

SAG-AFTRA

FALL 2012 • VOLUME 1 • NO. 2



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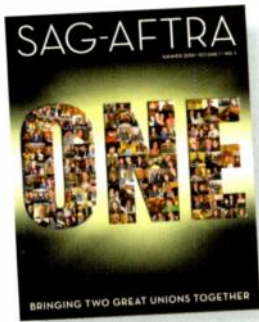
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SPLASH!

ACTION ITEMS

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

Cover illustration by Yvette Youssefia.



LIVING PROOF

Congratulations on the first SAG-AFTRA magazine. A great job on a merger whose time has come and we'll all benefit from it.

In a day and age when our industry

focuses on youth, I humbly suggest a future article that can give both direction and hope to the older members of our union. By finding a need and filling it, the skills we learned long ago can still be put to good use. As an 81-year-old road warrior and an AFTRA member since 1961, I'm living (most of the time) proof that it can be done.

Clark Weber
Chicago Local

SAG-AFTRA MERGER

Certainly, it was a good move for SAG and AFTRA to merge. The obvious reasons, among others, of added negotiating power and the setting of reasonable and standard pay scales and dues will benefit members. However, for those who have been members of both SAG and AFTRA for many years, it's clear that the "merger" is only a *partial* merger. The two unions will not be *truly* merged until the health funds and retirement

benefits of both are brought together. If done properly, such a unification could save money by eliminating the need for two checks to be sent to retirees each month, reduce staff and end the confusion of dealing with two health plans, the second of which is virtually useless. Many members who voted for the merger mistakenly assumed that it would include *every aspect* of both unions.

John Wade
San Francisco Local

Ed. Note: Thank you for your letter. It's important to note that the merger of the unions is fully complete and has been since the vote was recorded on March 30, and that is great news for SAG-AFTRA members. There is now only one union representing professional actors, broadcasters, recording artists and others working in front of a camera or behind a microphone. The AFTRA H&R Funds and the SAG P&H Plans are separate entities from the union, and are governed by Boards of Trustees made up of an equal number of trustees appointed by management and by the union. At its meeting July 22, the SAG-AFTRA National Board voted overwhelmingly to urge these trustees to move forward immediately on efforts to establish reciprocal health plan eligibility, and to work toward ultimately establishing a single health and pension plan. On Aug. 11, the union-appointed trustees of the SAG P&H Plans and the AFTRA H&R Funds met as directed to discuss a path forward on these matters. Please see the article "Board Urges Plans and Funds to Move Forward" on page 14.

SAG-AFTRA

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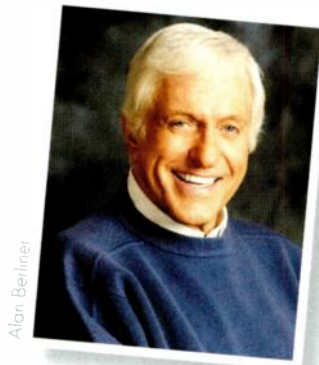
LETTERS TO THE EDITOR

are always welcome from members. They must be signed with your full name and Local affiliation and are limited to 150 words. Letters selected by the Editorial Subcommittee may be edited for accuracy, space and clarity. Every effort will be made to preserve the author's intended substance. This section is not available to sitting National Board members.

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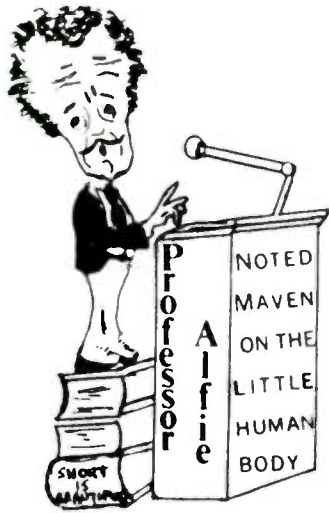
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In Our Next Issue...



Alain Berliner

... a tribute to our 49th SAG Life Achievement honoree Dick Van Dyke along with a special preview of the upcoming SAG Awards®.



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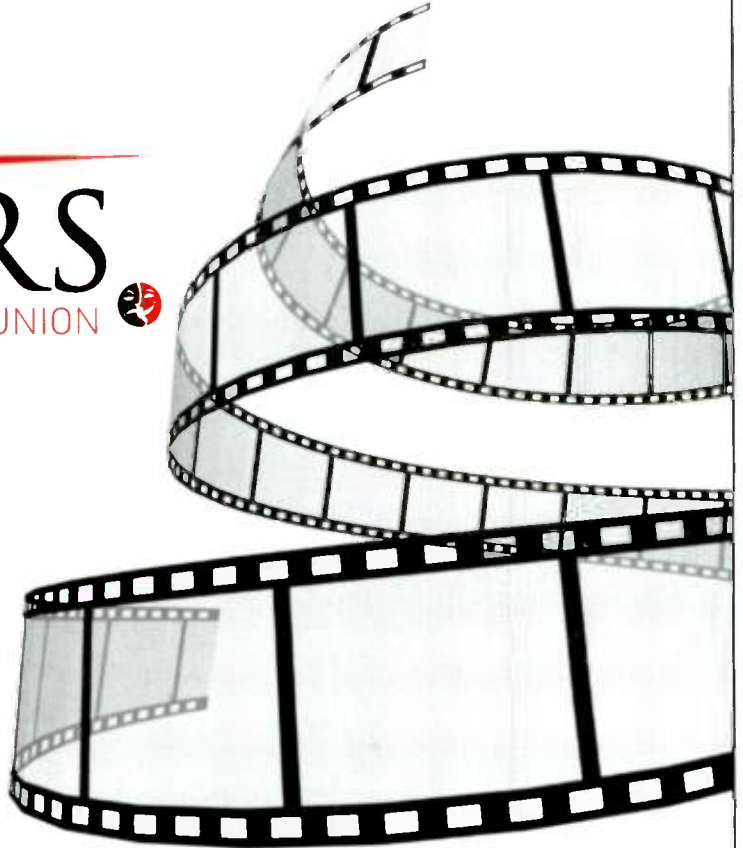


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Governance	(323) 549-6676
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Membership	(323) 549-6757
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Safety.....	(323) 549-6855
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Frank Nelson Fund.....	(323) 634-8104
Alliance for Inclusion in the Arts.....	(212) 730-4750
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KEN HOWARD

“SAG-AFTRA exists to help our members thrive as we move into the future. To do this, we must be focused and prepared to take advantage of every opportunity.”

Dear SAG-AFTRA Member,

Entering the national headquarters of the AFL-CIO in Washington, D.C., one is greeted by an impressive sight: A 51-foot-wide floor-to-ceiling marble mosaic featuring brightly colored images of men and women at work pays tribute to some of the crowning achievements of human endeavor. From deep-sea exploration to the lunar landing and much in between, the theme tying it all together is Virgil’s quote, “*Labor omnia vincit*”: Work conquers all.

Located just across Lafayette Square from the White House, the imposing limestone building is one I have visited many times, but my most recent trip stands out for good reason. On Aug. 1, Co-President Roberta Reardon; Executive Vice President Ned Vaughn; Board members from New York and Washington, D.C.; National Executive Director David White; and other senior staff members joined me at the summer meeting of the AFL-CIO Executive Council. Roberta and I both hold seats as vice presidents on the Council, but that day we had a special purpose — we were there to accept a brand new charter recognizing SAG-AFTRA as a direct affiliate of the national labor federation.

It was a tremendous honor to receive the charter from AFL-CIO President Rich Trumka, Secretary-Treasurer Liz Shuler and Executive Vice President Arlene Holt Baker. Standing beneath the likenesses of historic labor giants like John L. Lewis and Walter Reuther, surrounded by fellow officers of the federation’s other affiliate unions, it was an indelible moment and an extraordinary reminder of the heart of unionism. But as tempting as it may be to bask in labor’s rich history, I am far more interested in our future.

We work in an industry of rapid creative and technological advances. This has always been true, but the speed and scope of today’s evolution is remarkable. Throughout the country, SAG-AFTRA members continue to engage in the work that has sustained us for decades — but we are also shooting Web series, recording and shipping digital voiceovers or song tracks, reporting the news via podcast, satellite radio or even Twitter, and taking on countless other emerging jobs in the entertainment and media industry. And each day, more of us expand our experiences and cross new boundaries.

SAG-AFTRA exists to help our members thrive as we move into the future. To do this, we must be focused and prepared to take advantage of every

opportunity. Your elected leaders and fellow members volunteer on committees, attend seminars and informational events, and participate in contract-related Wages & Working Conditions meetings — all so we can better see the challenges and opportunities that lie ahead.

We also have an experienced and talented staff working under the daily oversight of David White, who played an important role in our successful merger. His thoughtful direction of SAG-AFTRA operations, along with the skilled efforts of our dedicated staff team, protects us on the job and ensures that we receive efficient services and all the benefits of union membership. They too share in the honor, and the obligation, of our place in the family of labor.

SAG-AFTRA’s new charter belongs to each and every one of us, and we can all make a difference by working together. As Virgil said, “Work conquers all.”

In unity,

Ken Howard



ROBERTA REARDON

"Between negotiation preparation, labor business and policy meetings in Washington, D.C., we've been very busy doing meaningful work on the issues that matter most to you."

Dear Fellow SAG-AFTRA Member,

Summer is vacation time, and I know many of us have enjoyed some well-deserved time off, but you should know that summer at SAG-AFTRA has been full-steam ahead.

With our union newly ratified, your elected leadership and staff settled in for some more hard work, ensuring that the transition progressed as smoothly as possible, while also handling the ongoing business of our many contracts and Locals. Between negotiation preparation, labor business and policy meetings in Washington, D.C., we've been very busy doing meaningful work on the issues that matter most to you.

Commercials contracts negotiations are just a few months away. While the exact start date of the talks has not been set, the Wages & Working Conditions process is underway. I am honored to represent you as the chair of our Commercials Negotiations Committee. This year we have started the process with contract educational meetings across the country, both face-to-face and by webinar. It is an exciting new addition to our preparation for negotiations and presents yet another way for members to show up for their contracts.

With formal W&W caucuses and meetings beginning Sept. 10, I hope that you will attend and participate as we develop proposals for discussion and consideration by the committee. Visit your Local's page at SAGAFTRA.org to find meetings in your area or, if you can't make it to a caucus or meeting in person, send your ideas and suggestions to commercialswandw@sagaftra.org.

We experienced another historic step in Washington, D. C. on Aug. 1. AFL-CIO President Rich Trumka, joined by Secretary-Treasurer Liz Shuler and Executive Vice President Arlene Holt Baker, presented the new SAG-AFTRA charter to Co-President Ken Howard and me at the recent AFL-CIO Executive Council meeting. Ken and I both serve as vice presidents of the AFL-CIO, and were deeply honored to receive the charter. This marks a new chapter for SAG-AFTRA — a new union with a stronger direct tie to the American labor movement.

On the policy front, I had the honor of meeting and speaking with Tina Tchen, executive director of the White House Council on Women and Girls earlier this summer. The Council was established by executive order in March 2009 "to ensure that federal agencies and offices consider the needs of women and girls in the policies and programs for which they are responsible." Through the Council, the White House has clearly made a commitment to inclusion for women and girls in American life.

We're doing the same here at SAG-AFTRA. Working with organizations like the Geena Davis Institute, we are focused on issues directly affecting the employment of women in entertainment and media. Like most women in the entertainment industry, it's not news to me that while women make up more than 52 percent of the population, we account for only around 25 percent of available onscreen roles. And, it's also no surprise that after age 40, those opportunities shrink to just over 10 percent. Bringing greater scrutiny to these issues helps us make a

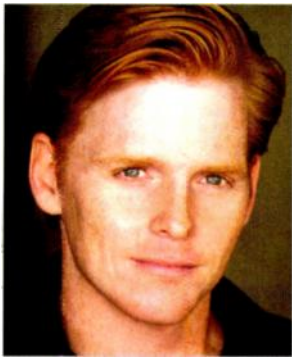
difference, not just in our members' lives but in our culture as a whole. After all, representing the American Scene, in all of its wonderful diversity, is an important part of SAG-AFTRA's mission.

