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Fall/Winter 2023

sagaftra.org



During this holiday season, all of our members are in our thoughts, hearts, and well-wishes.

We appreciate those who have been so generous in supporting our community, and we are here to help those who are still in urgent need.

We stand together through good times and bad.

Grace and peace,

Courtney B. Vance

SAG-AFTRA Foundation President

SAG-AFTRA
FOUNDATION



SAG·AFTRA

FALL 2014



**DEBBIE
REYNOLDS**
51st Life
Achievement
Honoree

Unsinkable



FOR YOUR CONSIDERATION

GINA
TORRES

PATRICK J.
ADAMS

SARAH
RAFFERTY

MEGHAN
MARKLE

RICK
HOFFMAN

GABRIEL
MACHT

SUITS

USA

UCP



“This is what I love to do. I don’t know anything but the entertainment business.”

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SAG-AFTRA continues to work toward a more diverse entertainment and media industry that is reflective of the American Scene.

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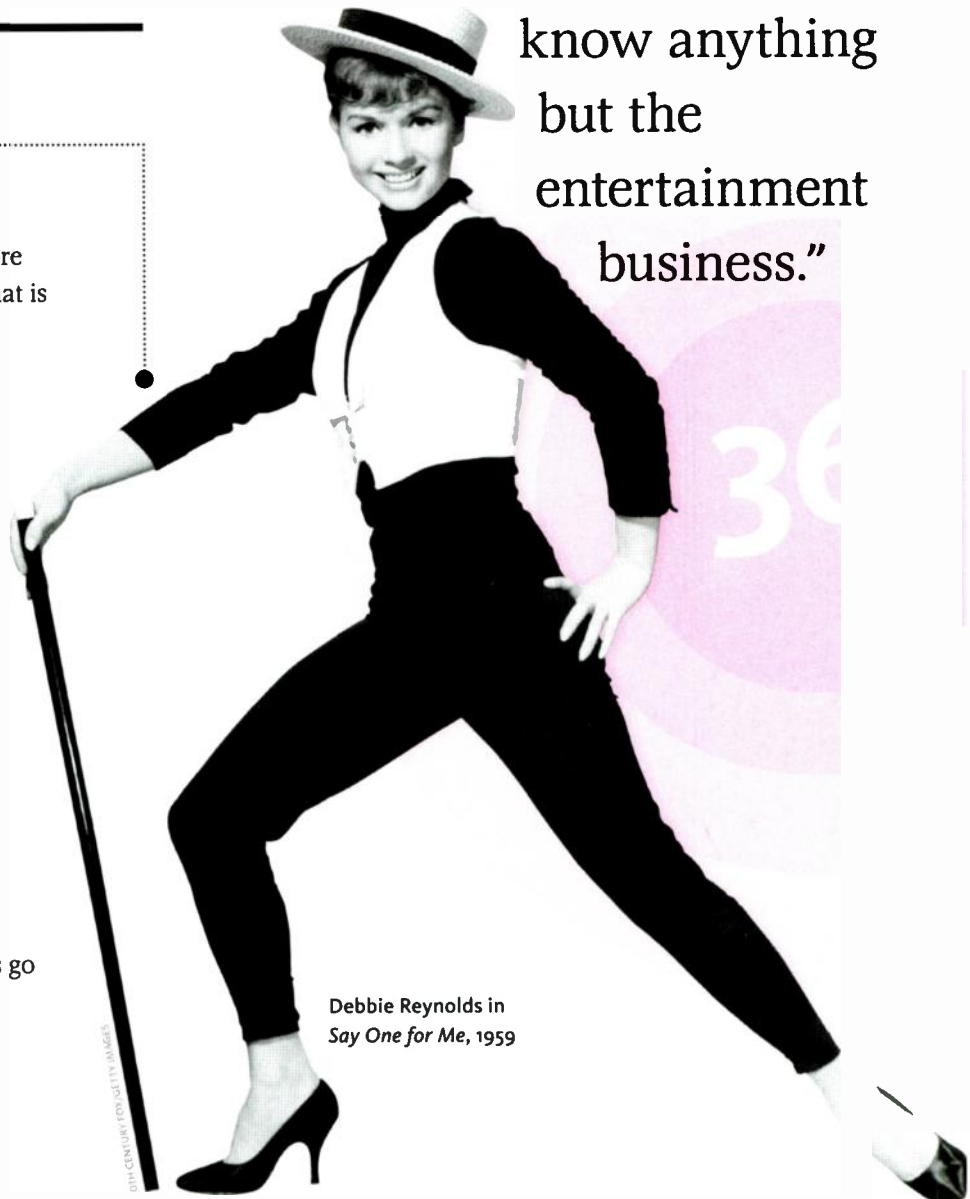
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Debbie Reynolds in *Say One for Me*, 1959

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ACTION ITEMS @

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

ON THE COVER: 51st Life Achievement recipient Debbie Reynolds in a 1960 promotional portrait. Photo: Hulton Archive/Getty Images



something

CLASSIC

sophisticated

timeless

stylish

layered



THE FINER THINGS IN LIFE

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aftrahr.com	
SAG-Producers Pension and Health.....	(818) 954-9400
sagph.org	
MPTF.....	(818) 876-1888
mptvfund.org	
MPTF Industry Health Network.....	(800) 876-8320

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actorsfund.org	
AFTRA Foundation	(855) 287-3696
sagaftra.org/aftrafoundation	
Alliance for Inclusion in the Arts	(212) 730-4750
inclusioninthearts.org	
Career Transition for Dancers.....	(323) 549-6660
careertransition.org	
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eifoundation.org	
Motion Picture Players Welfare Fund.....	(212) 221-7300
SAGAFTRA.org/mppwf	ext. 119
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SAGFoundation.org	

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NEW MEDIA



NEWS



SAG AWARDS



SAG FOUNDATION



AFTRA FOUNDATION



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something

HUMAN

beautiful
infectious
gripping
bold



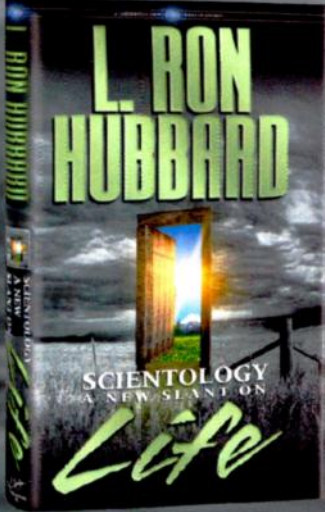
THE POST-APOCALYPTIC

spectacle is only the canvas upon which this operatic tale is painted with masterly brush strokes and the occasional splatter. It's the people, not the walkers, who make THE WALKING DEAD a dramatic roller coaster of human emotion.

THE
WALKING DEAD

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**ARE YOU GETTING
SAG-AFTRA EMAILS?**

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

FOR THE RECORD

In the Summer 2014 issue of SAG-AFTRA, member Bob Lydiard appeared in the photo for the May 24 New York Performing Artists Blood Drive. // SAG-AFTRA Chief Operating Officer Duncan Crabtree-Ireland was honored with the Samuel L. Williams Outstanding Trustee Award by the Los Angeles County Bar Association on June 26.

SAG-AFTRA

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RIVETING

hellbent
unsettled
sweeping
unbridled



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and a vengeful heart, HELL ON WHEELS has rejuvenated the Western genre. The fiery drama set in the wake of the Civil War fearlessly raises the stakes on redemption.

HELL ON WHEELS™

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KEN HOWARD

"I firmly believe your input is necessary to help our union provide critical services to its members."

Dear Member,

As your president, I've traveled throughout the country over the last several years and I've had the privilege of talking personally with thousands of you on sets, at auditions, at broadcast stations and at membership meetings. That has been a valuable and uplifting experience as we've discussed everything from how the contracts are working to the educational services the union offers for member engagement.

Your feedback has been a driving force of a strategic planning initiative I've recently launched with National Executive Director David White. I firmly believe your input is necessary to help our union provide critical services to its members. Having achieved our strategic mission of merger and positioning our assets to maximize our leverage at the bargaining table, we can now pivot and reassess our points of strength and opportunity. To better address the various challenges we face in our rapidly evolving markets, a successful organization must be nimble and responsive. Therefore, I'm bringing together key elected leaders and senior staff to conduct a thorough analysis and to develop innovative ways to best fortify SAG-AFTRA for decades to come.

After months of preparation, your union has just begun its third major contract negotiation of the year. The Network TV Code covers syndicated dramatic

programs, daytime serials, promotional announcements, variety, quiz, game, reality, talk, news, sports and other non-dramatic programs. I am honored to chair this negotiating committee and we all benefit from the hard work of my terrific vice chairs, Executive Vice President Gabrielle Carteris and National Vice President, New York Mike Hodge.

At our October plenary, the National Board unanimously supported a four-year extension of National Executive Director David White's contract. David's superb leadership has sped up residuals processing, further stabilized operations, and helped pave the way for advances in how members interface with the union. Along with your elected leadership, David's vision for the future will further strengthen SAG-AFTRA and enhance its standing as the world's premiere entertainment and media union.

An extraordinary sense of camaraderie is growing in our professional community. Whether you're reporting from a war zone, performing in front of a green screen, bringing a scene to life as a background actor, recording an uplifting song or doing any of the other jobs our members perform, your fellow SAG-AFTRA members stand with you.

As we work and move forward, it's always tough when we lose members from our professional family. From the recent passing of my friend, the legendary actor Efrem Zimbalist Jr., to veteran stuntmen

Bob Orrison and Gary McLarty, who died last month in a car accident, it is always difficult to say goodbye.

And occasionally, the sadness hits even closer to home. It is with a heavy heart that I share the loss of two devoted SAG-AFTRA leaders.

Sumi Haru was elected recording secretary and served as interim president for Screen Actors Guild. She served on the national and local boards of both of our predecessor unions. During her decades-long fight for social justice and equality for diverse performers, she co-founded the SAG Equal Employment Opportunities Committee. Marcia Strassman was a steadfast merger proponent. Over the years, she served on the SAG national and local boards and on numerous committees. She was smart, funny and delightful. The losses of Sumi and Marcia are painful to us all and we will miss them both.

This holiday season, I encourage you to join me in thanking those who generously donate their time and energy in the service of others.

My warmest wishes to you and your family for a safe and peaceful holiday.

In unity,

Ken Howard

something

HEROIC

patriotic

noble

treacherous

contemporary



AS SHIFTING LOYALTIES

threaten to undermine and unravel it, a fledgling nation turns on the emergence of its first spies. In the premiere season, *TURN* exposes the true story of how the American Revolution depended on a fragile web of secrets and lies.

TURN

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GABRIELLE CARTERIS

“Taking steps to manage our careers is important — as is supporting policies that are beneficial to our industry and our work.”

Dear Member,

Crafting my magazine message is always a pleasure because it gives me the opportunity to reflect on the work we are doing to prepare for our future and to consider all the things that make our union valuable to its members. While our primary emphasis is on strengthening our contracts and building a robust health, pension and retirement plan, often overlooked are the skill training, business and industry education, and career enhancement seminars the union offers members across the country. The SAG Foundation, industry partners and many of our locals offer seminars, panels and interviews with various experts.

I recently joined the Don LaFontaine Voiceover Lab at the Screen Actors Guild Foundation. While the fundamentals of voiceover work have remained largely the same, the technologies have changed dramatically. Learning to work with that technology as I travel for work and our union is an incredible opportunity — one of many available to all of us as members. As entertainment and media production becomes more centered

on digital technologies, enhancing our professional skillsets makes good sense. SAG-AFTRA and the foundation offer us the educational opportunities that can help direct our careers toward the future.

Taking steps to manage our careers is important — as is supporting policies that are beneficial to our industry and our work. One important step is stopping the flood of pirated movies, television shows and music. The financial and creative toll this thievery takes on the industry and actors’ pockets is daunting. We can help build a network of supporters — movie and TV fans, music lovers and thousands of others — by helping to educate the public about the value of creative product and suggesting steps to help stop digital theft.

Be proud of your creative talents and make a real difference; join with allied organizations like CreativeFuture. Supporting creativity and expanded audience access to legal content in ways that reward creativity and hard work is a great way to combat piracy. Register at creativefuture.org/take-action.

As we move toward a new year, I am struck, once again, by the cycle of loss and

renewal. As you may know, the union recently lost two of its most active and dynamic elected leaders with the passing of Sumi Haru and Marcia Strassman. Sumi was a fighter who battled for diversity and equal employment opportunities for all members. Marcia was a longtime member and elected board member of both legacy unions and SAG-AFTRA. She could always be counted on to speak her truth and stand in solidarity. They will both be missed and, in their names — as with the names of many great members who have passed — may we continue to fight the good fight.

Our unity is the one thing that allows us to have sustainable careers doing the work we love. I remain committed to collaboration and cooperation and the idea that we rise and fall together.

I wish you a warm and wonderful Thanksgiving and a happy holiday season.

In unity and solidarity,

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

Gabrielle Carteris

something

VISIONARY

innovative

passionate

revolutionary

groundbreaking



NAVIGATING THE THIN LINE

between visionary and fraud, genius and delusion, a trio of anti-heroes takes personal and professional risks in the race to build a computer that will change the world. HALT AND CATCH FIRE is more than just a battle for technical breakthroughs, it's a human drama exposing how each character is wired.

**HALT
AND
CATCH
FIRE**

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AMY AQUINO

“Our union has always depended on its members to help define the organization, to identify problems, brainstorm alternatives and bird-dog solutions.”

Dear Member,

When we first set out toward merger, our priorities were clear: consolidate the organizations, membership, staff and offices; achieve fiscal stability; prepare to negotiate our major contracts as one union; and direct the trustees of our health and pension/retirement plans to get those merged as well.

Having reached those goals, it's time to step back and determine what members need SAG-AFTRA to tackle next. Soon, your national elected leadership and staff will start this strategic planning, identifying big-picture goals and ways to achieve them. It's an exciting and rewarding collaborative process, and I look forward to being a part of it.

But taking the pulse of our members' realities isn't meant to be a once-in-a-while activity. After all, SAG-AFTRA has no product or service to sell — it only exists to serve the members whose dues keep it alive.

To ensure that the union stays linked with its members' work life and needs, we've established an array of committees. Each committee focuses on a different type of work or initiatives, and is populated by members with experience and expertise in that area. When conducted with clear

purpose and discipline, these committees can be an indispensable resource for staff and elected leadership alike.

The Commercial Performers Committee exemplifies the value of a well-run committee. In simple monthly phone calls, this large but focused group shares workplace experiences, troubleshoots trends, and informs and strategizes with staff. Their work helped prepare us for the commercials negotiations and what commercials performers need beyond the bargaining table. Another group, our brand-new Next Gen Performers Committee, is made up of tenacious young volunteers determined to connect SAG-AFTRA with their disengaged peers. Alongside staff who shared their vision, they used sheer force of will — and the power of social media — to bring nearly 200 young members together at a union event that excited and inspired everyone present. As a result, we now can finally begin to learn what matters to this important group and enlist their support when we need it.

While our committees are an essential link to our members and our contracts, we've had to hold back on most of them for the last few years to allow us to concentrate on integrating the organizations. Now the time has come to reactivate them, and to charge them

to get to work identifying our members' real-world challenges.

SAG-AFTRA is blessed with exemplary staff and an extraordinary navigator in chief executive David White, who has honored us by agreeing to extend his contract. But our union has always depended on its members to help define the organization, to identify problems, brainstorm alternatives and bird-dog solutions.

Sadly, we have just lost two of those committed member visionaries: National Board members Sumi Haru and Marcia Strassman. For decades, Sumi used the challenges faced by performers of color to forge the unions' powerful equal opportunity initiatives. Marcia brought her experience of working contracts under two unions to her passion for merger, both in 2003 and again in 2012. I was fortunate to call them colleagues and friends, and mourn their passing. I hope we'll honor their legacy by finding and engaging their successors, the next generation of volunteer members whose experience and passion will shape SAG-AFTRA for the future.

A handwritten signature in black ink, appearing to read 'Amy Aquino'. The signature is fluid and cursive.

Amy Aquino



For Your Consideration
Best Actress
Reese Witherspoon

"Reese Witherspoon is both an entirely believable modern woman, defying conventional categories and expectations, and also, for that reason, an excitingly credible feminist heroine." A.O. Scott, **The New York Times**

A Wild

Best Supporting Actress
Laura Dern

"Laura Dern tears at our emotions during her scenes with Witherspoon... this is one of the most honest, complex portrayals of a mother-daughter relationship that we've seen in any recent movie." Stephen Farber, **Hollywood Reporter**





DAVID WHITE

“However strong its foundation, a union’s power ultimately comes from the strength and commitment of its members.”

Dear Member,

When you receive this issue of *SAG-AFTRA* magazine, we will be in yet another cycle of nationwide contract negotiations. In early November, we commenced bargaining for the Network Television Code, which covers a huge span of programming: non-dramatic shows (talk shows, game shows, competition shows, reality TV, etc.), entertainment/news shows (*Entertainment Tonight*, *Access Hollywood*, etc.), daytime dramatic serials (soap operas), syndicated dramatic shows and even certain network dramatic fare. We are also in the middle of bargaining with the major music labels on our Sound Recordings Code. This code covers sound recordings in digital formats, on CDs and vinyl (ah, the memories!), and includes audiobooks and just about every other sound recording utilizing vocal performance. Together, these two agreements showcase the diverse range of artistry and talent within our membership by providing work opportunities for a wide range of performance categories: actors, announcers, comedians, dancers, singers, narrators and sound effects artists.

The breadth of talent within our membership is on display for the consuming public through your work, but can also be seen in myriad other ways, as when your union and members engage in industry partnerships across the country. Over the past several months, our news and broadcast and diversity teams sponsored and attended national journalism association conferences including the Excellence in Journalism conference, the National Association of Black Journalists conference and others,

ensuring important, one-to-one interaction with broadcast professionals throughout the country. In each of these fora, ideas were presented for others to consider, wisdom and insights were shared for mutual benefit, and both friendships and mentoring relationships were built. We also partnered with the Geena Davis Institute on Gender in Media and the Motion Picture & Television Fund for conferences that helped bring critical attention to the specific interests of women in the entertainment and media industries. The energy and optimism of the attendees radiated throughout these events. The participants communicated a palpable confidence in their — and in our members’ — ability to find solutions to persistent challenges we all face in life and career.

For your staff, these are inspiring occasions that reinforce our own sense of mission and purpose as professionals who work at SAG-AFTRA. We never forget a basic principle: We are successful when you are successful. In an industry that is prepared to over-exploit the work and energy of its talent, we view it as our job to provide the support and protected space for our members to thrive, through your work and through these moments of shared communion with other members and industry colleagues.

That is why, over the last several years, between the more exciting headlines of negotiations and industry events, we have stayed focused on the critical work of building out the operational foundation of this merged union. Faster processing of residuals checks, better customer service, improved technology systems: These are less exciting but essential elements

of a union that is equipped to support and protect its members. Addressing challenges in these areas takes time and uninterrupted focus — two rare commodities in our fast-paced world — but we are making steady progress nonetheless. To add to this, President Howard and I have been discussing the next stages of foundation-building, which will involve a more structured approach toward strategic planning with our elected leaders. These planning efforts will allow us to take a thoughtful, long-term approach to positioning SAG-AFTRA for success. I am excited to join Ken and our leadership in this effort and we will keep you informed as the process advances.

