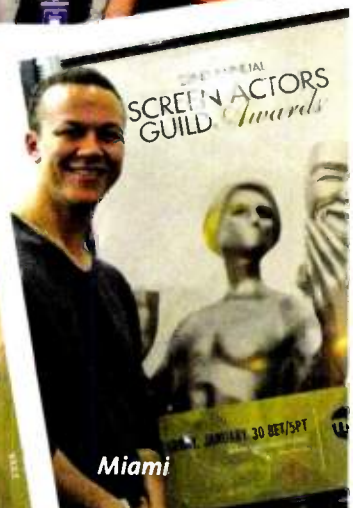
Seattle



Chicago



New Mexico



Miami

On Location



CELEBRATING LOCAL PRODUCTION

The Made in Hollywood Honors kicked off its fifth annual ceremony on Feb. 4 at the Heart of Hollywood Terrace at 1600 Vine, supported by SAG-AFTRA, the Producers Guild of America, the California Film Commission, FilmL.A., Teamsters Local 399 and the Film Musicians Secondary Markets Fund. Hosted by Los Angeles Councilman Mitch O'Farrell and emceed by Los Angeles Local First Vice President



Councilman Mitch O'Farrell, left, and SAG-AFTRA L.A. Local First Vice President Esai Morales listen in as legendary composer John Williams accepts his honor.

Esai Morales, the Made in Hollywood Honors program saluted films nominated for Academy Awards in the categories of Best Picture and Best Animated Feature, which were produced and filmed in California. Two other Made in Hollywood Honors categories of recognition were added to the program: the Lifetime Contribution to Hollywood Award and Diversity Leadership Award. As one of the most honored artists in Oscar history, legendary composer and conductor John Williams became the first recipient of the Lifetime Contribution to Hollywood Award, while *Straight Outta Compton* producer Scott Bernstein accepted the first Diversity Leadership Award on behalf of the film's creative team.

Los Angeles



Morgan Fairchild proudly shows her Ralph Morgan Award.

DEDICATED MEMBERS RECEIVE TOP HONORS

Longtime members Anne-Marie Johnson and Morgan Fairchild were recognized for their contributions to the union at the Los Angeles Local annual membership meeting on March 6. Held

at the Sportsmen's Lodge in Studio City, both honorees received the Ralph Morgan Award — the highest

recognition given by the L.A. Local to honor individuals for exceptional service to the membership. Honors and Tributes Committee Chair Jenny O'Hara and Vice Chair Mimi Cozzens opened the Ralph Morgan Award ceremony with remarks on the honorees' accomplishments. Former SAG President Alan Rosenberg introduced Johnson and spoke about her dedication and impact on the union's membership, followed by former SAG 1st Vice President Mike Farrell's remarks about Fairchild's dedication to fighting for performers' rights.



Anne-Marie Johnson accepts her Ralph Morgan Award.

WORKING BEHIND THE SCENES

In January, Chief Deputy General Counsel Jeffrey Bennett added the position New York Local executive director to his responsibilities. In March, he met with Julie Menin, newly appointed film commissioner for the Mayor's Office of Media & Entertainment. The two discussed strategies for maintaining and expanding New York's vibrant entertainment production scene for the benefit of SAG-AFTRA members, sister unions and local businesses. The two plan to work together to help the Office of Media & Entertainment celebrate its 50th anniversary this year.



New York



From left, New York Local President Mike Hodge, U.S. Rep. Jerrold Nadler, President Gabrielle Carteris, *Orange Is the New Black*'s Lin Tucci, Executive Vice President Rebecca Damon and National Executive Director David White at the Rock the City event in New York on April 21.

ROCKING THE CITY

SAG-AFTRA elected leadership and staff joined members, industry leaders, labor allies and government officials at the annual Rock the City event on April 21 to celebrate the New York entertainment and media industry. Speakers noted the remarkable growth in New York media and entertainment over the past 10 years, and emphasized the importance of partnerships in building and sustaining a viable industry.

Recently elected President Gabrielle Carteris and Executive Vice President Rebecca Damon both attended, as well as New York President Mike Hodge and National Executive Director David White. The event was a partnership between SAG-AFTRA, *New York* magazine and *Vulture*.



Members of the Kansas City Film Commission, Kansas City Film and Media Association and local filmmakers.

FILM INCENTIVE APPROVED IN KANSAS CITY

Missouri Valley Local Executive Director Maureen O'Brien had the privilege to speak on behalf of the members of the Missouri Valley Local in favor of the Kansas City film incentive program on Feb. 17. The purpose of the film development program is to increase the number of film and TV productions in the city, increase the number of local jobs in the industry, strengthen the city's national reputation as a place for creative businesses, and promote the unique features, characteristics and assets within Kansas City neighborhoods.

The program was approved unanimously by the City Council on Feb. 25. This is a very exciting time for the Kansas City production community and may lead to many opportunities for SAG-AFTRA members. The staff is working with the board of the Missouri Motion Media Association to develop a similar program

in St. Louis to present to its city council. The goal is to encourage state legislators to match both proposals and reinstate the Missouri film tax incentive.

Missouri Valley

SYMPOSIUM FOR SENIORS

The SAG-AFTRA New York Seniors Committee hosted a symposium given by The Actors Fund to focus on issues affecting senior performers. Moderated by N.Y. Local Board member and Committee Co-Chair Elaine LeGaro, the conversation addressed professional and personal challenges faced by aging performers, as well as the resources available to this population through The Actors Fund, SAG-AFTRA and various government entities. Panelists discussed

how to find affordable housing in New York City, dealing with reduced employment opportunities,

staying active and engaged with the community, adjusting to reduced mental and physical capabilities, and securing a spot in The Lillian Booth Actors Home of The Actors Fund in Englewood, New Jersey. The meeting ended with a shared desire to make the industry aware of the deep pool of available senior talent, as well as highlighting the market potential of programming aimed at the growing senior audience.