Recently, I had the privilege of participating in a roundtable discussion of transformational leadership at the 15th Annual National Principals Leadership Institute at Lincoln Center in New York. I joined several respected academics in discussing what it takes to transform an organization. It was an inspirational event that made me think hard about our own transformation. Our journey — from AFTRA and SAG — to SAG-AFTRA is more than a merger. We are transforming into something new. Each of us has a role to play in helping to create the union we want this to be. We must collectively assess where we are, where we are going and how we can best achieve that. Now is the time for members to take action — join a committee, attend the commercial W&Ws, write an article for your Local newsletter or find out how you can volunteer to be a delegate to your state labor federation or central labor council. Above all, be empowered by your union — and then empower others to join you.

This is a time of opportunity, a time for all of us to work together in building our new union on a rock-solid foundation of unity, solidarity, joy in our similarities and respect for our differences.

In solidarity,

Roberta Reardon



NED VAUGHN

“Elections provide an invaluable chance for people to take stock of their direction and take action, just as SAG-AFTRA members did this spring.”

Dear Member,

You have an important choice to make.

The last time I wrote those words, they referred to the decision members were being asked to make about merging SAG and AFTRA. The result was a powerful action that changed our direction by bringing two unions together as one.

Now, most SAG-AFTRA members face another important choice.

While we may identify strongly as union members, most of us define ourselves first in other ways. We are actors, performers, broadcasters and recording artists. But even before that, we are members of families, and perhaps religious communities. We are citizens of our states and towns. And most of us are Americans (with acknowledgement to many valued SAG-AFTRA members who are not).

Americans are now being asked to decide the direction of our country. We need to make important decisions about the direction of our state and local governments as well. I emphasize “direction” because election campaigns too often focus on trivial personal aspects of the candidates, and ballot measures are frequently evaluated simply on the basis of

who supports or opposes them instead of the underlying merits. Both are poor ways to evaluate important choices.

Elections provide an invaluable chance for people to take stock of their direction and take action, just as SAG-AFTRA members did this spring. After years of our work becoming more divided, SAG and AFTRA members looked at the big picture and didn't like what they saw. Their real-world experience told them the situation just wasn't working, and they couldn't see that direction leading to a stronger future. So they voted accordingly and made a historic change.

The upcoming national, state and local elections will affect us all, even as union members. You may be able to elect candidates who promote production incentives that will increase SAG-AFTRA job opportunities in your area. Or perhaps you can vote for representatives who support strong intellectual property rights and tougher laws to fight the digital content theft that steals money from our pockets. These are just a couple of issues that directly impact SAG-AFTRA members.

But even in a broader context, the fall elections matter a great deal. Just as bargaining strength is the foundation of union protections, the economic health of our country (and states and cities)

provides the foundation for our work and our standard of living. No industry is immune to a struggling economy, even a traditionally resilient industry like ours. The upcoming elections will offer distinct choices for dealing with the fundamental economic issues we face, and our decisions will determine our future direction.

Just as I have encouraged you to take part in important union decisions, I urge you to make your voice heard on Nov. 6 — because that action is ultimately connected. Like our successful merger referendum, the November elections are an opportunity to take stock. Are you satisfied with the way things are going? Does your real-world experience tell you we are headed in the right direction, one that will lead to a stronger future? Should we stay the course or is it time for new leadership? Answering these questions can help each of us reach our own best decisions and then take action, by exercising our cherished right to vote.

Onward together,

Ned Vaughn

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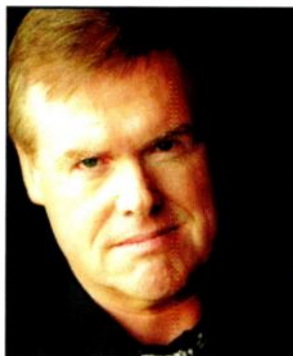
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AMY AQUINO & MATT KIMBROUGH

“The reality is that the union’s ability to take virtually any action is inextricably tied to its funding.”

Dear Member,

“Action news!”

“Lights! Camera! Action!”

“Job action called!”

If there’s one word that conjures what is most exciting about our business and our union, it’s probably *action*. As treasurers, we monitor SAG-AFTRA’s finances, something many members see as anything but exciting. There are even those who consider paying dues as little more than punishment.

But the reality is that the union’s ability to take virtually any *action* is inextricably tied to its funding. To successfully negotiate our contracts, we need to pay top-level staff; do extensive research; travel, house and feed the negotiating team; educate the members; and then distribute and tabulate ratification ballots. If no agreement is reached, having enough money set aside to keep SAG-AFTRA functioning through a work stoppage can mean the difference between success and failure.

But it’s not only dramatic *actions* like these that require funding. In fact, nearly 75 percent of SAG-AFTRA’s revenue is spent on the staffers that keep the union running and the real estate that houses them. Why? Let’s say you’re shorted on

a paycheck — you pick up the phone and call SAG-AFTRA. But before the union can go after a claim, we need to have paid for: 1. a phone system to take your call; 2. a telephone, desk and chair; 3. an office to house them; 4. a computer system sophisticated enough to hold all the necessary information about the job; and — most importantly — 5. a professional trained to take your call and solve your problem.

Enforcing our contracts also requires expenses like staff to monitor working conditions in the field, audits of contracts and payroll, and processing residuals. This last is a major expense, as SAG-AFTRA anticipates receiving, recording and then mailing out *nearly 3 million residuals checks this year alone*. And with the explosion of new media production, that number will be growing fast.

We employ legal staff that can go toe-to-toe with studio and network lawyers so we can pursue your claims. To communicate with members and with the public, we need an extensive Web presence as well as snail-mailings and magazines like this one. And while no SAG-AFTRA officer is paid for service, it costs money to hold meetings; to cover travel, housing and food; to distribute materials; and, of course, to bring in staff to make sure the necessary work gets done. The list goes on

and on.

In addition, during the merger process, members everywhere demanded real and immediate *action* to expand work opportunities, both by fighting the spread of non-union work in traditional markets and organizing more broadly in broadcast stations and in areas like cable and the Internet. Creating jobs in this way is extremely labor and capital-intensive, requiring crack staff, extensive research, and outreach to the work force. But expensive as it is, there’s no *action* more important, for this or any other union.

SAG-AFTRA is just five months old, but as it continues to evolve and take shape, our goal is clear and simple: to be labor alchemists, and turn as many dues dollars as possible into the *action* that you deserve and need.

Amy Aquino

Matt Kimbrough

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DAVID WHITE

“We could not manage this growing ship without engaged members and excellent, elected leadership.”

Dear Member,

A business-minded friend once said to me that SAG-AFTRA has so many moving parts that it reminded him of a multinational enterprise. I agree with this insight and know how easy it is to overlook the incredible range of activities that our members and staff are engaged in each day, to advance the careers and interests of our membership worldwide.

Every now and then, it is useful to be reminded of this incredibly detailed work that happens each day, in our own offices and in the offices of our industry partners, in broadcast shops and on film and television sets, in conference rooms and on teleconference lines, and in multiple other venues around the country.

This “Action Issue” of SAG-AFTRA magazine attempts to do just that — to remind and inform us. In response to questions that we frequently get from members, this issue presents several windows into our organizational activities and services that go on each day, usually well behind the scenes. One feature, “A Day in the Life” (page 19) depicts a snapshot of union activity on a randomly selected date — Aug. 14 — a date that, in almost every way, is like any other. Take a minute to glance over the accompanying

infographic and you will get a sense of what SAG-AFTRA’s elected leaders, members and staff are doing on your behalf.

Our work continues to be magnified these days by the intense, operational efforts that we are focused on in each of our newly combined offices. Between the work to assimilate our communications systems and to integrate our database and other technical systems, our staff continues to work overtime with the goal of establishing seamless operations that result in faster, more effective services for you.

As will come as no surprise, we are always focused on negotiations. We have had several successes in the area of our broadcast agreements, as our staff and members work collaboratively to detect patterns in the changing work environments of our broadcast members across the country. By the time you receive this, we also will have begun our Wages & Working Conditions process in preparation for our commercials contracts negotiations, which commence in early 2013. The W&W process, which is run by member leaders and driven by member input, will generate our bargaining proposals and shape our negotiation strategy for this demanding bargaining session.

All of which leads me back to SAG-AFTRA as a complex enterprise: We could not manage this growing ship without engaged members and excellent, elected leadership. As much as anything, this issue of the magazine intends to underscore this important fact. We are graced with a truly outstanding leadership team who volunteer their time, energy and insights for the sole purpose of making you, our members, more successful. We have hundreds of elected and appointed member-leaders. Together, they represent a deep well of experience and personal understanding of your careers and the evolving media industries, and they reflect the unique culture and needs of every Local in the country. Without their constant engagement and high performance, we are not as effective and not remotely successful. As staff, we recognize this fact and we thank you for it.

In unity and looking forward,

David P. White

For Members



SAG-AFTRA GRANTED AFL-CIO CHARTER

In a major post-merger milestone, SAG-AFTRA has received its charter from the AFL-CIO at a ceremony in Washington, D.C. on Aug. 1. The charter brings the 165,000 members of the merged union under the umbrella of the federation representing 56 unions and 12 million workers.

The occasion was a significant episode in an often difficult time for labor.

"With workers' rights under attack nationwide, this charter represents a bright spot in the union movement and we are proud to add our new, unified voice in support of all workers in this country," said SAG-AFTRA Co-President Roberta Reardon. "We are delighted to join with workers across the nation, and reaffirm the mission we share with the AFL-CIO: to ensure workers are treated fairly."

"This is a terrific capstone to the historic merger of SAG and AFTRA and we are proud to receive a charter from America's labor federation, the AFL-CIO, and we thank President Richard Trumka, Secretary-Treasurer Liz Shuler, Executive Vice President Arlene Holt Baker and the members of the Executive Council," said SAG-AFTRA Co-President Ken Howard.

"This charter represents the start of a new chapter for our organization, facing new challenges in a changing entertainment and media landscape, but also presents limitless opportunities."

"Today the AFL-CIO celebrates a new charter for a newly created union, SAG-AFTRA, that brings together two great unions committed to changing to meet

the needs of the future," said Trumka.

"The AFL-CIO commends the members and leaders for a process that gave every member a chance to weigh in — it's union democracy at its best. I look forward to the continued leadership of SAG-AFTRA Co-Presidents Ken Howard and Roberta Reardon on the AFL-CIO Executive Council."



In a ceremony in Washington, D.C. on Aug. 1, the AFL-CIO granted a charter to SAG-AFTRA. AFL-CIO President Richard Trumka, center, with Co-Presidents Roberta Reardon and Ken Howard.



COMMERCIALS CONTRACTS W&W: GET INVOLVED

In preparation for the negotiation for the commercials contracts that expire March 31, 2013, the Wages & Working Conditions process is gearing up. Informational meetings and webinars were held at 20 Locals around the country. The process allows members to make their voices heard and help shape the negotiations.

There are three ways to weigh in with thoughts and comments:

1. The commercials contracts caucuses bring members together in freeform sessions to discuss issues that are important to them. This information helps form the proposals formed by the W&W committees.

2. Members are also invited to participate in formal W&W

committee meetings, which use the information and ideas gathered from the caucuses to create proposals for the 2013 contracts negotiations. Visit SAGAFTRA.org to find out when and where W&W committee meetings are taking place in your area.

3. Those who want to participate remotely can email ideas to commercialswandw@sagaftra.org. Suggestion boxes for contract-related ideas have been placed in the national offices, in Los Angeles at 5757 Wilshire Blvd. in the 7th floor reception area, and in New York at 360 Madison Ave. in the 12th floor reception area, or 260 Madison Ave. in the 7th floor reception area. The last day for suggestions is Friday Oct. 19, 2012.

