

COMMERCIALS CONTRACTS **UPDATE**

SAG-AFTRA

SPRING 2013 • VOL. 2 • NO. 1



The 19th Annual
SAG Award-winning
cast of *Argo*

Celebrating **THE PERFORMER**

PLUS A SPOTLIGHT ON **Recording Artists**



CONGRATULATES
BRYAN CRANSTON



³⁵Br^{eaking}
⁵⁶Bad

SAG AWARD® WINNER

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A DRAMA SERIES

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SAG-AFTRA

SPRING 2013 • VOLUME 2 • NUMBER 1

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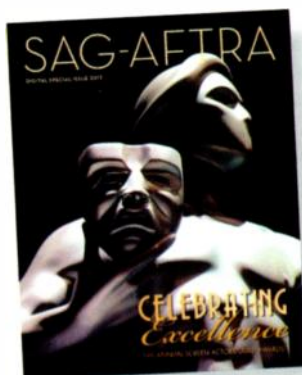
ON THE COVER

Members of the cast of *Argo* won the award for Outstanding Performance by a Cast in a Motion Picture at the 19th Annual SAG Awards in January. From left, John Goodman, Alan Arkin, Tate Donovan, Kerry Bishé, Victor Garber, Ben Affleck, Rory Cochrane, Christopher Denham, Clea DuVall, Chris Messina and Bryan Cranston. Photograph by Kevin Mazur/wireimage.com.

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LOOKING GOOD

This morning, I received my digital copy of the special SAG Awards preview issue from SAG-AFTRA. I am stunned at how fabulous this digital

issue is ... in-depth articles, embedded content for nominees (which made me feel like I was watching living photos from *Harry Potter*) and so on. Kudos to the SAG-AFTRA Communications team — they should get an award of their own.

Mary Agnes Shearon

Washington-Mid Atlantic Local

RESIDUALS WAIT

The wait time for residuals to be processed and sent out seems to be taking so much longer than it used to — approximately three

months. The standard time used to be about six weeks. In fact, six weeks used to be the stated policy. And it changed before the merger, so that can't be the reason. I really would like an explanation that makes sense and not the one given to me over the phone months ago that one of the check writing machines is broken. Because machines can be fixed. I mean really — three months? Does this bother anyone else?

Michael Medeiros

New York Local

Ed. Note: Improved residual payment processing is a top priority for SAG-AFTRA. As you will read elsewhere in this issue, we are redistributing resources in an effort to better address this matter.

Clarification: In the Winter 2013 story "SAG-AFTRA Members March to Fight Alzheimer's," the New York team was the first to march on Oct. 21, and was led by co-chair and N.Y. Local Board member Carol Monda, who was joined by SAG-AFTRA New York leaders Anne Gartlan, Marc Baron and Richard Ferrone, and AEA President Nick Wyman.

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.

SEND LETTERS TO:

Letters to the Editor
SAG-AFTRA Magazine
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Los Angeles, CA 90036
Letters may also be faxed to
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Your union communicates with members primarily through email and digital newsletters. If you are not receiving emails from us, go to SAGAFTRA.org right now and register online so you don't miss out on any of the happenings at your union.

ACTION ITEMS @

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

ALEC BALDWIN

To My Fellow Members,

Once again, my sincerest thanks to the members of SAG-AFTRA for presenting me with the 2013 SAG Award for *30 Rock*. Both the show and the character have been an enormous part of my life in recent years. I will miss that experience more than you know.

Of course, while our careers go through inevitable changes, the work of SAG-AFTRA continues and, especially, that of the SAG Foundation, an organization dedicated to serving the needs of working actors under the banner of our great union.

I am proud of the Foundation's work, thus my own charitable efforts on behalf of the arts and artists compelled me to donate \$100,000 to the SAG Foundation for 2013.

Will you join me, in whatever way you can? Please visit www.sagfoundation.org and support the work of the SAG Foundation.

Sincerely,

Alec Baldwin

Contact Us

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Toll free	(855) SAG-AFTRA

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AFTRA Contracts	(323) 634-8176
SAG Contracts	(800) 205-7716
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SAG Franchised	(323) 549-6745
AMEE Awards	(212) 863-4315
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EEO & Diversity	(323) 549-6644
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Government Affairs & Public Policy	(323) 549-6572
iActor Helpdesk	(323) 549-6789
Industry Relations	(323) 549-6004
Legal	(323) 549-6627
Membership	(323) 549-6757
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AFTRA Health & Retirement	(800) 562-4690
aftrahr.com	
SAG-Producers Pension and Health	(818) 954-9400
sagph.org	
Motion Picture and Television Fund	(800) 876-8320
mptvfund.org	
Motion Picture & TV Country House	(818) 876-1888

CHARITABLE AND SUPPORT ORGANIZATIONS

The Actors Fund	(323) 933-9244
actorsfund.org	
AFTRA Foundation	(212) 863-4315
sagaftra.org/aftrafoundation	
Frank Nelson Fund	(323) 634-8104
Alliance for Inclusion in the Arts	(212) 730-4750
inclusioninthearts.org	
Career Transition for Dancers	(323) 549-6660
careertransition.org	
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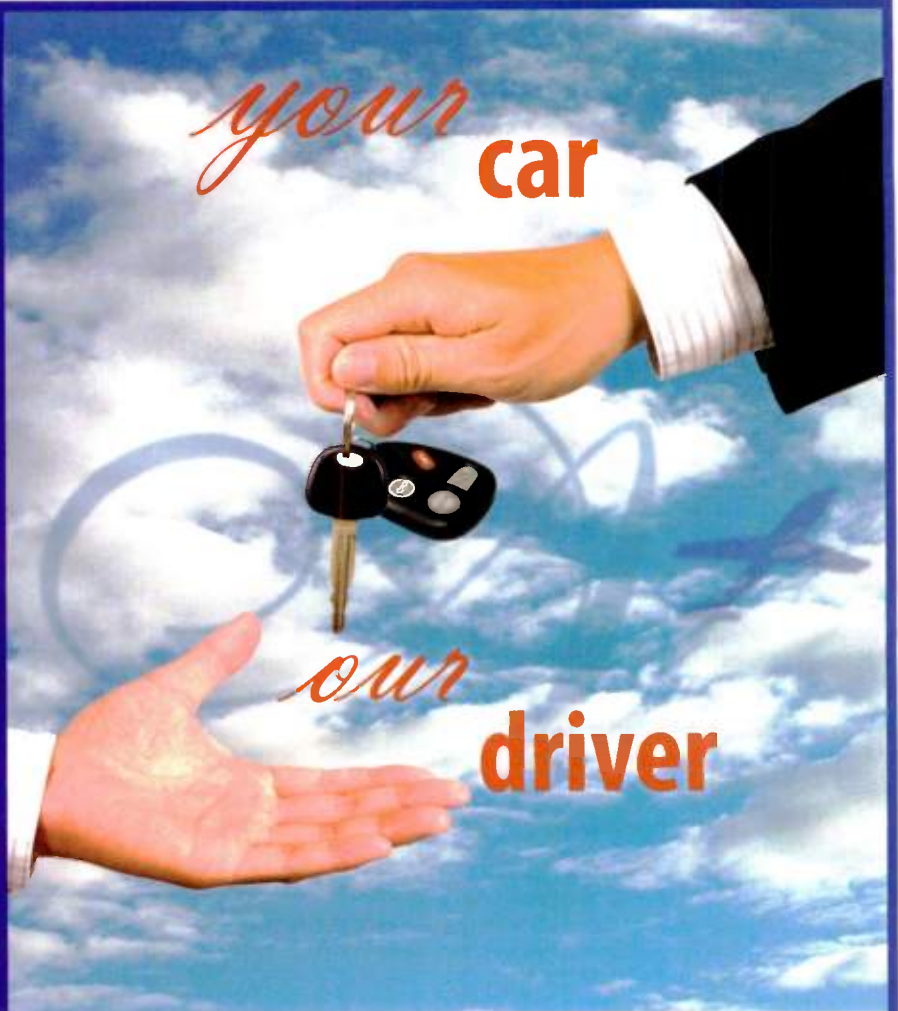
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KEN HOWARD

“The heart and soul of SAG-AFTRA must always be the protection of our members and their work.”

Dear Member,

During my years as Screen Actors Guild president, and now in my role as co-president of SAG-AFTRA, I've been fortunate to share many successes with you. As someone who has experienced the rigors of leading a major contract negotiation, I know firsthand how much effort it requires from elected leaders, expert staff and selfless member volunteers.

So it is with respect, thanks and a big smile that I share another piece of good news: the first SAG-AFTRA Commercials Contracts await your vote of approval. It's a great package and I couldn't be more pleased to ask you to join me and the entire SAG-AFTRA National Board in voting yes.

As you review the details, you'll see it is an impressive deal that puts real gains into the pockets of SAG-AFTRA members across the country. This reflects the tireless work and dedication of the entire negotiating team. Negotiating Committee Chair and Co-President Roberta Reardon, along with Vice Chairs Ilyssa Fradin, David Hartley-Margolin, Allen Lulu, Sue-Anne Morrow and the rest of the remarkable member committee, considered the needs of members who do this mainstay work every step of the process. It's a terrific example of your fellow union members giving their time and energy to improve opportunities for all of us.

We all owe a tremendous debt of thanks to our exceptional professional staff,

led by National Executive Director and Chief Negotiator David White. David, along with Co-Lead Negotiators Ray Rodriguez and Mathis Dunn, and Senior Advisor John McGuire, brought decades of combined experience to bear in this negotiation, and the results speak for themselves. I couldn't be more grateful for the wisdom these seasoned professionals bring to their work. I've worked alongside each of them and have seen their unflagging commitment to better all our lives. I can assure you that we are extremely fortunate to have them fighting on our behalf.

While I am pleased to share such good news with you, I also need to address a more challenging topic. At its April meeting, the SAG-AFTRA National Board approved a fiscal year 2014 budget that anticipates a strategic restructuring of our operations. The plan corrects a structural deficit between revenue and expenses of roughly \$6 million dollars relating to pre-merger legacy costs of the prior organizations.

This was a difficult but necessary step. Sound operating principles, fiscal resiliency and long-term sustainability are essential if SAG-AFTRA is going to fulfill its promise to provide strong representation, like the just-negotiated commercials contracts, and effective member services far into the future.

The plan calls for us to consolidate operations by closing 10 of our 25 offices nationwide. We will also reduce some staff positions across the country starting in early May.

This is perhaps the most difficult aspect of the plan. I think it is clear how much I respect and value the dedication of those who have made it their job to fight for us. Saying goodbye to any of them is hard, even when it is a matter of ensuring that we can engage our mission with greater efficiency and effectiveness.

As for our office closures — another difficult decision — I'd like to share something my good friend and fellow National Board member Conrad Palmisano said as the board deliberated taking this step. Connie is a greatly respected stuntman, and he offered, “For more than 30 years, I have done films from the Big Horn Mountains in Wyoming to the wilds of Canada to the biblical city of Macedonia — none of which had a union rep, let alone a building. But my contract, along with everyone else's, was enforced to the letter. In the end, what we do as performers and what we provide as a union isn't about bricks and mortar ... it's about heart and soul.”

The heart and soul of SAG-AFTRA must always be the protection of our members and their work. That is my commitment to you as we travel the road ahead together.