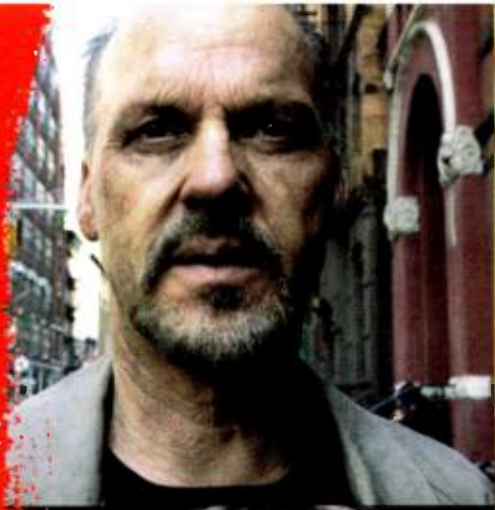
However strong its foundation, a union’s power ultimately comes from the strength and commitment of its members, and I’d like to take a final moment to focus on two of our own, Sumi Haru and Marcia Strassman, who passed away in October. Both of these devoted union activists were examples of the extraordinary contributions your elected leaders make, and both illustrated clearly our members’ ability to excel in their work and in their efforts to support others. We send to their families our sympathies for their loss and our utter appreciation for the formidable legacies of these two leaders.

Many good wishes to each of you as this season turns towards the full bloom of autumn.

In solidarity and looking forward,

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

David White



FOR YOUR CONSIDERATION
BEST ENSEMBLE

BEST ACTOR
MICHAEL KEATON

BEST SUPPORTING ACTOR
ZACH GALIFIANAKIS
EDWARD NORTON

BEST SUPPORTING ACTRESS
ANDREA RISEBOROUGH
AMY RYAN
EMMA STONE
NAOMI WATTS



BIRDMAN

OR
(THE UNEXPECTED VIRTUE OF IGNORANCE)

**“BRILLIANT ON
SO MANY LEVELS.**

**MICHAEL KEATON'S PERFORMANCE
IS SO INTENSELY TRUTHFUL,
SO EERILY IN THE MOMENT,
THAT IT IS HARD TO IMAGINE
HE WILL EVER BE BETTER.
HE'S GOT AN INCREDIBLE
TROUPE OF SUPPORTING PLAYERS,
CHIEF AMONG THEM,
EDWARD NORTON
AND EMMA STONE.**

BETSY SHARKEY, *Los Angeles Times*

FOXSEARCHLIGHT.COM/FYC

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SAG-AFTRA DELEGATION ATTENDS FIA MEETINGS

A SAG-AFTRA delegation led by President Ken Howard attended the yearly International Federation of Actors (FIA) Executive Committee meeting in Paris in September.

FIA is a global federation founded in 1952 that consists of trade unions, guilds and professional organizations that represent hundreds of thousands of performers. Some 90 member organizations from more than 60 countries are members of the organization, which acts as a global voice in the professional interests of actors in film, television, radio, digital media, theater and live performance, as well as broadcast professionals, dancers, singers and variety artists.

Representing SAG-AFTRA with Howard were National Executive Director David White, Associate National Executive Director Mathis Dunn, Chief Operating Officer & General Counsel Duncan Crabtree-Ireland, Senior Advisor John McGuire, and Chief Communications & Marketing Officer Pamela Greenwalt.

At the 2014 executive meeting, the FIA executive committee focused on a variety of issues and initiatives, including an update on the World Intellectual Property Organization's 2012 Beijing Treaty on Audiovisual Performances, which brings audiovisual performers into the fold of the international copyright framework for the first time.

Executive committee members also received an overview of collective rights management and national models, which included a presentation by Crabtree-Ireland, as well as reports on LGBT and diversity and a child performers best practices manual, among other topics.



Actors' Equity Association President Nick Wyman, left, talks with International Federation of Actors (FIA) President Ferne Downey and SAG-AFTRA President Ken Howard at the FIA Executive Committee meeting in Paris in September. Canadian performer Downey is also the National President of the Alliance of Canadian Cinema, Television and Radio Artists (ACTRA).

DO NOT WORK NOTICE

SAG-AFTRA has issued a No Contract/No Work order for the Esquire Network program *The Getaway*, produced by Zero Point Zero Productions Inc. At press time, this company has not yet executed a minimum basic agreement with SAG-AFTRA. Visit SAGAFTRA.org for more information.



MUST-DO LIST: REGISTER (AGAIN) AT SAGFOUNDATION.ORG

Changes are afoot at the Screen Actors Guild Foundation. The organization has a new executive director, Cyd Wilson, and a newly redesigned website, sagfoundation.org, dedicated to helping SAG-AFTRA members advance their careers.

In addition to the beautiful visual experience, you'll discover an intuitive member dashboard offering over 900 events, including free screenings, Q&As and casting workshops available to SAG-AFTRA members annually; a calendar to book recording sessions in the voiceover labs; and an enhanced video gallery with over 350 inspiring panels and career retrospectives, many of which are live streamed.

"In order to build a faster, more reliable site, SAG-AFTRA members will have to take a moment to create a new password when you land on sagfoundation.org. Registering at sagfoundation.org is going to change your life once you see what's now available to you," Wilson said.

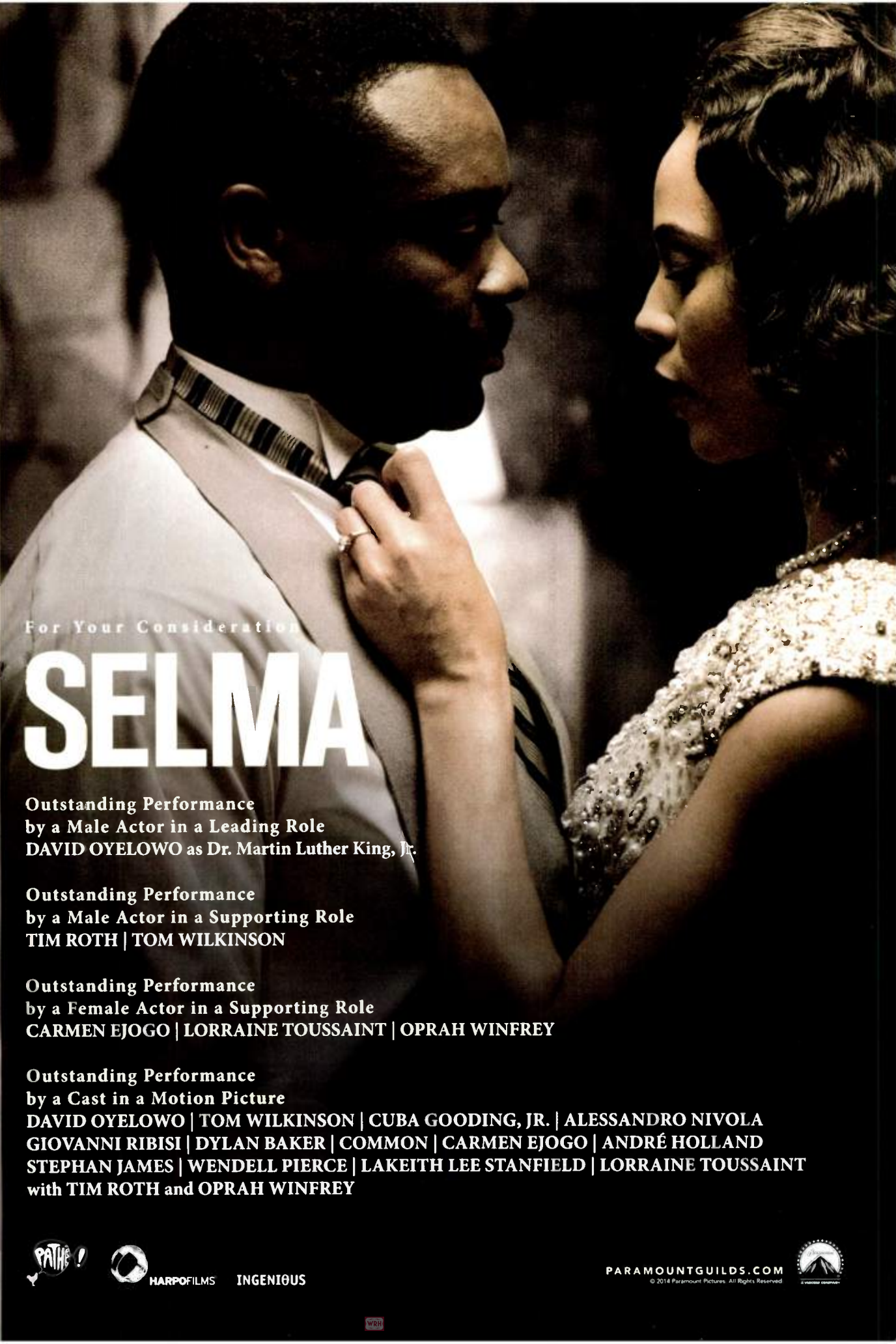
Don't miss out. Create an account today.

SAG-AFTRA President Ken Howard, also a member of the Foundation's board of directors, acknowledged the importance of the Foundation's programs to SAG-AFTRA members and welcomed Wilson to her new post.

"I am confident that Cyd's leadership will advance the Foundation and further enrich our members' lives," he said.

The SAG Foundation is a 501(c)(3) national nonprofit. The Foundation relies solely on gifts, grants and donations to support SAG-AFTRA members.

 Please consider giving to the SAG Foundation for your charitable, end-of-year donation at sagfoundation.org.



For Your Consideration

SELMA

**Outstanding Performance
by a Male Actor in a Leading Role**
DAVID OYELOWO as Dr. Martin Luther King, Jr.

**Outstanding Performance
by a Male Actor in a Supporting Role**
TIM ROTH | TOM WILKINSON

**Outstanding Performance
by a Female Actor in a Supporting Role**
CARMEN EJOGO | LORRAINE TOUSSAINT | OPRAH WINFREY

**Outstanding Performance
by a Cast in a Motion Picture**
DAVID OYELOWO | TOM WILKINSON | CUBA GOODING, JR. | ALESSANDRO NIVOLA
GIOVANNI RIBISI | DYLAN BAKER | COMMON | CARMEN EJOGO | ANDRÉ HOLLAND
STEPHAN JAMES | WENDELL PIERCE | LAKEITH LEE STANFIELD | LORRAINE TOUSSAINT
with TIM ROTH and OPRAH WINFREY



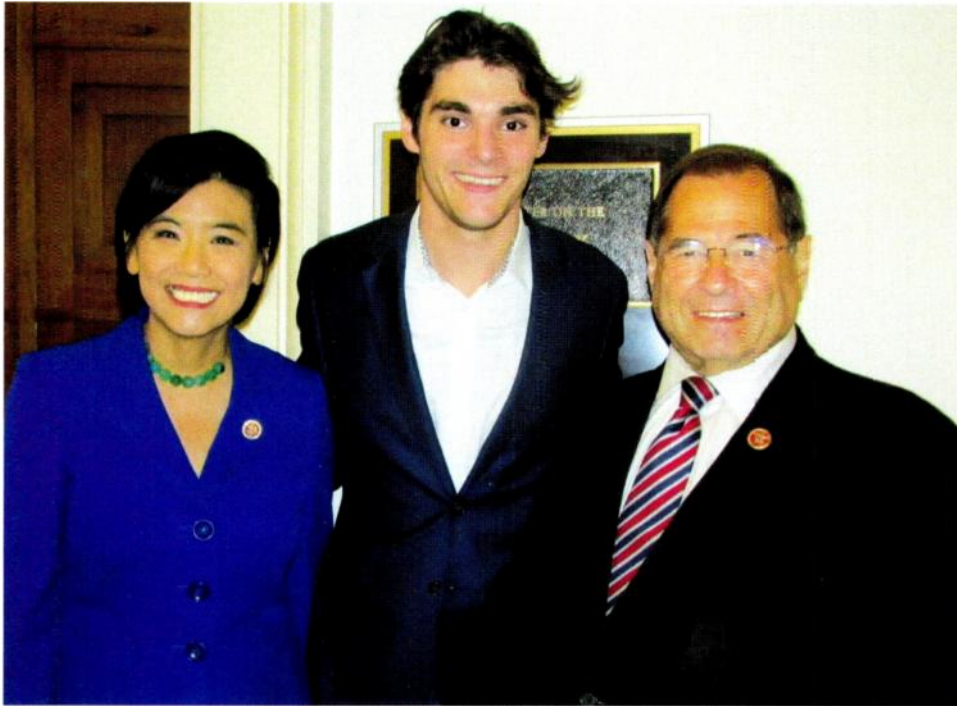
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From left, Rep. Judy Chu, RJ Mitte (*Breaking Bad*) and Rep. Jerrold Nadler in the halls of Congress.

ROLLING OUT THE RED CARPET IN D.C.

Washington, D.C., went to the movies Sept. 10 — or rather, the movies went to D.C. — when actors, crew and industry officials visited the nation's capital for *Beyond the Red Carpet: TV & Movie Magic Day*.

The event, which took place in the Cannon House Office Building and was co-sponsored by SAG-AFTRA and the Creative Rights Caucus, was a chance for those who make their living in the entertainment industry to showcase the

men and women whose skill, talent and innovation create the magic in the American film and television industry. *Breaking Bad*'s RJ Mitte represented SAG-AFTRA on a panel discussing the economic benefits productions have on the communities in which they film. The event drew more than 400 attendees, including about 40 legislators.

The Congressional Creative Rights Caucus is a bipartisan caucus dedicated to protecting the rights of the creative community. It is co-chaired by Rep. Judy Chu and Rep. Howard Coble.

COMMERCIAL AUDITION? SIGN IN!

Remember, for each commercial audition you attend, you are required to sign in *and* out on the Commercial Audition Report (Exhibit E form). Failure to sign out may forfeit any overtime payment owed to you.

SAG-AFTRA strongly recommends using your SAG-AFTRA membership number in place of your Social Security number on the Commercial Audition Report to prevent any illegal use of

your SSN. Do *not* write "On File" or "Available" in place of your SAG-AFTRA membership number or SSN, however. Failure to provide this information will jeopardize any overtime payment owed to you.

If you have any questions or concerns, please contact a SAG-AFTRA commercials rep at (323) 549-6858 (9 a.m. - 5 p.m. PT), or evenings and weekends (323) 549-1600, press option 1.

SAFETY HAS A NEW NUMBER

Notice something different on the back of your SAG-AFTRA card? It's the union's new 24-hour safety hotline number: (844) SAFER SET.

The number was created to ensure that members have a way to quickly contact the union when an emergency arises on set at any time, night or day during non-business hours. You should call (844) SAFER SET (844-723-3773) if you:

- Have concerns about hazardous work;
- Find yourself shooting or working in a potentially dangerous location;
- Are concerned about issues involving minors; or
- Want to report serious working conditions violations.

You can ask to have your name kept confidential when you call. For issues that arise during regular business hours, call your local office for help as you normally would, but after hours, call (844) SAFER SET. Note that this number is not to be used for non-emergencies or for issues that can be resolved during regular business hours. For a list of SAG-AFTRA departments, see page 4.



FOR YOUR CONSIDERATION

"ITS SOUL IS McCONAUGHEY'S PERFORMANCE AS A STRONG, TENDER HERO."

RICHARD CORLISS, TIME

"McCONAUGHEY IS ON A ROLL AND HE'S AT HIS BEST HERE. HE PARTNERS BEAUTIFULLY WITH THE SUBLIME JESSICA CHASTAIN, WHO INFUSES MURPH WITH AMAZING GRIT AND GRACE."

PETER TRAVERS, ROLLING STONE

"MATTHEW McCONAUGHEY PLAYS 'COOP' WITH A DRAWLING, TEXAN SWAGGER UNDERPINNED BY STARTLING EMOTIONAL DEPTH... ANNE HATHAWAY PLAYS BRAND WITH SOULFUL NUANCE."

JAMES DYER, EMPIRE MAGAZINE

"JESSICA CHASTAIN IS FEROCIOUSLY GOOD."

LOU LUMENICK, NY POST



directed by CHRISTOPHER NOLAN

INTERSTELLAR

WARNER BROS. PICTURES PRESENTS

LEGENDARY

WARNER BROS. PICTURES

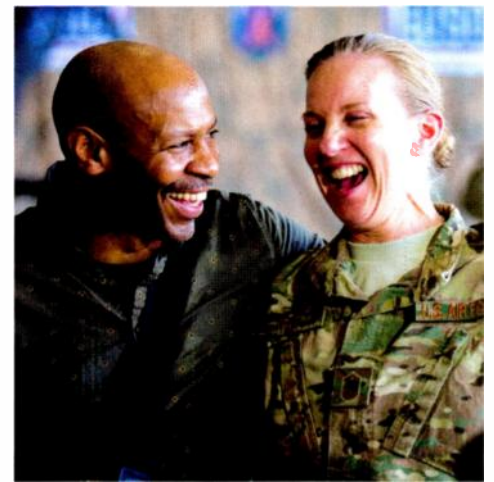
PRODUCED BY JONATHAN NOLAN AND CHRISTOPHER NOLAN

WRITTEN BY CHRISTOPHER NOLAN

interstellar.warnerbros.com interstellar

WARNER BROS. PICTURES

FRED GRAVES/USO X2



Left, *Today* co-anchor and weatherman Al Roker takes a selfie with service members in Afghanistan Oct. 1, and right, musician Kevin Eubanks shares a laugh with a service member.

SAG-AFTRA AND THE USO, SERVING TOGETHER

TV personality Al Roker had an epiphany after visiting Kabul, Afghanistan, with Matt Lauer in 2009 and seeing for himself the challenges faced by U.S. troops living in a hostile country, far from their families.

"I don't think [people] understand what it's like to be in a foreign country where you are surrounded, literally, by an enemy who wants you not just out of there, but dead," he told *SAG-AFTRA*.

During the visit, Roker spotted some country music singers on a USO tour, and he recalled sitting around the television with his family during the Vietnam War, watching Bob Hope entertaining the troops. Roker realized that he could help boost the morale of today's service members that same way. He returned to Afghanistan in early October, this time with four friends, for a USO show at Bagram Airfield. With *SAG-AFTRA* members Jay Leno, Craig Robinson, Iliza Shlesinger and Kevin Eubanks, Roker entertained the troops — and gained an even deeper respect for

what they do, along with a profound sense of gratitude.

"You come away from it so very changed," Roker said. "You just realize what this service means, the sacrifices these folks make."

That spirit of giving back is something that members of *SAG-AFTRA* and its predecessor organizations have perpetuated for a long time. Oftentimes, it was because they had personal experiences with life in the armed forces.

"Especially in World War II, a number of Hollywood stars were in the military. They knew firsthand what service was and they knew how important the mission of the USO was," Roker said.

Among those who served were Bea Arthur, who was a staff sergeant in the Marines; Efrem Zimbalist Jr. (pictured left), who was awarded a Purple Heart for an injury he received during the battle of Hürtgen Forest; Charlton Heston, who worked as a radio operator and aerial gunner in the U.S. Army Air Forces; Gene Autry, who flew a C-109 military transport airplane; and countless others. Heston would go on to be elected as president of Screen Actors Guild in 1965. Zimbalist passed away May 2.