NEW AGREEMENTS BENEFIT RECORDING ARTISTS

Working with SAG-AFTRA, the American Federation of Musicians (AFM) and the AFM and SAG-AFTRA Intellectual Property Rights Distribution Fund, digital music performance rights organization SoundExchange has reached new international agreements for artists whose works are downloaded or streamed in four countries. The agreements for collection of royalties are with foreign artist societies in Cyprus, Germany, Japan and Sweden.

The nonprofit SoundExchange is a performance rights organization that collects statutory royalties from satellite radio, Internet radio, cable television music channels and similar platforms that stream music. SoundExchange has agreements and partnerships with 23 organizations worldwide.

The new agreements allow for the collection of digital performance royalties on behalf of featured recording artists, including members of both SAG-AFTRA and AFM. The agreements also allow for the AFM and SAG-AFTRA Fund to collect digital royalties for non-featured artists from the four territories.

SoundExchange's partnership with the union has continued with the appointment of SAG-AFTRA Chief Administrative Officer and General Counsel Duncan Crabtree-Ireland as one of three new members on its Board of Directors. The other two appointees are Ray Hair of the AFM and Paul Robinson of Warner Music Group.

TRUSTEES MEET

After the merger, the newly renamed AFM and SAG-AFTRA Intellectual Property Rights Distribution Fund



convened its annual trustees meeting. The Fund was established for the purpose of distributing royalties to musicians and vocalists from various foreign territories and royalties established by government statute under U.S. copyright law. From left, American Federation of Musicians Sound Recording Division Manager Jo-Anne McGettrick; AFM and SAG-AFTRA IPRD Fund Administrator Dennis Dreih; SAG-AFTRA Trustee Stefanie Taub; AFM and SAG-AFTRA IPRD Fund Audiovisual Division Manager Shari Hoffman; and SAG-AFTRA Trustee Duncan Crabtree-Ireland.

BOARD URGES PLANS AND FUNDS TO MOVE FORWARD

On July 22, the SAG-AFTRA Board of Directors voted overwhelmingly to urge AFTRA Health & Retirement Funds trustees and SAG-Producers Pension and Health Plans trustees to move forward to undertake action to create a unified health plan for performers, broadcasters, recording artists and others working under SAG-AFTRA collective bargaining agreements, and to implement immediately a reciprocity agreement between the two existing health plans.

The Funds and Plans are separate entities from the union, governed by Boards of Trustees made up of an equal number of trustees appointed by management and by the union. On Aug. 11, in response to the board's action, the SAG-AFTRA trustees met to confirm that their first priority is the expeditious consideration of such a reciprocity agreement, which will permit the plans to address the growing problem of split earnings that has resulted in the loss of coverage for some plan participants.

POKER PARTIES BENEFIT MEMBERS



We're not bluffing! The Frank Nelson Fund Celebrity Poker Party is taking place Oct. 20 (postponed from an earlier date) at the Mulholland Tennis Club in Los Angeles and will be hosted by Camryn Manheim. Proceeds benefit the Frank

Nelson Sick and Benefit Fund of the AFTRA Foundation, which assists SAG-AFTRA members in need.

@ For ticket info, contact Olga Perez at (323) 634-8104 or olga.perez@sagaftra.org.



Eric Charbonneau

The SAG Foundation celebrated with the voiceover community on Aug. 11 at its 2nd Annual Poker Classic benefitting the Don LaFontaine Voice-Over Lab. Along with poker, guests enjoyed live mariachi music, a wonderful silent auction, an entertaining photo booth and a captivating game of rock, paper, scissors. From left, Don LaFontaine Voice-Over Lab Advisory Board members Scott Rummell, Josh Daugherty and Joe Cipriano with SAG Foundation Executive Director Jill Seltzer.



L.A. Commercials W&W Committee Chair Allen Lulu welcomes 124 members and more than 30 staff to a commercials contracts educational meeting.



National V.P., New York and New York Local Co-President Mike Hodge and Co-President Holter Graham attend an organizing meeting.

Miami Business Rep Ruth Paul, right, visits Kandis Erickson and Nick Puga on the set of *After the Wedding*.



Washington-Baltimore Broadcast Rep Matt Allison visits NPR and Melissa Block from *All Things Considered*.

10,261 unique visitors to the new SAGAFTRA.org website.



399

calls answered by the national switchboard.

Chicago Local Director of Broadcasting Paula Weinbaum leads news agreement negotiations with WTTW-TV.

SAG Foundation's Conversations series features *Parenthood*'s Jason Ritter and Lauren Graham.

18

new member applications processed.



Houston members get together for a Local mixer.



Members of N.Y. Film Society attend a screening of *The Odd Life of Timothy Green*.

“AND BY THE WAY, I JUST HAPPEN TO BE gay.”

With increasing frequency, SAG-AFTRA members are being open and authentic about who they are — and not letting it define them.

In 1997, Ellen DeGeneres came out on the cover of *Time*, with the headline blaring “Yep, I’m Gay,” followed by appearances on *Oprah* and *20/20*. When her comedy series *Ellen* was cancelled a year later, *Entertainment Weekly* ran the cover interview headline “Yep, She’s Too Gay,” reinforcing the notion then that out performers might continue to have difficulty in an industry that had kept them in the closet from the beginning of show business.

Fifteen years later, a tectonic shift seems to have occurred in both the number of out gay, lesbian and bisexual SAG-AFTRA members and how they are choosing to come

out — or just be out from the beginning of their careers — in ways that seem no-fuss and matter-of-fact.

In May, *The Big Bang Theory*’s Emmy-winner Jim Parsons tossed off as an aside that he is gay in a *New York Times* feature about his stage career. *Star Trek*, *Heroes* and *American Horror Story* star Zachary Quinto posted a message on his website last October, and *White Collar* and *Magic Mike* star Matt Bomer did it in February by thanking his partner and their children while accepting an award.

Talk show host and newsperson Anderson Cooper made his own understated revelation in July, in an eloquent but straightforward letter to *The Daily Beast* blogger Andrew Sullivan, writing, “The fact is, I’m gay, always have been, always will be, and I couldn’t be any more happy, comfortable with myself, and proud.”

“We have so many openly gay people now in so many different walks of life that when someone acknowledges that they are gay, it’s just another part of who they are and not a big headline,” San Francisco Public Radio host Scott Shafer, who is gay, told *CBS This Morning* about Cooper’s statement. “For journalists, what we have is our credibility and for Anderson Cooper it got to the point that ... not being openly gay became a liability because it seemed like he was

Coming Out Stories ...



1. Talk show host and comedian **ELLEN DEGENERES**

declared she was gay in a *Time* magazine cover story on April 14, 1997. She said in a 20/20 interview that year, "I made the decision ... that I wasn't going to live my life as a lie anymore."

2. CYNTHIA NIXON of *Sex and the City* and *The Big C* came out in 2004 by replying to questions from the *New York Daily News*: "My private life is private. But at the same time, I have nothing to hide. So what I will say is that I am very happy."

3. *How I Met Your Mother* star and Tony Awards host **NEIL PATRICK HARRIS** revealed he was gay in a statement to *People* magazine in November 2006: "I am a very content gay man living my life to the fullest."

4. Recording artist **RICKY MARTIN**, star of the Broadway musical *Evita*, came out through a post on his website in March 2010: "I am a fortunate homosexual man."

5. *Modern Family* star **JESSE TYLER FERGUSON** has always been out in his personal life, which he carried over to his career as an actor who happens to be gay.

6. Actor and comedian **WANDA SYKES** came out at a 2008 rally for marriage equality: "We shouldn't be out here demanding something that we automatically should have as citizens of this country."

7. In February, *White Collar* star **MATT BOMER** came out by thanking his partner and their children while accepting an award for his work in the fight against HIV/AIDS.

8. JIM PARSONS of *The Big Bang Theory* casually told the *New York Times* in May that he never considered himself in the closet, per se, but was simply a private person.

9. Talk show host and newsperson **ANDERSON COOPER** came out in July through an eloquent letter: "The fact is, I'm gay, always have been, always will be, and I couldn't be any more happy, comfortable with myself, and proud."

hiding something.”

And in the music industry, recording artists across the spectrum are similarly finding ways to navigate a career while leading lives that are authentic and honest. In 2009, Adam Lambert came out during a *Rolling Stone* interview saying, “I need to be able to explain myself in context.” A few months later, in March 2010, singer-actor Ricky Martin posted a simple statement on his website, calling himself a “fortunate homosexual man,” while country singer Chely Wright made the choice to come out two months later with a major publicity blitz.

But no matter how one chooses to break the news, coming out remains a difficult, often anguishing, decision for public figures — likely the toughest decision of their lives.

Members of the SAG-AFTRA National Lesbian, Gay, Bisexual and Transgender (LGBT) Committee understand the difficulty of making that decision. “We know that coming out remains a deeply personal decision, and despite how casual it may seem to some, we know that the decision to be an out performer is

NATIONAL Coming Out Day

is observed annually on

OCT. 11

by those who are LGBT along
with straight allies and
relatives. For info visit
hrc.org

deeply courageous,” said co-chair Jason Stuart. “Being out remains our most powerful weapon to fight bigotry, and performers who are out bring context of who we are to those who may not realize they know someone gay.”

The SAG-AFTRA National LGBT Committee exists to support LGBT union members, works to combat discrimination in the workplace, and to organize new work opportunities for LGBT performers in all areas of the entertainment and news media.

Entertainment Weekly writer Mark Harris sees a trend of coming out in understated fashion that was field-tested about five years ago by *Frasier*’s David Hyde Pierce, *Grey’s Anatomy*’s T.R. Knight and *How I Met Your Mother*’s Neil Patrick Harris, followed by *The New Adventures of Old Christine*’s Wanda Sykes, who came out at a 2008 rally for marriage equality.

“What was impossible 60 years ago and dangerous 40 years ago and difficult 20 years ago is now becoming no big deal,” wrote Harris in an extraordinary *EW* essay about out members such as Cynthia Nixon, *Modern Family*’s Jesse Tyler Ferguson and *Glee*’s Jane Lynch and Chris Colfer. “If each announcement seems slightly less important than the one before, that’s as intentional as the ‘Oh, by the way...’ style in which they’re delivered. But the stories matter more than even those who tell them may realize.”

“[W]hile as a society we are moving toward greater inclusion and equality for all people, the tide of history only advances when people make themselves fully visible,” wrote Cooper in his coming-out letter. “There continue to be far too many incidences of bullying of young people, as well as discrimination and violence against people of all ages, based on their sexual orientation, and I



In Action ...

The SAG-AFTRA National LGBT Committee sponsored events at two recent film festivals: As part of NewFest in New York, *A Conversation with Charles Busch* was hosted by theater columnist Michael Riedel (above left) on July 29; during Outfest in Los Angeles, a Schmoozefest mixer (left) on July 13 welcomed SAG-AFTRA members and crews from Outfest films, such as, from left, actor-director-writer Jonathan Lisecki (*Gayby*), producer Zeke Farrow (*Gayby*) and director Quentin Lee (*White Frog*). The committee also will have a presence at the Pride at Work convention in Cleveland in September.

believe there is value in making clear where I stand.”

For the past two years, a viral video campaign featuring faces — gay and straight — from all walks of life has been comforting LGBT youth with a promise that “it gets better.” And, if life is getting better for these young people, it’s not because that’s just what life does; it’s because people like our members are taking risks to make it better for the next generation, showing them that being gay is just a small part of who they are.

The “It Gets Better” video campaign had a powerful effect on Zachary Quinto. In late 2010, he made his own video that in essence told young people “I’m for you” — which he came to realize is different than saying “I am you.” After the suicide of another young gay teen in September 2011, Quinto decided he needed to step up. “It became clear to me in an instant that living a gay life without publicly acknowledging it is simply not enough to make any significant contribution

to the immense work that lies ahead on the road to complete equality,” he wrote on his website. “I believe in the power of intention to change the landscape of our society — and it is my intention to live an authentic life of compassion and integrity and action.”