New York

New Orleans



GETTING TUNED IN TO TV CONTRACTS

National Director of Television Contracts Beth Millman gives a presentation on the SAG-AFTRA Television Agreements to New Orleans Local members on Jan. 12. The event covered important elements of the contracts, such as terms and conditions used frequently by local series performers and weekly and day performers working under the TV and New Media agreements.

LAUGHS BY THE DOZENS

The Atlanta Union Radio Players' 12th Annual *Lend Me an Ear: Laughs By the Dozens* was a huge success. This past October, it raised \$5,222 for the Atlanta Community Food Bank, which gave the group more than \$45,000 in buying power just in time for the holidays. Comedy sells — the Players broke their old record by more than \$1,500! The 45 performers and crew provided some top-grade guffaws for the packed house of more than 200 at the New American Shakespeare Tavern. It was a great tribute to the comedy geniuses of radio: Burns and Allen, Abbott and Costello, Jack Benny, Lucille Ball, Edgar Bergen and Charlie McCarthy, Mae West and Minnie Pearl, among many others. Next year will be the lucky 13th anniversary, so look for radio tales that deal in intrigue, treasure, superstition and, of course, the theater of imagination.



The cast of *The Fred Allen Show* with special guest "Jack Benny."

Atlanta

Houston-Austin



TRAFFIC IN AUSTIN

Members in Texas take a unique "bus ride" in Austin during the Austin Actors Conservatory improvisation workshop with casting director Barbara Divisek and director Ray Bengston on Feb. 21. Local members continue to hone their skills through the continuing education offered by the Austin Actors Conservatory, Houston Conservatory and the ProAct Conservatory in Dallas. MediaTech Austin hosted the workshop and continues to support the efforts of SAG-AFTRA membership in Austin.

FLIPPING JOBS

In an effort to further inform and empower members, the SAG-AFTRA Chicago Local hosted a conservatory, *Making More Union Work*, on Feb 22. The event featured a knowledgeable and dynamic panel that included Tom Allamon of Falcon Paymasters; Casey Janney of Stewart Talent; Sean Hennessy, Chicago Local Manager of Commercials & Corporate/Educational Contracts; and SAG-AFTRA members Lorrissa Julianus and Michael Issac. Members discovered the unique abilities they possess to turn non-union jobs union. Furthermore, members learned how to utilize their agents and SAG-AFTRA staff to create more opportunities in voiceover, commercials and corporate/educational productions.



Member Michael Issac offers tips on how to flip a job at the Feb. 22 event.

Chicago

EDUCATING FUTURE FILMMAKERS

Miami Local Business Representative Linda Isrel visited the University of Miami in Coral Gables, Florida, on Feb. 5 to speak with graduate students majoring in film studies. She made a presentation on the SAG-AFTRA Student Agreement and the benefits of using professional SAG-AFTRA performers for student projects. The students will be working on their thesis film this semester. Several of the students in the class visited the Miami Local office to complete the paperwork for their projects and ask more questions before they begin their first SAG-AFTRA-covered film. Credit is also due to Konstantia "Dia" Kontaxis, an associate professor of cinema and interactive media at the university's School of Communication, who regularly talks to the students about using professional SAG-AFTRA performers for their film projects.

Miami



University of Miami students with SAG-AFTRA member, student and producer Janmarco Santiago, second from right, and Business Representative Linda Isrel, third from right.



Retired broadcaster Pat Ciarrocchi, second from left, with her CBS3 colleagues, from left, Amanda Keith, Monica Avery, Susan Schiller and Jim Donovan.

BROADCASTER HONORED

A retired local Philadelphia broadcaster received a special honor during the Philadelphia Local's SAG Awards viewing party, which was attended by nearly 150 members and guests. Pat Ciarrocchi, a 30-plus-year veteran of CBS3, was presented with the Philadelphia Local Distinguished Service

Award, which recognizes a broadcast member's outstanding contributions.

Ciarrocchi was introduced by consumer affairs reporter and shop steward Jim Donovan and her longtime producer and co-shop steward, Monica Avery.

"At the local board level, we decided it was very important to reach out and make broadcasters a part of this event, even though the focus was obviously going to be on performers. By honoring someone as well-known as Pat, it really connected our freelance and broadcast members and showed that we really are one union," Philadelphia Local Board Secretary and Local Broadcast Steering Committee member Sam Clover said.



SAVE KPLU

Members of the SAG-AFTRA Seattle Local Board show their support for the KPLU-FM bargaining unit at their monthly meeting held March 7 at the Seattle Local office. Station owner Pacific Lutheran University recently announced its intention to sell KPLU to the University of Washington. A fundraising campaign is currently underway to purchase KPLU as a publically owned independent station.

@ For more information on the campaign, visit KPLU.org.



Members and staff at the Martin Luther King Jr. Day gathering.

HONORING DR. KING IN PARADISE

Hawaii

Hawaii Local members marched through Waikiki at the annual Martin Luther King Jr. Day Parade on Jan. 18. There was a solid, diverse turnout and members enjoyed cheers and waves from the friendly crowd along Kalakaua Avenue. The weather was perfect for a holiday parade honoring Dr. King.

IT'S SOUND ADVICE

The SAG-AFTRA Colorado Local sponsored a holiday mixer and voiceover workshop titled *Your Voice: A Career at the Mic*, hosted by local president Sheila Ivy Traister with special guest SAG-AFTRA Vice President, Recording Artists Dan Navarro.

Scrumptious hors d'oeuvres and invaluable information were consumed by enthusiastic and engaged members and pre-members — all eager to learn how to take their voiceover careers to the next level. Navarro offered concrete tips on everything from technique to self-promotion while entertaining those in attendance with anecdotes from his own career.

Member Laurel Harris wrote, "The evening was so professionally prepared, organized and executed. I felt my time and chosen career were honored from this meaningful gesture, and it was a simple yet powerful reminder of the level of greatness I've come to expect from these events. The information was valuable, straightforward, and welcoming to all levels of experience, and I'm already looking forward to the next one! Thank you for a terrific evening."