Many would return to visit their comrades in arms, both at home and abroad, on USO tours. And it isn't just the union's most high-profile members. Whether it's stuffing care packages or raising money for calling cards so that service members overseas can talk to their loved ones, *SAG-AFTRA* members have been making a difference.

For the fifth year in a row, *SAG-AFTRA* is proud to partner with the USO to continue that legacy of supporting the troops. Much has been asked of those who serve in America's armed forces, and both they and their families disproportionately bear the burden of sacrifice when hostilities break out and during peace time.

The USO has stood by them every step of the way, assisting troops and lifting morale since 1941, and today has more than 160 locations around the world. Consider showing your support by making a holiday donation for the troops.

SAG-AFTRA ARCHIVES



Pat Krause, director of public information for USO-Vietnam, interviews Efrem Zimbalist Jr. in 1967 on the *What's New at the USO* show, which aired five days a week on Armed Forces Radio-Vietnam.

 To donate and find out more, visit teamuso.org/sagaftra.



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GLEESON



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BY A CAST IN A MOTION PICTURE

UNBROKEN

THE UNBELIEVABLE TRUE STORY



SAG-AFTRA PROVIDES INFORMATION, GUIDANCE AT JOURNALISM CONFERENCES



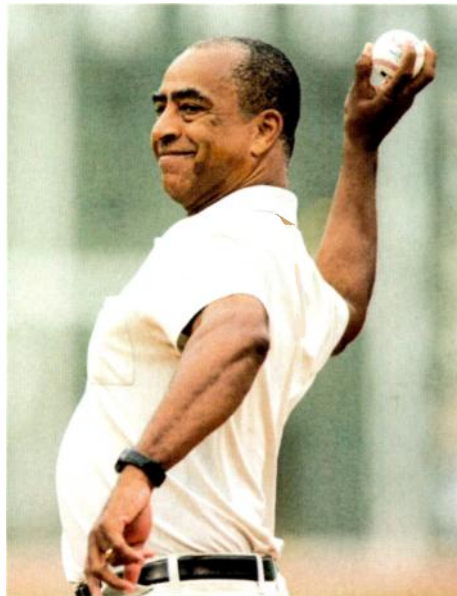
SAG-AFTRA's News & Broadcast and EEO & Diversity departments hit the road this summer for annual journalism conferences. From Boston to Chicago, D.C. to Nashville, SAG-AFTRA had a presence at each of the conferences. Attending these events is a huge part of the union's outreach to its broadcast members, as

well as future members, and highlights how dedicated SAG-AFTRA is to diversity in the workplace. Most conferences have a large contingency of students, who are very interested in learning about the union and its work in negotiating fair contracts for broadcasters. The conferences are also a time to meet with members, as well as employers and educators, and provide

information on the union to conference attendees on many issues. It's a great way to heighten SAG-AFTRA's profile as the union for news media professionals. Thanks to all the members and staff who participated in the planning and staffing at these events, and to Chief Broadcast Officer Mary Cavallaro and National Director, EEO & Diversity Adam Moore for attending the conferences.

National Association of Black Journalists • July 30-Aug. 3 • Boston

At NABJ, SAG-AFTRA presented a panel discussion, *Terms, Conditions, Career Strategy and Planning: Salary Negotiation for Dummies*, featuring leading industry professionals sharing best practices on how to proactively plan a career, negotiate the best pay and make informed decisions. The panel included Byron Barnett, WHDH-TV (Boston); Pam Cross, WCVB-TV (Boston); Todd Kazakiewich, WCVB-TV (Boston); agent Rob Jordan of Ken Lindner & Associates (Los Angeles); Vickie Thomas, WWJ-AM (Detroit); Rhondella Richardson, WCVB-TV (Boston); Beverly White, KNBC-TV (Los Angeles) and Chief Broadcast Officer Mary Cavallaro. A SAG-AFTRA team of members and staff, including National Vice President, Broadcasters Catherine Brown, also attended the President's Reception hosted by NABJ President Bob Butler, who is also a SAG-AFTRA National Board and Broadcast Steering Committee member.



SAG-AFTRA broadcaster and National Association of Black Journalists President Bob Butler throws the first pitch of a Boston Red Sox game during the NABJ's national convention in July/August.

National Association of Hispanic Journalists • Aug. 7-9 • San Antonio, Texas

SAG-AFTRA staffers Peter Fuster (News & Broadcast) and Lauren Perez-Rangel (Organizing) represented the union at the National Association of Hispanic Journalists conference, held Aug. 7-9 in San Antonio, Texas. The two met many SAG-AFTRA members — and future members — as well as Housing and Urban Development Secretary Julián Castro.



From left, New England Local Executive Director Susan Gorvine-Nelson, EEO & Diversity's Becky Curran, SAG-AFTRA Vice-President, Broadcasters Catherine Brown and Chief Broadcast Officer Mary Cavallaro at the SAG-AFTRA booth for the National Association of Black Journalists convention.

Asian American Journalists Association • Aug. 13-16 • Washington, D.C.

SAG-AFTRA's presence at AAJA included a booth at the expo as well as a plenary session, *South Asian Women on Entertainment and News*, featuring several prominent union members, including Sakina Jaffrey (*House of Cards*) and Lakshmi Singh (National Public Radio), and was moderated by Niala Boodhoo (WBEZ, Chicago Public Media).



From left, SAG-AFTRA members Sakina Jaffrey, Lakshmi Singh and Niala Boodhoo at the Asian American Journalists Association Convention.

National Lesbian & Gay Journalists Association • Aug. 21-24 • Chicago

Along with the broadcast materials at the booth, the union also provided printed copies to attendees of its study *Sexual Orientation & Gender Identity Diversity in Entertainment: Experiences & Perspectives of SAG-AFTRA Members*.

The study was done with UCLA's The Williams Institute and published last year.

Excellence in Journalism • Sept. 4-6 • Nashville

This “super conference” brings together the Radio Television Digital News Association and Society of Professional Journalists and was the last journalism conference of the summer. SAG-AFTRA took advantage of the large community of singer/songwriter members and presented a very special evening reception, *SAG-AFTRA Presents: Stories & Songs*, featuring four recording artist members performing some of their most famous songs they’ve penned and telling the stories behind them. Performing were Nashville Local President Pat Alger (Garth Brooks’ *The Thunder Rolls*), Stephanie Bentley (Faith Hill’s *Breathe*), Dickey Lee (George Jones’ *She Thinks I Still Care*) and Leslie Satcher (Pam Tillis’ *I Said a Prayer*).



SAG-AFTRA presented *Stories & Songs* at the Excellence in Journalism conference in Nashville, featuring prominent singer/songwriters performing. From left, Nashville Local President Pat Alger, Leslie Satcher, Dickey Lee and Stephanie Bentley perform.



BROADCASTERS TALK ACTING

The national Broadcast Steering Committee held its regular meeting in Los Angeles this past September and featured a panel discussion with SAG-AFTRA actors, as well as a look at recent public media organizing campaigns.

The actors’ panel was a result of a similar informational discussion broadcasters had with SAG-AFTRA performers, discussing their work and contracts. The actors’ panel allowed broadcasters to gain more insight into some of the career issues their fellow members face. Moderated by President Ken Howard, the panel featured Los Angeles Local President Clyde Kusatsu, Los Angeles Local First Vice President Jenny O’Hara and National and New York Local Board member Kevin Scullin.

During the discussion, the panelists touched on a wide variety of industry struggles, including typecasting and the sporadic nature of acting work.

“With actors, there’s so much risk involved,” Scullin told the audience. “Every time, and I think all actors can speak to this, as soon as you finish a job, you feel like you will never, ever get a job again. We never know what’s coming up next. And that’s a great fear for actors.”

Kusatsu, who in his early days worked on-air at a radio station, spoke of the nature of being an actor, telling the BSC members, “You have to be able to improvise, but also have the ear, the eye and the observational nature. That’s why acting is a great thing, to kiss the zeitgeist that’s out there, to be able to elicit tears, but also to get the point across sometimes more with humor than with hectoring and lecturing.”

Said O’Hara of her craft, “I’ve been very fortunate. I got my first professional job in 1961 and I was on Broadway three years later. I haven’t had to do any other work to



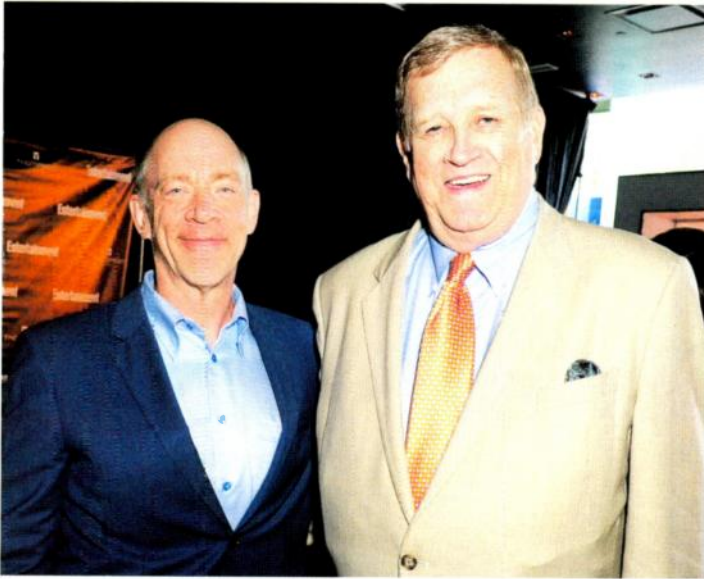
From left, SAG-AFTRA President Ken Howard, Los Angeles Local President Clyde Kusatsu, Los Angeles Local First Vice President Jenny O’Hara and National and New York Local Board member Kevin Scullin at the Broadcast Steering Committee meeting.

support myself for the last 50 years, I am very pleased to say. But, the nature of the work is that it’s very sporadic. So we find ourselves envying you — one place to go and a regular paycheck — it’s what every actor wants, dreams of.”

BSC member Jack Speer of National Public Radio, said “For broadcasters, I think the actors panel provided a window into a different world. It was great to hear the actors on the panel discuss their trials and tribulations, and also elaborate on how the union was perceived during the period they were breaking into the business. At a time we want more young people in the union, it seems important for broadcasters to hear how our actor brothers and sisters dealt with some big issues in the past. But, at least for me, the best part was when the panel described the old Hollywood studio system, and how it in many ways controlled actors’ lives. There have been a few times when I’ve seen a roomful of broadcasters silent and transfixed, but that was one of those times.”

In the afternoon, BSC members were joined by local public radio guests from KPBS, KPCC and Chicago Public Media — three broadcast shops that were recently organized. The group discussed the issues they face in public media that differ from the commercial world and how important it was to organize as their work and organizations grow.

ANGELA WILKINS/GETTY IMAGES



TELL IT TO THE JUDGE

Left, actor J.K. Simmons and SAG-AFTRA President Ken Howard at the 2014 Toronto International Film Festival in September. Howard appeared as Judge Warren in *The Judge*, starring Robert Downey Jr. and Robert Duvall, which premiered at the festival. Below, at the film's premiere, fans and media grab a moment with the SAG-AFTRA president.



HOLA!

SAG-AFTRA National and New York Local Board member Liz Zazzi, Hispanic Organization of Latin Actors Executive Director Manny Alfaro and New York Local Board member Verania Kenton attend the HOLA Awards, which was sponsored by SAG-AFTRA, on Oct. 13. HOLA strives for an accurate, informed and non-stereotyped portrayal of Hispanic culture, people and heritage in theater, film, television, radio and commercials.



ALL ACCESS

Far left, SAG-AFTRA Los Angeles Local President Clyde Kusatsu joins Pauley Perrette of CBS' *NCIS* at the 2014 Media Access Awards Oct. 16 at the Beverly Hilton in Beverly Hills, California. Left, actor Danny Woodburn and comedian Kathy Buckley. Buckley received the SAG-AFTRA Disability Awareness Award. The union also honored the late actor Danny Murphy with its SAG-AFTRA Harold Russell Award. The Media Access Awards is an annual event held to recognize and encourage the accurate portrayal of people with disabilities.

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IN A MOTION PICTURE**

**GET
ON
UP**
THE
JAMES
BROWN
STORY



CHADWICK BOSEMAN



VIOLA DAVIS



NELSAN ELLIS



OCTAVIA SPENCER



DAN AYKROYD



JILL SCOTT



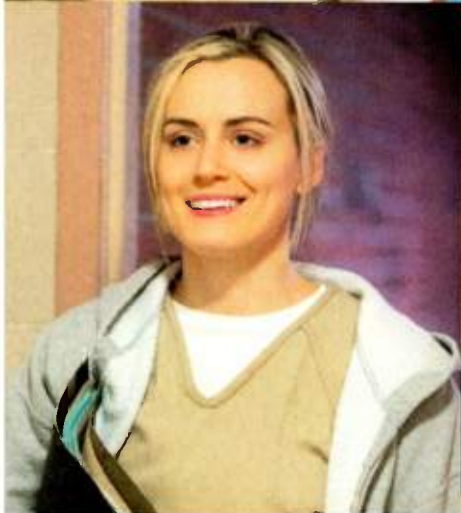
LENNIE JAMES



FRED MELAMED



CRAIG ROBINSON



**FOR YOUR
CONSIDERATION
IN ALL CATEGORIES**

ORANGE IS THE NEW BLACK

HOUSE OF CARDS

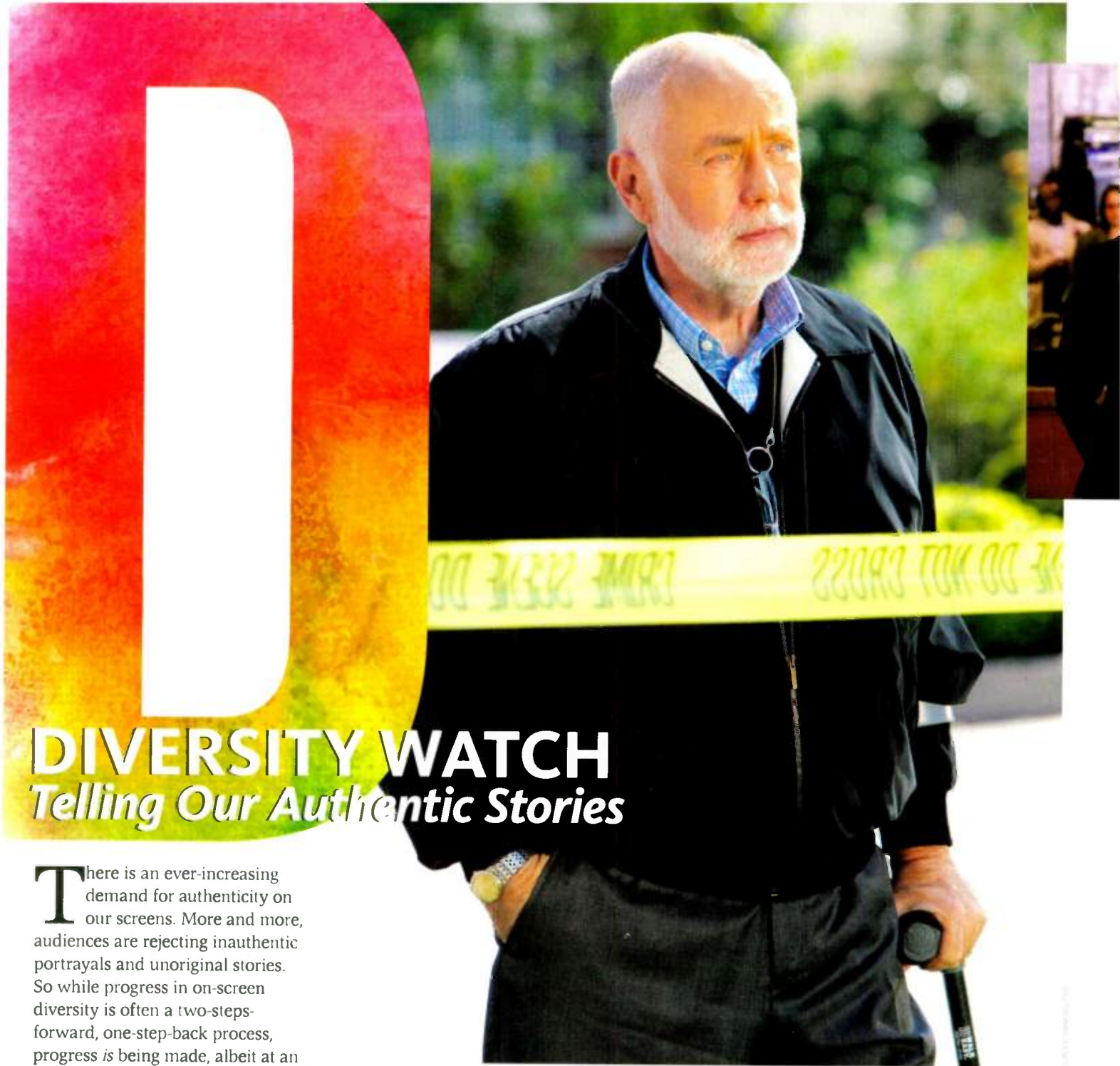
THE KILLING

DEREK

MARCO POLO

PEAKY BLINDERS

NETFLIX



DIVERSITY WATCH

Telling Our Authentic Stories

There is an ever-increasing demand for authenticity on our screens. More and more, audiences are rejecting inauthentic portrayals and unoriginal stories. So while progress in on-screen diversity is often a two-steps-forward, one-step-back process, progress *is* being made, albeit at an often frustratingly slow pace.

Recent studies show the representation of some groups increasing, while others are on the decline. These studies examined both the characters being shown onscreen, as well as the actors who filled the roles, and found that although performers with disabilities are making minor progress, women appear to be losing ground.

SAG-AFTRA continues to monitor whether historically underrepresented groups in the entertainment and media industries are being included, and to

what degree, to better understand how our membership is faring in order to determine how best to level the playing field and achieve full inclusion on all our screens.

For the fifth year in a row, SAG-AFTRA has contributed to GLAAD's *Where We Are on TV* report, which examines the representation of diversity on television among series regulars on scripted primetime programming in terms of sexual orientation, gender identity, ethnicity and disability.

According to the report, 27 percent of series regular characters announced for the 2014-15 season are people of color — as defined in the report as black, Latino, Asian and Pacific Islander, and multiracial. However, while representation of blacks and Latinos increased by 2 and 3 percent, respectively, there was a 2-percent decrease in the volume of Asians and Pacific Islanders on network shows. The jump in ethnic representation can be attributed to newer shows such as ABC's *Black-ish*, whose cast is comprised of a



Opposite page, Robert David Hall as Dr. Robbins on CBS' *CSI: Crime Scene Investigation*. Left, Viola Davis as Annalise Keating, an intense defense attorney, on ABC's *How to Get Away with Murder*.

LGBT. Shows such as *Switched at Birth* and *Grey's Anatomy* are paving the way, featuring characters that belong to both demographics.

The report also concluded that the percentage of female characters appearing on network programming has been steadily decreasing. The ratio of women who portray series regulars on scripted primetime shows has dropped 5 percent over the last two years, from 45 to 40 percent.

A similar report, commissioned by the Geena Davis Institute on Gender in Media and conducted by the USC Annenberg School of Communication and Journalism, studied the way women are portrayed in feature films and found equally concerning results.