In unity

Ken Howard



ROBERTA REARDON

"This negotiation was profoundly different because, for the first time, we sat at the bargaining table as one union."

Dear SAG-AFTRA Sisters and Brothers,

*"It's not what you look
at that matters, it's
what you see."*

— Henry David Thoreau

The first year of SAG-AFTRA is under our belt and we have a lot to celebrate, as well as reflect on. It's not been the easiest of roads traveled, but what we did on March 30, 2012 created a powerful future for us — together as one union.

I'm pleased to report — as national chair of the 2013 Commercials Negotiating Committee — one of our first major milestones was negotiating the SAG-AFTRA Commercials Contract and SAG-AFTRA Radio Recorded Commercials Contract. We now look to you — our members — to ratify this new contract.

I started my negotiating experience in 1997 as a member of the commercials negotiating committee and I have participated in every such negotiation since then. This negotiation was profoundly different because, for the first time, we sat at the bargaining table as one union. We did not sit as two separate unions — divided by geographic areas or political agendas. We sat as one in the room so that we could come back

to the membership with a contract that protected every local and every market nationwide. I am confident that this is the first of many more experiences like that.

This negotiation was a Herculean effort. We're facing real challenges in this part of the industry. There is a growing force of skilled, unorganized workers available to do non-union work. That fact creates extra pressure on us as we bargain with our employers. But even in this environment, we came away from the table with a deal that is one of the strongest contracts we've had in commercials for more than a decade. And the unanimous vote by the National Board to approve it and send it to all members for a vote speaks volumes.

I started this message off with the words of Henry David Thoreau — a quote that is as simple as it is complex, just like SAG-AFTRA.

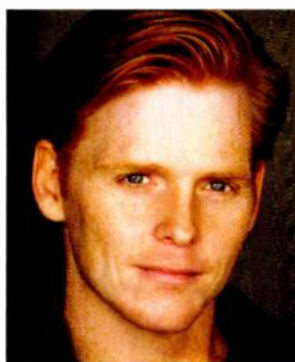
In the months after merger, our staff and elected members from both local and national boards started the process of transition. We merged local boards, offices, departments and committees. Like every newly merged organization, there have been growing pains and difficult decisions that have to be made. In assessing our finances and our mission, we realized we were not positioned to succeed. The fact is, we have to restructure this union. We have made the difficult decision to close 10 of our local offices and lay off 60 staff members. This is cutting into muscle, but it is necessary for our union so we can

focus on our core priorities: organizing work, enforcing contracts, negotiating those contracts and making sure members get paid. Please understand how difficult this decision was for us. But we must husband our resources in order to do the great work you have asked us to do. Just as our commercials negotiating committee worked as one for the good of all, we must take these steps to ensure our union can grow. I look forward to shaping that future together.

We are entering a historic period for our union. The first election for officers and local and national board members, as well as convention delegates, will take place and the inaugural national convention in Los Angeles in September is set. Member service to the union is an integral part of what makes us strong. It is not easy and there are sacrifices one makes as a leader, but it is one of the most important roles a member can play in SAG-AFTRA. Consider running. It can change your life.

In solidarity,

Roberta Reardon



NED VAUGHN

"We pursue some of the most challenging careers imaginable, and if any group has learned that the ebb and flow of our work does not determine our worth as individuals or artists, it is the professionals of SAG-AFTRA."

Dear Member,

Do you believe that letting your union know you are affected by a particular contract, and therefore choose to vote on it, hurts you in some way? I don't, and I'd like to tell you why.

The SAG-AFTRA National Board has unanimously recommended approval of the 2013 Commercials Contracts, and all paid-up members have the opportunity to cast their votes until May 31 (5 p.m. PDT). I hope you'll join me in voting yes.

But what about letting the union know you are affected by the contract? That won't be necessary because the National Board has determined that all paid-up members are affected by the Commercials Contracts, including those who have never worked — or even pursued work — in that area.

If this seems odd, perhaps it's because the SAG-AFTRA Constitution requires that such contracts may only be ratified by "the members affected thereby." Many naturally believe this means members with some kind of work-related connection to the contract — but some National Board members see it differently.

Another option was considered, however.

The board considered defining "affected members" in a way that recognizes the direct connection of those who work under the contract, but would still allow any paid-up member to vote if desired. I hope this superior approach is adopted for future contracts.

Here's how it would have worked. All paid-up members would have received a postcard notification that voting on the Commercials Contracts was about

to begin, just as they have now. The only difference is that the notification sent to members with any earnings under those contracts during the last seven years — even a penny — would have automatically included access to the online ballot materials.

Any other members who wished to vote would be free to do so by simply logging on to the website and indicating that they are affected by the contract. They would then have access to the same online ballot materials. This is a better approach because it gives a reasonable definition to "affected members," while still providing flexibility for those who may be affected by the contract in other ways.

Why was such a simple and inclusive alternative rejected? Some National Board members felt it would be hurtful to ask those with no Commercials Contracts earnings in the last seven years to affirm that they are still affected by the contracts before voting on them. Astonishingly, some even equated this with a poll tax — a comparison that utterly trivializes a system once used to deprive citizens of their constitutional rights. On the contrary, this proposal faithfully honors the SAG-AFTRA Constitution and includes every member who wants to vote.

The idea that members will feel hurt if they are not automatically included among those with earnings under a contract, or that making a couple of extra mouse clicks before voting will somehow alienate them, well ... that just doesn't square with my experience of SAG-AFTRA members. We pursue some of the most challenging careers imaginable, and if any group has learned that the ebb and flow of our work does not

determine our worth as individuals or artists, it is the professionals of SAG-AFTRA. As real-world experience repeatedly teaches us, it's not personal.

Members also know that our contracts are strongest when they are negotiated and voted on by those who best understand the issues at stake. Doesn't it make sense to look toward the members who are connected to a contract through work? In the case of the Commercials Contracts proposal outlined above, that would include more than 65,000 members — hardly an exclusive few. And if any of the remaining 100,000 members were to indicate that they, too, were affected and chose to vote, their proactive interest would be reflected in the outcome.

Do we really help strengthen a contract by equally seeking the input of those with no connection to it, who don't have enough interest to indicate that they are affected by the contract before voting on it? I don't think so, and I know that many of you agree.

Today, I hope you will join me in voting yes on the 2013 Commercials Contracts. And when our next major contract is due for ratification, and the board once again determines which members are "affected thereby," I hope you will join me in calling for a common-sense approach like the one described above.

Onward together,

Ned Vaughn

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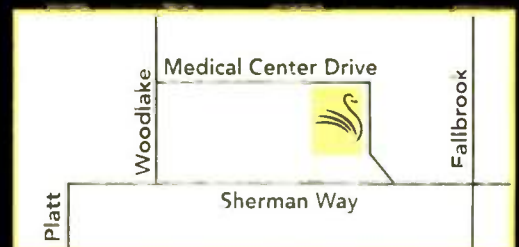
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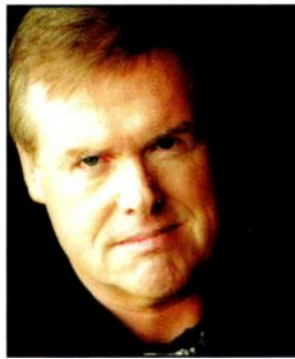
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AMY AQUINO & MATT KIMBROUGH

“Hard as it is, it’s the right thing to do at this time so that we arm the union and its staff with the tools necessary to function at the highest level.”

Despite their shared contracts and members, SAG and AFTRA were entities with very different configurations and business practices. When merger passed and we needed these disparate organizations under one roof, we began by simply combining them, maintaining most of both unions’ former structures and expenses. While we then gradually integrated wherever we could, starting this way meant spreading our resources far and wide.

Now, with SAG-AFTRA’s first full year behind us and the need to budget for our second, your leadership has taken stock of what we need, what’s working and what isn’t. And we’ve determined that what’s called for now is bold strategic action.

For decades, the conflict between SAG and AFTRA — as well as efforts to end it — drained resources and distracted both from really focusing on member service or keeping up with the furious rate of technological change. But while that may be what we inherited, it is not what we want for our new organization. With production and our members spread across the nation, we must be able to serve everyone from anywhere. To do that — and to make sure we’re as efficient and effective as possible in all we do — we need

to dedicate extra resources *right now* to upgrading and expanding SAG-AFTRA’s information technology capabilities.

IT is involved in nearly every aspect of the union’s work: directing your phone call and getting it answered; providing data to staff and allowing them to share it; tracking your residuals and getting them to you; arming negotiators with powerful statistics; getting producers signed to our contracts, then making sure they honor them ... the list, as they say, goes on and on. And the time to get current with our IT is now, before we start our next round of negotiations.

Given our not-unanticipated budget shortfall (the difference between those expenses we inherited from AFTRA and SAG and the revenue currently coming into our merged union), funding these improvements will require that we trim our budget in other areas. The lion’s share of these cuts will come from our L.A. and N.Y. facilities, where we have the greatest duplication of services from the two former unions. But cutbacks will also be spread across the country, and will include closing physical offices in some of our smallest locals. Although there is a strategic plan to ensure that the members in these areas are still served, these changes

will no doubt be painful for those familiar with, and fond of, their local staff.

Hard as it is, it’s the right thing to do at this time so that we arm the union and its staff with the tools necessary to function at the highest level. What’s more, getting our operations up to speed is our best hope for being able to expand again in the future: lowering costs through efficiency and increasing revenue with easier organizing and better enforcement can help us grow our reserves and give us the option to enlarge our presence once again, as we have in the past.

But for now we’ll be focusing on one thing: bringing our new union into the 21st century so it’s doing everything possible to protect you and your future.

Amy Aquino

Matt Kimbrough

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DAVID WHITE

“We remain laser-focused on improving member services in this new, merged environment.”

Dear Member:

I hope this message finds each of you well as we approach the summer months.

I am pleased to report that our recently concluded commercials negotiation was very successful. This first major negotiation of the new union for a nationwide contract resulted in \$238 million in wage increases and other payments for all categories of SAG-AFTRA actors. The negotiation reflected a desire by both parties to achieve fair increases for our members, while taking steps to ensure that our Commercials Contracts remain viable and vibrant in a fast-evolving production environment for advertisers. That helps members *and* advertisers, and makes this negotiation something of a “win/win” for both sides.

Ultimately, we believe the successor agreement positions us to expand work opportunities for members across the country. As many of you know, this is our largest contract and represents significant earnings for tens of thousands of SAG-AFTRA members across the country. I hope you’ll read the deal summaries on the SAGAFTRA.org website and vote yes to ratify (which you can now do electronically).

We remain laser-focused on improving member services in this new, merged environment. Our national board recently engaged in a challenging and thorough discussion that confirmed a strategic path to get our union back to basics when it comes to member support across the country. This past year has given us tremendous insight into the operational realities of a merged union, which are often different than those of the two predecessor organizations. We can now take this growing insight and translate it into better assistance for members: stronger contract enforcement, more organizing initiatives and faster delivery of residual checks. For the first time in years, we are moving away from the considerable attention devoted to merging the unions and transitioning the unions post-merger. We can now focus our attention squarely on providing expanded support and improved services for members across the country. As always, we will work to be excellent stewards of members’ dues monies, and have shaped our plan accordingly.