“For many, coming out is actually a lifelong process of telling family members, new circles of friends and colleagues, while fearing rejection and discrimination in the process,” said Traci Godfrey, co-chair of the SAG-AFTRA National LGBT Committee. “Any time someone in the public eye comes out, no matter how ordinary or straightforward it may seem to those of us already out, we know that it’s still a risk, it’s still courageous and it still matters. And we applaud you for it.”

@ For information on the SAG-AFTRA National LGBT Committee, email diversity@sagaftra.org.

WE WANT TO HEAR FROM YOU!

Diversity in Entertainment Employment:
Your Experiences and Perspectives



ALL SAG-AFTRA members are being asked to take a new, confidential member survey online about diversity issues in entertainment employment.

You can access **Diversity in Entertainment Employment: Your Experiences and Perspectives** at SAGAFTRA.org/eeodiversity.

The survey is supported by a grant from SAG-Producers Industry Advancement Cooperative Fund, is completely confidential, fairly short and shouldn’t take more than 20 minutes to complete.

Your union has long been an advocate for diversity issues in the workplace, and we regularly survey our membership to better inform our work as advocates on your behalf. This survey is for *all* members and asks questions about experiences and perspectives related to issues of sexual orientation and gender identity in the workplace. Previous surveys of our members have focused, for example, on issues related to performers with disabilities and performers who are seniors, Asian/Pacific Islander, Latino and African-American.

Visit SAGAFTRA.org/eeodiversity to take this important survey today.



Jeremy Renner and Rachel Weisz dodge danger in a high-speed chase in *The Bourne Legacy*. Renner is known for performing his own stunts, but he couldn't do it without the guidance of stunt professionals.

THERE'S NO SUCH THING AS AN ACADEMIC DEGREE IN STUNTOLOGY. IF YOU WANT TO CRASH CARS, FALL OFF OF CLIFFS AND ENGAGE IN FISTFIGHTS ONSCREEN WITH THE BIG BOYS AND GIRLS, YOU'RE GOING TO HAVE TO ATTEND THE UNIVERSITY OF HARD KNOCKS. YOU'RE GOING TO HAVE TO LEARN FROM THE BEST, AND BE PERSISTENT, DEDICATED AND LEARN TO EXERCISE GOOD JUDGMENT.

The SAG-AFTRA members who risk life and limb to make screen stars look good aren't daredevils. They are professionals who know their business, work together with precision and always put safety first.

For everyone who chooses this exciting career, the road is different, but usually it starts with a moment of inspiration, whether it is a chance encounter with an accomplished stunt performer or a desire to emulate the daring stunts they have seen on TV and in the movies.

Tim Gallin, co-chair of the SAG-AFTRA National Stunt & Safety Committee, got his introduction to the world of the

professional stuntperson through his former high school football coach, Vic Magnotta. After graduating from college with a degree in criminal justice, Gallin moved out to California in the late 1970s and got his first taste of show biz when he sang *Blue Suede Shoes* on *The Gong Show*.

He saw his old coach Magnotta playing a role as a Secret Service agent in the classic film *Taxi Driver*. After returning to New York, he rekindled his friendship with Magnotta, who attended New York University with Martin Scorsese and had subsequently become a successful stunt performer. In the fall of 1978, Magnotta brought in Gallin to help train actors for football

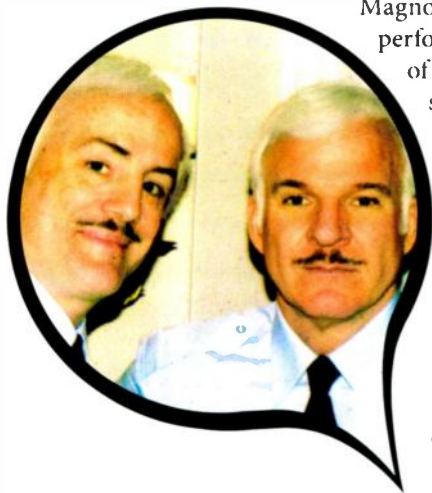
scenes on the set of *The Wanderers*, and his destiny was set.

Since then, Gallin has built an impressive list of credits, working as both a stunt performer and a stunt coordinator. With movies and TV shows such as *Splash*, *Ransom*, *A Beautiful Mind*, *Law & Order: SVU*, *The Departed* and *The Bourne Ultimatum* on his resumé, he is now the one offering advice to newcomers, and he warns that in this line of work, the danger is real.

"I remind them, if you really want to get in this game, there is a potential of something going wrong and someone getting hurt or killed," he said.

Sometimes, it doesn't matter how good you are. While Magnotta's life would serve as an inspiration to Gallin and other stunt performers, so would his death serve as a reminder to everyone in the business that things can go terribly wrong.

Magnotta died in 1987 while performing a stunt on the set of the film *The Squeeze*. The stunt called for Mike Russo, Michael Keaton's stunt double, to jump a car into



TIM GALLIN HAS DOUBLED FOR STEVE MARTIN.

the Hudson River. Magnotta, who was stunt coordinator for the picture, decided to take over the stunt for him, since Russo was due to be married soon and he didn't want him to have any cuts or bruises on his face from the stunt on his wedding day, Gallin said.

The car's windshield had been replaced with Plexiglas, and when the car went in to the river upside down, the force of the water tore the plastic off, striking him in the head and killing him.

TRUST

If you focus on what could go wrong, climbing back up on that horse or into that car can be difficult. SAG-AFTRA National Stunt & Safety Committee Co-Chair Conrad E. Palmisano, who has spent decades in the business, working on TV shows and films such as *Lost*, *21 Jump Street* and *Transformers: Dark of the Moon*, said sometimes the mental demands of a stunt can be greater than the physical. It can come down to a matter of nerve — and trust.

"There are two basic kinds of stunts. One is where you're flipping a car or jumping off a building or diving off a cliff or doing a fistfight in a bar — that's all about your talent, your physical capabilities. Then there are other stunts where you're

SAG-AFTRA PROTECTIONS FOR PERFORMERS WORKING UNDER HAZARDOUS OR DANGEROUS CONDITIONS

- ✓ A medic with visible ID must be on set when a performer is working under hazardous conditions.
- ✓ First aid equipment must be readily accessible.
- ✓ A vehicle with a stretcher and first aid equipment must be standing by to drive to the nearest emergency medical facility.
- ✓ A stunt coordinator or qualified individual trained in planning, setting up and/or performing the type of stunt involved must be present on the set.
- ✓ A performer is allowed to consult with the stunt coordinator before performing the activity.
- ✓ The performer's consent is needed before performing a stunt or hazardous activity.
- ✓ The producer must obtain copies of the Industry Wide Safety Bulletin Guidelines recommended for the safety of cast and crew during production. Examples of the safety bulletins are for use of blank ammunition, helicopters, stunts, water safety, venomous reptiles and animal safety, safety for young performers, hot air balloons, pyrotechnics, etc.

The above is not a comprehensive list of the protections required under a TV/theatrical contract. For a complete list, contact the SAG-AFTRA Stunt & Safety Department at (323) 549-6855.



just basically a passenger.

"I was once buried alive in a cave-in sequence. And that was terrifying to me, because no matter how much confidence I had in myself, I had no idea what it was going to be (like) to be buried alive. And even had I been an Olympian athlete, it wouldn't have helped me. All you had to do was to have the guts to go down there and let them do what they had to do to you," Palmisano said.

Relying on others isn't always easy, but it has helped bring stunt performers together into a tight-knit community.

"You rely on each other; you have to have a heck of a lot of trust in the person that's rigging you," Gallin said. "When I was lit on fire, the people that rigged me, the people that were standing there with the fire extinguishers — I'm putting my health in their hands. You don't want somebody texting at that time or on the phone. You want people who are focused and understand what's going on."

SAG-AFTRA members Julie Michaels and Pee-wee Piemonte, who operate JMP Productions Inc., said stunt performers are always there for each other, both on and off the set — and often that kindness has a way of coming back.

"I can't tell you how many times we've lent help or support to someone thinking, 'Wow, we're doing something for them,' but they end up saving us in the end," Michaels said.

A medic who often worked with Piemonte called Michaels, saying he was experiencing a dry spell and needed money, hoping she had some work for him. Even though they didn't need him, the couple agreed to bring him in for her next job — a high fall — just to help him out. The decision proved fortuitous.

"That man saved my life on that Monday. If he had not been there, I probably would be paralyzed," Michaels said. As a medic, "he knew what to do when I got hurt, and he took care of me. It's so funny, because here I think I'm helping him, and he ended up making all the difference for me."

THE SAFETY NET

Through the falls and fires and high-speed chases, SAG-AFTRA has stunt performers' backs. The union's contracts guarantee minimum rates of pay, provisions for transportation and meals, rest periods and other protections. With the spotty nature of stunt work, and the ever-present risk of injury, residuals are the vital safety net that can keep performers paying their bills through the lean times. Being a member of SAG-AFTRA is what makes it all possible.

"It's been invaluable. I don't think we would be treated the same way if we weren't members of a union," Gallin said. "If there wasn't a residuals base, I know I couldn't stay in the business."

Piemonte, who won the 2011 Emmy for Outstanding Stunt Coordination for his work on *Southland* and has been nominated again this year, agreed.

TONY EPPER REMEMBERED



Tony Epper, a SAG-AFTRA actor, stunt performer and member of the legendary Epper clan of stunt professionals, died July 20 at age 73 at his home in Salmon, Idaho. Beyond Epper's immediate family, Epper's death affected many people within and outside of the stunt community.

For SAG-AFTRA's Co-President Ken Howard and his wife Linda, who was also a stunt performer, the loss was deeply felt. Both are close friends of the

Epper family. That's underscored by the fact that Epper's sister Jeannie — an accomplished stunt professional in her own right — donated one of her kidneys to Howard.

Howard met Tony Epper while filming *Manhunter* in the early 1970s, by which time Epper was already a legend.

"That summer I was talking with Sunshine Parker, who was a well-known wrangler,"

Howard said. "We were talking about how the cowboys and the stuntmen could really handle themselves; they were a rough and ready bunch. And he said, 'Well, you know, son, there's tough, there's really tough and then there's Tony Epper.'"

Throughout his colorful career, Epper Lancaster, Howard,

doubled for Burt Chuck Connors, Slim Pickens and among many others. As a stunt performer, he worked on numerous film and television shows, including *The Streets of San Francisco*, *Beverly Hills Cop*, *Thelma & Louise* and *Waterworld*. He chalked up many credits for acting, as well, including roles in *Daniel Boone*, *Batman*, *The A-Team*, *Airwolf* and *Star Trek: Deep Space Nine*.

Epper had a reputation as a consummate professional; you knew you were in good hands when you worked with him. Howard said he always had two feelings when he was involved in a fight scene with Epper.

"One was that I was completely safe and that he was going to protect me. And the other is that he could just snap me in two if he wanted to," Howard said.

Stunt & Safety Committee member Manny Perry recalled how the seasoned Epper was generous with his time and knowledge, assisting him by offering tips on the finer points of the stunt game. "He was a gentlemen, he was polite, but a real tough guy," Perry said. "He was a great stuntman; I don't think there was anything that Tony couldn't do."

HE WAS A GREAT STUNTMAN; I DON'T THINK THERE WAS ANYTHING THAT TONY COULDN'T DO.

CONTINUES ON PAGE 30

WHAT DOES IT TAKE TO BE A STUNT PERFORMER?

Prospective stunt performers might want to consider what stunt performer, actor and JMP Productions Vice President Julie Michaels feels are the top qualities it takes to make it: "Ethics, athleticism, integrity, camaraderie, and the ability to continually reinvent yourself. You've got to be an actor. You have to be able to do it all these days," she said.

Michaels points out that one of the most important elements of

coordinating and executing a stunt is communication, and it can be just as much a factor before the job even begins: You need to acknowledge your strengths and weaknesses, both to others and yourself.