The institute's study examined a large volume of films from the U.S., U.K., Australia, Brazil, China, France, Germany and others that were released between Jan. 1, 2010, and May 1, 2013. Of the 5,799 speaking or named characters in films reviewed in the study, only 31 percent were female. Moreover, male characters consistently held more powerful occupations than female characters — only 14 percent of business executives and 10 percent of politicians depicted in the films were female, and only a quarter of the films had women filling lead roles.

The Geena Davis Institute, founded by actor and SAG-AFTRA member Geena Davis, recently held its second annual global symposium on gender representation in film in New York,

relatively high number of black characters, and *Cristela*, which centers on a Latino family. Out of 813 primetime broadcast scripted series regulars, GLAAD reports that 32 are LGBT this year, or 3.9 percent. This is up from 3.3 percent last season. There are also more encouraging statistics on the increasing diversity of series regular characters on cable networks. Please visit glaad.org for the full report.

"We were excited to see the overall results and the trends they point to, but we still have plenty of work left to do," said Adam Moore, national director of SAG-AFTRA's Equal Employment Opportunity & Diversity Department. "It does seem that, right now, the momentum toward inclusiveness is taking us in the right direction where the questions are no longer 'Why is this important?' or 'Why should I do this?' Now employers are asking 'How do I do this?' 'Where are the stories?' and 'Where is the talent to tell these stories?'"

In conjunction with the SAG-AFTRA Performers with Disabilities Committee and the SAG-AFTRA EEO & Diversity Department, GLAAD's *Where We Are on TV* report also looked at primetime scripted series regular characters with disabilities. The report found that although there has been a slight increase in characters depicted with disabilities, from 1 to 1.4 percent, very few of the performers filling those roles actually have disabilities.

"The number of canceled shows that attempted to include lead characters with

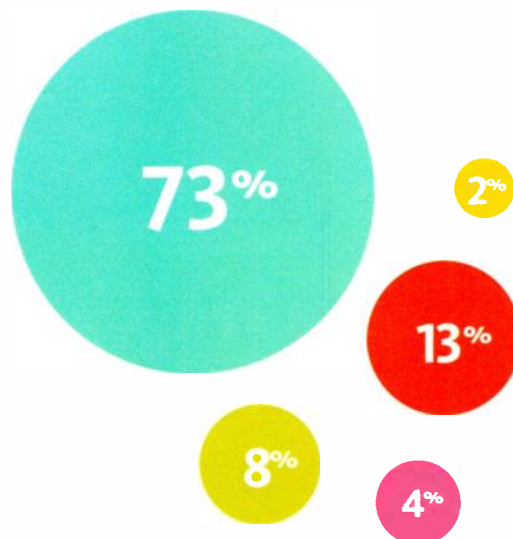
disabilities but cast non-disabled actors may indicate that a lack of authenticity affects what viewers decide to watch," said Anita Hollander, national chair of SAG-AFTRA's Performers with Disabilities Committee. "The truth of the matter is that we're seeing a trend of many more people and performers with disabilities in reality TV and commercials than we are seeing reflected on scripted shows. Our aim is to match the reality of the demographics to not lose the authenticity."

In addition to an increase in the number of roles representing LGBT community members or disabled persons, there are now also a number of characters who are both disabled and identify as

Diversity of 813 Broadcast Series Regular Characters Announced for 2014-2015

RACE/ETHNICITY

- 590 white characters
- 105 black characters
- 64 Latino characters
- 36 Asian/Pacific Islander characters
- 18 multiracial characters





Los Angeles and Washington, D.C., to discuss the findings of the study. Visit seejane.org for more information.

“The role of women in the industry is ever-present, but still under-represented,” said L. Scott Caldwell, national chair of the SAG-AFTRA Women’s Committee. “SAG-AFTRA is proud to support the Geena Davis Institute and other organizations that work to bring the role of women to the forefront.”

SAG-AFTRA also engaged UCLA’s Williams Institute for the landmark study titled *Sexual Orientation & Gender Identity Diversity in Entertainment: Experiences & Perspectives of SAG-AFTRA Members*. On Sept. 10, the union and Williams Institute partnered with the SAG Foundation for a town hall event, with in-person audiences

Left, L.A. Local Board members Robyn Riker, Ana Lilia, Lauri Hendler and National Board and L.A. Local Board member Mimi Cozzens at the Geena Davis Women’s Symposium event Oct. 6. Right, Margo Martindale as Carol Miller and Sean Hayes as Kip Withers play best friends on CBS’ *The Millers*. Below, SAG-AFTRA President Ken Howard and special guest speaker Dan Bucatinsky at the *LGBT in Entertainment: Sexual Orientation @ Gender Identity* town hall Sept. 10.

in Los Angeles and New York and an audience via live stream, to present the results of the study, discuss its findings and determine next steps.

The focus of the study was to provide insight on how LGBT-friendly the industry is and isn’t, by those working in entertainment.

Special guest speaker and Emmy Award-winner Dan Bucatinsky spoke about his personal experience working as an LGBT performer in the

entertainment industry. Though the study revealed a concerning amount of discrimination on sets, many of the survey respondents included in the study, as well as Bucatinsky himself, encouraged performers to be their true selves.

“It took me several years before I felt comfortable having people in the industry know that I was gay. But in stripping away the layers that mask our true selves, we become more authentic and become better actors,” he said. “It made me a better actor. It afforded me opportunities I know I would never have had if I had stayed in the closet.”

SAG-AFTRA President Ken Howard also spoke at the event, expressing his support for the LGBT community and emphasizing that this is only a part of SAG-AFTRA’s efforts to make the entertainment industry more inclusive and representative. He mentioned that there is more to come as the union takes advantage of this moment in time when audiences are clamoring for universal stories and diverse content.

“How we build on this moment is crucial because it tells us how we can best put the results of our work into practice. SAG-AFTRA is committed to achieving a level playing field for all workers in our industries,” he said.



"Sterling performances hang precariously on the edges of
mania, melancholy, and absurdity."

NICK SCHAGER, *Esquire*

**OUTSTANDING PERFORMANCE BY A
MALE ACTOR IN A SUPPORTING ROLE**

Josh Brolin Owen Wilson

Benicio Del Toro Martin Short Jefferson Mays

**OUTSTANDING PERFORMANCE BY A
MALE ACTOR IN A LEADING ROLE**

Joaquin Phoenix

**OUTSTANDING PERFORMANCE BY A
FEMALE ACTOR IN A SUPPORTING ROLE**

Katherine Waterston Reese Witherspoon
Jena Malone Joanna Newsom

**OUTSTANDING PERFORMANCE
BY A CAST IN A MOTION PICTURE**

Joaquin Phoenix Josh Brolin Owen Wilson Katherine Waterston Reese Witherspoon
Benicio Del Toro Jena Malone Joanna Newsom Martin Short Jefferson Mays

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F O R Y O U R C O N S I D E R A T I O N

AMERICAN SNIPER

OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A LEADING ROLE

BRADLEY COOPER

OUTSTANDING PERFORMANCE
BY A CAST IN A MOTION PICTURE

**BRADLEY COOPER
SIENNA MILLER**

OUTSTANDING PERFORMANCE BY
A FEMALE ACTOR IN A SUPPORTING ROLE

SIENNA MILLER



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THE JUDGE

**"TENSE AND CLEVER, WITTY AND BRUTAL,
A TOUR DE FORCE FOR TWO OF OUR GREAT AMERICAN ACTORS."**

PHILIP DAVID MORTON, THE HUFFINGTON POST

**"ROBERT DUVALL AND ROBERT DOWNEY JR.'S PERFORMANCES
ARE ABSOLUTELY MESMERIZING."**

BILL ZWECKER, CHICAGO SUN-TIMES

**OUTSTANDING PERFORMANCE BY
A MALE ACTOR IN A LEADING ROLE**

ROBERT DOWNEY JR.

**OUTSTANDING PERFORMANCE BY A
MALE ACTOR IN A SUPPORTING ROLE**

ROBERT DUVALL

**OUTSTANDING PERFORMANCE BY
A CAST IN A MOTION PICTURE**

ROBERT DOWNEY JR.
ROBERT DUVALL
VERA FARMIGA
VINCENT D'ONOFRIO
JEREMY STRONG
DAX SHEPARD
LEIGHTON MEESTER
AND BILLY BOB THORNTON





Olivia

Unstoppable
Unforgettable

DEBBIE REYNOLDS
51st Life Achievement Honoree



Ask film buffs what their favorite Debbie Reynolds role is and responses will run the gamut of her 65-plus year acting career. From spunky Kathy Selden in *Singin' in the Rain* to love-struck Tammy, and from sassy Bobbi Adler on *Will & Grace* to that unsinkable Molly Brown, Reynolds' roles are beloved and in a class of their own. With those famous roles have come many honors and awards and, in January, Reynolds will be adding one more to the mantle as she is honored with the 51st SAG Life Achievement Award. The award will be presented on Jan. 25 during the 21st annual Screen Actors Guild Awards* telecast.

"She is a tremendously talented performer with a diverse body of screen and stage work, live performances and several hit records," SAG-AFTRA President Ken Howard said of Reynolds' artistry. "Her generous spirit and unforgettable performances have entertained audiences across the globe, moving us all from laughter to tears and back again."

With more than 50 motion pictures, two Broadway shows, two television series and dozens of television, cabaret and concert appearances, the 82-year-old Reynolds really has done it all.

"If you stay at home in a closet, nothing will happen to you and you won't get hurt," Reynolds told *The Daily Mail* in 1995. "But you also won't experience anything about life. You have to expose yourself to life and everything there is in life."

And that's exactly what she did.

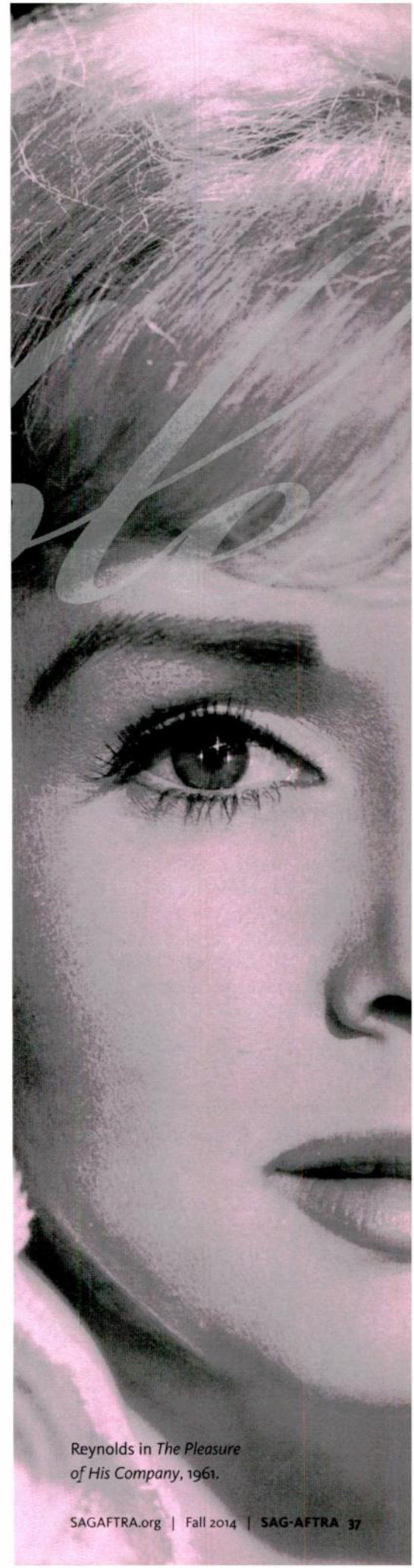
Born Mary Frances Reynolds in El Paso, Texas, Reynolds and her family moved to Burbank in 1939. As a young

teen, she performed in the Burbank Youth Orchestra, high school plays and became Miss Burbank at age 16 — which started the wheels turning in her career. Talent scouts from Warner Bros. and MGM saw the young Miss Burbank and flipped a coin to see who would give her a screen test. Warner Bros. won, and under the guidance of Jack Warner himself she gained a studio contract and a new name.

Reynolds made her screen debut as June Haver's younger sister in the 1950 musical *The Daughter of Rosie O'Grady*. A successful audition at MGM landed her the role of the "Boop-Boop-A-Doop" girl Helen Kane in the biopic *Three Little Words* and a contract at the studio, known for its spectacular musicals. Her breakout role was in one of the greatest musicals of all time, *Singin' in the Rain*, starring opposite Gene Kelly and Donald O'Connor. Reynolds worked for three months, eight hours a day, with multiple teachers to develop the dancing skills needed for the film.

For the next 10 years, Reynolds made more than 25 films, including *The Unsinkable Molly Brown*, which garnered her an Academy Award nomination; *How the West Was Won*; and *Tammy and the Bachelor*, which included the Oscar-nominated title song *Tammy*, a No. 1 smash hit that earned Reynolds a gold record. Over the course of her career, Reynolds has sung with Frank Sinatra, danced with Fred Astaire and starred opposite Tony Curtis, Walter Matthau, Dick Van Dyke, Jason Robards and James Garner, to name just a few.

But musicals were not Reynolds' only forte. In 1956, her first non-musical dramatic role was as a bride-to-be in *The Catered Affair*, starring Bette Davis and Ernest Borgnine. The performance earned her a Best Supporting Actress Award from the National Board of Review. And, 40 years later, Reynolds' dramatic chops in Albert Brooks' *Mother* landed her a Golden Globe nomination, a Golden Satellite Award and an Online Film & Television Award nomination. *Mother* was just one of many later roles in which Reynolds has played a matriarch. On television's *Will & Grace*, she played Bobbi Adler, a character she has described as one of her favorites; Katherine Heigl's grandmother in 2012's *One for the Money*; and in 2013, Liberace's mother Frances in the award-winning



Reynolds in *The Pleasure of His Company*, 1961.



Reynolds and Donald O'Connor at The Thaliens gala, 1991.

The Philanthropist

In 1955, a group of performers felt frustrated by the widely held perception of young Hollywood stars as partiers and philanderers. They set out to cultivate a new, more accurate perception of young actors, and The Thaliens were born. Named after the Greek muse of comedy, Thalia, the organization, which is both social and charitable in nature, raises funds for mental health programs.

Among the group's founders is Debbie Reynolds, who continues to be the face of the organization. She has spent decades alternating between that role and chair of the board with best friend Ruta Lee (the two perform an annual duet at the organization's gala). While Reynolds currently holds the title of president emeritus, she has been deeply involved in the organization for decades, raising funds and presiding over The Thaliens' annual gala.

In its nearly 60 years, The Thaliens have donated millions to mental health programs, such as The Thaliens Mental Health Center at Cedars-Sinai Medical Center and to UCLA's Operation MEND, which helps returning soldiers with severe facial injuries get reconstructive surgery and mental health care.

HBO telefilm *Behind the Candelabra*. Off screen, Reynolds fulfilled a personal role as mother to actor and author Carrie Fisher and producer Todd Fisher.

Reynolds expanded her film and television career to the stage as well. From her live performances in Vegas — including at the Debbie Reynolds Hotel & Casino, which she owned and operated from 1993 to 1998 — to Broadway, starring in such hits as *Irene*, *Annie Get Your Gun* and *Woman of the Year*, as well as a revival of *The Unsinkable Molly Brown*.

"The film work dried up in the '70s and I had to make a living, so I went back to the stage," Reynolds told *The Philadelphia Inquirer* in 1997. "Films were changing; they were making very dramatic movies with a lot of nudity I didn't care for. I was in my 30s and everybody was out when the studio system crashed. Some of the men, like Kirk Douglas, went into producing their own films, but we didn't know how to do that. The women sat at home and waited for their agents to call, and they didn't."

But perhaps Reynolds' greatest contributions — and the ones she is most proud of — include the work she has done as an advocate for the treatment of mental illness, her work in preserving the history

of Hollywood and founding the dance studio that bears her name.

In 1955, Reynolds, along with Jack Haley Jr., Hugh O'Brien and other young stars, founded a charity to fight the stigma of mental illness, calling themselves The Thaliens, after the goddess of comedy, Thalia. Today, The Thaliens still thrive and have raised more than \$30 million for mental health programs (see sidebar at left).

Reynolds also collected memorabilia of Hollywood throughout her years at MGM and other studio lots. After displaying it at her now-closed casino and making numerous attempts over five decades to establish a permanent home for the collection, Reynolds sold it in a series of auctions between 2011 and 2014 (see sidebar at right).

Her legacy still remains in North Hollywood, where the Debbie Reynolds Dance Studio is located. The studio provides comfortable space for dancers to rehearse and attend professional classes.

Asked in 2002 by *The Vancouver Sun* if she ever thinks of taking a break or giving up her career, Reynolds responded, "What would I do? And what would I want to do? This is what I love to do. I don't know anything but the entertainment business."





The Historian



Far left, Reynolds shows off a costume she wore in *The Unsinkable Molly Brown* at The Paley Center For Media's *Debbie Reynolds: The Exhibit* in 2011. Left, costumes Reynolds collected from *Cleopatra* and *Singin' in the Rain*.



Clockwise from left, Reynolds arrives at LaGuardia Airport for promotional activities on behalf of *The Unsinkable Molly Brown*, 1964; Reynolds and daughter Carrie Fisher, 2011; Reynolds dances with Tony Curtis in a scene from *The Rat Patrol*, 1960.

Her collection was the stuff of legend. Beginning in 1970, with the now-infamous prop-and-costume auction at MGM, Debbie Reynolds amassed the largest, privately owned collection of Hollywood memorabilia in the world.

"They literally threw away our history and I just got caught up in it. The stupidity and the lack of foresight to save our history ..." she told *The Hollywood Reporter* in 2014.

With her initial purchases, and in broadening that collection in the years since, Reynolds managed to save and preserve integral parts of Hollywood history — from Charlie Chaplin's iconic bowler hat to the white "subway" dress worn by Marilyn Monroe in *The Seven Year Itch* — and keep them all together, safe and in one place.

The collection, which would eventually include thousands of costume pieces, props, poster art and even cameras, found a brief home in a museum at Reynolds' Las Vegas hotel and casino from 1993 to 1997.

Although Reynolds approached the Academy of Motion Picture Arts and Sciences a number of times about housing the collection, a plan never came to fruition. Citing the financial burden of maintaining the collection, most of it was sold at auctions over the last few years.

But, in building the collection, Reynolds managed to save pieces of Hollywood history. Things that might have been neglected or treated less carefully by another collector were fastidiously maintained under her supervision. Suits worn by members of the Rat Pack, Mae West's heels, even Elvis' pool table were protected and preserved.

As her son Todd Fisher told the *Wall Street Journal* in 2010, "Most people collect for themselves ... but she collected for the public. She collected for all of us. She collected for the American people to preserve the history of [the] industry."



DVR ALERT *Thursday, Jan. 22*

Turner Classic Movies is celebrating the 51st Life Achievement recipient with a Jan. 22 tribute to Debbie Reynolds featuring some of her most memorable roles. Check your local listings in case of a time change.

- 5 p.m. PT, *Singin' in the Rain* (1952)
- 7 p.m. PT, *The Catered Affair* (1956)
- 8:45 p.m. PT, *The Mating Game* (1959)
- 10:30 p.m. PT, *The Unsinkable Molly Brown* (1964)
- 12:45 a.m. PT, *Mary, Mary* (1963)

No. 51 and Her Co-Stars

Debbie Reynolds may hold the record for the most shared screen time with fellow Life Achievement honorees, having worked alongside 20 other award recipients (so far).