Colorado



From left, members Chaz Grundy, Nancy Flanagan, Clay Walker, Dan Navarro, Sheila Ivy Traister and Dulcie Camp.

On Location

EXPANDING STUDENT OUTREACH

Washington-Mid Atlantic

The Washington-Mid Atlantic Local has recently increased its outreach to local film programs. Business Representative Jess W. Speaker III has been visiting classes of next generation filmmakers to explain the benefits of using SAG-AFTRA members. Speaker has continued to build upon the local's successful relationship with universities such as Georgetown, Howard and Towson. He has also found success in developing new relationships with other area universities, including Stevenson, Virginia Tech and Hollins. Not only does Speaker's presentation



Business Representative Jess W. Speaker III with students from Towson University's Electronic Media and Film Department.

explain why students should hire SAG-AFTRA members, he walks them through signing their film and debunks the myths that becoming signatory is a time-consuming process involving a lot of paperwork.

Locally, one of the newest programs is the joint film program between Johns

Hopkins University and the Maryland Institute College of Art. Thanks to Olga Rodriguez-Aguirre, national director of theatrical contracts, SAG-AFTRA created a JHU/MICA Student Film Agreement to overcome the obstacles preventing students in this program from using the Student Film Agreement.



Local SAG-AFTRA members with fellow member and tax preparer Melissa Kidd, third from the right, at the tax seminar on Oct. 26.

LOCAL ON THE MOVE

The Ohio-Pittsburgh Local Conservatory Committees have been busy putting together events to help actors develop professionally.

The local teamed up with Women In Film and Media for another Talent Showcase in Pittsburgh on Feb. 27, where performers had the chance to perform in front of local agents and producers.

With the start of the new year, the local was the only one to hold three simultaneous SAG Awards viewing parties on Jan. 30 — in Pittsburgh, Cleveland and Columbus — in what has become one of the members' favorite events of the year.

Cincinnati members enjoyed a social evening on Nov. 9, where local Casting Director Lynn Meyers provided valuable insight on the industry during an open discussion with performers.

On Oct. 26, Ohio member and tax preparer Melissa Kidd gave members tips on tax deductions and recordkeeping to help them manage their business.

Ohio-Pittsburgh

MICHIGAN MEMBERS GET A CALL TO ARTS

Michigan members received a "call to arts" when a teacher from Hillel Day School called looking for mentors for an eighth-grade project. After the students read Shakespeare's *Julius Caesar*, they were asked to write and perform newscasts on Caesar's death. They asked SAG-AFTRA broadcasters and actors to serve on a panel in order to advise the students on



Members Phil Elam and Jayne Bower at school.

how they could improve on their news stories. Local President Jayne Bower and actor Phil Elam enthusiastically answered the call. From the school's thank-you notes, students wrote, "We hope you know that your great insight on our video impacted us greatly" and, "We valued your opinions and will save the reviews for future reference."



SAG-AFTRA New England Local Executive Director Susan Nelson with members and staff.

LOCAL BROADCAST LEADERS GATHER

The New England Local presented a daylong training for broadcast shop leaders at its office in Boston on Dec. 12. Attendees included station staff from across New England, representing both on- and off-air bargaining units as well as television and radio. Topics covered included the key role of shop leaders, duty of fair

New England

representation, Weingarten rights, grievances and arbitration. Attendees, whose time in the profession ranged

from five to 40 years, shared their varying experiences and thoughts on being bargaining unit leaders. They noted that building relationships and maintaining open communication with unit members are key components of strong shop leadership. "The training offered timely and valuable information for our stewards," said Vic Ramos, a shop steward at WBZ-AM and broadcast vice president of the New England Local. "It provided a first-hand networking opportunity and information-sharing on issues and concerns specific to New England. Response from attendees has been extremely positive and, as a result, a follow-up session is in the works."

BACK TO BASICS

ProACT Conservatory in Dallas began the year with its popular *Rusty Chops - Back to Basics*



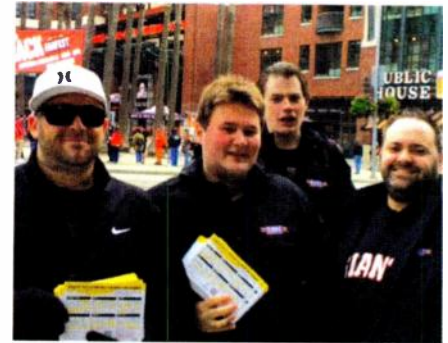
Members at the *Rusty Chops* event on Feb 22.

Dallas-Ft. Worth

workshop for members on Feb. 22. Panelists Sharon Garrison, Reis Myers McCormick, Jack O'Donnell, John Kolinofsky and moderator Shalitra Flowers welcomed a full house in the expanded Dallas-Fort Worth Local conference room. Panelists discussed actor confidence, basic skills, changing technologies and industry expansion with seasoned professionals.

MEMBERS SEEK A LIVING WAGE AT KNBR

The newly organized unit at top-rated local sports radio station KNBR 680-AM, which includes on-air and off-air personnel, is stepping up efforts to win a fair first SAG-AFTRA contract. The group initiated an online petition at savelocalradio.org,



Members at Giants FanFest preparing to hand out leaflets.

calling upon KNBR's parent company, Cumulus Media, to pay living wages. Members recently distributed thousands of specially

San Francisco-NorCal

printed Giants schedules during KNBR's annual FanFest at AT&T Park, directing fans to the website.

KNBR covers championship teams, including the Golden State Warriors and San Francisco Giants,

so sports fans are shocked to learn KNBR pays its off-air staff, including producers and board operators, at or near the local minimum wage — currently \$12.25 per hour.

"We are working for one of the most successful radio stations in the most expensive housing market in the country," said KNBR sports broadcaster Ted Ramey. "And yet, we can't survive on what Cumulus pays us."

Many of the passionate professionals who provide outstanding sports coverage are required to work multiple jobs to make ends meet. Please support these members by signing the online petition.