Since we know that we will never be able to afford having brick-and-mortar offices in every market where members earn a living under our agreements, the strategic plan calls for focusing our offices and staff in 15 major and emerging

media markets around the country, and for developing a more robust, intentional outreach program for members who live outside of those 15 markets. This means that more than 93 percent of our members will live in areas where they have direct access to a SAG-AFTRA office. The remaining seven percent will eventually benefit from a more deliberate and consistent outreach from the union.

As a result, we will close brick-and-mortar offices in 10 smaller markets, and expand our outreach in these and other areas where we have active member presence. To find out which offices will remain open, and which will soon close, turn to page 14.

These steps are designed to position the union for strength and growth in major media markets and emerging production areas, and to ensure that institutional resources are focused on core operational functions and improved member services no matter where our members work and live.

In unity and looking forward,

A handwritten signature in dark ink, appearing to read "David P. White".

David P. White

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For Members

► NEWS, INFORMATION AND BENEFITS ◀



COMMERCIALS DEAL HEADS TO ONLINE VOTE

The SAG-AFTRA National Board of Directors has approved the commercials agreement that was negotiated with the advertising industry, authorizing it to be presented to members for ratification. During its plenary meeting April 20–21, the board unanimously endorsed the tentative agreement, which will result in wage increases of \$238 million and other payments for all categories of performers, improvements in cable use fees, increases in payments for work on the Internet and new media platforms, and an increase in the late payment fee.

In addition, in an effort to encourage member participation and voter turnout, the board passed a motion to allow the option of online voting on the contract.

"This is a great deal for SAG-AFTRA members. We made important gains on these contracts that provide our members with the solid foundation they need to sustain their careers and families," said National Co-President and Commercials Negotiating Committee National Chair Roberta Reardon. "I am very grateful to our negotiating committee which came together and worked as one to ensure

a strong contract for their sisters and brothers who work in the commercials area."

National Executive Director and Chief Negotiator David White said, "This agreement demonstrates the incredible work of our negotiating committee and the value to our members of the collaborative relationship we've developed with the negotiators on the Joint Policy Committee. We achieved solid improvements for our members and both sides agreed to major adjustments in the contract that address longstanding concerns and bring the agreement up to date in a variety of areas."

National Co-President Ken Howard said, "I congratulate Roberta and our entire negotiating committee on a great outcome and particularly want to recognize the work of our chief negotiator, David White. The commercials agreements represent important work for tens of thousands of our members across the country and we have served them well in this deal."

The three-year contracts are effective

Continues on page 46

CONVENTION 2013 IS COMING!

Looking to get more involved with SAG-AFTRA? Want to represent others and have your voice heard? Consider running for Convention Delegate!

- The inaugural convention will be held at the J.W. Marriott in Downtown Los Angeles from Sept. 26-29.
- This is the first SAG-AFTRA Convention, and delegates will be making union history.
- Delegates will vote for the Executive V.P. and the V.P. positions that represent geographic areas and membership categories.
- Important amendments to the SAG-AFTRA Constitution may be presented and voted on, as well as important resolutions.
- Highlights of the convention include keynote speeches, presentations and workshops.
- Delegates get a chance to meet members from across the country to discuss union business and have some fun.

If you are interested in being a part of SAG-AFTRA history, check out the Calling All Candidates notice of nomination and election on the next page for schedule and eligibility information, and how to obtain a nominating petition from your local.



SAG-AFTRA TO STREAMLINE OPERATIONS

To better serve members and refocus on its core mission, SAG-AFTRA will be restructuring its operations. During the April 20–21 plenary, the National Board approved the fiscal year 2014 budget, which calls for reducing a \$6 million structural deficit, the result of legacy costs associated with the former organizations, the American Federation

of Television and Radio Artists and Screen Actors Guild.

The plan includes the consolidation and closure of 10 of the union's 25 offices nationwide, and will reduce staff by about 60 positions. The moves are designed to position the union for strength and growth in major media markets and emerging production areas.

"Our leadership made several critical decisions confirming a strategic path that refocuses this organization on core principles. We have addressed a structural deficit that relates to legacy costs and positions the union for long-term health and power. These moves ensure that we can adapt to the evolving industries in which our members earn a living, and are

Continues on page 46

CALLING ALL CANDIDATES

This summer, the union's top leadership positions will be determined by a vote of the membership. You will have the chance to elect the union's first National President and National Secretary-Treasurer. Elections will also take place in all of the union's 25 locals for National Board, Local Officer, Local Board and Convention Delegate positions, and eight (8) Vice Presidents will be elected at the union's first biennial convention held in Los Angeles, Sept. 26-29, 2013.

NATIONAL ELECTIONS NATIONAL PRESIDENT AND NATIONAL SECRETARY-TREASURER

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

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

If you are interested in running for the position of **National President** or **National Secretary-Treasurer**, you must meet all eligibility requirements (see box below).

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

Members may obtain a Nominating Petition by making a request for the materials in writing or in person to the union's Governance department (see contact information at right) beginning **Wednesday, May 15, 2013**. Materials will then be provided in-person or sent via mail, email or fax, as requested.

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

SUMMARY OF ELIGIBILITY REQUIREMENTS

NATIONAL PRESIDENT AND NATIONAL SECRETARY-TREASURER

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

PERIOD ENDING	MUST BE PAID BY
05/01/13–11/01/13	06/10/13 (or date of nomination, whichever comes first)
11/01/12–05/01/13	12/10/12
05/01/12–11/01/12	10/31/12

Petitions for both offices must be received by the Governance department at the union's offices in Los Angeles (5757 Wilshire Blvd., 7th Fl., Los Angeles, CA 90036) by **5 p.m. PDT on Friday, June 14, 2013**. Additional

requirements for the submission of nominating materials will be included in the SAG-AFTRA nominating petition instruction kit.

Questions regarding the 2013 elections and/or candidate eligibility may be emailed to nationalelections@sagaftra.org or directed to either Governance Executive Director Michelle Bennett at (323) 549-6094, or Elections Coordinator Tara Khonsari at (323) 549-6614.

EXECUTIVE VICE PRESIDENT AND VICE PRESIDENTS

The **Executive Vice President** and **Vice Presidents** from geographic areas (Largest Local, Second Largest Local, Mid-Size Locals and Small Locals) and member categories (Actor/Performer, Broadcaster and Recording Artist) will be elected as soon as practicable after the opening of the first biennial convention on Sept. 26, 2013.

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

The Vice Presidents from geographic areas and member categories perform duties and responsibilities assigned to them by the President or National Board.

Candidates for Executive Vice President will be nominated at Convention by the entire delegate body. Candidates for the Vice President positions will be nominated by their respective delegate

2013 NATIONAL ELECTION CALENDAR

(all times PDT)

MAY 15

Nominating petitions available

JUNE 14 (5 p.m.)

Deadline for submission of petitions and any other required materials

JUNE 17

Cutoff for voting eligibility. Members must be in good standing for the 11/01/12 and/or 05/01/13 dues period

JULY 16

Ballots mailed

AUGUST 15 (6:30 a.m.)

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

SEPTEMBER 26-29

Convention Elections

caucuses at Convention. The term of office for the Executive Vice President and Vice Presidents is two (2) years commencing immediately upon their election and continuing until their successors are elected.

Questions regarding the 2013 elections and/or candidate eligibility may be emailed to nationalelections@sagaftra.org or directed to either Governance Executive Director Michelle Bennett at (323) 549-6094, or Elections Coordinator Tara Khonsari at (323) 549-6614.

LOS ANGELES ELECTIONS

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

NATIONAL BOARD MEMBERS

Twenty-eight (28) National Board positions will be open for election this year, including one seat for each member category as follows:

1) Broadcaster, 2) Dancer, 3) Singer/Recording Artist and 4) Stunt Performer. The Twelve (12) candidates receiving the highest plurality of votes and the two (2) member category

positions that receive the highest number of votes will serve for a four (4) year term and the next fourteen (14) candidates will serve for a two (2) year term. National Board members, by virtue of their election to that position, also serve as Convention Delegates.

2013 LOS ANGELES ELECTION CALENDAR

(all times PDT)

MAY 15

Nominating petitions available

JUNE 14 (5 p.m.)

Deadline for submission of petitions and any other required materials

JUNE 17

Cutoff for voting eligibility.

Members must be in good standing for the 11/01/12 and/or 05/01/13 dues period

JULY 16

Ballots mailed

AUGUST 15 (6:30 a.m.)

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

SEPTEMBER 26-29

Convention

LOCAL OFFICERS

Three (3) Local Officer positions will be open for election this year:

President, First Vice President and Second Vice President. The

Vice President positions will be elected by plurality of votes received and will serve in that order. All Local

Officers will serve for a two (2) year term. Local Officers, by virtue of

their election to that position, also serve as Convention Delegates.

LOCAL BOARD MEMBERS

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

National Board meetings when a National Board member is unable to attend. All Local Board members will serve for a two (2) year term.

CONVENTION DELEGATES

One hundred forty (140) Convention Delegate positions will be open for election this year (in addition to the Convention Delegate positions held by the Local Officers and National Board members who by virtue of their election to those positions, also serve as Convention Delegates), including the seats assigned for each member category as follows: one hundred twenty-nine (129) Actor/Performer; two (2) Broadcast – Entertainment; one (1) Broadcast – News/Informational; one (1) Dancer; one (1) Recording Artist; four (4) Singers; and two (2) Stunt Performers. Convention Delegates may also serve as Alternate Local Board members where a board member is the sole representative of a category or category grouping and is unavailable to attend a Local Board meeting.

Members may obtain a Nominating Petition by making a request for the materials in writing or in person to the union's Governance department (see contact information below) beginning **Wednesday, May 15, 2013**. Materials will then be provided in person or sent via mail, email or fax, as requested.

Candidates for National Board and Local Board must submit a petition signed by no fewer than thirty (30) members in good standing of the local. Candidates for Local Officers must submit a petition signed by no fewer than fifty (50) members in good standing of the local. Candidates for Convention Delegate must submit a petition with one (1) signature of a member in good standing of the local.

Petitions for all offices must be received by the Governance department at the union's offices in Los Angeles (5757 Wilshire Blvd., 7th Fl., Los Angeles, CA 90036) by **5 p.m. PDT on Friday, June 14, 2013**. Additional requirements for the submission of nominating materials will be included in the SAG-AFTRA nominating petition instruction kit.

Questions regarding the 2013 elections and/or candidate eligibility may be emailed to laelections@sagaftra.org or directed to either Los Angeles Local Director, Communications, Governance & Board Relations Meredith Snow at (323) 634-8131, or Elections Coordinator Tara Khonsari at (323) 549-6614.

NEW YORK ELECTIONS

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

NATIONAL BOARD MEMBERS

Sixteen (16) National Board positions will be open for election this year, including one seat for each member category as follows: 1) Broadcast – Entertainment, 2) Broadcast – News/Informational and 3) Singer/Dancer/Recording Artist. The balance of the seats will be held by members of the Actor/Performer member category. The seven (7) Actor/Performer candidates receiving the highest plurality of votes and the member category candidates receiving the highest plurality of votes from the collective Broadcast – Entertainment, Broadcast – News/Informational and Singer/Dancer/Recording Artist category seats will serve for a four (4) year term and the next eight (8)

candidates will serve for a two (2) year term. National Board members, by virtue of their election to that position, also serve as Convention Delegates.