No. 38

Edward Asner
animated TV movie
Lolo's Café (2006)



No. 34

Elizabeth Taylor
These Old Broads (2001)



Red Skelton
Three Little Words (1950)

No. 50

Rita Moreno
Singin' in the Rain (1952)
animated TV movie
Lolo's Café (2006)



James Stewart
How the West Was Won (1962)

No. 44

Charles Durning
TV's *First Monday* (2002)



Bob Hope
multiple television
variety specials

No. 12

Walter Pidgeon
Hit the Deck (1955)



Frank Sinatra
The Tender Trap (1955)
Meet Me in Las Vegas (1956)
Pepe (1960)



No. 51

No. 26

Jack Lemmon
Pepe (1960)



Ernest Borgnine
The Catered Affair (1956)

No. 46

Betty White
TV's *The Golden Girls* (1991)



Dick Van Dyke
Divorce American Style (1967)

No. 20

Ralph Bellamy
TV's *Aloha Paradise* (1981)



Gene Kelly
Singin' in the Rain (1952)

No. 7

Edward G. Robinson
Pepe (1960)



James Garner
How Sweet It Is! (1968)
TV's *First Monday* (2002)




Ricardo Montalban
Two Weeks with Love (1950)
The Singing Nun (1966)



Gregory Peck
How the West Was Won (1962)

No. 40

Karl Malden
How the West Was Won (1962)



"IT'S RIVETING,
EMOTIONAL, AND
A ONE-OF-A-KIND
LOVE STORY ALL ROLLED
INTO ONE TRIUMPHANT FILM.

Eddie Redmayne and Felicity Jones
reach for the stars in two of the year's
best performances."

PETER TRAVERS, ROLLING STONE

— the —
THEORY
— of —
EVERYTHING

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE • **BEST ACTOR** EDDIE REDMAYNE • **BEST ACTRESS** FELICITY JONES
BEST ENSEMBLE EDDIE REDMAYNE • FELICITY JONES • CHARLIE COX • EMILY WATSON
SIMON McBURNEY • DAVID THEWLIS



"ONE OF THE YEAR'S
VERY BEST MOVIES!

Eddie Redmayne is sensational!
Felicity Jones is fantastic!
Oscar, take note!"

SCOTT MANTZ, ACCESS HOLLYWOOD

WORKING TITLE

For more on this extraordinary film, go to www.focusfeatures.com

FOCUS
FEATURES

SAG-AFTRA:

A Look Inside

How Your Union Governance Works

SAG-AFTRA represents actors, announcers, broadcast journalists, dancers, DJs, news writers, news editors, program hosts, puppeteers, recording artists, singers, stunt performers, voiceover artists and other entertainment and media professionals. SAG-AFTRA members are the faces and voices that entertain and inform America and the world.

What makes the union work is member involvement.

"I talk often with our members across the country," said SAG-AFTRA President Ken Howard. "They are passionate,

tenacious, creative, fearless and enterprising people, and when they get engaged, they bring those qualities to the union. Their individual perspectives, expertise and experience are our union's driving force and are the reason for all our successes."

The governance structure of SAG-AFTRA is comprised of a biennial convention, National Board, Executive Committee, 25 local boards and national and local committees all populated by SAG-AFTRA members.

CONVENTION

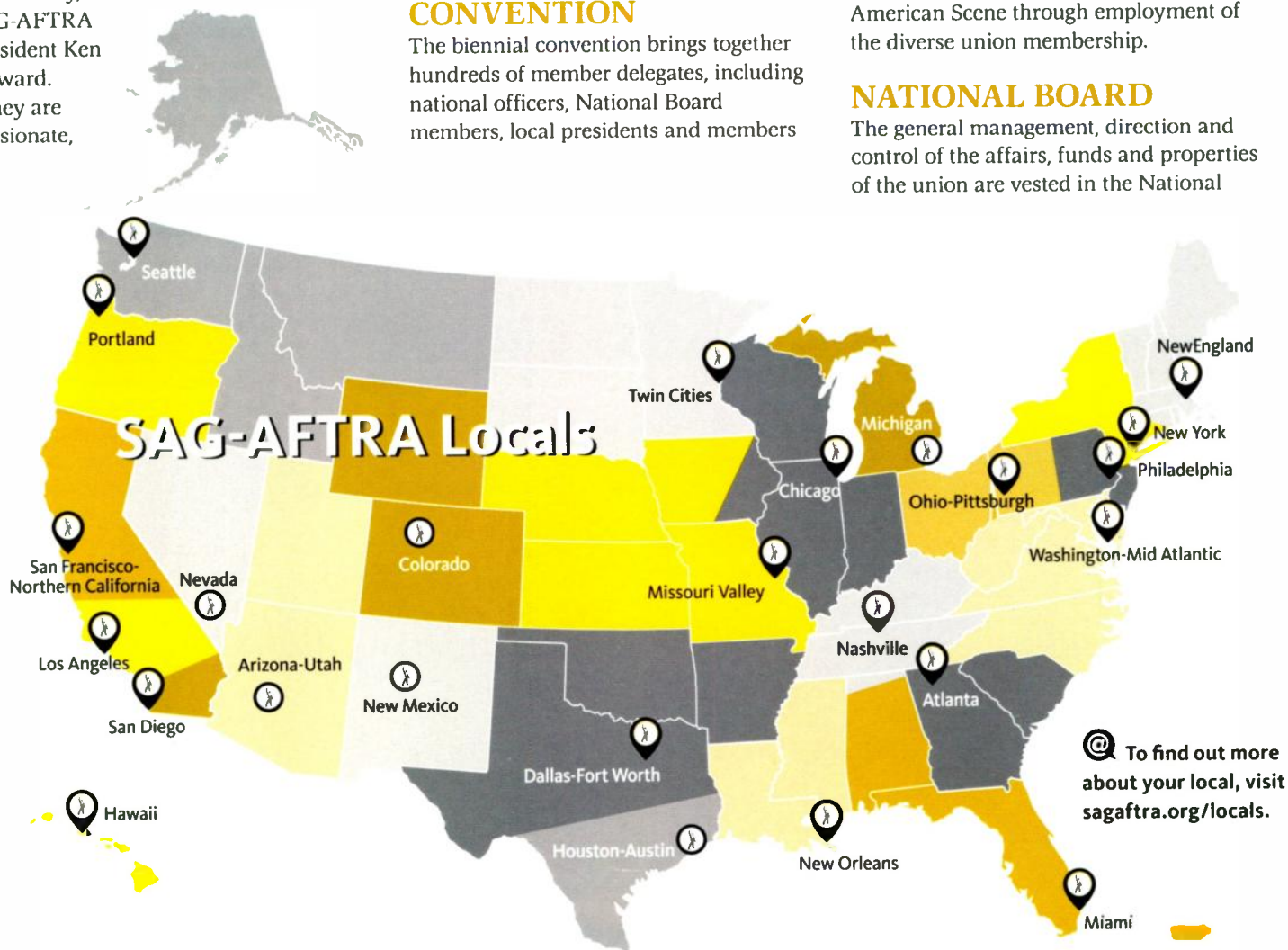
The biennial convention brings together hundreds of member delegates, including national officers, National Board members, local presidents and members

from around the country to discuss and decide on items vital to the future of the union.

The convention includes the nomination and election of the executive and national vice presidents and consideration of constitutional amendments and resolutions proposed by the National Board, locals and member delegates. Social events include a welcome reception by the hosting local and a National Convention Celebration and Gold Card and American Scene Awards, which honors the realistic portrayals of the American Scene through employment of the diverse union membership.

NATIONAL BOARD

The general management, direction and control of the affairs, funds and properties of the union are vested in the National



Board. The National Board is responsible for implementing the strategic direction of the union and some of the specific responsibilities include:

1. Approval of the union's financial plan and budget;
2. Approval of collective bargaining agreements, amendments and waivers with referral to a membership referendum vote where necessary;
3. Adopting and overseeing the organizing strategy of the union;
4. General oversight of member benefit programs and projects;
5. Establishing committees and approving appointments as recommended by the president;
6. Establishing the union's public relations and public information policies;
7. Establishing the union's government relations and public policy agenda and coordinating activities with other organizations;
8. Approving the constitution and by-laws of all locals; and
9. All decisions regarding the employment of a national executive director.

The National Board of Directors consists of 10 national officers and 70 national board members.

NATIONAL OFFICERS AND EXECUTIVE STAFF

The top national elected leadership positions of the union are the 10 national officers: the president, executive vice president, secretary-treasurer, vice president from the largest local (Los Angeles), vice president from the second largest local (New York), vice president from the mid-sized locals, vice president from the small locals, actor/performer vice president, broadcast vice president and recording artist vice president. The national officers serve as members of the National Board and members of the Executive Committee.

The president is the chief elected officer of the union and is charged with carrying out policies established by the National Board and convention. She or he presides at all meetings of the convention, National Board and Executive Committee. The president also serves as the chief spokesperson for the union and represents the union in affiliated and other

organizations, among other duties, and responsibilities assigned by the National Board or set forth in the constitution and policies of the union.

The executive vice president is the second-highest elected officer in the union and acts in place of the president at and between meetings of the convention, National Board and Executive Committee if the president is absent or otherwise unavailable to perform his or her presidential duties. The executive vice president, in consultation with and at the direction of the president, assists the president in the governance of the union.

The secretary-treasurer is the primary elected officer responsible for the general financial administration of the union, including overseeing the union's funds, financial assets and fiscal records. He or she also serves as the chair of the Finance Committee.

The vice presidents from geographic areas and member categories perform

duties and responsibilities assigned to them by the president or National Board.

The national executive director serves as chief contract negotiator, is responsible for the administration and operations of the organization. The national executive director oversees the union's staff and is responsible for the execution and implementation of National Board directives.

MEETINGS OF THE NATIONAL BOARD

The National Board meets approximately four times per year in person and by video conference. The sessions are typically held on Saturdays and Sundays. Prior to each meeting, the National Board members receive a meeting agenda with a summary of pertinent information on matters to be discussed and voted upon.

Meetings are called to order by the presiding officer and board members promptly take their seats. The members

ELECTION ELIGIBILITY REMINDER

Next year, SAG-AFTRA will hold elections for many of its top leadership positions. In order to meet the November dues period good-standing eligibility requirement to be nominated for election as a national officer, National Board member, local board member or convention delegate, members should ensure that their 2014 November dues bill payment is received by SAG-AFTRA no later than Dec. 10, 2014. Payments received after Dec. 10, 2014, may affect your eligibility to vote, nominate and run in elections and participate in referenda.

Timely payment entitles you to participate in union activities and receive member benefits, and also ensures that you will not be charged late payment fees. If you have not yet submitted a payment, we urge you to make payment of your dues right away through one of our convenient payment options, including our online payment system at SAGAFTRA.org.

For questions regarding eligibility, please contact SAG-AFTRA at (323) 549-6614.

DUES DEADLINES TO REMEMBER!

> DEC. 1

Dues must be received by this date for SAG Awards® voter eligibility and For Your Consideration offers.

> DEC. 10

Dues for the November dues period must be received by this date to meet the good-standing eligibility requirement for elections.

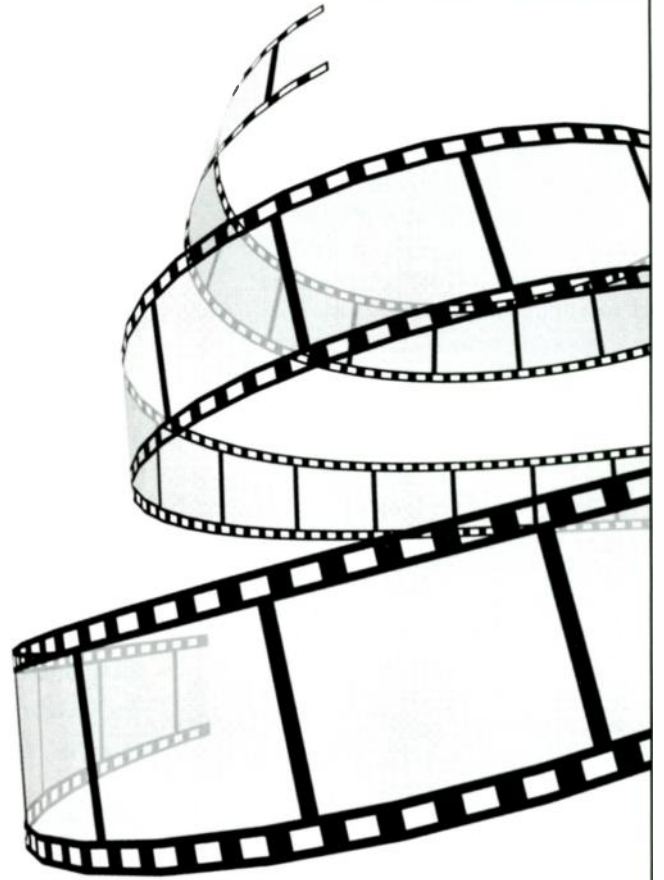




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are then led through the Pledge of Allegiance and receive a board replacement report, which includes the names of designated alternates who will be serving in place of National Board members who are unable to attend the meeting. Agenda items are then reviewed in order, unless otherwise approved by the National Board.

As business is discussed, motions are made from the floor and presented to the body for consideration. Motions are formal proposals made by members to take certain action on items and require that at least one other member of the body agrees that it should be considered. Once there is agreement that the matter should be considered, the floor is open for discussion and debate. Members may debate the issue until two-thirds of the votes of its members believe that debate should be closed or until the time allotted for that agenda item elapses. Voting on the issue may then be conducted by voice vote or through electronic voting devices, which also allow for roll call and secret ballot voting. The appropriate

method of voting is at the discretion of the National Board.

Each member of the National Board is entitled to at least one vote on any matter, which comes before it. However, certain members are entitled to a weighted vote to ensure that the votes of National Board members in each local are proportional to the percentage of the membership that the National Board members in those locals represent. This assures an equitable governance structure and the most appropriate representation of members. Weighted votes are recalculated every two years to reflect any percent changes to the membership based on a membership census.

Most actions approved throughout the course of a meeting are policy-related or directives of the board. Occasionally, the board will enter into executive session or the presiding officer may invoke the rule of confidentiality. This is a process whereby the board may discuss certain matters of a sensitive nature, such as financial matters, personnel issues, issues regarding negotiations or information

that is attorney-client privileged. When this occurs, any observers are excused. Typically, staff members are excused as well, although the board often requests that key staff remain when needed for purposes of the discussion or for administrative purposes.

During the rest of the year, National Board members may attend local board meetings if they were also elected to serve on a local board, in addition to participating in committees and other union-related activities.

The union is grateful for the tireless efforts and meaningful contributions of its elected leadership to better the lives of working performers. Every member can make a difference. Get involved!

The foregoing is a summary of key elements of the governing documents and is not meant to take the place of, nor fully describe or define, the governance structure as approved by the members in the constitution, merger agreement and other governing policies and documents as adopted by the National Board.

FOR YOUR CONSIDERATION

OUTSTANDING PERFORMANCE BY A
MALE ACTOR IN A LEAD ROLE

Kevin Costner

OUTSTANDING PERFORMANCE BY A
FEMALE ACTOR IN A SUPPORTING ROLE

Octavia Spencer Jillian Estell

OUTSTANDING PERFORMANCE BY A
MALE ACTOR IN A SUPPORTING ROLE

Anthony Mackie

OUTSTANDING PERFORMANCE BY A
CAST IN A MOTION PICTURE



"Kevin Costner, who also produced, has never been better and he's matched by co-stars Octavia Spencer and Anthony Mackie in a strong drama dealing with family, race, addictions and other things that could be catnip for Academy."

Pete Hammond, Deadline

BLACK OR WHITE

"Spencer, who is always great, juggles dramatic and comedic moments masterfully and has to be regarded as a top contender for the best supporting actress Oscar."

Scott Feinberg, The Hollywood Reporter



RELATIVITY



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WRB

FOR YOUR CONSIDERATION

"The Fault in Our Stars' is Hazel's story, and it is Ms. Woodley's movie at almost every moment she's on camera. She has the precious gift of simplicity, whether she's observing the people around her with a cool eye or filling the screen with a warmth that seems to come naturally.

THIS YOUNG ACTRESS IS THE REAL, HEART-PIERCING THING."

Joe Morgenstern / WALL STREET JOURNAL

"AN EXCELLENT,
STAR-CEMENTING
CAST... WOODLEY AND
ELGORT'S CONNECTION
LIGHTS UP THE SCREEN."
Mara Reinsten / US WEEKLY

"SOULFULLY ACTED,
ESPECIALLY BY A
NEVER-BETTER
SHAILENE WOODLEY."
Andrew Barker / VARIETY

Outstanding Performance by a
Male Actor in a Lead Role
ANSEL ELGORT

Outstanding Performance by a
Female Actor in a Lead Role
SHAILENE WOODLEY

Outstanding Performance by a
Male Actor in a Supporting Role
SAM TRAMMELL
NAT WOLFF
WILLEM DAFDE

Outstanding Performance by a
Female Actor in a Supporting Role
LAURA DERN

Outstanding Performance by a
Cast in a Motion Picture



THE FAULT IN OUR STARS



WARNER BROS. PICTURES PRESENTS
A WOLFGANG PETERKIN PRODUCTION
THE FAULT IN OUR STARS
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HAIR: JESSICA WOODLEY
MAKEUP: JESSICA WOODLEY
COSTUME DESIGNER: JESSICA WOODLEY
PRODUCTION DESIGNER: JESSICA WOODLEY
EXECUTIVE PRODUCERS: JESSICA WOODLEY
PRODUCED BY JESSICA WOODLEY
WRITTEN BY JESSICA WOODLEY
DIRECTED BY JESSICA WOODLEY



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IN AN INSPIRING FILM ABOUT REDISCOVERING YOUR LIFE."**

Pete Hammond, Deadline



CAKE

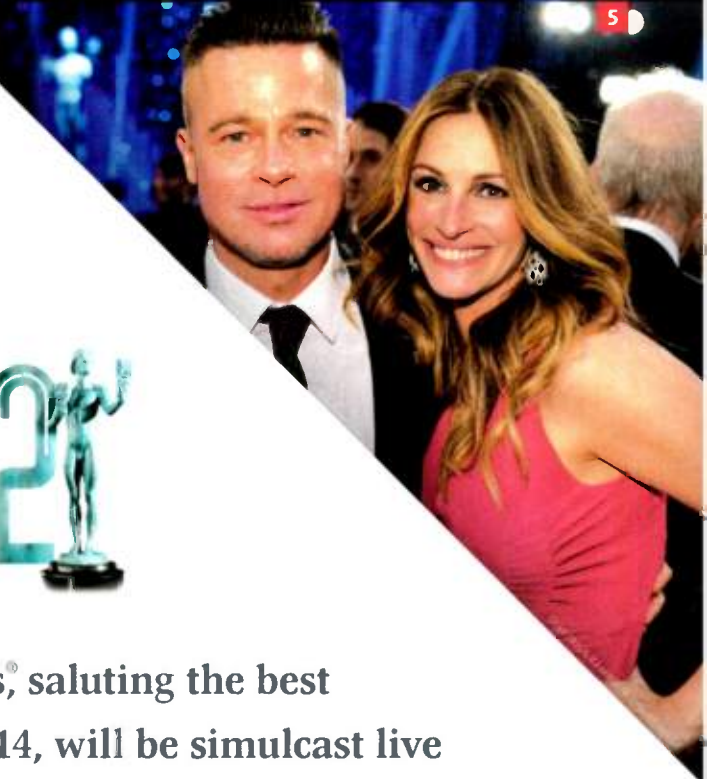
JENNIFER ANISTON

ADRIANNA BARRAZA FELICITY HUFFMAN WILLIAM H. MACY
with ANNA KENDRICK and SAM WORTHINGTON

Faded promotional text and credits, including "A FILM BY ANITA LOOS" and "CASTING BY JENNIFER COOPER".