CHEER AT HOLIDAY MIXER

SAG-AFTRA members gather at Tommy Rocker's Mojave Beach Bar & Grill on Dec. 8 for the Nevada Member Holiday Mixer. The annual event brings together members, pre-members and others working in the industry.

Nevada

On Location

SOUTHERN SOLIDARITY

Nashville members and staff from IATSE, AFM and SAG-AFTRA locals met recently to finalize their plan to seek increased funding for film and television incentives from the Tennessee

state legislature. The group has already distributed informational materials to elected state officials detailing real-world examples of incentives yielding impressive returns. The coalition says their unity reflects how entertainment investment at the state level benefits actors, musicians, singers and theatrical stage workers in Tennessee.



Leaders from the Nashville Local and sister unions join forces to lobby for a TV and film incentives package.

INDUSTRY PROS OFFER ADVICE

San Diego Local members packed the room on Feb. 29 for a well-attended presentation by local industry panelists, including Casting Director Vivienne Chang, Teatro Máscara Mágica Producing Artistic Director William Virchis and two local franchised talent agents, Pam Pahnke, owner of Elegance Talent Agency, and Carol Shamon, owner of Shamon Freitas & Company. Local Board member Lorenzo Rodriguez moderated the Q&A. The industry pros covered a wide range of topics, answering members' questions and discussing work in San Diego.



From left, Pam Pahnke, Carol Shamon, William Virchis, Vivienne Chang and Lorenzo Rodriguez

MEMBERS GET ENGAGED

Engagement was the theme at the Arizona-Utah membership meeting in Salt Lake City on March 19. The featured speaker was SAG-AFTRA Vice President, Recording Artists Dan Navarro, a member of the President's Task Force on Education, Outreach and Engagement. Other travelers who joined him were Arizona-Utah Local President Joe Corcoran, the local's National Board member Margie Ghigo, and SAG-AFTRA staff members Cynthia Williams, the regional education and outreach liaison, and Director of Locals Administration Marcia Fishman.

Navarro said that members have the responsibility to get involved in their union in order to make the changes they want to see. He offered anecdotes from his PTEOE travels and personal experiences and he listened to members' concerns. Corcoran and Ghigo cited positive experiences in Phoenix and offered ideas for Utah members on how they can get involved. The meeting adjourned with a discussion of upcoming activities.



New Mexico



Patrick Fabian speaks before a standing-room-only crowd at the New Mexico State Capitol.

DEFEATING 'RIGHT-TO-WORK'

Feb. 8 was Film & Media Day in New Mexico, and a big agenda item was once again the battle against a bid by the governor and some legislators to make New Mexico a "right-to-work" (for less) state. SAG-AFTRA Los Angeles Local Board member Patrick Fabian gave a moving keynote address. Fabian stressed that unions create the opportunity for workers to achieve a middle-class lifestyle and that "right-to-work" has not lived up to its "promise" anywhere, while neighboring, union-friendly states are thriving.

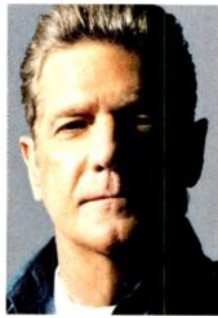
There was strong staff support from the union's GAPP representative, Kerri Wood Einertson, and the members of the SAG-AFTRA New Mexico Local Board, who worked alongside IATSE Local 480 and other industry professionals to carry the day. The ill-advised bill failed and New Mexico remains open for business as a labor-friendly state.



DAVID BOWIE



NATALIE COLE



GLENN FREY



MERLE HAGGARD



GEORGE KENNEDY



PRINCE

R. J. Adams	1/26/2015	Pat Blake	11/27/2015	Myra Carter	1/9/2016	Glenn P. Crone	12/22/2015
Joe Alaskey	2/3/2016	Maggie Blye	3/24/2016	Richard Casey	9/21/2014	A. Donald Cross	9/26/2015
Billie Allen	12/29/2015	Shannon Bolin	3/25/2016	Jane Cecil	12/2/2015	Robert Dahdah	2/6/2016
Therese Allen	8/22/2014	Julian Bond	8/15/2015	Irwin Charone	1/28/2016	Wayne Daniels	3/18/2015
Arthur Anderson	4/9/2016	Ross Borden	11/17/2015	Louis W. Chaudet	1/5/2013	Richard Davalos	3/8/2016
Brinda Andrews	10/15/2015	Jack Bowden	1/20/2016	Cole Chipman	2/14/2015	E. Bruce Davis	1/16/2016
Louise Arters	12/8/2012	David Bowie	1/10/2016	Johnny "Cha Cha" Ciarcia	11/21/2015	Sandy Davis	9/12/2015
Brian Asawa	4/18/2016	Richard Bradford	3/22/2016	Sterling Clark	9/25/2015	Todd Davis	7/26/2013
Humbert Allen Astredo	2/19/2016	Jane Alice Brandon	5/24/2015	Caprice Clarke	11/15/2015	Lavina Dawson	12/18/2015
Elaine Auerbach	11/14/2015	John Brandon	8/25/2014	Judy Clayton	10/25/2015	Douglas Dick	12/19/2015
Eddie Baken	6/11/2012	Herb Adams Brazelton	8/14/2015	Ken Clayton	8/1/2015	Evelyn Dick	3/10/2016
Lennie Baker	2/24/2016	Ritch Brinkley	11/5/2015	Chuck Clow	6/9/2015	Diana Douglas	7/3/2015
Lorraine Baptist	11/13/2014	Martin E. Brooks	12/7/2015	Harvey Cohen	10/22/2014	James Douglas	3/5/2016
Erik Bauersfeld	4/3/2016	Peter Brown	3/21/2016	Dolly Cole	8/24/2014	Larry Drake	3/17/2016
Ken Beatrice	12/6/2015	Nancy Burnett	6/17/2015	Natalie Cole	12/31/2015	Richard Drown	9/8/2015
Brian Bedford	1/13/2016	Tony Burton	2/25/2016	David Coleman	8/13/2015	Patty Duke	3/29/2016
Robert W. Beecher	2/12/2016	Dominic Calandra	11/23/2015	Marilyn Coleman	6/25/2013	Michael Earl	12/23/2015
Barbara Allyne Bennet	1/9/2016	Faleen Campbell	8/14/2015	Jeffrey Cornell	12/11/2015	Jan L. Eddy	12/17/2015
Leon Bibb	10/26/2015	David Canary	11/16/2015	Wes Craven	8/30/2015		
Kurt Bieber	12/31/2015	Paul Carey	4/12/2016	Paddy Croft	7/27/2015		

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ANNA PATTY DUKE PEARCE, the former Screen Actors Guild president better known as Patty Duke, passed away March 29 at the age of 69.