LOCAL OFFICERS

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

LOCAL BOARD MEMBERS

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

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

NATIONAL BOARD MEMBER

- Must be at least 18 years old and be a member in good standing of the local for twelve (12) months.
- Must be an active member for twenty-four (24) months prior to the date of nomination.
- Must be paid-up from the beginning of each dues period as reflected in the schedule below.
- For member category positions only, must be a member of that category for twelve (12) months and/or on or before Dec. 31, 2012.
- Must meet all other requirements as defined by the SAG-AFTRA Constitution.

LOCAL OFFICER OR LOCAL BOARD MEMBER

- Must be at least 18 years old and be a member in good standing of the local for twelve (12) months.
- Must be paid-up from the beginning of each dues period as reflected in the schedule below.
- For Los Angeles member category positions only, must be a member of that category for six (6) months and/or on or before April 1, 2013.
- For New York member category positions only, must be a member of that category for twelve (12) months and/or on or before Dec. 31, 2012.
- Must meet all other requirements as defined by the SAG-AFTRA Constitution.

CONVENTION DELEGATES

- Must be at least 18 years old and a member in good standing of the local for six (6) months.
- Must be paid-up from the beginning of the Nov. 2012 and May 2013 dues periods as reflected in the schedule below.
- For Los Angeles member category positions only, must be a member of that category for six (6) months and/or on or before April 1, 2013.
- For New York member category positions only, must be a member of that category for twelve (12) months and/or on or before Dec. 31, 2012.
- Must meet all other requirements as defined by the SAG-AFTRA Constitution

PERIOD ENDING	MUST BE PAID BY
05/01/13–11/01/13	06/10/13 (or date of nomination, whichever comes first)
11/01/12–05/01/13	12/10/12
05/01/12–11/01/12	10/31/12

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

CONVENTION DELEGATES

Sixty-four (64) Convention Delegate positions will be open for election this year (in addition to the Convention Delegate positions held by the President and National Board members by member category who, by virtue of their election to those positions, also serve as Convention Delegates). The total number of Convention Delegate seats assigned by member category will be as follows: seventy-one (71) Actor/Performer; two (2) Broadcast – Entertainment; two (2) Broadcast – News/Informational; one (1) Dancer; one (1) Recording Artist; three (3) Singers; and one (1) Stunt Performer.

Members may obtain a Nominating Petition by making a request for the materials in writing or in person to the union's Governance department (see contact information below) beginning **Wednesday, May 15, 2013**. Materials will then be provided in person or sent via mail, email or fax, as requested.

Candidates for National Board, Local Officer and Local Board must submit a petition signed by no fewer than thirty-five (35) members in good standing of the local. Candidates for Convention Delegate must submit a petition with one (1) signature of a member in good standing of the local.

Petitions for all offices must be received by the Governance department at the union's office in New York (360 Madison Avenue, New York, NY 10016) by **5 p.m. EDT on Friday, June 14, 2013**. Additional requirements for the submission of nominating materials will be included in the SAG-AFTRA nominating petition instruction kit.

Questions regarding the 2013 elections and/or candidate eligibility may be emailed to nyelections@sagaftra.org or directed to National Director, Governance Carol Keenan-Kohl at (212) 863-4223.

OTHER LOCAL ELECTIONS

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

2013 NEW YORK ELECTION CALENDAR

(all times EDT)

MAY 15

Nominating petitions available

JUNE 14 (5 p.m.)

Deadline for submission of petitions and any other required materials

JUNE 17

Cutoff for voting eligibility. Members must be in good standing for the 11/01/12 and/or 05/01/13 dues period

JULY 16

Ballots mailed

AUGUST 15 (9:30 a.m.)

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

SEPTEMBER 26-29

Convention



SAG-AFTRA PREMIERES AT SXSW 2013

SAG-AFTRA teamed up with SAGIndie and the SAG Foundation for a host of panels, workshops, receptions and a trade show booth for the 2013 South By Southwest Conference and Festival (SXSW) March 8-17 in Austin, Texas. This year's event drew close to 50,000 visitors from around the world.

The union's presence was solid throughout SXSW and its three distinctive tracks of Interactive, Music, and Film. Many SAG-AFTRA members, as well as pre-union talent and producers, stopped by the booth to learn more about the new union, low-budget production incentives and the union presence in new media.

SAG-AFTRA New Media, SXM and Break Media cohosted a reception honoring the online series and SAG-AFTRA new media production *Armed Response*. SAGIndie also cohosted a happy hour reception with its sister guilds, the Writers Guild of America, West and the Directors Guild of America.

In addition to the networking opportunities, member education and outreach was highlighted through the SAG Foundation's series of skill-enhancing Casting Access Project workshops and an official SXSW educational panel, where attendees met with prominent casting directors.

After the film and interactive portion ended, SXSW Music was in full swing, with representatives of SAG-AFTRA's Sound Recordings department, including Assistant National Executive Director, Sound Recordings Randall Himes, attending various panels, showcases and receptions.



With a booth and workshops, the union had a strong presence at SXSW. Above, Assistant National Executive Director, Sound Recordings Randall Himes (in green) meets with Blue Sky Riders, comprised of SAG-AFTRA members Kenry Loggins, left, Nashville Local Board member Georgia Middleman and Gary Burr.



RIGHT TO WORK — FOR LESS

So-called "right-to-work" laws have made national headlines recently. It sounds benign enough – who doesn't want the right to work? But, cloaked in a friendly-sounding phrase, the real intent of "right-to-work" laws is to undermine unions so that employers can pay their workers lower wages. On that, "right-to-work" laws have been successful: The average workers in states with these laws earn less than their counterparts in union-secure states.

Specifically, "right-to-work" laws prohibit agreements between management and unions that make union membership a requirement for employment. What that means

in practice is that employees at a unionized workplace don't have to join the union to enjoy all the benefits.

Under this freeloader system, there's little incentive for employees to pay union dues. Without funds, the union can't afford to hire negotiators and legal experts to advocate on its members' behalf, its entire reason for existing. Without the power of collective bargaining, wages deteriorate.

Still, more and more states continue to attempt to pass this anti-worker legislation. Ignoring the voices of thousands of angry citizens, lawmakers, acting during a lame duck session last December,

made Michigan a "right-to-work" state with no opportunity for debate. On Dec. 11, 2012, Michigan Gov. Rick Snyder signed the newly passed legislation into law. Michigan has historically held the position as the quintessential state of union support, so the message was obvious: If it can happen in Michigan, it can happen almost anywhere. While the law is currently under legal challenge, Michigan's new status has strengthened the "right-to-work" foothold in the country's industrial base and threatened the prosperity of not only SAG-AFTRA members, but of working families in many industries.

As of press time, "right-to-work" bills were moving through the Missouri Legislature, and SAG-AFTRA was encouraging members of the Missouri Valley Local to contact their elected representatives to oppose the bills.





BROADCAST MEMBERS HIGHLIGHT POST-TRAUMATIC STRESS

Dealing with post-traumatic stress disorder for journalists was the focus of a presentation at the national Broadcast Steering Committee meeting in Philadelphia on March 2. Members of the BSC watched a short documentary directed by SAG-AFTRA member Mike Walter on how PTSD can affect journalists. Many members shared their personal experiences and how they had been deeply affected by events they witness on the job, from “everyday” assignments like house fires and traffic accidents to national tragedies such as the Sept. 11 attacks and the Newtown elementary school massacre.

The BSC is made up of more than 60 broadcast members representing almost every local in the union. The committee allows member-leaders from all over the country to have a say in the union’s broadcast agenda and is mandated by the SAG-AFTRA Constitution to meet three times a year. A mix of lively discussions on key issues and concrete getting-down-to-business is the usual agenda at the meetings. The recent BSC was a productive one, with presentations that



BSC Chair Joe Krebs

included a Health & Retirement update by trustee/member Shelby Scott, an exploration of broadcast leadership development in the Philadelphia Local and an update on negotiations given by Assistant National Executive Director, News and Broadcast Mary Cavallaro and Associate Executive Director Rich Larkin. Broadcast members from two newly organized shops, KPCC in Los Angeles and KFOR in Oklahoma City, also attended the meeting, describing their struggles to unionize and the pride in becoming members of SAG-AFTRA. The next BSC meeting will take place in the summer.



REARDON JOINS NATIONAL LABOR COLLEGE BOARD OF TRUSTEES

The National Labor College has appointed SAG-AFTRA Co-President Roberta Reardon to its board of trustees. The board is the independent government body of the NLC and works to ensure that the college provides the highest quality education and training programs for students, as well as remaining fiscally responsible.

“National Labor College is in the midst of numerous new endeavors and Roberta is the perfect fit to add to our board of progressive minds who know that strong unions and education are keys to the success of our country,” said NLC President Paula E. Peinovich.

Established in 1969, the NLC is the only college in the United States with a mission to serve the educational needs of the labor movement. Its courses include undergraduate and graduate work, as well as the recently accredited Associate of Arts degree program.

@ To learn more, visit nlc.edu



WORKING ON YOUR BEHALF

DUNCAN CRABTREE-IRELAND, chief administrative officer and general counsel (with National Executive Director David White, far right), has been awarded the Labor Counsel Award by the Association of Media and Entertainment Counsel. The award, which recognized Crabtree-Ireland for his accomplishments in labor relations and collective bargaining, was presented at a gala luncheon on Jan. 11 at the House of Blues in Los Angeles.

PAMELA GREENWALT, assistant national executive director, communications (right) accepted SAG-AFTRA’s finalist award for Nonprofit Campaign of the Year at the annual PRWeek Awards in New York on March 7.



GENE LEWIS



20 YEARS OF SAG FOUNDATION'S BOOKPALS

This year marks the 20th anniversary of the Screen Actors Guild Foundation's award-winning children's literacy program BookPALS (Performing Artists for Literacy in Schools). BookPALS provides more than 2,200 volunteer SAG-AFTRA members the opportunity to give back to their communities by reading to 60,000 children in schools, hospitals and shelters every month.

The SAG Foundation is gearing up for its 20 Years of BookPALS week-long celebration, May 5-11, including a special performance at the West Hollywood Public Library with BookPALS founder Barbara Bain (*Mission: Impossible*), the premiere of a new Storyline

Online video and an online fundraiser at sagfoundation.org.

The 20th anniversary celebration of BookPALS began on March 1 with hundreds of volunteer members participating in BookPALS readings in classrooms nationwide for the National Education Association's Read Across America Day honoring Dr. Seuss.

Some of the highlights included a SAG Foundation livestream performance by Vanessa Marano (*Switched at Birth*) and Vincent Martella (*Phineas and Ferb*) of Seuss' *Green Eggs and Ham*.

Locals across the nation participated, including Los Angeles, New York, San Francisco, Detroit, Phoenix and Miami.

To get involved in the 20th anniversary of BookPALS this May or to become a BookPAL, go to bookpals.net.



Top, BookPALS founder Barbara Bain, reads to students at Crescent Heights Elementary School in Los Angeles for Read Across America Day. Above, SAG-AFTRA Miami Local member Bill Cordell shares stories with more than 500 students at Winter Garden's Sunridge Elementary.

Left, in San Francisco, left to right, members Roger Oyama, Martha Stookey and Duncan Fife read to students at Rooftop Elementary School.

CASTING TAPES AUCTION CEASED

Following objections by SAG-AFTRA and the Casting Society of America, Beverly Hills-based Julien's Auctions canceled an April auction of more than 50 videotapes featuring early auditions by Nicole Kidman, Brad Pitt, Sandra Bullock, Leonardo DiCaprio and others.