IN THEATERS EVERYWHERE THIS JANUARY





CELEBRATE SAG AWARDS 21

The 21st Annual Screen Actors Guild Awards®, saluting the best in film and television performances from 2014, will be simulcast live from the Los Angeles Shrine Exposition Center on TNT and TBS on Sunday, Jan. 25 at 5 p.m. PT / 8 p.m. ET

Celebrating the year's finest performances in film and television, the annual SAG Awards® is the only major industry honors that are voted on exclusively by SAG-AFTRA members and the sole ceremony highlighting an entertainment union that is televised. The recipients receive the coveted Actor® statuette in 15 different performance categories.

"It's very rewarding to see how we've evolved from an intimate gathering on a soundstage, to an internationally renowned event," said Kathy Connell, executive producer of the SAG Awards® and assistant national executive director for awards and national programming for SAG-AFTRA. "I'm also quite proud how well the SAG Awards are keeping in step with today's technology, making it easy for SAG-AFTRA members to cast their votes for the Actor® nominees online and to follow the Awards on social media."

WHO WILL BE NOMINATED?

From the very beginning, the SAG Awards were designed to be a celebration of the acting profession emphasizing what performers all know — that acting is a collaborative effort.

Nominations will be announced on Wednesday, Dec. 10 from the Pacific Design Center in West Hollywood, California at 6 a.m. PT / 9 a.m. ET, telecast live on TNT and TBS and streamed live on sagawards.tntdrama.com and tbs.com.

SAG AWARDS FAST FACTS

- Developed by a small group of board members to enhance national attention to the acting profession
- No member dues are spent for the Awards' production
- SAG Awards benefits the SAG Foundation
- With more than 165,000 members, SAG-AFTRA represents a vast pool of industry professionals eligible to vote



1. *Breaking Bad*'s Aaron Paul (2014 Outstanding Performance by an Ensemble in a Drama Series).
2. Nominee Oprah Winfrey (*Lee Daniels' The Butler*).
3. Actor® winners Michael Douglas (*Behind the Candelabra*) and Julia Louis-Dreyfus (*Veep*).
4. Nominee Sandra Bullock (*Gravity*).
5. SAG Award nominees Brad Pitt (*12 Years a Slave*) and Julia Roberts (*August: Osage County*).
6. SAG-AFTRA President Ken Howard (right) chats on the red carpet with SAG Life Achievement Award honoree Rita Moreno and Morgan Freeman.
7. Jane Krakowski (*30 Rock*), left, with SAG-AFTRA Executive Vice President Gabrielle Carteris.
8. SAG-AFTRA Secretary-Treasurer Amy Aquino with nominee Bruce Dern (*Nebraska*).
9. Actor® winner Lupita Nyong'o (*12 Years a Slave*) with SAG-AFTRA National Executive Director David White.

see next page for more ▶

IMPORTANT SAG AWARDS DATES

2014

Wednesday, Nov. 19
Nomination ballots mailed to Nominating Committee members.

Wednesday, Dec. 10
Nominations announced live on TNT and TBS, 6 a.m. PT / 9 a.m. ET.

VOTING DEADLINE

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

DUES DEADLINE

Monday, Dec. 1
Nov. 2014 dues and any address changes must be received by this date for voter eligibility and For Your Consideration offers.

Tuesday, Dec. 16
Final voting information postcards mailed to eligible members.

Sunday, Jan. 25
21st Annual Screen Actors Guild Awards live on TNT and TBS, 5 p.m. PT/8 p.m. ET.

2015

Monday, Dec. 8
Nomination votes due at the elections firm by noon PT.

Wednesday, Jan. 7
Final day to request paper ballots in lieu of online voting by calling (800) 961-8287.

WATCH YOUR MAIL

FOR THIS IMPORTANT POSTCARD IN LATE DECEMBER.

RECEIVE FOR YOUR CONSIDERATION OFFERS AND VOTE!

"Voting for the best work in our own profession is such an exciting privilege. Each year, I look forward to spending time viewing the outstanding performances and casting my vote for the Actor® recipients," said JoBeth Williams, SAG Awards Committee Chair. "For any members who want to participate in the process, it's pure and simple: just follow the easy steps to maintain your eligibility as an active voter."

In order to receive **For Your Consideration** offers from the studios and networks, and to receive the voter information postcard that mails on Dec. 16, you must be an eligible SAG-AFTRA member!

- Your November 2014 dues must be received by Monday, Dec. 1.
- Make sure the SAG-AFTRA Membership Department has your current address, email and telephone number by Dec. 1. Information about the awards and **For Your Consideration** offers is communicated by email so make sure SAG-AFTRA emails do not go to spam.
- If you cannot vote online, request a paper final ballot by Wednesday, Jan. 7 by calling (800) 961-8287. Have your SAG-AFTRA member ID ready.
- Cast your vote online or be sure the elections firm receives your paper ballot by Friday, Jan. 23.
- Attend a viewing party and watch who takes home the coveted Actor® statuettes on Jan. 25.

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see next page for more ▶

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A LEAD ROLE
BRAD PITT

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A SUPPORTING ROLE
SHIA LABEOUF LOGAN LERMAN MICHAEL PEÑA JON BERNTHAL

OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE



“Magnificent! *Fury* rolls with the great ones.
A gripping, exciting and human movie unlike any
other this year and the best film about men in war
since *Saving Private Ryan* and *Platoon*.

**A superb ensemble cast. Brad Pitt
delivers his finest screen performance.
Logan Lerman is Oscar™-worthy.”**

Pete Hammond, DEADLINE HOLLYWOOD

FOR YOUR CONSIDERATION

FURY

QED

SonyPictures.com/Awards

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Not To Be Used With Insurance Or
Combined With Other Offers.

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Actual
Patient

MAKE SURE YOU RECEIVE SAG AWARDS EMAILS

Beginning in December, SAG AFTRA will be emailing eligible members information on voting and For Your Consideration offers. To receive these emails:

- Pay your November 2014 dues prior to Dec. 1.
- Make sure you are already receiving emails from your union. If not, add or update your email address to your online member record at SAGAFTRA.org.
- Make sure SAG-AFTRA emails don't go to spam by adding the email address sagaftracommunications@sagaftra.org and the Internet domains sagaftra.org, saglist.org and sagawards.org to your address book and safe or approved senders list.

BE A PART OF THE SAG AWARDS

SUNDAY, JAN. 25 ON TNT AND TBS 5 P.M. PT/8 P.M. ET.

Vote Online or Return a Paper Ballot

Eligible voters must cast their votes to be received by the elections firm by noon PT, Friday, Jan. 23.

Bid at the SAG Awards Auction

Visit sagawards.org/auction to bid on one-of-a-kind items and red carpet bleacher seats — all to support the work of the SAG Foundation.

Attend a SAG Awards Viewing Party

Join your fellow members and attend a SAG Awards viewing party in your area. Details will be posted at sagawards.org/local-parties and announced via email.

Purchase Tickets to the SAG Awards

Seating at the SAG Awards is limited. SAG AFTRA members interested in participating in the lottery drawing to purchase tickets can visit sagawards.org/membertickets.



Chicago Local Viewing Party

Screen Actors Guild Awards



sagawards

Tribune News Service

"HILARY SWANK'S PERFORMANCE IS A TRIUMPH.

She lets us see the fragility of this extraordinarily strong pioneer woman."

Roger Moore

THE WRAP

"TOMMY LEE JONES IS MAGNIFICENT."

Sasha Stone

the Atlantic

"HILARY SWANK IS TERRIFIC."

Jon Frosch



FOR YOUR CONSIDERATION

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A LEADING ROLE

Hilary Swank

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A LEADING ROLE

Tommy Lee Jones

OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE



THE
HOMESMAN



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Getting Personal

Navigating the Treacherous Waters of the Personal Services Contract

You're a broadcaster who's just landed a new job. Your employer, a huge media conglomerate, hands you a "standard" contract, in which it is willing to pay you above scale. Do you sign it right away?

Contracts are complicated, and even a careful reading might not tell you the whole story. Like other SAG-AFTRA members, the union's broadcasters are protected by collective bargaining agreements negotiated on their behalf. However, many broadcasters are also asked to sign a personal services contract, or PSC, as a condition of employment. It's a contract negotiated individually with an employer, but the document itself doesn't tell the whole story: The complete picture lies in how it interacts with the SAG-AFTRA collective bargaining agreement, or CBA.

"As a shop steward for more than 15 years, the first point I always made to members who asked is that any personal services contract can only build on the foundation set by the collective bargaining agreement," said National Board member and chair of the National Broadcast Steering Committee Joe Krebs. "The CBA sets the minimums. Any PSC can only enhance or improve on those provisions. It cannot be used to take anything away that you've already been guaranteed by the CBA.

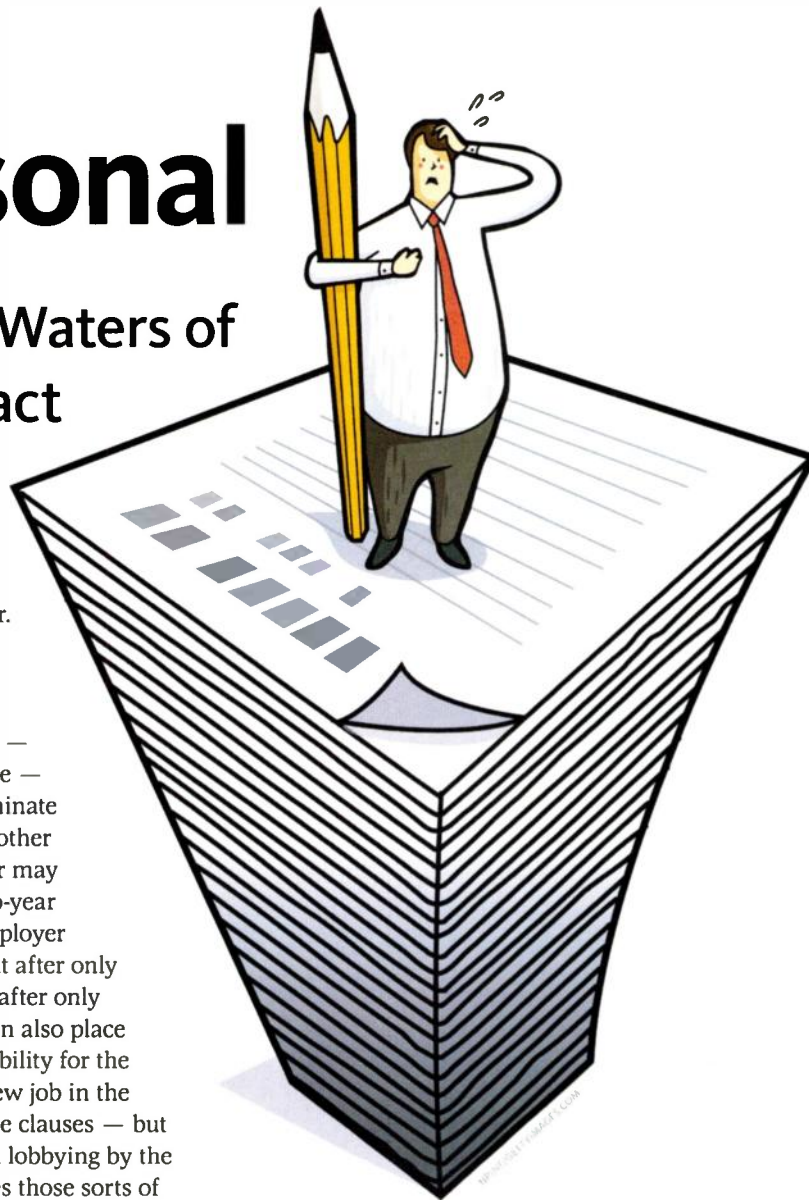
"And, for that reason, I always recommend that anyone considering signing or renewing a personal services contract have the local SAG-AFTRA staff review it. The local staff can not only point out potential conflicts with the CBA, but also point out potential pitfalls that the member might not have considered," Krebs said.

Krebs also warns that most PSCs are created to benefit the employer. For instance, the agreement may contain windows in which the company — but not the employee — has the right to terminate the contract. Put another way, the broadcaster may be locked into a two-year contract, but the employer may be able to end it after only one year, and often after only six months. PSCs can also place restrictions on the ability for the member to find a new job in the form of non-compete clauses — but thanks to successful lobbying by the union, in some states those sorts of limitations may not be enforceable.

SAG-AFTRA Chief Broadcast Officer Mary Cavallaro echoed those concerns.

"While personal services contracts spell out the compensation and other benefits to be paid to an employee, they also contain numerous terms and conditions that place significant limitations on employees. It is critical that broadcasters have their contracts reviewed before they sign them, so that they understand those limitations and, where possible, seek changes from the employer," Cavallaro said.

In addition, large media conglomerates often use standard language in their PSCs, and the result can be that some provisions come into conflict with either state law or the collective bargaining agreement. These provisions could become problematic later on if the law changes and you find yourself having agreed to terms you never thought you would have to fulfill.



"If a personal services contract is not renewed, you are entitled to the SAG-AFTRA severance under the union contract. This can be a substantial amount of money."

— Pat O'Donnell,
Washington-Mid Atlantic
Local Executive Director

FOR YOUR CONSIDERATION

"A powerful, poignant story with
FINE, INTELLIGENT PERFORMANCES."

- Peter Bradshaw, The Guardian

Ida

a film by
PAWEŁ PAWLIKOWSKI

BEST ACTRESS
Agata Trzebuchowska

BEST SUPPORTING ACTRESS
Agata Kulesza

"A MASTERPIECE."

- David Denby, The New Yorker

MUSICBOXFILM.COM/IDA FACEBOOK.COM/MUSICBOXFILMS MUSIC BOX FILMS

Other red flags could include:

- The employer attempting to "buy out" future overtime and other penalties. It should be noted that the collective bargaining agreement sets limits on the amount that may be bought out.
- Particularly on radio, being asked to provide endorsements or personal appearances without additional pay.
- Anything that may violate the National Labor Relations Act.

Sound confusing? Union staff is available to help review the documents and should — even if a broadcaster's agent has already seen it. Members need to call their local office before they sign, said Assistant Executive Director of the SAG-AFTRA Washington-Mid Atlantic Local and Senior Broadcast Counsel Anee Raulerson.

"Reps will do individual PSC review," she said. "A lot of agents don't know what's in the CBA. Provisions may be in the PSC that you're already getting in the CBA. SAG-AFTRA staff will tell

you what you should know from a union perspective and what you need to know in terms of industry trends. Are you getting what you think you're getting?"

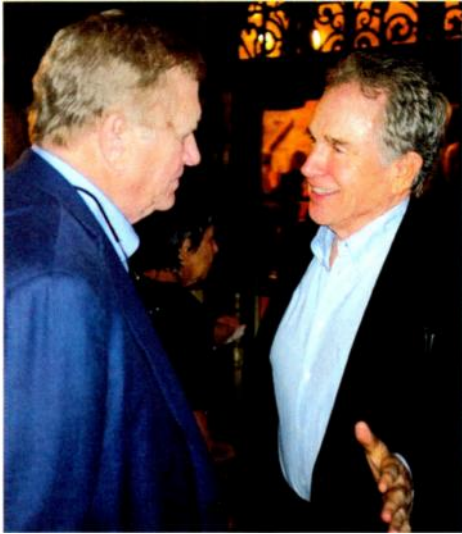
If there's one thing PSCs do well, it's highlighting the importance of the collective bargaining agreement and its role setting minimum standards for members. That's particularly important when corporations decide they want to add new duties to workers' jobs.

"One of the points I made frequently when NBC was trying to get reporters to shoot their own video was that — because of the CBA — the company had to come to us — the union — to talk about that change," said Krebs. "It had to sit down with us, across the table, and negotiate, first, whether reporters would shoot their own video, and, second, if so, what would be the rules — the terms and conditions — under which we would do so. The company could not, by fiat, announce that we would now start carrying cameras. The collective bargaining agreement guarantees that

we, the members, have to be part of the process — that we have a say — a strong voice — in what happens to us in our workplace."

One final word of advice: Many broadcasters and their agents or lawyers mistakenly believe that when a personal services contract is not renewed, the member is not entitled to SAG-AFTRA severance. This is not the case, said Washington-Mid Atlantic Local Executive Director Pat O'Donnell, who has more than 30 years of experience with broadcast contract negotiations and PSCs.

"If a personal services contract is not renewed, you are entitled to the SAG-AFTRA severance under the union contract. This can be a substantial amount of money," she said. "Severance for a network television correspondent under the union agreement can be as high as \$245,000 after 15 or more years of employment. Don't leave money on the table. Call your SAG-AFTRA broadcast rep."



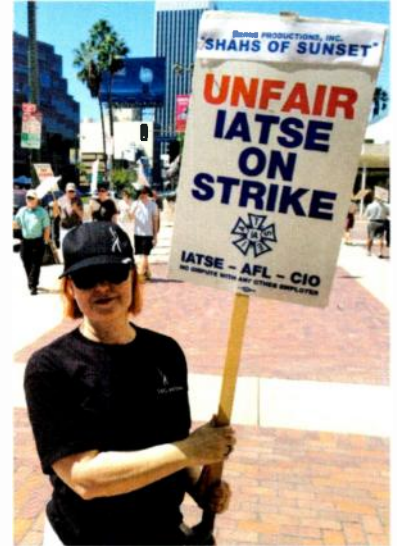
SIMPLY BROADWAY

SAG-AFTRA President Ken Howard, left, and Warren Beatty chat during *Simply Broadway*, a one-night performance starring Tony Award-winner Brian Stokes Mitchell at the Geffen Playhouse on Oct. 6. The one-night concert benefitted The Actors Fund and the Geffen Playhouse. Beatty chaired the event along with wife Annette Bening, Ann Colgin and Joe Wender.

SUPPORTING FELLOW UNION MEMBERS

SAG-AFTRA stood in support of post-production editors who lost their jobs for exercising their legal right to strike and organize with International Alliance of Theatrical Stage Employees, Editors Guild Local 700.

Post-production employees of Bravo's reality TV series *Shahs of Sunset* went on strike Sept. 11 against the show's producers to secure a union contract and health benefits. The strikers were fired shortly thereafter. On Oct. 10, IATSE Local 700 and Ryan Seacrest Productions reached a deal that concluded the monthlong strike. The crew has returned to work under an IATSE contract and production of the show has resumed.



Los Angeles Board member Lauri Hendler joins the IATSE picket line.