Duke was elected president in 1985, becoming only the second female national president of Screen Actors Guild. She was an Oscar and Emmy-winning actor, labor activist and pioneering advocate for mental health issues.

She began her career as a child performer, and starred as Helen Keller opposite Anne Bancroft in the Broadway production of *The Miracle Worker* in 1959. The play was turned into a film in 1962, with Duke and Bancroft reprising their stage roles. Both women received Oscars for the film, with 16-year old Duke becoming the youngest recipient of a competitive Academy Award at the time. Duke parlayed her success into her own television program, *The Patty Duke Show*, and went on to appear in many films and television shows.

During her tenure as union president, she oversaw the establishment of the SAG Foundation; relocation of the Guild headquarters; creation of a low-budget motion picture agreement that offered incentives for diverse casting. A dedicated unionist, Duke also led a six-week television animation strike and a three-week Commercials Contract strike, and fought the recurring threats of so-called "right-to-work" legislation and runaway production.



Newly elected President Patty Duke at her first membership meeting on Dec. 8, 1985, at the Sheraton Universal.

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



NANCY REAGAN



ALAN RICKMAN



DORIS ROBERTS



GARRY SHANDLING



ABE VIGODA

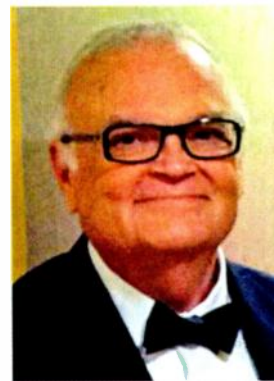


MAURICE WHITE

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Bob Elliott	2/2/2016	Robert Kenneally	1/18/2016	Lory Montgomery Mogensen	11/03/2012	Robert Parnell	11/10/2015
Patricia Elliott	12/20/2015	George Kennedy	2/28/2016	Al Molinaro	10/30/2015	Craig Patton	8/11/2015
Shawn Elliott	3/11/2016	Ian Kerr	11/25/2015	Karen Montgomery	12/4/2015	Phil Pepe	12/13/2015
Vivien Eng	9/2/2015	Zale Kessler	9/28/2015	Dick Moore	9/7/2015	Jim Perry	11/20/2015
Terrence Evans	8/7/2015	J.P. Kieilty	11/29/2015	Ralph Moratz	3/10/2016	Michael L. Peterson	11/27/2015
Peter Fatovich	5/23/2015	Kevin Killebrew	11/5/2015	Pauline H. Mosby	7/13/2015	Olaf Pooley	7/14/2015
Joey Feek	3/4/2016	Lemmy Kilmister	12/28/2015	Susan Elizabeth Mowrer	10/24/2015	David Powledge	9/12/2015
Jack Ferry	8/15/2015	Joan Kindred	12/31/2015	John Joseph Mulcahy	11/24/2015	Prince	4/21/2016
Thomas Michael Ficke	3/30/2014	Kyle Kulish	12/4/2015	Tom Mullica	2/18/2016	Cal Pritner	12/1/2014
Frank Finlay	1/30/2016	Lynn Landon	11/26/2015	Meg Mundy	1/12/2016	Alan D. Purwin	9/11/2015
Eric Forst	11/14/2015	Karen Landry	12/31/2015	Henry W. Murph Jr.	1/13/2016	Daniel Quinn	7/3/2015
Ed Fossett	12/22/2015	Archie Lang	2/17/2016	Danny Murphy	8/6/2014	Nancy Reagan	3/6/2016
Glenn Frey	1/18/2016	Roy Langer	8/28/2015	Bru Mysak	10/19/2015	Rex Reason	11/19/2015
Ron Fury	12/1/2015	Ilene Latter	1/19/2016	James Noble	3/28/2016	Lee Reherman	2/28/2016
Rita Gam	3/22/2016	Mordecai Lawner	11/27/2014	Nardi Novak	4/14/2015	Johnny Rhondo	10/29/2015
Ray Gandolf	12/2/2015	Dorothy Layne	2/26/2015	Fred Ochs	12/31/2015	Alan Rickman	1/14/2016
Joseph H. Garagiola	3/23/2016	Cherylene Lee	3/18/2016	Henry H. Oh	12/2/2014	Doris Roberts	4/17/2016
John Clark Garrett	8/19/2015	Susanna Levitt	10/9/2014	Fred Ornstein	1/28/2016	Shawn Robinson	7/28/2015
Billy Garrigues	12/29/2011	Daisy Lewellyn	4/8/2016	Kenneth Paine	2/16/2016	Alex Rocco	7/18/2015
Sylvia Gassell	2/24/2016	Richard Libertini	1/7/2016	Gregg Palmer	10/31/2015	Wayne Rogers	12/31/2015
George Gaynes	2/15/2016	Robert Loggia	12/4/2015	Debi Parker	11/6/2015		
Daniel Gerson	2/6/2016	Gary Loizzo	1/16/2016	Royal Parker	1/8/2016		
Sondra Gorney	8/10/2015	Marjorie Lord	11/28/2015				
Frances Gray	3/16/2016	Tom Lovingier	8/2/2015				
Stephanie Griffin	11/20/2015	Carol Luce	12/1/2015				
Betty Ann Grove	11/13/2015	Diana Rene Lupo	12/5/2015				
Merle Haggard	4/6/2016	Edmund Lyndeck	12/14/2015				
Margaret Hall	12/21/2015	Aleksey Machulin	6/28/2015				
Steve Hand	12/6/2015	Will Macmillan	12/2/2015				
Gunnar Hansen	11/7/2015	Ken Magee	12/31/2015				
Pat Harrington Jr.	1/6/2016	John Malloy	5/31/2015				
Al Hart	1/14/2016	Joan Mankin	9/26/2015				
Will Hasenzahl	2/11/2016	Mickey Manners	1/28/2016				
Evan Hayworth	7/27/2015	David Margulies	1/11/2016				
William Haze	2/11/2016	Nathaniel Marston	11/11/2015				
May Heatherly	10/6/2015	William Edward Martin	1/25/2016				
Keith Hefner	4/8/2016	Yvonne Martin	5/23/2015				
Patrick Hillan	5/23/2010	Edwin McDonough	2/9/2016				
E'dena Hines	8/16/2015	Angela McEwan	12/20/2015				
Norman A Honath	3/4/2016	Jenna McMahan	3/2/2015				
J.R. Horne	1/14/2016	Bill King McMillan	12/2/2015				
Robert Horton	3/9/2016	Deann Mears	1/31/2016				
Bruce Hyde	10/13/2015	Gary Menteer	1/18/2016				
Marty Ingels	10/21/2015	Micole Mercurio	1/19/2016				
Anne Jackson	4/12/2016	Keith Michell	11/20/2015				
Sonny James	2/22/2016	Margaret Middleton	9/7/2015				
Raymond Leonard Johnson	3/16/2013	Mark Hudson Miller	6/18/2015				
Ramona Jones	11/17/2015	Martin Milner	9/6/2015				
Kitty Kallen	1/7/2016	Michael Minor	1/28/2016				