"If you're not honest about what you can do, if you're not really forthright, that's when things go wrong," Michaels said.

But above all, stunt performers are professionals. They take their work

seriously and do everything they can to ensure that they and their fellow performers go home safely. But, at the same time, no matter their age, there's still a youthful twinkle in their eyes.

SAG-AFTRA Stunt & Safety Committee Co-Chair Conrad E. Palmisano puts it all in perspective.

"Basically we're still playing cowboys and Indians for a living. Cops and robbers," he said.



**ETHICS,
ATHLETICISM,...**



**INTEGRITY,
CAMARADERIE,...**



**AND THE ABILITY
TO CONTINUALLY
REINVENT YOURSELF.**



1. Matthew Ashford, Melissa Reeves, Peter Reckell and Kristian Alfonso dodge glass in *Days of Our Lives*.
2. *Southland* star Ben McKenzie did this rooftop-to-rooftop jump more than 165 feet in air with the training and coordination of Pee-wee Piemonte.
3. An explosion rocks a building on an episode of *CSI: NY*.
4. Stunt performer Trampas Thompson is engulfed in flames on the set of *Southland*.
5. Alex O'Loughlin hovers in a helicopter in *Hawaii Five-0*.

CONFERENCE TO FOCUS ON STUNTWOMEN

The Diamond in the RAW Foundation will be holding its fifth annual Action Icon Awards & Stuntwomen's Coordinating Conference Oct. 3-7. The event will feature a stunt coordinating seminar, performance capture session and stunt-rigging demonstration designed to educate stuntwomen on the latest industry techniques. The Action Icon Awards concludes this four-day event by honoring the industry's leading stuntwomen and female action stars. This event has garnered celebrity participation from SAG-AFTRA members such as Angela Bassett, Jamie Lee Curtis, Linda Hamilton and SAG-AFTRA National Co-President Ken Howard. This year's special honorees include SAG-AFTRA members Joni Avery, Jennifer Badger, Kelly Hu and Sonia Jo McDancer.

Proceeds from ticket sales of the event will benefit the Diamond in the RAW Foundation, a nonprofit devoted to transforming the lives of at-risk teenage girls.

@ For more information and to register, please visit actioniconawards.com.



STUNT PERFORMERS HONORED AT SAG AWARDS®

Submissions are now being accepted for the 19th Annual Screen Actors Guild Awards. The deadline is Oct. 25 at 5 p.m. PT. The outstanding stunt ensembles in film and television for 2012 will be announced on Jan. 27 on the live SAG Awards® Red Carpet Pre-show webcast on tnt.tv, tbs.com and People.com.

For 2011, the Outstanding Action Performance by a Stunt Ensemble in a Motion Picture went to *Harry Potter and the Deathly Hallows: Part 2*, and the Outstanding Action Performance by a Stunt Ensemble in a Television Series was awarded to *Game of Thrones*.

CONTINUED FROM PAGE 28

"If you're hurt, you still have your residuals base; you still have money coming in. On a union show, you get residuals," he said.

SAG-AFTRA contracts also include a non-discrimination clause, which can help prevent embarrassing conflicts over who is doubling an actor. *Grey's Anatomy* actor and National Board member Jason George recounted one such incident.

"I was on an independent film — it was a mountain climbing film — and I walked into hair and makeup one morning and there was a Caucasian man getting made up to look like me ... so he could go mountain climbing. I stopped and I looked and I said, 'I'm going to go back and we're going to take two on that because I didn't see that — it didn't happen.'

"Now the contract actually has rules that help govern how you go about finding stunt doubles for people of color," George added. "Had that been in place at that time, it would have eliminated friction between me and my producers, because they were great guys, I loved them, but it just wasn't on their radar that that might be offensive to me."

SAG-AFTRA PROFESSIONALS

Every day, the union works to ensure collective bargaining agreements are being enforced, responds to grievances and stays in constant contact with the Locals. SAG-AFTRA's National Stunt & Safety Committee meets once a month to discuss issues of importance to the stunt community.

In addition, the union has representation on the Industry-Wide Labor-Management Safety Committee, made up of studio officials and unions that represent cast and crew. It issues safety bulletins and guidelines on topics such as working in extreme weather, safe use of fire and smoke, and procedures on how to handle food on the set. These are safety issues that benefit all performers, whether they do stunts or not.

"One of the key contributors to the continued success of the entertainment industry is the SAG-AFTRA stunt community, which routinely provides the unique skill and experience required to execute spectacular and dangerous stunt performances in a safe manner," said Glenn Hiraoka, national director, Stunt, Singers, Dancers & Safety. "The union continues to work strongly to improve the wages and safe working conditions of the stunt community."

SAG-AFTRA Co-President Ken Howard, whose wife Linda Howard was a stunt performer, said that when he looks at the contributions stunt performers such as Hal Needham, Joel Kramer, and Jeannie and Tony Epper (see sidebar) have made to film, he feels there should be more public recognition. "I have been amazed that there hasn't been [a category] in the Academy Awards for the stunt community," he said. "It just surprises me there isn't some special acknowledgement every now and then."

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Getting (and keeping) an Agent



Every actor, sooner or later, has to face the decision on whether to get an agent. But before you pick up the phone or send that email, you need to honestly assess whether you are at the point in your career where you are ready for an agent.

In acting school, you learned about timing, how to inhabit your character and how to work as part of an ensemble. You learned about Meisner, Strasberg, Stanislavsky and Hagen. But, if you're like most actors, you didn't learn about the business of acting.

Recent SAG-AFTRA-sponsored events in Los Angeles and New York examined the process of getting an agent, and while each instructor had a unique approach, both emphasized a fundamental truth: Before you make that call, you need to be

ready, and that means working as hard at promoting yourself as you do on your craft.

The Los Angeles event on July 11 featured Richard Lawson, an actor and teacher who trains fellow actors through his Richard Lawson Studios. In New York, Lisa Gold, an actor and owner of Actors Connection, spoke on June 14. Each of these knowledgeable entertainment industry veterans offered insight into what it takes to generate interest from agents and grow your career.

So, are you ready for representation? Having a manager can help expand your network of contacts, but managers can't get you work (see sidebar). For that you need a SAG and/or AFTRA-franchised agent.

Do your homework: start by finding agents that get actors hired on the kinds of shows on which you envision yourself working, and find out about that agent's reputation. Find out the size of the agency and the kinds of clients they represent; targeting the right agents is going to be a lot more effective than a scattershot approach. If you're just

starting out, you probably want to start with a smaller agency.

But before anyone will take you on as a client, you **have to be** able to convince the agent that he or **she** can sell what you have to offer. **Find out what they are looking for**, so that you are bringing relevant, marketable skills to the table. While **versatility** is important for a performer, Gold suggests knowing your strengths and focusing on your specialty. Agents make money when they book you, so knowing where you fit in to their agency's roster helps keep you on their mind when the perfect role comes up.

The agent sees lots of talented actors every day; what can make the difference is how you market yourself. Gold is blunt about the necessity of **self-promotion**. "If the art is your passion and the craft is your passion, **that's** what community theater is for — and **karaoke** — so that you can exercise **your** passion. But if you want to make a living **as** an actor, it's a business, and it's just **like** every other business out **there** on the planet: It takes marketing, visibility, creating demand and knowing exactly what your product

does. You are a product — your product is ‘I offer acting services,’” she said.

Before you meet the agent, you need to have already started building your “brand.” The three most important things you can do are **network, network and network**. Build a database of contacts and reach out to them on a regular basis. The entertainment industry is all about relationships, and you never know where the next opportunity will come from.

Lawson suggests mapping out all of your relationships — from family and friends to professional peers and business contacts. “You should communicate to these groups four times per year, sending positive vibes and taking an interest in their lives, not talking about yourself. Because outflow equals inflow,” Lawson said. “Energy begets energy. Because people don’t forget you when you say hello.”

And always **learn new ways to market yourself**. Take advantage of the SAG-AFTRA workshops and seminars. Gold said, “As much as the unions can possibly do to educate you, people ... don’t come to the classes, they don’t come to all the opportunities that are available. They don’t come, because there’s still this thought that ‘I’m talented, somebody will discover me.’”

Harnessing technology is vital, and even an iPhone’s video capability can be used to create a respectable sample of your work. **Carry your demo on a flash drive or upload it to a website**, so that wherever you go and whomever you meet, your best work will be just a click away. Having your demo online ensures you can link to it in an email, and allow access to anyone you want to see it, anywhere in the world. Some actors use QR codes, Gold said. You may have seen

Continues on page 43



Roles of Managers and Agents for Actors

Although agents and managers may fulfill some similar functions, there are clear and distinct differences between them:

- A talent agent acts as an actor’s representative that is authorized to negotiate and procure employment for the member, as well as counsel or advise him/her on professional career choices. Generally, managers cannot legally submit performers for work opportunities. Moreover, under franchised agency regulations, personal managers are limited to counseling and advising members about their professional career choices. Members should be careful not to place themselves in violation of union rules by working with managers as they would with traditional franchised agents.
- Unlike talent agents, SAG-AFTRA does not regulate personal managers, nor are they licensed in any way by any state. Anyone can offer services as a personal manager. Therefore, members who hire a manager should carefully review all contract provisions in any agreement before they sign. Members are also urged to carefully research a manager’s background before entering into contractual relationships with them.
- Since personal managers are unregulated, SAG-AFTRA cannot discipline them for inappropriate conduct, nor can it assist members in resolving disputes that arise.
- If you decide to engage a manager, SAG-AFTRA strongly encourages you to secure the services of an attorney beforehand, so that you can fully understand the terms and conditions contained in the document that is presented to you.



If you have questions, contact SAG-AFTRA’s Agency Relations Department at (323) 549-6745 or (212) 863-4305.

Broadcasters, look for a discussion of managers and agents in an upcoming issue of SAG-AFTRA magazine. In this issue, see “Demystifying Personal Service Contracts,” page 39.

On Location



IMAGES OF BLACK WOMEN IN ENTERTAINMENT EXPLORED

On June 19, the SAG-AFTRA Los Angeles Local welcomed eight esteemed female African-American actors and industry professionals for a panel titled *Dark Chocolate: Contemporary Images of Black Women in the Entertainment Industry*.

The panelists shared personal experiences and stressed the importance for African-American actors to define themselves, to tell their own stories and start creating projects for themselves. Panelist Ameenah Kaplan told the audience, "People don't know how deep our talent is because we are so stereotyped."

A lively Q&A session followed the evening's program and led to vibrant discussions on topics ranging from how the "Chitlin' Circuit" originated to the importance of positive reinforcement regarding skin color within the home. "My mother put me in all the brightest colors, and my father always called me his chocolate drop," said panelist Judy Pace.



From left, co-moderator Barbara Roberts; panelists Sonya Eddy, Ameenah Kaplan, Anna Maria Horsford, Karen Malina White, Shirley Wilson and Judy Pace; and National Board member Sharon Ferguson, co-moderator.



Scott Appel

TONY TIME

Actors Annie Potts, Jason Alexander and National Board member Scott Bakula attend the Actors Fund's 16th Annual Los Angeles Tony Awards Viewing Party. The evening's program, hosted by Bakula, included the presentation of the Julie Harris Lifetime Achievement Award to Alexander.

Los Angeles

GOLFING FOR HEALTH FUND

National Board member Ron Perlman, left, and SAG-AFTRA Co-President Ken Howard joined fellow celebrities, including Kiefer Sutherland, Andy Garcia, Joe Mantegna, Tim Allen and others at the 3rd Annual SAG Foundation Golf Classic on June 11, presented by Integrated Wealth Management. Money raised benefited the SAG Foundation Catastrophic Health Fund and Assistance Programs. Find out more at sagfoundation.org.