Los Angeles



From left, L.A. Council member Mitch O'Farrell, SAG-AFTRA L.A. Board members Kate Linder and Parvesh Cheena, L.A. Local Executive Director Ilyanne Morden Kichaven and NFMLA Executive Director Larry Laboe.

Save the Dates!



Wednesday, Dec. 10, 2014
Los Angeles Annual Winter Celebration, presented by the L.A. Local Host Committee, 7-9:30 p.m.

Sunday, Jan. 25, 2015
SAG Awards Viewing Party, presented by the L.A. Local Host Committee, 5 p.m.

Sunday, Feb. 8, 2015
Los Angeles Local Membership Meeting, mixer: 11 a.m.-noon; meeting: noon-3 p.m.

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

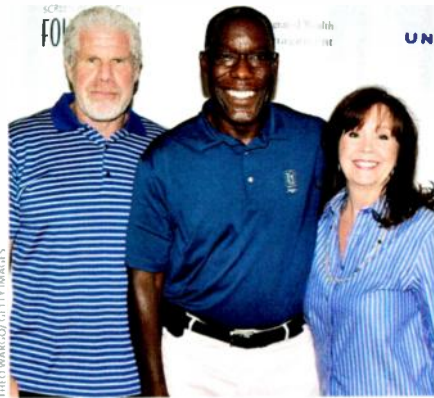
SAG-AFTRA, FILMMAKERS CELEBRATE L.A.

NewFilmmakers Los Angeles hosted its fourth annual presentation of *On Location: The Los Angeles Video Project* on Oct. 11 in downtown Los Angeles. The presentation, supported by SAG-AFTRA, provided a platform for emerging filmmakers to display their work and their personal perception of the city.

SAG-AFTRA Los Angeles Board member Parvesh Cheena served as master of ceremonies for the event and Los Angeles Board member Kate Linder and Los Angeles Local Executive Director Ilyanne Morden Kichaven co-presented the award for best two-to-three-minute project. Additionally, Morden Kichaven served as one of the judges for the lineup of 19 short films that were submitted. More than 500 people attended.

SAG FOUNDATION'S 2nd ANNUAL NEW YORK GOLF CLASSIC

The SAG Foundation hosted its 2nd Annual New York Golf Classic benefiting its Catastrophic Health Fund and Assistance Programs for SAG-AFTRA performers Sept. 29. SAG Foundation Board member, actor, author and golfer Ron Perlman hosted this annual fundraiser that brought together performers, entertainment industry executives and corporate supporters.



Above, from left, SAG Foundation Board member Ron Perlman, New York Local member James McDaniel and SAG Foundation Executive Director Cyd Wilson. Below, Stephanie Szostak at the golf classic.



LABOR DAY

SAG-AFTRA New York Local President Mike Hodge, fourth from the left in white, is joined by New York Local members at the 2014 New York City Central Labor Council Labor Day Parade on Sept. 6.

NYU ARTISTS' RESOURCE FAIR

The MORE Committee represented SAG-AFTRA at the Oct. 2 Artist Resource Fair, held at New York University and organized by NYU's Tisch School of the Arts and The Cooper Union. The MORE Committee conducts outreach to possible future members at events such as this one. Committee members spoke to students about the importance of union membership and answered the students' many questions.



MORE Committee members Kevin Scullin, a national and New York Local Board member, and Marc Baron, a New York Local Board member.

New York

OPENING DOORS IN NEW YORK

The Open Door Program was back in full swing in October at the new SAG-AFTRA New York Local office. Open Door, which was an AFTRA staple for over 35 years, now provides SAG-AFTRA members with one-on-one appointments with franchised agents and casting directors. This year, more than 1,900 appointments were obtained for the 1,665 members who participated. The Open Door Committee is made up of 41 SAG-AFTRA members who volunteer hundreds of hours of their time for the membership. N.Y. Local Board member Janette Gautier chairs.



New York Local members draw their registration dates from the box on the first Open Door Lottery Day.



From left, Illinois AFL-CIO Secretary-Treasurer Timothy Drea, SAG-AFTRA National Board member and Illinois AFL-CIO Vice President Richard Shavzin and Illinois AFL-CIO President Michael T. Carrigan.

NATIONAL BOARD MEMBER APPOINTED AFL-CIO VP

SAG-AFTRA National Board member Richard Shavzin has been appointed to the Illinois AFL-CIO Executive Board as vice president. Shavzin was elected after Nancy Sellers, a former president of the Screen Actors Guild's Chicago Branch and a National Board member for nearly 20 years, stepped down.

Shavzin authored Resolution 55, which encourages Illinois AFL-CIO member unions to employ union actors, directors and crew when they record a TV, radio or online commercial, or when they create an industrial film. The resolution, which was passed by the

Illinois AFL-CIO Executive Board at its convention on Oct. 1 and 2, is another way SAG-AFTRA is continuing to strive to organize new work opportunities for members.

Chicago



Focus on Diversity

ProACT hosted a stellar panel for its diversity workshop in September. Moderator Shalitra Flowers, left, welcomed, from left, producer M. Legend Brown, Richards Group Business Affairs Director Sara Sax, Film/TV production assistant Chris Telles, casting director Tisha Blood, and Dallas screenwriter/producer Carolyn Hodge (not pictured) for a lively discussion on storytelling and casting in today's TV, film and commercial markets. This event's unique conversational tone allowed performers the opportunity to openly converse with potential employers on the

challenges and changes happening in media today. All confirmed the need for media to accurately reflect the diversity of today's America.

Dallas-Fort Worth



From left, San Diego Local President Martin Alvillar, Beau Bridges and National Board member Don Ahles.

San Diego

LOCAL REPRESENTS AT FILM FEST

The San Diego Local was a proud sponsor of the San Diego Film Festival Sept. 24-28, which included a Night of the Stars gala and tribute ceremony honoring several performers and industry leaders for their contributions to cinematic excellence. The American Legacy Award was presented to actor Saginaw Grant. The award statuette, a "nalwodi" (meaning "strength" or "power" in Apache) golden eagle sculpture, was designed by artist and San Diego Local Secretary Ruben Chato Hinojosa, who is also a member of the SDFP's Native American Advisory Board. The festival featured a slate of Native American films as part of its programming. The Gregory Peck Lifetime Achievement Award went to Alan Arkin, and the Cinema Vanguard Award to Beau Bridges.

Local President Martin Alvillar, National Board member Don Ahles and Hinojosa all attended key events, and Local Board member Casey Robinson volunteered at the festival. SAGindie was also a sponsor of the SDFP this year, and National Director Darrien Michele Gipson attended.

"STEVE CARELL IS THE REVELATION AND THEN SOME. VOCALLY, PHYSICALLY AND PSYCHOLOGICALLY HE IS NOT JUST UNRECOGNIZABLE. HE SIMPLY IS A DIFFERENT MAN. IT'S SELDOM WE'VE EVER WITNESSED SUCH A TOTAL ERASURE OF SELF IN A ROLE."

-Jessica Kiang, INDIEWIRE/THE PLAYLIST

"CHANNING TATUM'S PERFORMANCE IS A MARVEL OF PHYSICALITY, AND SURELY ONE OF THE BEST WE'LL SEE ALL YEAR."

-Stephanie Zacharek, VILLAGE VOICE

"MARK RUFFALO IS BRILLIANT."

-Tim Grierson, PASTE MAGAZINE

"MARK RUFFALO IS EXCELLENT."

-Stephen Whitty, NEWARK STAR-LEDGER



WINNER

BEST ENSEMBLE PERFORMANCE

STEVE CARELL CHANNING TATUM MARK RUFFALO

SPECIAL JURY PRIZE

GOTHAM AWARDS

FOXCATCHER

FOR YOUR CONSIDERATION

OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A LEADING ROLE
Steve Carell Channing Tatum

OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A SUPPORTING ROLE
Mark Ruffalo

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN A SUPPORTING ROLE
Vanessa Redgrave Sienna Miller

OUTSTANDING PERFORMANCE BY
A CAST IN A MOTION PICTURE

On Location



SOLIDARITY

SAG-AFTRA Portland Local President Duane Hanson enjoys a candid moment with his wife Ruby (AFSME Local 88) and daughter, Desi, along with 20,000 like-minded unionists at Oaks Park AFL-CIO annual Labor Day picnic Sept. 1. "We are so proud to be celebrating with our sisters and brothers of the Oregon labor movement. This

Portland

year marked the strengthening of a long and blossoming alliance for our local, something I very much wanted to foster during my presidency," Hanson said.



Hawaii

SAG-AFTRA ON THE SET

Hawaii Five-O's fifth season began at the Honolulu Zoo this summer with a traditional Hawaiian blessing, a customary celebration that often marks the beginning of an important event in the islands. Fans from around the globe clustered on the street to catch the action while others watched the live-streamed event over the Internet. Cast and crew were blessed as part of the ritual. On hand were stars Jorge Garcia, Alex O'Loughlin, Daniel Dae Kim, Dennis Chun and Grace Park, joined by Hawaii Local Executive Director Brenda Ching, front.

MEDIA INDUSTRY IN THE SPOTLIGHT

The Mass Media Expo, sponsored in part by SAG-AFTRA New England, was held at WGBH Studios on Sept 6. The day was filled with workshops and panels on the media industry in Massachusetts, including the workshop *The Working Actor*. Local members Owen Burke, Christine Everett, Tamara Hickey, Celeste Oliva and Bates Wilder, along with moderator Jordan Rich, discussed a variety of topics that are important to working actors everywhere: preparation and training on how to land an audition, dealing with rejection, balancing steady employment with acting opportunities and how to manage your career. The expo also featured an exhibition hall showcasing a range of film and media companies in Massachusetts, including top creative production and post-production companies, suppliers, innovative products, organizations and unions.

New England



From left, New England Local staff members Ellen Stoolmacher, Executive Director Susan Nelson, Jalika Conteh and Jessica Maher.

MICHIGAN LOCAL DEBUTS ITS SALON

The members of the Michigan Local enjoyed the debut of their first salon. Defined as a regular meeting of writers, artists, musicians and actors, a salon gives members an opportunity to practice their craft with an open mic. Participants recited poetry and monologues, and sang songs from past performances. The atmosphere was very supportive and members look forward to the next salon.



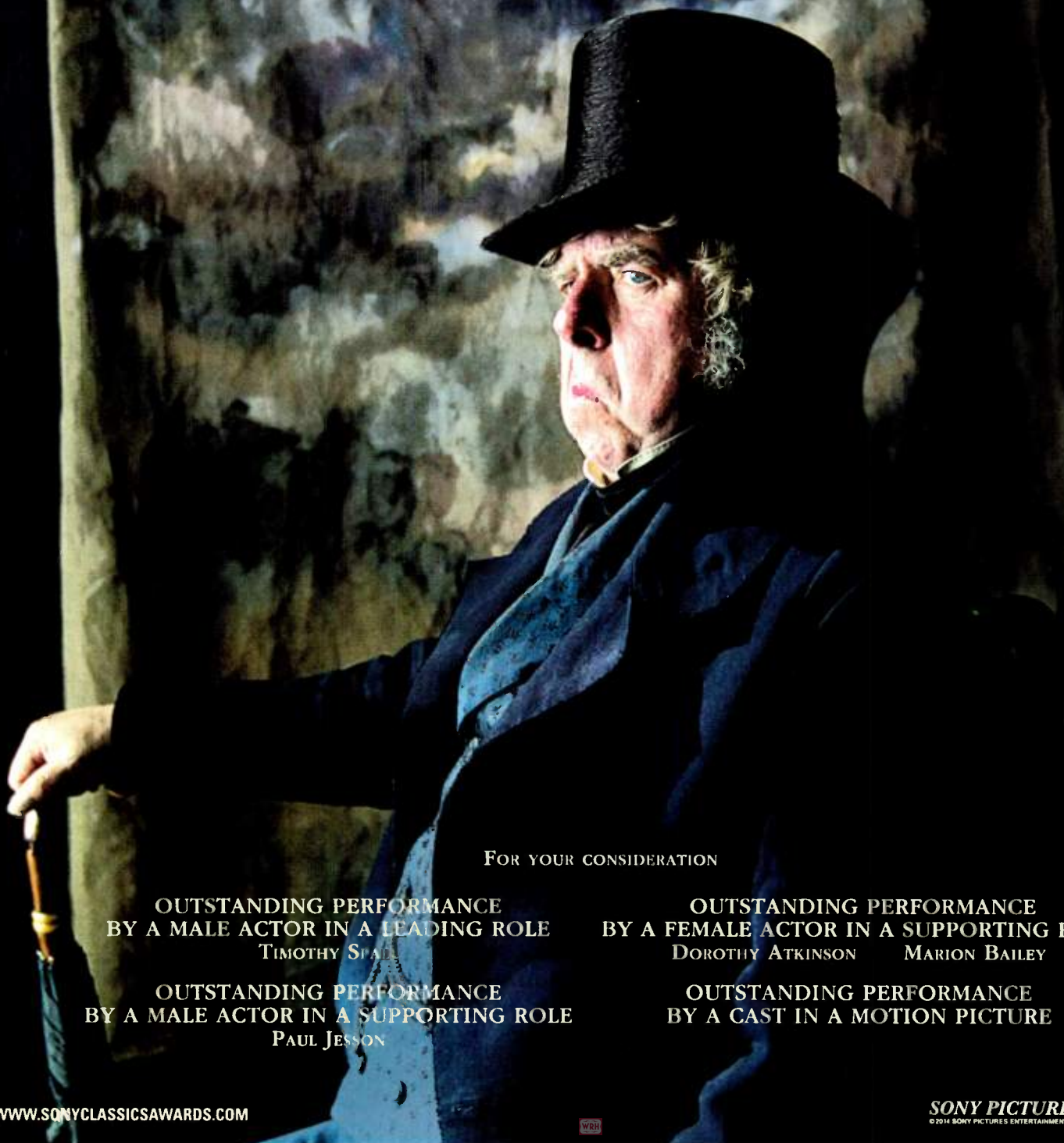
Tiren Jhames recites at the salon.

Michigan

"TIMOTHY SPALL HAS ALWAYS BEEN TERRIFIC,
THIS IS THE PERFORMANCE OF HIS CAREER."

-Stephanie Zacharek, VILLAGE VOICE

Mr.
TURNER



FOR YOUR CONSIDERATION

OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A LEADING ROLE

TIMOTHY SPALL

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN A SUPPORTING ROLE

DOROTHY ATKINSON MARION BAILEY

OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A SUPPORTING ROLE

PAUL JESSON

OUTSTANDING PERFORMANCE
BY A CAST IN A MOTION PICTURE

LEARNING THE ROPES

SAG-AFTRA Representative Ruth Paul and Associate Business Representative Linda Isrel facilitated a workshop for Indie Film Club at O’Cinema Wynwood in Miami on Aug. 9. They provided information and pointers to attendees on how to boost their careers, reviewed SAG-AFTRA agreements and walked participants through the process of how a production becomes signatory. This workshop was met with high praise from the producers and performers in attendance.

Miami



Ohio-Pittsburgh Local cast members with producer Chris Rawson after *Off the Record XIV: Mysteries of Pittsburgh* on Oct. 9.



Linda Isrel



Ruth Paul

OFF THE RECORD AND MORE

Ohio-Pittsburgh

SAG-AFTRA Ohio-Pittsburgh Local performers and broadcasters took the stage for the 14th annual Pittsburgh tradition *Off the Record*, a musical satire lampooning Pittsburgh news and newsmakers. This year’s theme, *Mysteries of Pittsburgh*, spoofed famous detectives from well-known literature and film, along with the issues and politics that made Pittsburgh’s headlines. KDKA’s Ken Rice kicked off the show for his 12th year as the hilarious emcee. The show is presented by the SAG-AFTRA Ohio-Pittsburgh Local office and the Newspaper Guild of Pittsburgh. This year’s show took place on Oct. 9 at the Byham Theater and benefited the Greater Pittsburgh Community Food Bank. Proceeds from the show also benefit the local’s Dan Mallinger Scholarship Fund.

The local also participated in the annual Labor Day parade and picnic in Pittsburgh on Sept. 1 and hosted the SAG Foundation’s CAP and LifeRaft programs on Sept. 13 and 14 at Point Park University. Casting directors Matthew Maisto, Ilene Starger, Christian Kaplan and locally based Nancy Mosser and Donna Belajac provided beneficial performance critiques for each member in their workshops.

DENISE FUSSELL



Former AFTRA Board member Jeannie Seeley, left, and SAG-AFTRA Nashville Local Office Manager Dee Bowers.

LIFETIME ACHIEVEMENT

Nashville Local Office Manager Dee Bowers recently received a Lifetime Achievement Award from the SOURCE, a nonprofit organization that supports women who work in the Nashville music industry. The award was presented to her by former Nashville Local Board member and Grand Ole Opry star Jeannie Seeley at an award ceremony on Sept. 23.

Nashville

CASTING DIRECTORS COME TO TOWN

The Washington-Mid Atlantic Local hosted an amazing SAG Foundation event featuring four notable New York casting directors Sept. 20.

More than 80 members had the opportunity to work one-on-one with casting directors Ilene Starger, Michael Cassara and Brette Goldstein during the day’s six audition workshops. Julie Schubert, the New York-based casting director for *House of Cards* and other prominent projects, sat down with 100 members for an energetic and informative discussion moderated by Rochelle Rose from the SAG Foundation.

Special thanks go to SAG-AFTRA members Ginger Moss and Martha Karl from The Actors Center, and SAG-AFTRA member Richard Henrich from Spooky Action Theater, who provided the venue for the workshops, and especially Rose and the SAG Foundation for bringing these member-only opportunities to the Washington-Mid Atlantic Local. To learn more about the SAG Foundation and to signup for email notifications for upcoming events, please visit sagfoundation.org.



Michael Cassara

Washington-Mid Atlantic



"Most striking about the film is Julianne Moore's performance, which hits emotional notes effortlessly and captures the feeling of a person losing her faculties without any of the broad or easy signposts of such on-screen declines. We've seen Moore dazzle in rich roles before, but this adds yet another layer, requiring a seemingly impossible mix of frailty and brio."

-Steven Zeitchik, LOS ANGELES TIMES

STILL ALICE

FOR YOUR CONSIDERATION

Outstanding Performance
By a Female Actor in a Leading Role
JULIANNE MOORE

Outstanding Performance
By a Male Actor in a Supporting Role
ALEC BALDWIN

Outstanding Performance
By a Female Actor in a Supporting Role
KRISTEN STEWART KATE BOSWORTH

Outstanding Performance By a Cast in a Motion Picture

GOTHAM AWARDS
NOMINEE
BEST ACTRESS
Julianne Moore



Members gather at the the Austin Actors Conservatory annual mixer.

MEMBERS CONNECT AT MIXER

The Austin Actors Conservatory hosted its annual industry mixer at the W Hotel in Austin in September. Each year, casting directors, agents, producers and SAG-AFTRA members gather to enjoy each other's company, swap stories and raise a glass or two. AAC began this event as a way to support a sense of community in a very busy and ever-changing industry environment.

"It's a great time to catch up," said Houston-Austin Local President Pamela Weaver. "Our industry mixer and the SAG Awards viewing party are the only times many of us get a chance to actually see each other long enough for a real conversation."