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J.R. HORNE, a character actor and an active union member, died Jan. 14 at the age of 72.

Horne served as a national vice president of AFTRA, president of the AFTRA N.Y. Local and was a member of the AFTRA National and N.Y. Local boards, as well as serving on numerous committees in SAG and AFTRA.

Horne began his career at age 14 in Paris, Texas, on the air at KFTV. After working at radio stations

across the country, he landed at KDKA Radio in Pittsburgh in 1967 for a five-year stint at one of the then-powerhouse AM stations. In 1972, he moved to WPIX-FM in New York City doing the afternoon drive for two years.

Horne left radio in 1974 for a long career on stage, in film and television. Active in voiceovers, he also worked with *The Late Show with David Letterman* for 18 years. His stage work over 40 years took him everywhere from Broadway to a bus, track and ferry tour of Alaska. His last film with the Coen brothers, two of his favorite collaborators, was *Hail, Caesar* which opened in February.

MEMBER PERKS!

Deals & Discounts for SAG-AFTRA Members

Your membership in SAG-AFTRA affords you great opportunities to show your card and save.

AT&T

Looking to save on your wireless plan? Take advantage of a special rate for union members and receive a 15-percent discount on select monthly wireless service plans. You may also qualify for up to \$250 in rebates. Visit unionplus.org/att and reference the FAN No. 3508840 to lock in your deal.

FIJI WATER

Did you know SAG-AFTRA members can get FIJI Water delivered directly to their doorstep? Just go online to store.fijiwater.com and choose from one-time orders for a quick delivery, or sign up for the month-to-month plan, which allows you to pay as you go and cancel at any time. All of FIJI's water bottle sizes are available. Use the promo code **SUBSAGAFTRA** and enjoy 25 percent off one-time orders or 40 percent off month-to-month subscriptions. Shipping is always free of charge.

GOODYEAR TIRES

Receive a 10-percent discount on all Goodyear tires or a 5-percent discount on sale tires at company-owned Goodyear and Just Tires locations. You can also get 10 percent off car service, including auto maintenance and auto parts, or 5 percent off preventative maintenance. For details, visit unionplus.org/goodyear.

IMDB PRO

Build up your online presence and showcase your credits to the world by joining IMDb Pro. Members can join at a special discounted rate. Already subscribed to IMDb Pro? No problem. This discount also applies to members who have an existing account. Log in to your member account at SAGAFTRA.org and visit Deals & Discounts under Member Services.

UPS STORE

Save money next time you need to ship a package out. Members receive 10 percent off on eligible products and services when you show your valid SAG-AFTRA membership card. Make sure you ask for the "CRS Account SAG-AFTRA"

to take advantage of this deal. Visit theupsstore.com for locations. Available at participating locations only.



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

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

In Memoriam continues from previous page

Marv Rosand	9/21/2015	Tom Toner	7/12/2015
Martin Rubenstein	8/14/2015	Danny Tucker	9/17/2015
Edna Ryan	2/2/2016	Charlie Tuna	2/19/2016
Paul Salamunovich	4/3/2014	James Turley	3/4/2016
Joe Santos	3/18/2016	Larry Udy	10/7/2015
William Sarkees	10/30/2015	Vanity	2/15/2016
Ed Schiff	2/14/2015	William Vaugnan	2/13/2015
R. Leo Schreiber	11/15/2014	Gary D. Veney	7/28/2015
Ted Schwartz	9/4/2014	Paul Verdier	9/6/2015
Tom Scollay	10/21/2015	Ken Vieira	12/4/2015
Fred J. Scollay	11/3/2015	Abe Vigoda	1/26/2016
Angus Scrimm	1/9/2016	Edward Heston Walker	10/26/2015
Garry Shandling	3/24/2016	Ty Wansley	5/6/2015
Mark Sheeler	8/6/2015	Terrence Wayne	7/1/2015
Rose Siggins	12/12/2015	Scott Weiland	12/3/2015
Billie J. Sigwing	4/20/2015	Cory Wells	10/19/2015
Marvin A. Silbersher	12/7/2015	Maurice White	2/3/2016
Pat Silbersher	1/6/2016	Sean Whitesell	12/28/2015
Reuben Silver	5/8/2014	Don Wilder	10/14/2015
Frank Sinatra Jr.	3/16/2016	L. Burton Williams	11/3/2015
Leland P. Smith	8/26/2015	Linda Tisa Willis	5/18/2015
David Smyrl	3/22/2016	Elizabeth Wilson	5/9/2015
Diamond Dave Somerville	7/14/2015	Craig Windham	2/28/2016
Prince Spencer	10/29/2015	Jason Wingreen	12/25/2015
Carl Sundstrom	1/29/2016	N. Brock Winkless IV	7/18/2015
Wesley Marie Tackitt	11/14/2015	Jo De Winter	1/17/2016
Noel Thomas	11/23/2015	Holly Woodlawn	2/6/2015
Fred Thompson	11/1/2015	Galen Yuen	9/8/2015
Elena Thurston	12/7/2013	Rolando G. Zaragoza	10/24/2015
Joyce Tomanec	10/15/2015		