Eric Charbonneau



Alberto E. Rodriguez/WireImage

SAG-AFTRA PARTIES AT L.A. FILM FEST

SAG-AFTRA, SAGIndie and Writers Guild of America, West, along with special guest hosts Philip Baker Hall (*People Like Us*) and Todd Berger (*It's A Disaster*), hosted a cocktail reception to celebrate the films and performances of the Los Angeles Film Festival on June 19. From left, WGAW's Kay Wolf, Los Angeles Film Festival Director Stephanie Allain, Hall, WGAW Vice President Howard A. Rodman, actor Kimberly Elise, Berger and SAGIndie National Director Darrien Michele Gipson.



SAG-AFTRA JOINS TECH PANEL

On June 28, SAG-AFTRA Senior Business Representative, New Media Andrew Dansker participated in a panel discussion at the annual Mobile and Social Entertainment Summit presented by Digital Media Wire.

The panel, which took place at the Jewish Heritage Museum in New York City, was titled *Cloudy and a High Chance of Revenue: How Technology Is Changing the Way Audiences Access TV & Video Content*, and included Bill Wheaton, Akamai's senior vice president and general manager of digital media; Marty Roberts, senior vice president of sales and marketing for thePlatform (Comcast); Desiree Rodriguez, vice president of business development for MobiTV; and Ashwin Navin, CEO and co-founder of Flingo.

Panelists discussed the latest innovation, pricing, monetization and distribution models for video content. They also spoke about digital rights management and piracy issues as they relate to global distribution and new technology. The panel was followed by a Q&A session with industry attendees and a networking reception.

Andrew Dansker speaks at the June 28 Mobile and Social Entertainment Summit.

New York

QUEENS STUDENTS ARE DIRECTORS FOR THE DAY AT SAG-AFTRA

Students from Janine Esposito's fifth-grade class at PS 16 in Queens traveled to the SAG-AFTRA offices in May. Jeffrey Bennett, a BookPALS volunteer and SAG-AFTRA deputy general counsel/associate executive director, New York, who regularly reads to the class, took the students to his office. They got to be "directors for the day" in the SAG-AFTRA boardroom, and they discussed how they might shoot a feature film of their favorite book, considering story, location, cost and casting. One of the students asked Bennett the maximum cost to make a movie. He responded that the sky is the limit!



Jeffrey Bennett leads fifth-grade students in a discussion.

NEW YORK LOCAL HOSTS FIRST SAG-AFTRA NEW MEMBER ORIENTATIONS



Less than 100 days after the historic merger of SAG and AFTRA, the New York Local hosted the first two new member orientations for SAG-AFTRA members. An evening session was offered June 26 at 360 Madison Ave., and an afternoon session was offered on June 28 at the 260 Madison Ave. office. Incorporating the legacies of both great unions, these orientation sessions have been newly designed to educate members in all career categories about the resources available to them through SAG-AFTRA.

New member orientations are hosted by the Member Outreach, Relations and Education Committee, and programmed and run by the New Member Orientation Subcommittee, which is co-chaired by Rebecca Damon, Kathy Keane and Sara Krieger. Damon also serves as the New York Local co-vice president with fellow Co-Vice President Anne Gartlan, who also helped run the orientations. New York Local Co-Presidents Holter Graham and Mike Hodge were present at both orientation sessions to welcome the new members and speak about the importance of union solidarity. New York Local Executive Director Jae Je Simmons was also on hand to greet everyone, and emphasized the staff's commitment to working on behalf of the membership.

Check your email for information about upcoming New Member Orientations and other member events at the New York Local. Need to make sure your email address is up to date? Call the New York Membership Department at (212) 944-6243 or (866) 855-5191. If you would like to be notified about the next New Member Orientation, you can email the New York Local at NewYork@sagaftra.org.

New York

SAVE THE DATE

SAG-AFTRA New York Local Fall Membership Meeting

Monday, Nov. 5, 2012

5:30–8:30 p.m. meeting

Crowne Plaza Times Square

1065 Broadway

(Between 6th and 7th Avenues)

New York, NY

This meeting is only open to paid-up SAG-AFTRA members in good standing. Unfortunately, no guests allowed. Parents/guardians of younger performers under 18 years old are welcome.

No RSVP necessary.

SAG-AFTRA MEMBERS, PLEASE BRING YOUR MEMBERSHIP CARD FOR ADMITTANCE.

If you require ADA accommodations, please let us know by contacting (212) 827-1542 or diversity@sagaftra.org.

Tri-State

WHITE VISITS TRI-STATE

On May 16, SAG-AFTRA National Executive Director David White stopped by the Tri-State Local office. During an evening reception, there was a large turnout to hear White speak, and he took the opportunity to meet with members and staff. From left, National Broadcast Representative Tim Williams, Pittsburgh Local and Tri-State Local Executive Director John Hilsman, White, Contract Administrator and Office Manager Kim Davis, and Tri-State Local Associate Executive Director Chris Lacey.

NEW MEMBERS LEARN THE ROPES

The first SAG-AFTRA New Member Orientation was held in Miami on May 16, with an amazing attendance. New members and not-so-new members came together to network and learn more details about their new union. SAG-AFTRA Miami Local Co-President Memo Saucedo hosted the event, which included presentations about promoting your talent, union contracts, franchised agents, union health, pension/retirement and more. SAG-AFTRA members were energized, and left wanting to get involved in their union. It was a “wow” event! This orientation will serve as the prototype of a member orientation series to be held around the state of Florida. Plans for the future include opening this event once a year to PUPs (pre-union performers) to educate them about the benefits and the importance of becoming a union member in Florida, a so-called “right-to-work” state, so they can make an informed decision about whether to join SAG-AFTRA.

Miami

SAG-AFTRA MEMBERS HEADLINE FIRST WIFC EMERGING TALENT SERIES

This spring, the Chicago chapter of Women in Film (WIFC) launched a new series, *Emerging Talent: Females in Focus*. Profiling Chicago’s emerging female filmmakers, the inaugural event featured the short films of award-winning filmmakers and SAG-AFTRA members Mary Kay Cook (*Wednesday’s Child*) and Grace McPhillips (*Fitting*). The evening included a prescreening cocktail reception, Q&A with the filmmakers and post-show networking.

Cook, an actor and producer, served on Chicago’s SAG Board and currently on the Kautherr Members Resource Center (KMRC) committee. Her credits span features, commercials, shorts and music videos.

McPhillips, the producer, co-writer, and star of *Fitting* (official selection of the 2012 Vancouver Women in Film Festival), serves on the SAG-AFTRA Chicago Board and is also on the KMRC committee.

In April, the SAG-AFTRA Chicago Local hosted the WIFC Back Lot tour event at the KMRC. The evening covered the hiring of SAG-AFTRA talent for TV and radio commercials; corporate/educational and non-broadcast programs; new media projects; interactive media; infomercials; video and audio new releases; and commercial radio broadcast programming and public radio. Jamie



Elizabeth Morris

Chicago

From left, Mary Kay Cook, SAG-AFTRA Chicago and National board member Nancy Sellers, and Chicago Board member Grace McPhillips.

Marchi, Chicago’s director of freelance, also reviewed the online contract resources offered on the Production Center and the union’s website.

The Conservatory’s June event, *Everything You Wanted to Know about Working on Low-Budget Films, but Were Afraid to Ask*, answered Chicago members’ questions about working in low-budget films. Director of TV/Theatrical Contracts Kathy Byrne discussed what to expect on set, and how these films differ from the studio features and episodic television shows. With the goal of creating more covered work, she also discussed how to flip a non-union film to a SAG-AFTRA-covered project and encouraged members to consider creating their own jobs by creating content.

THE MOVIES ARE COMING, THE MOVIES ARE COMING!



From left, Nancy Flanagan, Governor Hickenlooper, Clay Walker and Denis Berkfeldt, all SAG-AFTRA members.

May 18 was a landmark day for Colorado members of SAG-AFTRA and others in the film, television and media community. Gov. John Hickenlooper signed House Bill 1286, production incentive legislation that had been years in coming and for which many members of SAG-AFTRA in Colorado worked diligently to bring to fruition.

During his remarks before signing the bill, Hickenlooper proudly noted his membership in the SAG-AFTRA Denver Local. The signing ceremony was attended by hundreds of supporters, including many members of the Denver Local who posed for photos with Hickenlooper after the bill was signed.

Also speaking before the signing was Colorado Film Commissioner Donald Zuckerman. Zuckerman, a long-time motion picture producer himself, was crucial in crafting and guiding the legislation through the process. He, too, acknowledged the help members from SAG-AFTRA had provided in getting the bill passed.

With the legislation having officially gone into effect on July 1, 2012, the production drought may finally be over. According to Zuckerman, a couple of projects may already be in the works to take advantage of the incentives.

The incentive package is geared for independent productions in the \$5 million to \$10 million range, and is not limited to feature films. Other types of media production, including commercials, television and video games are eligible for the incentives.

LOCAL MEMBERS HONORED

Kansas City

News Team Wins Best Documentary

The KCTV5 news department recently won the Best Documentary award from the Kansas City Press Club for its retrospective on the 1981 Hyatt skywalk collapse. While a number of SAG-AFTRA broadcasters worked on the documentary, only two, editor Charlene Pryor and reporter Barney McCoy, were part of the original news team providing extensive coverage of the disaster more than 30 years ago.

Broadcaster Recognized

SAG-AFTRA member and KMBC-TV sportscaster Len Dawson was honored with the prestigious 2012 Pete Rozelle Radio-Television Award from the Pro Football Hall of Fame for "longtime exceptional contributions to radio and television in professional football." He received the award prior to the Hall of Fame induction ceremony in Canton, Ohio on Aug. 3. Dawson was the Kansas City Chiefs quarterback from 1963 to 1975, was named Super Bowl IV's MVP, and was inducted into the NFL Hall of Fame in 1987. He was KMBC's sports director from 1966 (while still a Chiefs player) until 2009 but continues to appear frequently on the station. He also hosted *Inside the NFL* on HBO from 1977 to 2001.

GETTING CAMERA READY

Philadelphia



From left, Conservatory Co-Chair Mike Kraycik, Temple University's Lynne Innerst and board member Cyndy Drue, who produced the event.

The Philadelphia Conservatory Committee of SAG and the Tri-Union Committee of AFTRA, SAG and AEA have merged to form the SAG-AFTRA Philadelphia Conservatory Committee. The Conservatory is designed to expand the craft and business knowledge of the professional performer and broadcaster through participation in classes, seminars, workshops and special events. The Conservatory co-chairs, Mike Kraycik and Chuck Varesko, hosted a standing-room-only kick-off event on June 25, *Preparing for a Camera-Ready Audition*, featuring Temple University's Lynne Innerst.

Topics included memorizing "sides," cold-reading techniques, working with the script, analyzing the text, making choices and hair, makeup and wardrobe tips.

San Francisco

PANEL EXAMINES MEDIA REFORM

California Common Cause presented a screening of *Save KLSD: Media Consolidation & Local Radio*, a documentary produced by Jennifer C. Douglas and Jon Monday. Following the screening, a panel discussed media reform. Panelists included SAG-AFTRA San Francisco Local Associate Executive Director/Communications Director Karen H. Lipney; producer Jennifer C. Douglas, Common Cause Northern California organizer Helen Grieco and Media Alliance Managing Editor Tracy Rosenberg. Representing reporters, anchors, DJs and talk show hosts on local radio, the former AFTRA has long been a proponent of retaining limits on the consolidation of media ownership, having filed comments with the Federal Communications Commission as recently as March 5. In its filing, AFTRA stated, "Relaxing ownership rules will lead to a less competitive media marketplace that is less responsive to the public need for information."

Lipney spoke about issues impacting localism that SAG-AFTRA faces when negotiating with broadcast employers, including the use of voice tracking, which eliminates local programming in favor of canned formats; cross-assignment between TV and radio; reduction in the number of hours of local news; joint ventures that reduce competition between broadcast owners; news sharing; and outsourcing of news.