"Auditions are not public performances, and under SAG-AFTRA collective bargaining agreements performers are entitled to expect them to remain private," said SAG-AFTRA General Counsel Duncan Crabtree-Ireland.

SAG-AFTRA considers the right of performers to control the use of their image to be of utmost importance, which is why the sale of these types of media is prohibited. The union's

collective bargaining agreements include protections for performers against exploitation of audition and interview tapes, which must be erased upon performers' request. Failure to comply with such requests can result in formal legal action pursuant to the agreements. Unauthorized use of this footage may also result in claims against producers and casting directors under right of publicity and/or privacy laws.

When a member enters an audition, it's important to know the union has their back throughout their entire career. Members who are concerned about the storage and security of their auditions can contact SAG-AFTRA to learn more about the protections in place. Call

(855) 724-2387 and ask for the department covering the kind of audition, such as TV, Commercials, New Media and Theatrical.



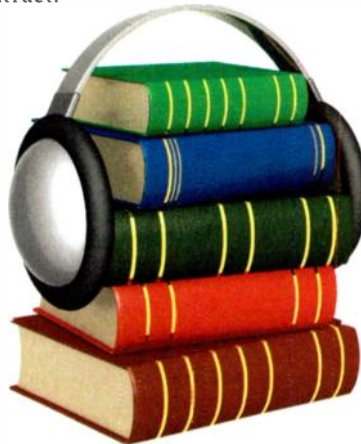


NEW AUDIOBOOK CONTRACTS SIGNED

The hard work of a committed narrator community has led to SAG-AFTRA signing new contracts with more than 20 producers and publishers, resulting in union work across the country. A movement that started in New York spread nationwide to many other cities, including San Francisco, the Twin Cities, Maine and Washington, D.C.

Led by staff members Jane Love, Richard Larkin, Steve Sidawi and the recently retired Ralph Braun, SAG-AFTRA was able to negotiate improvements to successor agreements with Audible and others. Also, contracts were signed with Blackstone Audio in Ashland, Ore. and Tantor Media/Studios in Old Saybrook, Conn. The agreement with Tantor is notable because it came

after a narrator-driven work stoppage, supported by both members and nonmembers. This is a wonderful example of organizing and union strength that resulted in a strong first contract.



SAG-AFTRA HOSTS LABOR COMMUNICATORS

The executive council of the International Labor Communications Association held its spring meeting in March at the SAG-AFTRA headquarters in Los Angeles. The organization, founded in 1955, serves as a professional organization for union and labor communicators and hosts the annual ILCA Labor Media Awards, for which the union and its legacy organizations have won multiple honors. SAG-AFTRA Assistant National Executive Director, Communications Pamela Greenwalt and National Assistant Director, Communications Leslie Simmons (both pictured at right) serve as vice presidents on the executive council, the governing body of the organization. Also pictured, left to right, front row: LaToya Egwuekwe (IAMAW); Larry Rubin (Mid-Atlantic Regional Council of Carpenters); ILCA Treasurer Mike Henneberry (UFCW Local 5); ILCA Secretary Kathy Cummings (Washington State Labor Council). Second row: ILCA President David Katzman (TWU Local 100); Ed Finkelstein (*Labor Tribune*); Todd Conger (UFCW Local 324); Kevin Cheng (Union Privilege); Levi Nayman (RWDSU); Howard Kling (UMN Labor Education Service); and Eric Excell-Bailey (AFT Connecticut).

PARTNERING TO HELP SAG-AFTRA MEMBERS IN NEED

To better prepare for emerging needs in our entertainment community, The Actors Fund sponsored a strategic planning retreat at New York City's Time Warner Center on March 18. SAG-AFTRA National Co-President Roberta Reardon and National Executive Director David White joined union leaders from Actors' Equity, IATSE, fellow Actors Fund board members and leading experts to discuss issues central to the well-being of all SAG-AFTRA members, namely, how to:

- Expand free and confidential Actors Fund human services;
- Increase access to health care and insurance;
- Offer more affordable, supportive and senior housing; and
- Prepare for the growing needs of a rapidly expanding senior population.

In addition to planning for future needs, SAG-AFTRA and The Actors Fund continue to collaborate to respond to immediate needs in our community. Following the devastation of Superstorm Sandy, SAG-AFTRA leadership acted within days to coordinate financial relief to membership, with support from the SAG Foundation, SAG Motion Picture Players Welfare Fund and the AFTRA Foundation.

Relief efforts are administered by The Actors Fund, and \$370,000 in emergency financial assistance has been provided to 287 people in our entertainment community to date.

To learn how The Actors Fund helps all SAG-AFTRA members nationally with free social services, emergency financial assistance, health care and health insurance counseling, employment and training services, and affordable housing, visit actorsfund.org.

STYLING: JANE VAUGHAN

LAUGHING AT OURSELVES

SAG-AFTRA Ethnic Employment Opportunities & Diversity, its EEO Committee and SAGIndie sponsored the Indian Film Festival of Los Angeles panel *Laughing at Ourselves: A Conversation with Actors & Creatives* in April. SAG-AFTRA

Los Angeles Local Board member Parvesh Cheena (*Outsourced*) moderated the discussion about the growing representation of South Asians on television, and the reasons why comedy has been a popular genre for discovering South Asian talent.

SAG-AFTRA headquarters also played host to IFFLA's One-on-One event, where festival filmmakers met industry creatives.



Panel participants, left, writer Luvh Rakhe (*New Girl*), executive producer Sunil Nayar (*Revenge*) and Kunal Nayyar (*Big Bang Theory*); right, Sarayu Rao (*Monday Mornings*), Hannah Simone (*New Girl*) and Cheena.



UNION PRIDE

National LGBT Committee members Kevin Scullin, Elli Meyer, Ron Balaguer and SAG-AFTRA Chief Administrative Officer and General Counsel Duncan Crabtree-Ireland represented SAG-AFTRA at the Original GLBT Expo in March at NYC's Jacob Javits Convention Center. The expo welcomed more than 20,000 people, which makes SAG-AFTRA's participation and visibility particularly valuable.

THE BIZ OF SHOW BUSINESS

As part of the Green Bay Film Festival in March and again at the University of Wisconsin-Green Bay, SAG-AFTRA and its National Native Americans Committee presented *The Business of Acting*, an informative, interactive workshop led by professional actors, a casting director and other industry experts. During the three-hour event, audience members, preselected by casting director Rene Haynes (*Twilight Saga: New Moon* and *Eclipse*) from their headshots and résumés, had the opportunity to hone their audition skills by reading scenes in front of the workshop leaders, who gave them immediate feedback on their performances.



TRAILBLAZERS

In March, the Beverly Hills/Hollywood NAACP & SAG-AFTRA Entertainment Partnership presented *Making the Action Happen: Stunt Performers of Color*, as the fifth installment of their Profiles of Color Panel Series. The panelists not only examined issues of color and gender barriers, but emphasized the level of commitment, blood, sweat and tears required to be a successful stunt performer.



From left, stunt performers Bob Minor, Angela Meryl, Jade David, Eric Mansker, Liana Mendoza, Simon Rhee and April Weeden at *Making the Action Happen: Stunt Performers of Color* at SAG-AFTRA headquarters. "It takes a special individual to be a stunt performer," explained Mendoza.



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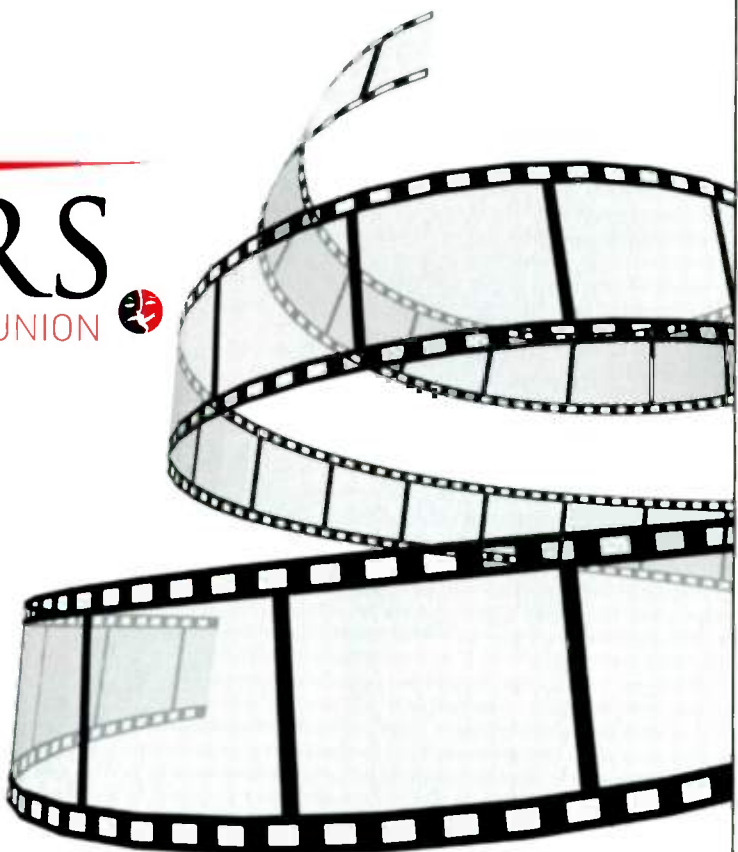
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SAG-AFTRA MEMBERS ON THE RECORD



WIZ KHALIFA



BRAD PAISLEY



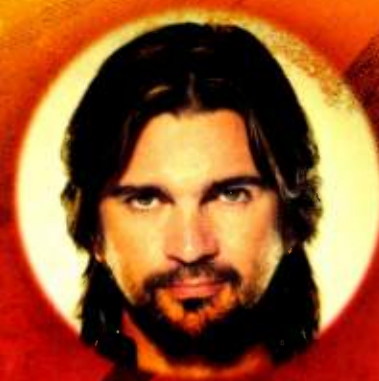
KISS



CAROLE KING



THE BLACK KEYS



JUANES



JANIS IAN



JASON ALDEAN

For humankind, music has always been a rallying cry. Whether it was for pride of country, as a call to war or as a way to poke fun at those in power, song has a way of bringing together the masses. It's no surprise then that from the beginning of the organized labor movement, music and unions have gone hand in hand.

In 1878, Jesse H. Jones had a hit with *Eight Hours*, by setting to music a poem written by I.G. Blanchard. The popular song expressed workers' demands for an eight-hour workday.

*Hurrah, hurrah for
labor, it is mustering all its
powers,
And shall march along to
victory with the banner of
Eight Hours.*

That same year, Thomas Edison perfected the phonograph, allowing music to be recorded on cylinders. Nine years later, the audio disc was patented, opening the door to mass production of sound recordings and launching the music industry. While it would be a few years until record players were common household appliances, the popularity of recorded music soon skyrocketed, and with it the money to be made from selling the recordings of top performers.

Unscrupulous labels took advantage of artists, and it soon became apparent that recording artists needed protection in the evolving and increasingly complex music industry. Organizing was the answer, but what artists should ask for was the question that remained.

Not long after the American Federation of Radio Artists' 1947 convention, the Los Angeles Local Singers Committee put together its list of recommendations in advance of the first AFRA contract for singers. A document from that time shows the concerns and vigorous debate within the union: Whether or not royalties should be part of the first negotiations and the basic minimum hourly fees for recording artists.