Linda Fetters Howard shared the following with the union. Shortly before his death, SAG-AFTRA President Ken Howard drafted this letter to members, fellow union leaders and staff.

Dear Member,

My life's work has been a delight. Of course there were some low spots along the way; no life fully lived can avoid those. But lives don't come much luckier than mine.

I've spent an entire career doing work many only dream of. And I've done it in your remarkable company. I've enjoyed your brilliance, sometimes just inches away from you, sometimes watching from my seat in the audience. Your talent is inspiring and infectious. And I can look back now and say with some pride that, at least once in a while, it rubbed off. What a thrill it has been.

I'll never forget the laughs. The knowing grins. All those wonderful shared stories of prior adventures. And, every once in a while, the marvelous shared satisfaction of creating something memorable. I'd be a lucky man if it stopped there.

But fate had something more in store for me. Something that would change my life. Enlarge it. Give it new meaning. And for that, I am forever grateful.

In 2007, embarking on yet another acting adventure, I met an important friend. My cast mate Ned Vaughn was concerned about signs of growing conflict between Screen Actors Guild and the American Federation of Television and Radio Artists. When the conflict ruptured into open hostility, Ned spoke with clarity and passion about the need for action. I was convinced, and joined him and others on what would become one of the most meaningful journeys of my life.

When I began serving on the SAG National Board in 2008, I honestly

didn't know how long my union service would last. I'd always been grateful for the protection of my unions and felt it was time for me to give something back. But like so many of us, I didn't fully understand what goes into maintaining our strength, even after decades of depending on it. In the midst of a busy acting career, it was all too easy to take that protection for granted. But the trouble roiling our unions in the summer of 2008 and my early lessons in the SAG boardroom soon made it clear that nothing could be taken for granted.

By 2009, the stakes of the conflict between SAG and AFTRA were unambiguous: The unions would either engage in an indefinite showdown that would leave both vulnerable or we would find a way to unite and eliminate management's ability to divide us. As I listened to you, my fellow members, on sets and in union meetings, one message rang out above all others: We are stronger together.

That message — your message — became my cause and commitment.

During an eventful first year of board service, my impulse to give something back became a focused mission to unite SAG and AFTRA. When fellow board members asked if I would run for SAG president — something that wasn't planned and almost didn't happen — I didn't hesitate. By then, I was fixed on your message and our common goal, and decided I would give my all to achieving it.

Of course, there's an important distinction between embracing a decision in one's mind and taking action to make it real. And there's a universe of difference

between identifying a challenge — or even having the vision to see its solution — and possessing the wisdom, stamina and grit to succeed. I'll happily claim ownership of exactly one link in that chain: No one had to push me to take action. I heard a call and answered it, and I'm so glad I did.

But what about all the other links? The wisdom, stamina and grit? The patience, perseverance and seemingly endless planning? The intelligence and trust and listening and friendship? Well, for all those I have relied on the greatest team of partners one could imagine.

Just like I grew as an actor through the inspiration of the transcendent talents around me, I became an effective leader by working with and learning from bona fide superstars. Some are fellow members, others our remarkable union staff, but they all have one thing in common: They are extraordinary at what they do, and you and I are their direct beneficiaries.

One of my proudest moments as president came on March 30, 2012, when I announced to an overflowing Cagney Boardroom that SAG-AFTRA was born. The pure joy of that moment won't be forgotten by any of the hundreds who were there, or the hundreds more who were watching live around the country. It was, quite simply, electric.

But a short while later, another singular event took place. With onlookers gathered in my office, I presented the very last Screen Actors Guild membership card to SAG-AFTRA Senior Advisor John McGuire. The man is plainly brilliant and when I mentioned that you and I are the direct beneficiaries of union leadership superstars, his is the name that

defines that standard. What an honor and privilege it has been to learn from you, John.

Also taking in that moment was SAG-AFTRA National Executive Director David White. When David agreed to become SAG Interim NED in 2009, at what can only be described as a turbulent time, I marveled at his nerves of steel. After I learned he had been both a college football quarterback and a Rhodes Scholar, his fearlessness and focus made sense. As much as I've come to depend on those qualities — especially during the late, make-or-break hours of several negotiations we've helmed — I value another aspect of his character even more. The real key to David's success lies in his ability to rally others, a rare quality in someone so gifted. Thank you, David, for your friendship and invaluable leadership.

Three more stars in my office that day were SAG-AFTRA Chief Operating Officer and General Counsel Duncan Crabtree-Ireland, Chief Financial Officer Arianna Ozzanto and Chief Communications & Marketing Officer Pam Greenwalt. Here's a tip to all future presidents of SAG-AFTRA: If your general counsel is the lawyer every other lawyer in any room, anywhere, consults to see if they are right, stick close to him. Duncan, you have been the rock on my right through six-plus years of board meetings and I could not have done it without you. Ari, your expertise and treasured advice have been essential to me and so many others in the big decisions we've all faced together. And to my dear friend, Pam: There must be a special place in heaven for those who work so tirelessly to help others, like me, get our messages across with clarity and style. Whether I'm meeting the president of another union or the President of the United States, I can always count on you for exactly the info or insight needed, not to mention countless shared laughs along the way.