WORKSHOPS PROMOTE DIVERSITY

The inaugural event for The Muriel Moore/Danny Nelson SAG-AFTRA Conservatory Workshop was held in Atlanta on May 7. Moore and Nelson were two highly respected and loved senior actors in Atlanta. Support and funding for the momentous event was provided by the former SAG National Ethnic Employment Opportunities Committee, and The Green Room Actors Lounge graciously hosted the evening.

A large, diverse group of members came to hear the guest speaker, Emmy Award-winning casting director Shay Bentley-Griffin. She served as a past president of both Georgia Production Partnership and Women in Film & Television Atlanta. Also in attendance were co-founders of Nina Holiday Entertainment, Cass Sigers and Terri Vaughn, former star of *The Steve Harvey Show*. The minority-run production company has several projects currently in production for the Gospel Music Channel. Vaughn is also one of four owners of the Green Room Actors Lounge.



Atlanta

Casting director Shay Bentley-Griffin speaks to members at the SAG-AFTRA Atlanta Conservatory Workshop on May 7.

SAG-AFTRA MEMBERS LEAD COMMUNICATIONS SEMINAR

Seattle

On June 9, the SAG-AFTRA Seattle Local and the Washington State Labor Council jointly sponsored a communications summit for union members and communications specialists from around the state. The program provided insight into how a newsroom really works, what makes a reporter want to cover a story and get involved with it, how and why relationships with news media are important, and how to be likeable and positive in getting your story across, whether in print or over the air. The all-day session was presented by broadcasters Karen O'Leary, Jim Forman, Adam Gehrke and Steve Reeder, who is also co-president of the Seattle Local, and actors John Patrick Lowrie and Laura Kenny, along with other guest speakers. The summit was conceived by Steve Krueger, former AFTRA Seattle Local president and broadcaster, who also presented at the seminar.

The Summit was well-attended, with approximately 75 representatives of labor unions listening to the eight panel presentations. Interesting conversations developed through the course of the day and continued over lunch, and the feedback from the attendees was immensely positive. One popular session, led by SAG-AFTRA member and broadcaster Evonne Benedict, involved ways unions can get full benefit from various social media technologies.

The event was such a success that the SAG-AFTRA Seattle Local intends to reprise the summit on a regular basis, and provide shortened versions to interested labor unions.

DEMYSTIFYING PERSONAL SERVICE CONTRACTS



From left, Mary Cavallaro and SAG-AFTRA members Sonja Crosby, Nicole Ramirez, Dan Lang, Jane Bower and Lynne Woodison

SAG-AFTRA Assistant National Executive Director, News and Broadcast Mary Cavallaro travelled to Detroit in June to present an educational seminar about personal employment contracts in the media industry for current and prospective on-air and off-air station staff and freelance professionals.

"For anyone new to the broadcasting business, this was invaluable information. It was like a master class in personal service contracts," remarked Detroit member Lynne Woodison. With real-life examples from across the country, common legal provisions in these contracts were translated into layperson's terms, followed by a question-and-answer period addressing specific attendee concerns.

N. CAROLINA MEMBERS WELCOMED

Washington-Baltimore Local staff executives Pat O'Donnell and Jane Love had the opportunity to personally greet SAG-AFTRA's North Carolina membership. Spearheaded by member Jerry Winsett, O'Donnell and Love met with members in Charlotte and Wilmington in an effort to introduce themselves and understand what SAG-AFTRA can do for its members in this jurisdiction, which was newly acquired by the Washington-Baltimore Local. Additionally, O'Donnell and Love met with casting agent Jackie Burch and casting agents from Fincannon & Associates, as well as North Carolina Film Commissioner Johnny Griffin, to gain further insight into the North Carolina film and television market. The Washington-Baltimore Local hopes to continue to strengthen its relationships in North Carolina and do whatever possible to expand union job opportunities and union membership in the state.



Members Robert S. Mitchell & Tim Parati in Charlotte

Washington-Baltimore

SAG-AFTRA LOCAL LEADERS



STEVE GLADSTONE

SAG-AFTRA Miami Local Co-President Steve Gladstone is a native Floridian. He has been working as a professional actor since 1974, and has been featured on regional stages throughout the Southeastern United States.

When he was 17, Gladstone was diagnosed with a rare genetic eye condition called retinitis pigmentosa and gradually went totally blind by the age of 30. "You're either a fighter pilot or a target and I chose pilot. I don't consider myself disabled — I'm just blind." His motion picture credits include *Hot Stuff*, *The Island*, *The Specialist*, and *GED*. Steve was also featured in *Runaway Love*, a music video by the band Firefall. The roles played by Gladstone are usually sighted characters, not re-written to accommodate for an actor with blindness, with one notable exception being his portrayal of the Blind Man in New Theatre's production of *Blind Date*. Gladstone received the Hindman Award and a Carbonell nomination for that role.

Gladstone has garnered numerous film and television credits throughout his career, and has performed in more than 60 local and national television commercials. If that isn't enough, Gladstone is also a playwright and lyricist whose collaborative work, *South of the North Pole*, received the 1999 ASCAP Musical Theatre Award.

Gladstone serves as vice-chair of the SAG-AFTRA National Performers with Disabilities Committee and is involved with promoting literacy through audiobooks for the blind and people with disabilities.



MEMO SAUCEDA

SAG-AFTRA Miami Local Co-President Memo Saucedo has had a varied and illustrious career in both English and Spanish-language productions. He has appeared as a television, Web, commercial, theater and voiceover actor, and radio announcer. Saucedo has taken the leading role in more than 25 theatrical productions, including *The Elephant Man* and *Waiting for Godot*. In Mexico City, he did voiceover work in Spanish for actors such as Mel Gibson, John Travolta, Kevin Costner and Marco Leonardi. He has also won two Emmys for his writing.

Locally, Saucedo serves on the Merger Transition & Constitution Committee, Organizing/Student Outreach Committee, and the Commercials Wages & Working Conditions Committee. At the national level, he serves on the Spanish Language Media Committee.

"'Unión' in Spanish has the same meaning as 'union' in English: to join together or being joined together," Saucedo said. "As professional performers, this is the only way to move forward and reach our potential. We already took our first step in uniting SAG and AFTRA, but we can't stand on the sidelines, we need to be active members of our union. Get involved and see how your career changes. Believe me, you'll be surprised."

Miami

In each issue, we will profile the president or co-presidents of a SAG-AFTRA Local.

Member Perks!

Deals & Discounts for SAG-AFTRA Members

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

AUTO LOANS

AFTRA-SAG Federal Credit Union (ASFCU) has auto loan rates that are hard to beat. Whether it is a refinance or purchase, ASFCU can save you money. For details, visit aftrasagfcu.org.

UNION PLUS

Ready for a new or used vehicle for you or a family member? Union Plus offers members auto-buying services at UnionPlus.org/AutoBuying. This no-hassle car-buying service helps you save time and money when buying a new or used car or truck.

M•A•C

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

COSTCO

Costco has a special offer for SAG-AFTRA members. Join Costco and receive coupons for free products and other savings valued at more than \$50. The offer includes discounts on grocery products and health and beauty items, clothing and electronics and more. Visit the Deals & Discounts section at SAGAFTRA.org to view this offer.

ZIPCAR

With more than 9,000 cars parked all over metro cities like Seattle, New York City, Boston, San Francisco, Los Angeles, Portland and Washington, D.C., Zipcar is the perfect way to get to auditions or to run errands. With a Zipcard in your

pocket, you have access to a fleet of cars that you can use by the hour or by the day, hassle-free, 24/7. Low hourly and daily rates — gas and insurance included! SAG-AFTRA members may join Zipcar for only \$25/year! To enjoy your member discount, just join online at zipcar.com/registration/account/plan#step. Already a member? Call (866) 4ZIPCAR or (866) 494-7227 and ask to be added to the account.

AT&T

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

PARKING SPOT

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

BACKSTAGE

Subscribe to *Backstage* magazine and save more than 35 percent on a combined print and online subscription. Call (800) 658-8372 or visit backstage.com/sag-aftra-offer to place your order or for more information.

CRUNCH FITNESS

Crunch Fitness (a collection of state-of-the-art health clubs) has a special offer for members on month-to-month memberships: 50 percent off enrollment (plus processing fee) and \$84.99 per month. All classes included. Interested in signing up? Visit any Crunch club and provide your SAG-AFTRA card! Go to crunch.com to find a location near you. Contact corporateaccounts@crunch.com with any questions you may have.

AVEDA

Join Aveda's Pro-Privilege discount program and receive a 25-percent discount on Aveda's retail products. You may purchase products at any free-standing Aveda retail store throughout the United States. To apply, just present your current SAG-AFTRA card, photo ID and pay a one-time membership fee of \$20. Applications are processed instantly and the discount is effective immediately. To locate a retail location near you go to aveda.com.

UPS

The UPS Store does more than shipping. With more than 4,300 locations nationwide, chances are there's one near you. SAG-AFTRA members save 5 percent on eligible products and services. Just show your valid SAG-AFTRA card at the time of purchase. Visit theupsstore.com to find a location near you.

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



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



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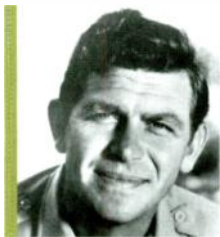
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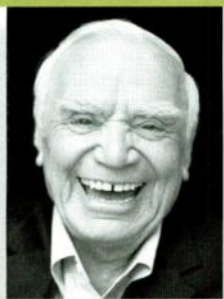
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KITTY WELLS