In 1951, AFRA's first phonograph recording code was negotiated with the record labels, granting singers union protections for the first time. And with that, came a basic framework for fairness. Not a guarantee of wealth, of course, but

a set of rules that ensured that artists who worked hard and managed their affairs well could make a living.

"Ultimately, I think the unions are about dignity, and dignity comes from having a roof over your head, not being terrified all the time about money, getting an education for yourself and your



"SAG-AFTRA is a great union. They are always looking out for the artist's best interest. Very well organized and their coverage is excellent. I've always felt that they have my back."

— SLASH

children — being able to live a decent life," singer and songwriter Janis Ian said.

Ian, who may be best known for her 1975 hit *At Seventeen*, has enjoyed a successful career. Like many SAG-AFTRA members, she is multitalented, and won a

Grammy this year for Best Spoken Word Album for her autobiography, *Society's Child*, beating out fellow nominees Bill Clinton, Michelle Obama, Ellen DeGeneres and Rachel Maddow.

"Recording artists work in an area of our business that has historically been one of the most profitable for employers," said Jim Ferguson, SAG-AFTRA's national vice president, recording artists. "Unfortunately, they've often been insulated by those around them who they've hired to manage their affairs. That has made it difficult over the years to take advantage of the enormous power that they could have collectively in the areas of legislation, negotiation and arbitration. The 'go it alone' approach simply hasn't been as successful in achieving the protections and benefits that recording artists under contract to a label deserve. With the broadened visibility and strength of SAG-AFTRA, our new union, comes new opportunities for recording artists to become collectively involved in order to insure that a safety net exists amid the uncertainties of a career as a recording artist," he added.

Today, despite the digital revolution and the explosion of independent artists, the major record labels continue to control about 75 percent of the industry, and SAG-AFTRA has agreements with all of the major players: Sony, Warner, Universal (including EMI), Disney and their subsidiaries.

SAG-AFTRA's sound recordings jurisdiction includes spoken-word recordings, album recordings of Broadway and off-Broadway shows, session/studio singers and royalty artists. This last category covers singers signed to an exclusive recording contract with a record label who receive royalties for their work, and includes most of the big-name artists you know and love. But it also includes fledgling artists still struggling to make a name for themselves, and those who make

Is there money waiting for you?

SAG-AFTRA members — whether recording artists or other performers — have multiple organizations, including the union, collecting royalties and residuals on their behalf. Many members don't realize these funds are waiting for them, and in most cases, searching for unclaimed residuals and royalties is just a click away!

The AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund collects and distributes money that SAG-AFTRA and the American Federation of Musicians collect on behalf of nonfeatured singers and instrumentalists pursuant to U.S. and foreign laws. Session singers and royalty artists who sing background vocals on other artists' recordings should visit the site to find out if they have money. Visit raroyalties.org to search.

SoundExchange licenses the public performance of sound recordings on digital channels like cable, satellite and the Internet, and collects and distributes the license fees. SoundExchange distributes the artist's share of license fees directly to the featured artist. To register, go to soundexchange.com.

The Alliance of Artists and Record Companies collects music royalties for recording artists and sound recording copyright owners under the Audio Home Recording Act of 1992 through the sales of blank CDs and personal audio devices, media centers, satellite radio devices and car audio systems that have recording capabilities. The nonprofit collects royalties in the U.S. and abroad. To join, visit wp.aarcroyalties.com.

SAG-AFTRA may be holding unclaimed funds on members' behalf due to incomplete or outdated information in the union's database. Members, including professional performers, recording artists and broadcast journalists who have worked under SAG or AFTRA TV or Theatrical contracts, may have funds waiting for them. To search **unclaimed residual funds for TV or theatrical productions**, go to SAGAFTRA.org/search-unclaimed-residuals or call (323) 549-6535.

You may be due **foreign royalties** as a performer, or as a beneficiary or heir of a performer. Go to SAGAFTRA.org/foreign-royalties to find out more.

their living in the music business, but are not internationally famous.

In fact, most of SAG-AFTRA's royalty artist members fall squarely in the middle class. Even the biggest names had to start somewhere, and that's why the union's protections are so important. SAG-AFTRA contracts require that any artist signed with a signatory label be provided union health care coverage to which the label contributes. That can be particularly important to artists attached to a label who have yet to release an album, and thus have no income.

In 2011, recording artists belonging to the union — then AFTRA — earned a total of \$113 million in royalties under the Sound Recordings Code.

In addition, SAG-AFTRA has a number of other related contracts, including its music video, independent artist and touring agreements, as well as other agreements exclusive to the Los Angeles and Nashville markets.

When you're just starting out, young and healthy with retirement the furthest thing from your mind, the benefits of the union may not be apparent. That was the case for Gary Burr, a singer and Nashville Songwriters Hall of Fame inductee who, along with Georgia Middleman and Kenny Loggins, form the band Blue Sky Riders.

"I came to town a very anti-union person," Burr said of his arrival in Nashville. "I was used to just walking in and saying, 'Give me 50 bucks and I'll

[perform],' and not worrying so much about being taken advantage of. It wasn't until I was in town long enough to have my writing and producing career take off that I really saw the value of it ... and to see how good it was to just have some standards and protections for everyone.

"Now that I'm in the cocktail hours of my career, I look back and I say, 'Thank God I was in [the union],' " Burr said, citing the pension benefits accrued over a decades-long career as a SAG-AFTRA member — something he didn't realize he was working toward at the time.

His bandmate, Middleman, had an epiphany of her own, that ultimately led her to serving as a Nashville Local Board member.



“I’ve had many of my recordings used in various films, commercial ad campaigns and other media platforms. It’s a blessing to know that the folks at the union are keeping tabs on these uses.”

**– PETER RIVERA,
ORIGINAL LEAD SINGER OF
RARE EARTH**

“I just kept hearing I should join, so I thought that was the thing to do, but I didn’t quite know why,” she said. “Until I didn’t get paid for a job once or twice. Suddenly, it was very clear. The union stayed on top of it and they got me my checks. I would forget that I had done jobs and I would get paid ... and then I really understood what they were doing: They were keeping track of our work when we weren’t even doing that.”

When it comes to an artist’s career, managers and agents can come and go, but the union is there for the long haul.

“When you’re a union member, you belong to something,” adds Dan Navarro, a recording artist who performed in the duo Lowen & Navarro, and who serves as



“In this ever-changing entertainment business, the only constants in my career have been The Grand Ole Opry and SAG-AFTRA!”

– JEANNIE SEELY

a SAG-AFTRA National Board member. “It’s an advocate, it’s an ally, in a way that I think many artists don’t understand during their salad days.”

These protections are so important because singing, as a career, takes total commitment. Recording artist Jennifer Warnes, who may be best known for *I’ve Had the Time of My Life*, her duet with Bill Medley from the 1987 film *Dirty Dancing*, has been in the business since she was a teenager, and said she is on the verge of signing with a new major label. She is also a strong union supporter who has been active in lobbying for legislation that helps singers.

The way Warnes



“I don’t exaggerate when I say that the benefits I’ve received through my association with SAG-AFTRA have made a better, and certainly healthier, life for my family. Bless our union.”

**– FRED LABOUR,
RIDERS IN THE SKY**



Flo Rida

@ OWN YOUR MASTERS

If you transferred or assigned the rights to your master recordings to a label on or after Jan. 1, 1978, you may be eligible to recover those rights 35 years after having made the transfer. If you think this may apply to you, consult a copyright attorney for further details.



Dan Navarro



Blue Sky Riders



Jennifer Warnes

What Does the Sound Recordings Department Do?

- Provides administration of all aspects of the Sound Recordings Code, including W&W, negotiations, signing new companies/producers, processing waiver requests, arbitrations, enforcement and interpretation.
- Collects and distributes conversion fees, the fees for use of a sound recording in another medium, such as theatrical, TV programs and video games.
- Collects and distributes contingent scale fees, a payment to singers on successful recordings from the sale of physical product; similar to a residual.
- Collects digital download revenues from signatories to the Sound Recordings Code.
- Assists artists, managers and business managers with the administration of royalty roster artist guaranteed health coverage.
- Staff serves as ombudspersons for royalty artists with the AFTRA Health and Retirement Funds.
- Provides research and contract interpretation for AFTRA H&R Funds audits.
- Serve as liaisons to Local and National Singers and Dancers Committees.
- Participation and support in music-related seminars, events and festivals to promote the union.
- Assists in the distribution of digital download and Sound Exchange revenues from the AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund to our members. Members and staff also serve as trustees at the Fund.
- Serve as field reps for competition shows featuring singers.

describes it, singing is about more than just entertainment.

"The first thing a baby does when it enters the world is breathe; the last thing a human being does is breathe. The breath is the closest thing we have to life and death," she said. "Part of your job is spiritual. It's fragile and it's magical. That's why people pay for it."

Still, singers often struggle to gain respect and recognition for what they do. One example is the disparity between songwriters, who do get royalties when songs are played over terrestrial radio, and

singers, who don't — something that has long been a sore spot for recording artists. With the onset of the digital era, however, the union has helped to secure royalties for artists played over the Internet or on satellite radio. And that will make a huge difference as consumption of digital media increasingly becomes the norm. In addition, the union continually works to protect these hard-fought gains from those who try to erode them.

But the union's role is not limited to big-picture issues. Staff and member leaders work daily to ensure that contracts are

properly executed and that problems are resolved, said Randall Himes, assistant national executive director, sound recordings.

"SAG-AFTRA covers and protects a recording for life and sees that the artist is paid when a recording is used in another medium. SAG-AFTRA negotiates contracts, collects monies, arbitrates disputes, provides health and retirement benefits and actively legislates on behalf of our recording artist members," Himes said. "SAG-AFTRA is *the* union for all recording artists."

SoundExchange is the performance rights organization that distributes digital performance royalties to recording artists and works to protect the long-term value of the music we all love and enjoy.

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AND JOIN US
IN HELPING MUSICIANS
PLAY ON.**

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GOOD SHOW!

SAG-AFTRA Members Celebrate Their Own at the SAG Awards®

The outstanding motion picture and primetime television performances of 2012 were feted by SAG-AFTRA on Jan. 27 during the 19th Annual Screen Actors Guild Awards. From cast-of-the-year *Argo* to three-peat honoree *Modern Family*, members recognized the stellar work of their peers at the annual awards ceremony, held at Los Angeles' Shrine Exposition Center and televised live on TNT and TBS.

The SAG Awards benefits the SAG Foundation, a nonprofit organization that provides financial assistance and learning opportunities for performers; hosts workshops and seminars; promotes literacy; and offers an array of additional services. For more information, visit sagfoundation.org.

1. *30 Rock*'s Tina Fey was honored with an Actor® for Outstanding Performance by a Female Actor in a Comedy Series.

2. SAG-AFTRA Co-President Ken Howard with Sally Field, a nominee in the Outstanding Performance by a Female Actor in a Supporting Role category for *Lincoln*. **3.** SAG-AFTRA Co-President Roberta Reardon with *Boardwalk Empire*'s Steve Buscemi, a nominee for Outstanding Performance by a Male Actor in a Drama Series.



Ben Affleck accepts the Outstanding Performance by a Cast in a Motion Picture award for *Argo*.