If I were to single out the rest of our staff professionals for the praise each deserves, I would fill this magazine and still be writing. Those who make it their life's work to protect us as we pursue our dreams are special people indeed. I have seen their commitment and unrivaled dedication in a way few will, and I am here to tell you: We are, truly, stronger together.

Of course our union is, first and last, the members. But here again, the list of notables and the praise due to them would fill this and several other magazines. So with apologies, and acknowledgement that there are dozens more who richly deserve mention, I will concentrate on a special few.

SAG-AFTRA Executive Vice President Gabrielle Carteris is a wonder to behold. When she and I ran for the SAG board together in 2008, I couldn't have guessed that this 5-foot-1-inch dynamo and I would end up seeing eye to eye on practically everything, but that's exactly what happened. That I first affirmed my decision to run for SAG president in her welcoming home and later celebrated the evening of our merger with a fully clothed dip in her pool might lead you to believe she is the consummate host, which is true. But far more important, she is the consummate unionist: tireless, fearless, and absolutely dogged in her desire to bring people together for the purpose of moving forward — even when sharp differences must be overcome. I've known many superb leaders, but very few match Gabrielle when it comes to actually living out the creed "We are stronger together."

In a job like this, one of course relies on many friends. It may owe a bit to the fact that we are all gentlemen of a certain age and experience, but two staunch allies I have depended on for years are New York President Mike Hodge and National Vice President from Los Angeles Clyde Kusatsu. I would hurry to become the friend of these outstanding men under any circumstance, but I am especially grateful that union service brought our orbits into alignment. As we worked long and hard to make historic changes, Mike and Clyde's warm camaraderie was a sustaining tonic. Their common-sense advice often helps me see the way ahead and their selfless dedication to the tens of thousands of members each represents offers two shining examples for my own service, which they have made better. Hats off, my friends.

My debt of gratitude to SAG-AFTRA National Board member and fellow SAG-AFTRA Foundation Board member Rebecca Damon will never be repaid, but here are a few tokens. Leading an organization of SAG-AFTRA's size and scope is consuming business and while

our marvelous staff is always there to help, some problems can be resolved only by the elected leaders. When those arise, nothing is so valuable as a trusted advisor who knows each issue in intimate detail and, somehow, has a personal relationship with nearly everyone involved. That is Rebecca. Also, as anyone who has been part of such a large and diverse enterprise knows, the ceaseless planning comes in three flavors: long-term, short-term and right away. Rebecca is an astute sounding board for all three and beyond, and her sage advice and unwavering friendship have never once failed me.

And then there is SAG-AFTRA's founding executive vice president, Ned Vaughn, whom I mentioned earlier and whose guidance and vision I value beyond the telling. To call him a friend, an advisor, a leader — none of these is quite adequate, so I'll leave it at this: As all who were part of it know, if you are grateful for the creation of SAG-AFTRA, you owe thanks to many, but to none more than Ned.

However, there is one member who eclipses all the rest. And when I tell you that none of it — absolutely none of it — would be possible without her unique participation, you can take it to the bank. When I said that lives don't come much luckier than mine, I was holding an ace up my sleeve. You see, not only have I had a career that fulfills me and an opportunity to serve which has enlarged me, on top of all that I found a woman — a soul mate — who elevates, excites, and emboldens me. Linda, my darling, you have given me more strength and love than I could have hoped for or imagined. There aren't thanks enough, so you'll have to make due with me adoring you forever.

My ultimate thanks is to all of you, who inspired me to carry your message, adopt it as my own, and take action to make it real. I have been profoundly honored to serve as your messenger. You sent me forward with a statement of truth and power. Never forget it. We are stronger together. And we always will be.

In unity,



Ken Howard



Jan. 9, 1952, Screen Actors Guild boardroom, 7046 Hollywood Blvd.: Guild President Ronald Reagan addresses board members. Future wife Nancy Davis gazes lovingly at him, seated in second row between George Chandler and Audrey Totter. Front row, from left, Paul Harvey, Richard Carlson, Frank Lovejoy, Louise Beavers; third row, Walter Pidgeon, Pat Somerset (staff); rear, Anne Cornwall, Frank Faylen, George Sowards, Warren Mace and Fred Clark

NANCY DAVIS REAGAN 1921 - 2016 *She Only Had Eyes for Him*

“President Reagan welcomed Nancy Davis to her first board meeting” — surely the most prophetic opening to any Screen Actors Guild board minutes. This meeting began on the evening of Oct. 9, 1950, and most of the 22 other board members and officers attending would live to see them become president of the United States and first lady just over 30 years later.

The future Mrs. Reagan was initially appointed as a board replacement for Ray Collins in August 1950. The minutes explain, “Discussion was had on the question of replacement. Lee Bowman urged that Nancy Davis be considered due to the fact that at the time of the last election she had indicated her willingness and desire to run for the board, but due to some confusion in membership records (two Nancy Davises), her name was not included on the ballot.”

Davis’ Screen Actors Guild connections reached back far in advance of her 1921 birth and the Guild’s 1933 founding: In September 1910, her mother, stage actress Edith Luckett, was maid of honor at the wedding of the future first president of the Guild, Ralph Morgan.

Ronald Reagan’s first marriage to movie star Jane Wyman, a fellow Screen Actors Guild board member, was dissolved in June 1948 by Los Angeles Superior Court judge Thurmond Clarke. *The Los Angeles Times* reported, “In answer to a question put by Judge Clarke, Miss Wyman said that Reagan’s activities centered largely around the Screen Actors Guild, of which he is president. She said she had nothing against the Guild but lacked the intense interest her 36-year-old husband has in the organization.”

Amid Reagan’s grief, he could have no idea that just around the corner, the future love of his life was waiting, and she would prove a partner to him in every way he could desire. She served with him on the Guild’s board of directors from 1950 to 1960.

Nancy’s love, encouragement, support and complete belief in his political aspirations helped lift her husband to the governorship of California and the presidency of the United States.

Throughout her long life, she played many roles onscreen and off, but her most cherished was that of Mrs. Ronald Reagan.

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