Richard Colin Adams	5/1/2012	Tony Epper	7/20/12	Paula Kelly	4/26/2012	Richard Rossomme	6/3/2012
Maurice Alevy	6/4/2012	Milly Ericson	12/13/2011	David Kristin	3/31/2012	Joe Russell	5/5/2012
Reynolds Allen	10/23/2010	Chad Everett	7/25/12	Bernie Landis	4/21/2012	Ann Rutherford	6/11/2012
Bobby Alto	4/28/2012	Doris Faye	7/3/2012	Gary Lasdun	9/29/2005	Masami Saito	6/10/2012
John C. Anders	12/1/2011	Fred Ford	5/23/2012	James Thomas Lawler	3/4/2012	Vidal Sassoon	5/9/2012
Joanne Anderson	4/10/2012	Win Forman	5/20/2012	Luc C. Leestemaker	5/18/2012	Marion Schnabel	4/6/2012
Muriel Bach	5/16/2012	Ruth Foster	5/11/2012	M.K. Lewis	4/20/2012	Junior Seau	4/2/2012
Margaret Bacon	6/12/2012	Warren Fox	6/14/2012	Richard Lynch	6/19/2012	Don Sherman	5/23/2012
Marlene Barr	12/18/1998	Michael French	4/24/2012	Arthur Mackey	5/5/2012	Doris Singleton	6/26/2012
Les Beigel	7/9/2012	Kathryn Fuller	5/24/2012	Dorothy Mahoney	6/22/2012	Barbara A. Sloane	12/15/2011
Jodi Bernstein	4/15/2012	John W. Gadson II	7/25/2012	Joan Mann	3/3/2012	Jeffery Smith	7/4/2012
Clement E. Blake	6/22/2012	Martha Gallub	3/19/2012	Ronald Manning	6/19/2012	Paul L. Smith	4/25/2012
James Barry Blakeley	5/7/2012	Pat Galo	5/23/2012	Frank Marocco	3/03/2012	Willie Jean Snyder	10/3/2011
Ernest Borgnine	7/8/2012	Conrade Gamble	7/13/2012	Walter Mathews	4/28/2012	Victor Spinetti	6/19/2012
Ray Bradbury	6/5/2012	Ken Garcia	6/12/2012	Lynne Matthew	6/6/2012	Sage Stallone	7/13/2012
Ed Brigadier	2/26/2012	Don Grady	6/27/2012	Marilynn Lovell Matz	4/13/2012	Warren Stanhope	2/14/2012
Janet Carroll Brown	5/22/2012	T. Maxwell Graham	10/27/2011	Patricia Medina	4/28/2012	Toria Stevens	12/24/2011
Phil Buck	6/9/2012	Marshall G. Grant	8/7/2011	Simon Mein	2/12/2012	Oliver Stine	10/11/2011
Frank Cady	6/8/2012	Andy Griffith	7/3/2012	Loretta Miller	3/20/2012	Albert Szabo	2/6/1994
Edward Call	7/2/2012	Samara Hagopian	4/21/2012	Ben Millman	5/12/2012	Kurt B. Taylor Jr.	6/4/2012
Cris Capen	6/4/2012	Joseph M. Hamer	10/15/2010	Marika Monti	5/21/2006	Jimmy Tedesco	5/12/2012
Dee Caruso	5/27/2012	Danna Hansen	5/21/2012	Titus Moody	2/6/2001	Terry Terrill	1/3/2009
Ruth Casey	6/28/2012	Gardner Hayes	8/29/2011	George Murdock	4/30/2012	Scott Thomas	6/26/2012
T. Ellsworth Clark	8/21/2007	Andy Hedden	5/5/2012	Pamela Murphy	5/11/2012	Shellie Thomas	5/12/2012
Frank M. Consolo	6/19/2012	Sherman Hemsley	7/24/12	Frank O'Brien	4/25/2012	Ginny Tyler	7/13/2012
Ben Davidson	7/2/2012	Michael L. Hitchcock	2/1/2009	Lupe Ontiveros	7/26/2012	Susan Tyrrell	6/16/2012
Thomas James Davis	7/19/2012	Celeste Holm	7/15/2012	Morgan Paull	7/17/2012	Travis Walters	4/24/2012
Richard Dawson	6/2/2012	Dolores Hope	9/19/2011	Richard G. Peabody	12/27/1999	Roger Webster	10/3/2011
John Dewinta	5/20/2012	David Arthur Jarratt	3/21/2012	Jean Perron	5/11/2002	Kitty Wells	7/16/2012
Paris Christian Dimoleon	6/8/2012	W. C. Johns	2/21/2012	Richard Robago	5/18/2012	Peggy West	5/20/2012
Cyrilla Dorn	5/21/2012	Ken Johnson	6/19/2012	Marilyn Raphael	5/15/2012	Paul Wiley	9/28/1999
E. Lovell Dyett	5/29/2012	Kathryn Joosten	6/2/2012	Richard Raymond	8/20/2008	Jody Wilson	5/25/2012
Harald O. Dyrenforth	10/28/2005	Michael Ruotolo Joseph	10/26/2011	Tony Razzano	3/30/2012	Yvette Wilson	6/14/2012
Ed Ecker	7/13/2003	Charles Julian	4/1/2011	Robin Reinhardt	5/25/2012	Stan Winston	4/20/2012
Jim Elk	7/13/2012	Brixton Karnes	5/16/2012	Bill Kruck Richards	6/19/2012	Bill Wohrman	5/28/2012
Nora Ephron	6/26/2012	Joan Karp	11/30/2011	Steve Roland	4/26/2012	C. Lindsay Workman	4/24/2012

*As reported by SAG Pension & Health. Notices received after the deadline will appear in a future publication.



ERNEST BORGNINE, a prolific actor and the 2010 Screen Actors Guild Life Achievement Award* recipient, died on July 8 at age 95.

Borgnine, who served on the Screen Actors Guild Board of Directors

from April to November 1962 and again from November 1974 to November 1977, was a star of television, movies and stage, perhaps best known as Lt. Com. Quinton McHale in *McHale's Navy*. He appeared in dozens of television shows and films, notably taking home an Academy Award in 1955 for the title role in *Marty*. The younger generation knew him as the voice of Mermaid Man in *SpongeBob SquarePants*. A veteran, Borgnine served 10 years in the U.S. Navy, and earned several medals for his service during World War II.



FERN PERSONS, past AFTRA Founders Award and SAG Howard Keel Award recipient, and former SAG National Board member, died July 27 at the age of 101.

A working actor all of her life, Persons joined

AFTRA on Dec. 5, 1937, and was the fifth member of the SAG Chicago Branch when she joined on August 31, 1953. She was elected to the Chicago Branch Council in 1962 and served for 44 years until 2006, when she stepped down only because she could no longer drive. She also served more than 30 years on the AFTRA Chicago Local Board. Persons was elected to the SAG National Board in 1976, and served on that body until 1998. During that time, from 1977-81, she was elected SAG 5th national vice president. She served as a SAG Regional Branch Division representative on TV/Theatrical and Commercials negotiating committees throughout the 1980s and intermittently through the 1990s.

Finally, as co-chair of the Chicago AFTRA/SAG Seniors Committee from 1984 to 2003, Persons spearheaded many projects designed to increase employment opportunities for senior members. In 1996, she was the force behind the creation of what is known today in Chicago as the SAG-AFTRA Senior Radio Players.

Continued from page 33

these blocky black squares on posters or product packaging, and by scanning them with a smartphone, users can instantly be directed to samples of your work.

Lawson recommends creating your own demo. By learning the skills of a filmmaker, you will gain insight into what the people on the other side of the camera are looking for, are better able to critique your own work and have the ability to update your reel yourself when you have new material, saving money in the long run. **Being a "hyphenate" can only benefit your career**, sometimes leading to unexpected opportunities. The important thing to remember is that if you choose to make your own demo, be sure you master the necessary skills and that the final version represents your best work.

When you are ready, approach the agent at the right time. If you call them in December or January, they are likely to be swamped during pilot season, and have little time to give. And don't give up. If they turn you down, find out why; a rejection can be an opportunity to improve.

When you meet the agent for the first time, **ask a lot of questions**. Lawson suggests you ask how often they talk to their top client, and what qualities that actor possesses that makes them the best. Above all, whether you are meeting an agent or a casting director, be professional. If you're unprepared, it will show, and that could make you memorable for all the wrong reasons and sabotage future chances for work.


Once you secure an agent, **nurture the relationship**. Send the agent new material that exhibits new skills you have acquired, and that they can use to market you. Remember, the agent-client relationship is a two-way street. Your agent may offer a lot of important input, but the final decisions about your career need to be made by you; you're responsible

for your own career.

Throughout everything you do, you need to bring charisma and an air of confidence. **Know your goals** and draw out a step-by-step strategy for achieving them. Success isn't just going to happen; it's a state of mind that you bring to each new project and every facet of your career. Making a living as an actor isn't easy and it's not for everyone, but for those who have the drive and the passion — and are willing to embrace the business side, even if it takes them out of their comfort zone from time to time — there is nothing that compares.

"An agency relationship is among the most intimate business interactions that an actor will ever engage in," said SAG-AFTRA National Director and Senior Counsel, Agency Relations, Zino Macaluso. "Making the right choice for your career today, as well as the trajectory you want it to take in the future, is fundamentally important. Hollywood, despite its perceived size, nonetheless remains a small town where everyone knows everybody else's business — be careful in the relationships that you cultivate and how you interact with people." Macaluso adds that the SAG-AFTRA office should be seen by union performers as an excellent resource when you have questions about your relationship with your agent. "We see our jobs as facilitators in the agent-performer relationship, in all aspects. If you need us, give your union a call."

"The Agency Department at SAG-AFTRA is staffed with knowledgeable professionals who are willing to help performers through the processes of signing with an agent," said SAG-AFTRA Associate National Director, Agency Relations Megan Capuano. "Read everything before signing it, ask questions and be truthful. A relationship based on honesty and trust is one that will prosper for both you and the agent."



Comedian Jimmy Durante helps the American Federation of Labor fight anti-labor legislation in 1947.

Stepping Up to Fight ANTI-LABOR LEGISLATION

Movie, radio and recording star Jimmy “Schnozolla” Durante strikes a characteristic happy pose on June 5, 1947, as he rehearses his part in *Did They Ask You?*, the third in a series of American Federation of Labor-sponsored radio shows. But the message was deadly serious. Durante was one of several stars, along with Melvyn Douglas and Edward G. Robinson, explaining the anti-labor effects of multiple upcoming pieces of legislation, both in California and nationally — including HR3020, the Labor-Management Relations Act of 1947. Familiarly known as “Taft-Hartley,” it would revise the National Labor Relations Act of 1935 (the Wagner Act), passed during Franklin Roosevelt’s presidency, decreasing the strength of unions.

The goal of the AF of L radio series was to inspire the American public to take action — by sending letters or telegrams to their national and state legislators, and President Harry S. Truman, asking them to not support the legislation. By June 18, the White House reported that Truman had received nearly 700,000 letters and telegrams, the “heavy majority” calling for him to veto Taft-Hartley.

The Los Angeles Local of the American Federation of Radio Artists (AFRA) was the force behind the radio broadcasts. It sprang from their March 14, 1947 membership meeting which passed resolutions including this one: “Because this union-destroying attack can be defeated only by a combined offensive of all labor organizations ... the board of the Los Angeles Local of AFRA [is] instructed by this meeting to call within one week a meeting of the representatives of the Radio Writers Guild, the Radio Directors Guild, NABET, IBEW, Screen Actors Guild, Screen Writers Guild, American Federation of Musicians and other guilds and unions in the entertainment industry to map out a united campaign of action against the repressive legislation which threatens our very existence.”

Truman vetoed Taft-Hartley on June 20, 1947, declaring “The bill is deliberately designed to weaken labor unions.” Labor cheered!

Three days later, Congress overrode his veto and Taft-Hartley became law. Among its provisions, besides outlawing closed shop and sympathy strikes, was a requirement that non-union people could work with union protections for up to 30 days before having to join.

**from the desk of
ron perlman**

To My Fellow Actors:

With any luck at all, we will all grow old. And, as is true of any industry, a few of us will have built up the war chest that will be needed to get us through those years gracefully. But, and this is true of any industry, the vast majority of us will come to need a modicum of help. Think about that for a brief moment, whether you're getting entry-level pay, working exclusively on "art" projects, or pulling down millions per picture. What is true for you today might not necessarily be the case forever.

Take a moment to look around that set you are lucky enough to be standing on. Look at all those glorious artists that are surrounding you and what you may, one day, owe them. Well, fortunately, there IS an organization, THE SAG FOUNDATION, which has already gone to the trouble of thinking of all of that for you. I write this letter simply to share what I've discovered about the THE SAG FOUNDATION.

I've been a proud and privileged member of SAG since 1976. I've always considered myself to be a decent member. Not great, but decent. After all, I've experienced the benefits of membership through as wide a swarth of professional lenses as there are: low budgets – even movies where new terms needed to be invented to address how low these budgets could go; big commercial studio movies; network television series; and guest star appearances. I was even among one of the first to inspire and then benefit from SAG's Global Rule One: to shoot movies everywhere in the world. I was a decent and seemingly knowledgeable SAG member enjoying every aspect of the glory that our forbearers strove to provide us.

But it was only in the last three years that I came to discover there is an independent organization whose primary purpose is the welfare of working actors. THE SAG FOUNDATION (www.sagfoundation.org) has been a vital support system to help fill in some of the gaps for members who have nowhere else to turn when work starts to become rarer and rarer just as health issues become more front and center. In fact, THE SAG FOUNDATION manages to do this SO anonymously that even I, a decent, longstanding member of the guild, didn't know of its existence. A wholly PHILANTHROPIC organization, THE SAG FOUNDATION also provides opportunities for SAG-AFTRA members to hone their skills and increase the knowledge they need as working actors through educational programming and access to the Actors Center. So I figured, heck, if I didn't know, there's gotta be a lot of other decent members in the same shoes.

So, when something appears in your life having to do with an event to benefit THE SAG FOUNDATION, remember how one day it may turn out to be you that will benefit. At the very least, rest assured, it will be a good many of your brothers and sisters. I cannot express how proud I am to have been nominated to serve on the board of the THE SAG FOUNDATION. When I stop to consider my profound love for those of us who have chosen to do what we do, I couldn't think of a greater endeavor.

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