BEN'S MESSAGE TO ACTORS

I am really amazed and stunned; there are so many great actors here and this is voted on by our brothers who are actors. There's a hundred and some thousand people in SAG-AFTRA. Some of them never get to come to a place like this," began Ben Affleck as he stepped up to the mic at the SAG Awards to accept the Actor for best ensemble cast for *Argo*. He went on to praise those who worked in front of the camera for him as director of the film. "This has nothing to do with me, it has to do with the incredible people who are in this movie," he said.

"We had more than 150 actors. They spoke in English, they spoke in Farsi, and the one thing that they had in common was that they came to work every single day, whether they had a line or a look to somebody, or two lines or 10 lines, or a bunch of stuff I couldn't understand in Farsi, and they wanted to *kill* it to make the movie better. Because that's what actors do all over the world, every day. Thank you so much for making the movies that you make, and the television you make, and the theater you make. We are in your debt. Thank you. God bless you."

Affleck joined SAG as a young performer in 1987, and later AFTRA in 1999.

Backstage, he told the press how proud he was "to have an ensemble that included the work-a-day people that

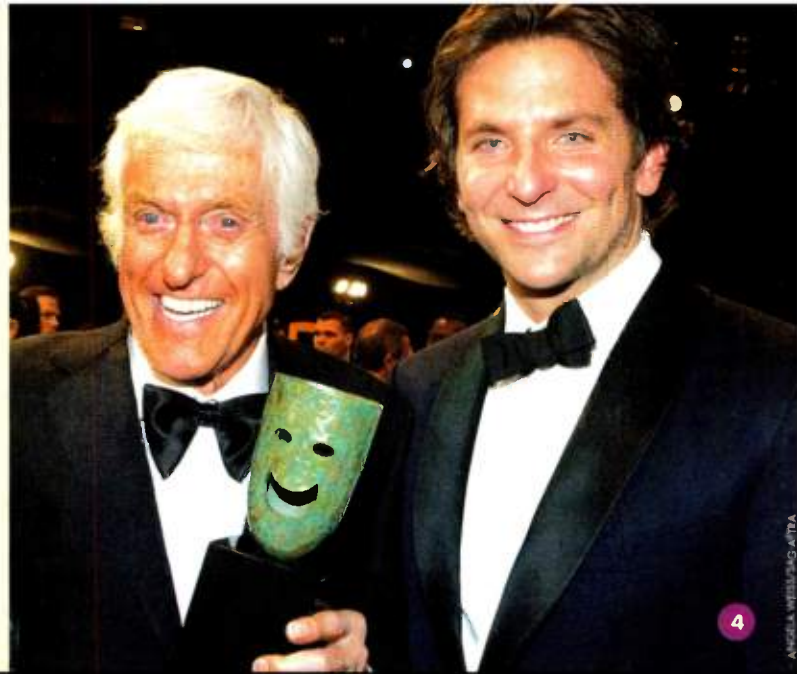
make up the bulk of this SAG-AFTRA membership, who come to work ... who try their best and get shit on going on auditions, who can't get an agent and who are struggling uphill all the time. And when they finally do get a part, it's just two lines and they try to make it good. Still, they come in with an attitude that they want to be brilliant, and they want to make the director happy. You know, those are the people who really move me, and those are the people that vote for this [award]. If you're an actor and you're in SAG-AFTRA, you understand that."

Argo would go on to win three Oscars at the 85th Academy Awards, including Best Picture.

**"AREN'T WE LUCKY
THAT WE FOUND A
LINE OF WORK THAT
DOESN'T REQUIRE
GROWING UP?"**



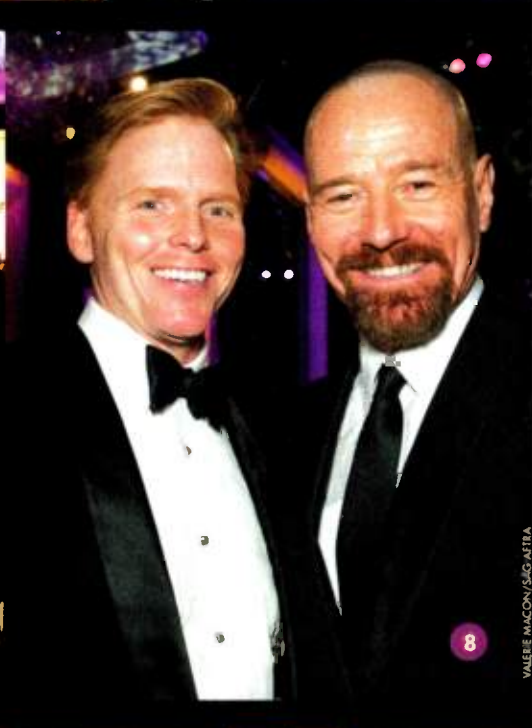
Dick Van Dyke



4



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8

7. SAG-AFTRA National Executive Director David White, left, with leadership from other entertainment unions: PGA Executive Director Vance Van Petten, AEA President Nick Wyman, ACTRA President Ferne Downey, ACTRA National Executive Director Stephen Waddell and AFM Secretary/Treasurer Sam Folio. **8.** Executive Vice President Ned Vaughn with Bryan Cranston, who won Actor awards for both *Argo* and *Breaking Bad*. **9.** Jennifer Lawrence, *Silver Linings Playbook*, who won for Outstanding Performance by a Female Actor in a Leading Role.



10

4. Dick Van Dyke, recipient of the 49th Life Achievement Award, and Bradley Cooper, an Outstanding Performance by a Male Actor in a Leading Role nominee for *Silver Linings Playbook*.

5. Co-Secretary-Treasurers Amy Aquino, left, and Matt Kimbrough, right, with *Argo*'s Alan Arkin and John Goodman, winners for their ensemble work. **6.** *Homeland*'s Claire Danes won Outstanding Performance by a Female Actor in a Drama Series.



Save the Date!

The 20th annual ceremony will be held on Saturday, Jan. 18, 2014 and simulcast on TNT and TBS.

"NOW I HAVE THIS NAKED STATUE WHICH MEANS THAT SOME OF YOU EVEN VOTED FOR ME, AND THAT IS AN INDESCRIBABLE FEELING."

● ● ●
Jennifer Lawrence



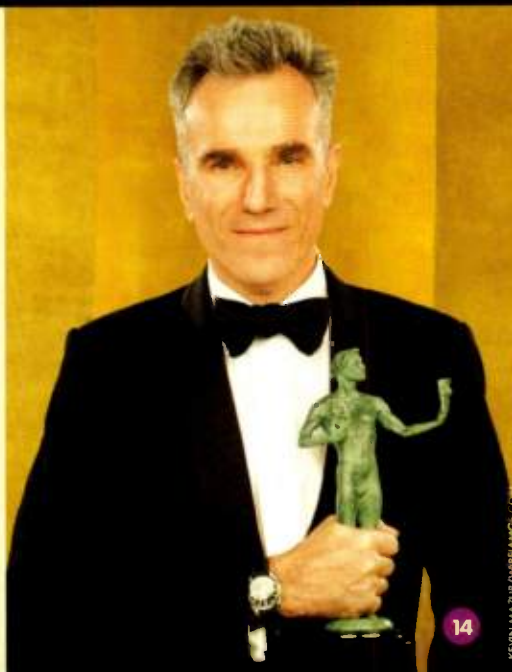
10. SAG Awards Committee members, from left, Paul Napier, Chair JoBeth Williams, Daryl Anderson and Woody Schultz with SAG Awards Executive Producer Kathy Connell, second from right. **11.** Anne Hathaway, *Les Misérables*, won for Outstanding Performance by a Female Actor in a Supporting Role. **12.** *Modern Family*'s Sofia Vergara, a winner for Outstanding Performance by an Ensemble in a Comedy Series.

@ For a complete list of nominees and winners, visit sagawards.org





13. Cast members of *Downton Abbey*, winners for Outstanding Performance by an Ensemble in a Drama Series. **14.** Daniel Day Lewis' role as *Lincoln* earned him Outstanding Performance by a Male Actor in a Leading Role. **15.** Alec Baldwin won Outstanding Performance by a Male Actor in a Comedy Series for *30 Rock*. **16.** Julianne Moore, winner of Outstanding Performance by a Female Actor in a Television Movie or Miniseries for *Game Change*, and presenter Kerry Washington.



COSTNER THANKS SAG-AFTRA MEMBERS

Kevin Costner was awarded Outstanding Performance by a Male Actor in a Television Movie or Miniseries for his role in *Hatfields & McCoy*s. Unable to attend, he sent this message of gratitude.

I regret not being able to attend the celebration of last year's work. I was lucky enough to be working almost half way around the world and the 7 a.m. wakeup call would not have allowed for the travel.

*At first glance, it might seem that it did not mean that much to me because I was not there to receive it in person, when in fact my heart was on the ground. That I could not be there and give voice to how I felt, was for me a missed opportunity to speak about how grateful I have been for my career and this award. My dream has always been the actor's dream. Can I make a decent living? Can I support my family with the work I love? I remember clearly the night I entered our union. A single line spoken on the set of *Frances*. It was not important to the movie, but everything to me. I came through Taft-Hartley. It was a moment I had been working towards for six years, and I knew as I signed it that my life would change.*

I have been grateful for every door that SAG has opened, including the hospital and the insurance to cover my family. My point has been to let you know that by not attending, I was not being "too cool for school"; I wished I was there. I would have liked to have taken the walk to the podium. I wanted to say thanks in my own way to all of you.

With respect,
Kevin Costner



ATLANTA



DALLAS

LOS ANGELES



COLORADO



HAWAII

ORLANDO



SEATTLE



NEW MEXICO

CELEBRATE!

At locals across the nation, SAG-AFTRA members gathered at SAG Awards viewing parties to celebrate the year's outstanding performances on television and film. Whether they went in formal attire or not, members cheered on their favorite performers and enjoyed each other's company.



NEVADA



NEW ENGLAND



AUSTIN



HOUSTON



FT. LAUDERDALE

MICHIGAN



PHOENIX



CHICAGO



PHILADELPHIA

One Year, One Union!

On March 30, we celebrated the one-year anniversary of the SAG-AFTRA merger. While historic, the merger was only the beginning. Here are just a few of the great moments that have taken place since the birth of SAG-AFTRA.



Co-Presidents Roberta Reardon and Ken Howard sign official merger documents on March 30, 2012.



New York members (above) and members across the country show their solidarity by participating in local Labor Day events.



Co-Secretary-Treasurer Amy Aquino speaks on the union's diversity efforts at the HOLA Awards in NYC.



Member Lucas Neff speaks to young members of the American Federation of Government Employees at their Young Organizing Unionists for the Next Generation summit in Las Vegas.



Co-Secretary-Treasurer Matt Kimbrough attends a celebration of labor at the Miguel Contreras Foundation Annual Dinner.



Hawaii Local members attend a *Business of Acting* workshop, one of 2,000 member events held at locals throughout the year.



Co-President Howard and 49th Life Achievement honoree Dick Van Dyke share a laugh during their actor-to-actor interview.

**SAG-AFTRA
ONE UNION**



NED and Chief Negotiator White and Co-President and Commercials Negotiating Committee National Chair Reardon celebrate successful negotiation of the SAG-AFTRA Commercials Contracts.



Associate NED Mathis Dunn attends a Broadcast Steering Committee meeting. By March, 50 new broadcast contracts are signed nationwide since merger.