Houston-Austin

MANHATTAN IN THE SOUTHWEST

At the Sept. 20 SAG-AFTRA New Mexico Local membership meeting, casting professionals and member panelists teamed up to present *New Mexico Takes Manhattan*, a discussion of *Manhattan*, a new series shooting in the state. The informative meeting spotlighted a great opportunity for local talent, who are being cast in recurring and guest-starring roles. Participating were casting director Jo Edna Boldin, casting associate Marie Kohl, moderator Tom Schuch and New Mexico Local members.

New Mexico



Panelists present *New Mexico Takes Manhattan* Sept. 20.

ON THE LABOR SCENE IN MINNESOTA

Twin Cities Local member Sue Scott earned her corndog and cheese curds at the Minnesota State Fair in August, when she moderated a panel discussion on women's economic security at the Minnesota AFL-CIO Labor Pavilion on the fairgrounds.

Three state legislators told fairgoers about recent legislative gains for women workers in Minnesota (the Women's Economic Security Act), while Scott led the discussion with visitors. Twin Cities member Barry ZeVan also joined in the hosting duties. The Twin Cities Local participates in the Minnesota AFL-CIO Labor Pavilion outreach activities during the 12 days of the state fair each year. In September, Twin Cities Local President Bob Davis was a delegate to the 52nd Constitutional Convention of the Minnesota AFL-CIO. Davis heard an organizing presentation by six Minnesota unions on their recent campaigns and victories, and had time to chat briefly with Senator — and local SAG-AFTRA member — Al Franken.

Twin Cities



From left, Sue Scott; Minnesota Reps Erin Murphy, Sandy Pappas and Katie Sieben; and Minnesota AFL-CIO President Shar Knutson.

CHRISTMAS IN JULY

The San Francisco-Northern California Local presented a staged reading of *A Christmas Carol* July 28 as part of LaborFest2014, an annual festival honoring the legacy of the historic 1934 San Francisco General Strike and its leader, Harry Bridges.

The worker-oriented version of the time-honored Christmas story was adapted and directed by SAG-AFTRA member Michael Gene Sullivan and performed by local members. The play explores 21st-century themes such as corporate takeovers and the Occupy movement, featuring rousing renditions of classic labor songs such as *There is Power in a Union*. The evening wrapped up with a memorial tribute to Bridges, attended by his family, including son, Robert Bridges and granddaughter Marie Shell, a SAG-AFTRA member. Shell sang *The Ballad of Harry Bridges*, by Woody Guthrie and Pete Seeger.

San Francisco-Northern CA



A Christmas Carol cast and band.

"My grandfather enjoyed his work with SAG and valued the friendships he established with performer activists such as Lionel Stander and Charlie Chaplin," said Shell. "He was very proud of me when I got my SAG card."

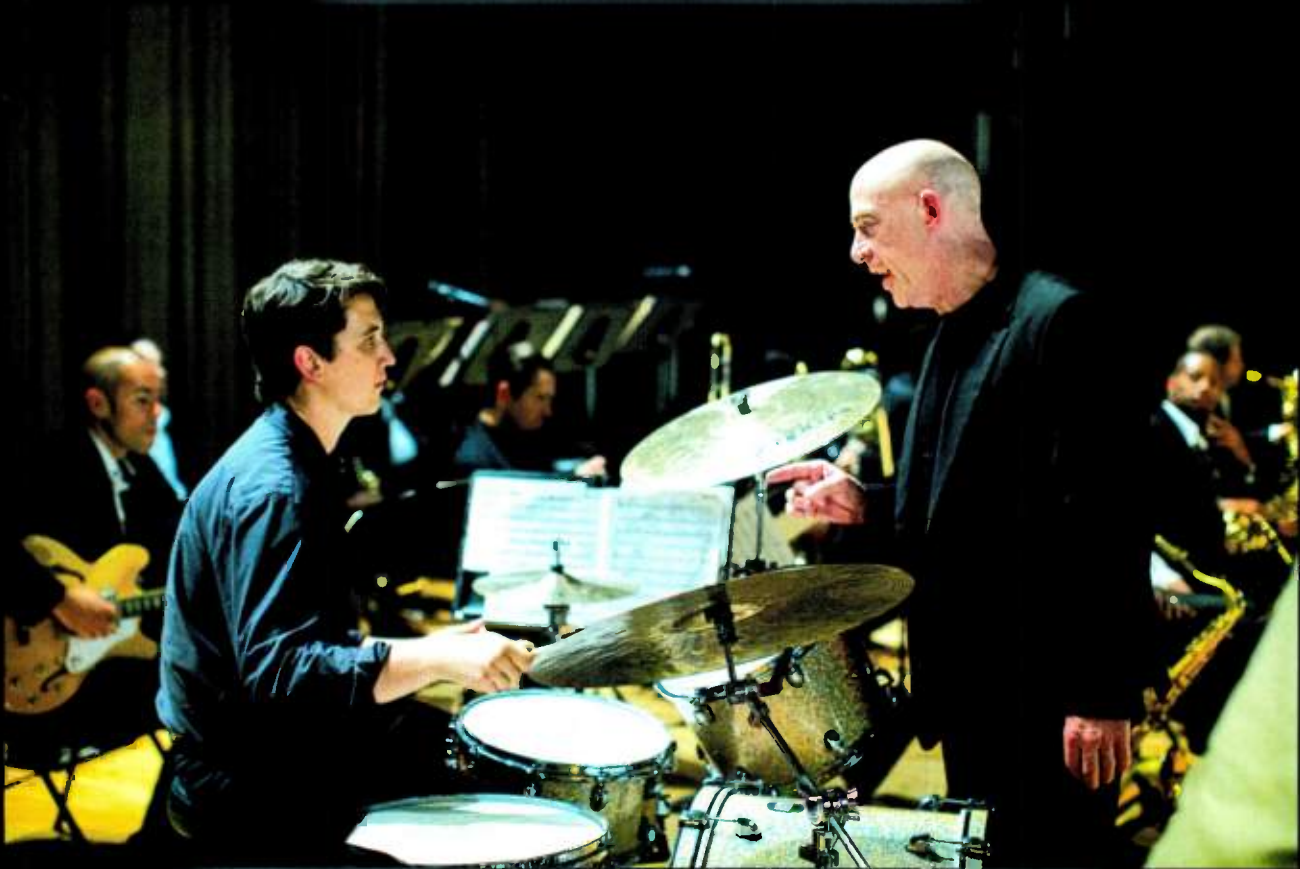
GOTHAM AWARDS
NOMINEE
BEST ACTOR
MILES TELLER

"MILES TELLER IS A REVELATION."

-Steven Zeitchik, LOS ANGELES TIMES

**"SIMMONS ABSOLUTELY DOMINATES
EVERY FRAME OF THE PICTURE."**

-Matt Goldberg, COLLIDER



FOR YOUR CONSIDERATION

OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A LEADING ROLE
Miles Teller

OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A SUPPORTING ROLE
J.K. Simmons

OUTSTANDING PERFORMANCE
BY A CAST IN A MOTION PICTURE

WHIPLASH

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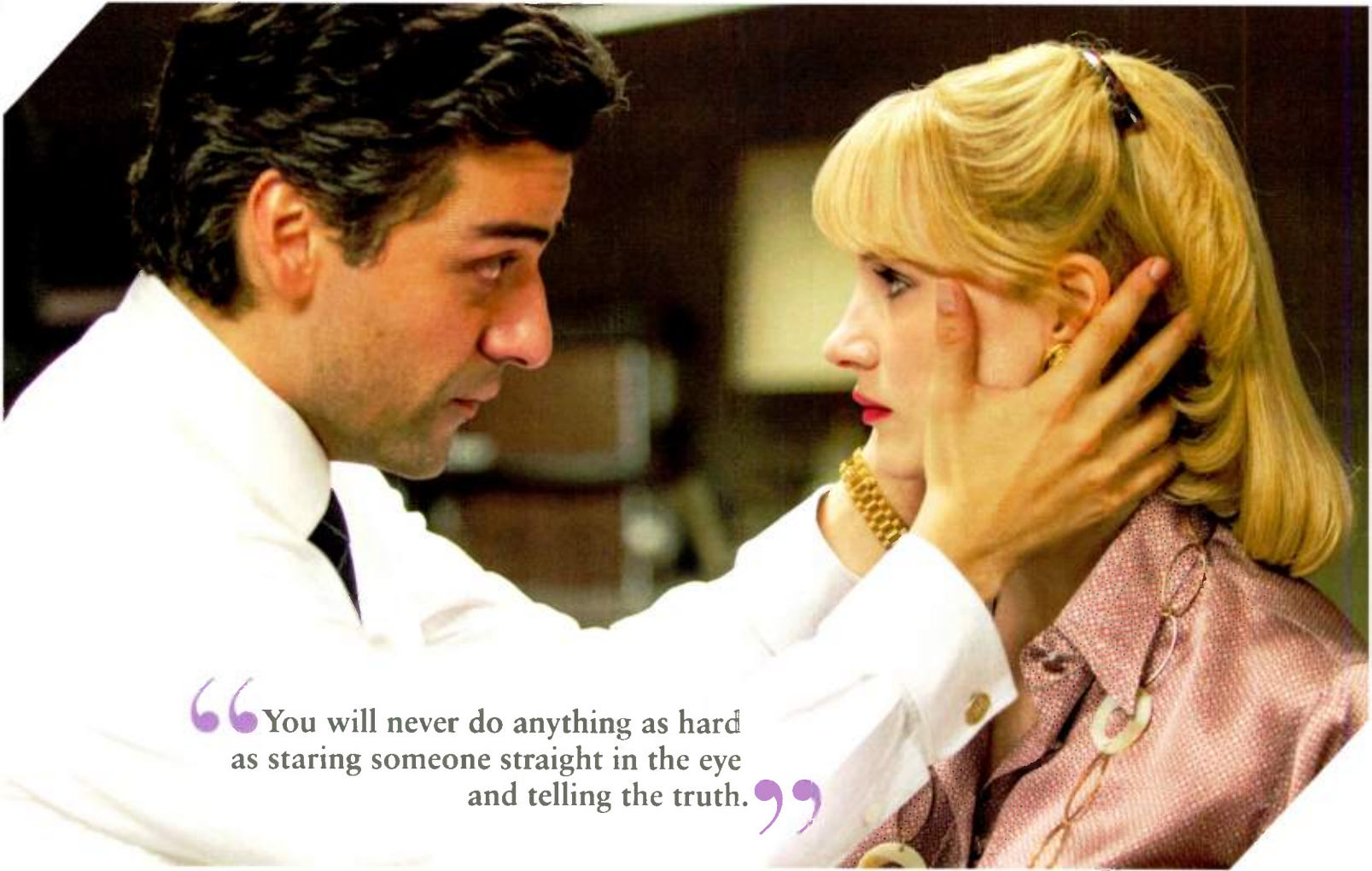
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Richard T. Allen	6/12/13	Bill Gish	8/27/14	Faye Lindsey	8/21/14	Stefanie Reynolds	7/23/13
Eleanor R. Anderson	4/4/14	Molly Glynn	9/6/14	Dennis Lipscomb	7/30/14	George Richardson	3/18/14
Al Anton	9/13/14	Justin Gocke	9/8/14	Steve London	8/1/14	John Ring	8/29/14
Lauren Bacall	8/12/14	Sarah D. Goldberg	9/27/14	Carlos Lopez	10/2/14	Joan Rivers	9/4/14
Anita Bakey	9/5/14	George Hamilton IV	9/17/14	Sarah D. Madison	9/27/14	Paul Roland	6/4/14
Susan Bartells	5/8/14	Tony Harrow	8/3/14	Ruth Maleczek	9/30/13	Del Roy	9/5/14
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Gary F. Bentley	7/7/14	Sumi Haru	10/16/14	Arlene Martel	8/12/14	John Sans	7/11/14
Polly Bergen	9/20/14	Tim Hauser	10/16/14	James Mathers	7/11/14	Stan Sawyer	9/5/14
John Brandon	8/25/14	Victor J. Holchak	9/5/14	Paul Mazursky	6/30/14	Karl Schroeder	8/18/14
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Michael Brothers	8/21/14	Joan A. Holloway	8/31/14	Michael McCarty	9/26/14	James Shigeta	7/28/14
Lew Brown	7/27/14	Jan Hooks	10/9/14	Beryl McCutcheon	8/8/14	Vivienne Shub	9/18/14
Ian Bruce	6/16/14	Patricia Hosley	7/13/14	Liza McDonald	9/3/14	John Slattery	9/25/14
Morris Buchanan	8/14/14	Priscilla Hubbard	9/24/14	Gary McLarty	10/11/14	Robert C. Smith	7/25/14
Tommy Canary	8/8/13	Brian G. Hutton	8/19/14	Lynn Metrik	9/14/14	J. J. Smith	7/28/14
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*Please note: Due to publishing deadlines, notices that are received outside of these dates will be considered for future publication.



SAG President Barry Gordon hands the gavel to Sumi Haru, who became interim president of SAG following his resignation in July 1995.

SUMI HARU, a national board member and former interim Screen Actors Guild President, died Oct. 16 at age 75.

Haru joined SAG in 1968 and AFTRA in 1972 and served as a national board member for both organizations for multiple terms since 1974. She served as interim president of Screen Actors Guild in 1995, the first and only woman of color to hold the position. In 2013,

she was elected for a two-year term as a member of the first elected national board of the merged SAG-AFTRA.

In 1995, she became the first Asian-Pacific American to serve as a national vice president of the AFL-CIO, a position she filled for six years. Haru was a co-founder and national chair of SAG's Ethnic Employment Opportunities Committee and Western national chair of AFTRA's Equal Employment Opportunities Committee. She was a negotiator of "American Scene" language and affirmative action clauses for SAG and AFTRA contracts.

In 2009, Haru was honored with SAG's Ralph Morgan Award for her distinguished service to SAG's Hollywood Division.



MARCIA STRASSMAN, a devoted union leader best known for her role as Julie Kotter on the 1970s ABC comedy *Welcome Back Kotter*, died Oct. 24 at age 66.

Strassman served on the SAG National Board in 2002 and again from 2010-12. She also served on the AFTRA National Board from 2011-12,

and then on the SAG-AFTRA National Board from 2012-13.

Over the years, Strassman was a member of numerous SAG committees, including the National Executive Committee, Awards Committee, Women's Committee, Agents Relations Committee, Merger Task Force and the TV/Theatrical Negotiating Committee, and she was elected to be an AFTRA convention delegate in 2009 and 2011.

Strassman joined SAG in 1964 and AFTRA in 1966. She was also well-known for her film role as the wife and mother in Disney's successful comedy franchise *Honey, I Shrunk the Kids* and *Honey, I Blew Up the Kid*. In addition to acting, Strassman also achieved success as a recording artist in the late 1960s, and is best known for her Top 40 song *The Flower Children*.

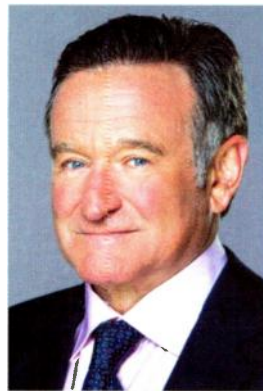


JOHN SLATTERY, a WCBS-TV New York broadcaster and a union steward at the station for 15 years, died Sept. 25 at the age of 63.

Slattery passed away just hours after filing a story for the network. In more than 30 years at CBS, Slattery reported on the five boroughs, covering some of the biggest stories. He was one of the first reporters to obtain a one-on-one interview with former

President Richard Nixon after his resignation, he was one of the primary reporters to cover the story of subway vigilante Bernie Goetz in the mid-1980s, and he arrived at the Twin Towers during the terrorist attacks of Sept. 11, 2001, before many emergency response crews.

Slattery, who joined AFTRA in 1977, was known for his steady voice and his ability to explain even the most challenging of topics with relative ease. He was also a four-time Emmy Award-winner and the son of former AFTRA President Joe Slattery.



ROBIN WILLIAMS, a beloved comedian and actor who delighted audiences in films such as *Aladdin* and *The World According to Garp*, died Aug. 11 of an apparent suicide at the age of 63.

Williams, who was as well known for comedic roles as dramatic, got his break playing space alien Mork on TV's *Mork & Mindy*, a spinoff of *Happy Days*.

Many of his films, particularly *Mrs. Doubtfire*, would go on to

become genre classics. Over the course of his lengthy career, Williams was nominated for Academy Awards for Best Actor in a Leading Role in 1987's *Good Morning Vietnam*, 1989's *Dead Poets Society* and 1991's *The Fisher King*. He won an Oscar for Best Actor in a Supporting Role for his portrayal of Dr. Sean Maguire in 1997's *Good Will Hunting*.

Find Help and Support

Members in crisis can reach out for help. Contact (800) 273-TALK for suicide prevention counseling and assistance. Additionally, *The Actors Fund*, a nonprofit human services organization serves SAG-AFTRA members with a variety of social services including mental health and addiction and recovery services. Learn more at actorsfund.org.

Film star Jayne Mansfield, recipient of a Golden Globe award for 1957's Most Promising Newcomer, and Jack Dales, Screen Actors Guild national executive secretary, at Guild headquarters at 7750 Sunset Blvd. in Hollywood, California.



When JACK Met JAYNE

She was a young “blonde bombshell” of the silver screen. He was the poised and proper national executive secretary of Screen Actors Guild — and then he met *her*. The *AFL-CIO News* delightedly described the encounter, captured in the 1957 photograph above: “Jayne Mansfield, an ardent union member who reportedly raises the blood pressure of some of the opposite sex, works as a volunteer nurse at a Red Cross blood bank ‘party’ held by the AFL-CIO Screen Actors Guild. Here Jayne assists, while a Red Cross nurse takes the blood pressure of John L. Dales, national executive secretary of Screen Actors Guild who donated a pint of blood along with hundreds of other Guild members. Mr. Dales seems to be feeling no pain.”

Dales, known to all as “Jack,” retired from the Guild on Jan. 1, 1973, and soon after, a John L. Dales Scholarship Fund was created, which is today administered by the Screen Actors Guild Foundation. More than 40 years after the photograph with Jayne was taken, one of Jack’s two sons mailed him a copy as a reminder of that embarrassing day when dignity failed him. Jack recalled how, soon after they were photographed together, Jayne was a guest at his church, and a friend of his approached to invite

him to come over and say hello to her. Jack knew better, declaring “I told him I wouldn’t because I knew if I *did*, I’d have the same silly expression on my face as I have *here*.” Jack passed away in January 2003, a month before his 96th birthday.

Unlike Jack, beautiful Jayne Mansfield was not to be blessed with a long life. In June 1967, by which time she was a 34-year-old mother of five children, the youngest boy just a toddler, she died in an car accident. Jayne’s youngest daughter, Mariska Hargitay, only 3 years old at the time of her mother’s death, went on to blaze her own trail in the acting profession and is today a star of *Law & Order: Special Victims Unit*, for which she has won a primetime Emmy and Golden Globe, and received six Screen Actors Guild Award nominations. Jayne had also received a Golden Globe award in 1957 as a Most Promising Newcomer, along with Natalie Wood and Carroll Baker. Jayne and Mariska each have a star on Hollywood’s Walk of Fame, touching diagonally. Mother and daughter, connected forever.

@ Applications became available Nov. 1 for the John L. Dales Scholarship Fund. For information, visit sagfoundation.org/dales.

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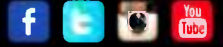


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