The SAG-AFTRA National Board comes together in May in Los Angeles for its first meeting.



National Executive Director David White participates in the World Intellectual Property Organization conference in Beijing.



The Annual SAG Foundation Golf Classic, featuring member Dennis Haysbert, raises money to benefit catastrophic health and assistance programs.



Executive V.P. Ned Vaughn visits war vets, including Cpl. Joshua Lopez, at Walter Reed Medical Center in D.C.



SAG-AFTRA Los Angeles dancers, including Local Board member Galen Hooks, celebrate the new music video contract.



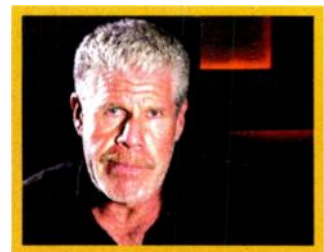
SAG-AFTRA leadership receive the new SAG-AFTRA AFL-CIO Charter.



Members learn about important health topics during the Well Woman Live Stream and Health Expo with Star Jones.



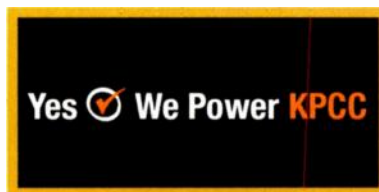
Host Camryn Manheim teaches attendees how to play Texas hold'em at the inaugural Frank Nelson Fund Celebrity Poker Party in October.



Members, such as National Board member Ron Perlman, rally for Superstorm Sandy relief.



Audiobook narrators celebrate signing with more than 20 producers and publishers, increasing union-covered work.



In January, the staff of Southern California Public Radio station KPCC votes to go union.



Members Lauren Potter (above) and Phil Perry receive Media Access Awards for impacting the inclusion of people with disabilities in media and entertainment.

RÉSUMÉ ESSENTIALS FOR ACTORS

The résumé is your first chance to make your pitch. It may be the headshot that draws the eye, but it's up to the résumé to showcase your achievements and communicate your level of professionalism and experience. It's the substance of who you are as a performer.

We contacted CSA Casting Director Paul Weber, Theatrical Agent Tim Weissman (CESD Talent Agency), Adult Broadcast Agent Melissa McQueen (Kim Dawson Agency) and Casting Director Dan Shaner to ask them what they want to see — and not see — in actors' résumés.

OUR EXPERTS SAY:

"On average most people spend approximately five to seven seconds looking at your résumé, so you want to make sure to highlight the *important* information."

— TIM WEISSMAN

"Being referred by a casting director, respected acting instructor or producer who has hired the talent" is a good way to present yourself in the best light if you have limited experience.

— MELISSA McQUEEN

"I don't like fancy layouts. Simple, easy to read, clean, straight-forward information is best. I don't need frilly text or colors or gimmicks."

— DAN SHANER

"Don't list extra work on your résumé *unless* you are a regional actor in a regional market. Producers shooting in your state like to know that you have worked on a set. But when you move to L.A. drop all of your extra credits. They won't help you here."

— PAUL WEBER

OUR EXPERTS SUGGEST:

Keep the format simple.
Make the font easy to read.
Keep résumé to one page.
Avoid typos.
Your résumé should be structured with film at the top, then TV, theater, training and, at the bottom, special skills.

Keep your credits current.

If you haven't done a lot of work, stress your training.

Leave off anything that is not directly relevant — and that includes your high school drama credits.

Do not lie.
It's easy to verify information, and if you get caught, you will ruin your reputation — and word can get around the industry quickly.

... And finally, do mention you are a SAG-AFTRA member (however, you may not use the SAG-AFTRA logo).

John A. Actor

(777) 555-1234

johnaactor1213@gmail.com

SAG-AFTRA

← List your
contact
information.

Film

<i>William Henry Harrison</i>	President Harrison (lead)	Dir. Howard Zand/Independent
<i>Fourteen Hundred Hours</i>	Zot Humbert (supporting)	Dir. Ray Dursov/Wolf Pictures
<i>The Revengers</i>	Lt. O'Conner (supporting)	Dir. Les Stark/Rainer Pictures
<i>Cargo</i>	Featured	Dir. Matt Ricks/Independent
<i>Early Evening in Chattanooga</i>	Featured	Dir. Ray Singer Risona/Independent

Television

<i>Alaska Four-Nine</i>	Guest Star	Dir. Jamie Hernandez/CBS
<i>Laughlin</i>	Guest Star	Dir. Sam Lykettot/Warren Bros.
<i>Detectives & Attorneys</i>	Recurring Co-Star	Dir. Jane Weldon/TNT
<i>House of Checkers</i>	Co-Star	Dir. Amy Delacroix/NBC

← Clearly
indicate
your role.

Theater

<i>Eleventh Night</i>	Mateo	Springfall Theater, N.Y.
<i>Our Village</i>	Grover	St. Barclay Theater, L.A.

Education

Academy of Film Studies	BFA, Acting	Inst. Yancy Wilkes
Mu Mu Den Studios	Scene Study	Inst. Gerard Mu
Goodwell Acting Studio	Improv	Inst. Petra Qwok

Special Skills

Fluent Spanish, fluent German, singing (alto soprano), swimming (breaststroke, backstroke, freestyle), guitar teacher, **LOCAL HIRE: New Orleans**

Accents

Russian, Irish, Scottish

↑
List if
you are a
local hire.

↑
Make sure you are
good at anything you
list as a special skill.

(Fictional Résumé)

On Location



JOURNALISTS EDUCATE YOUTH ABOUT WORKING IN BROADCAST

“How does a broadcast journalist report ‘the news’ when it’s a slow news day?” was the question an inquisitive high school student asked a panel of SAG-AFTRA professional reporters during the Student Television Network Convention at L.A.’s Westin Bonaventure Hotel.

Univision broadcaster Julio César Ortiz offered this sage advice: “You’ve heard of the FCC, right? Well I work with the ‘FCP’ — Follow-up, Contacts, People. Whenever you’re faced with a slow news day, follow up on a past, major story. You do that by creating contacts when you’re initially covering the story and you do that by talking to and exchanging information with people in the area.”

The panelists for *News Reporting: View From The Inside* also included L.A. broadcasters Joy Benedict, Hal Eisner and Rudabeh Shahbazi, who shared their experiences on reporting stories from murder-suicides and natural disasters to election campaigns and world events. Benedict advised, “You have to ask the tough questions on the worst day of a person’s life. Yes, you have a job to do, but you’re also working with a person and you need to approach your job with that in mind. A good reporter uses tact and compassion.”

Eisner explained how news reporting has changed over the years. “Things are very different from what they were when I first started 31 years ago. We have a lot more responsibilities, but we also have a lot more opportunities,” he said.

The Student Television Network is a national organization that embraces the educational components of broadcast journalism, video production, filmmaking and media by networking high school students and teachers with professionals in the industry.

SAG-AFTRA LOS ANGELES MEMBERSHIP MEETING

Sunday, June 9, 2013

11 a.m.–Noon: mixer

Noon–3 p.m.: meeting

SAG-AFTRA

5757 Wilshire Boulevard, First Floor

Los Angeles, California

Validated Parking Provided

For more information, visit

SAGAFTRA.org/la

This meeting is only open to paid-up SAG-AFTRA members in good standing. Unfortunately, no guests allowed. There will be an opportunity for members to ask questions of elected and staff. Parents/guardians of younger performers under 18 years old are welcome. No RSVP necessary.

**SAG-AFTRA MEMBERS,
PLEASE BRING YOUR MEMBERSHIP CARD FOR
ADMITTANCE
(paid through April 30, 2013).**

All bags larger than 14 inches in any dimension will be prohibited from entry. No pets or animals, with the exception of animals in service.

L.A. CITY COUNCIL RECOGNIZES FILMMAKERS

Los Angeles

SAG-AFTRA Los Angeles Executive Director Ilyanne Morden Kichaven, Los Angeles Councilman Paul Krekorian and President of FilmL.A. Paul Audley attended L.A. City Hall during a Feb. 20 ceremony honoring New Filmmakers Los Angeles for five years of work in the film industry.

NFMLA was honored by the Los Angeles City Council for its commitment to highlighting emerging filmmakers and providing entertainment for Los Angeles. Each month, NFMLA hosts a red carpet event screening a film and featuring an engaging Q&A session for guests with the film’s creative team.



LOCAL PRESIDENTS ATTEND TV HALL OF FAME

Los Angeles Local Co-Presidents Gabrielle Carteris and Ned Vaughn joined the Academy of Television Arts & Sciences in celebrating its 2013 Television Academy Hall of Fame inductees on March 11 at the Beverly Hilton Hotel. This year’s honorees included SAG-AFTRA members sportscaster Al Michaels, broadcaster Bob Schieffer, actor/director Ron Howard and CBS President Leslie Moonves, along with producer Dick Wolf and television pioneer Philo T. Farnsworth.

Executive Vice President and L.A. Local Co-President Ned Vaughn, left, with actor/director Ron Howard at the Television Academy Hall of Fame gala.



SAG-AFTRA AT FILM, TV AND NEW MEDIA LEGAL PANEL

SAG-AFTRA Senior Counsel Sarah Tarlow, based in the New York Local office, represented the union on a panel before the New York City Bar Association Entertainment Law Committee on Feb. 11. The panel, *Hot Topics for the Entertainment Guilds in Film, Television and New Media*, included Tarlow and representatives from AEA, AFM, IATSE and WGA, East. They spoke about the challenges entertainment unions face as new distribution channels for media continue to emerge and new genres of programming become more popular. Panelists spoke about efforts to obtain protections and fair compensation for SAG-AFTRA members, and to expand organizing efforts. In particular, Tarlow emphasized some of the challenges performers face in reality television and the obstacles multimedia journalists confront. She also discussed the recent organizing successes of SAG-AFTRA with music video performers and with broadcasters at KPCC in Los Angeles.

NEW YORK LOCAL HOSTS LABOR LEADERS

On April 16, SAG-AFTRA's New York Host Committee held a reception at the 360 Madison Avenue office for labor leaders from the entertainment community. The event brought together elected members and staff from labor organizations, including Actors Equity, IATSE and the New York City Central Labor Council to discuss labor issues and celebrate New York's entertainment industry — one of the most highly unionized industries in the city and the country. SAG-AFTRA national officers and staff attended the reception, including Co-Presidents Ken Howard and Roberta Reardon.

New York



Front row, from left, New York Local Co-President Mike Hodge, National Co-President Ken Howard and IATSE Local 798 Secretary/Treasurer Cindy Gardner; second row from left, New York Local Co-1st Vice President Anne Gartlan, New York Local Board members Janette Gautier and Maureen Donnelly, former SAG New York Branch President Bob Kaliban, National Co-President Roberta Reardon and New York Local Board member Leslie Shreve

NEW MEMBER ORIENTATIONS FOR ALL NEW YORK LOCAL MEMBERS



Members attend an orientation at the Leon Janney Boardroom at 360 Madison.

New York Local members attended new member orientations on Nov. 28 and March 21. New member Regina Pasqualino was impressed with the amount of information given out in the two-hour orientation. "I had no idea about all the committees available for my career needs: Audiobooks, MOVE and MORE, Open Door, New York Conservatory," she said. "These are enormously valuable to me."

Orientations are open to all members, regardless of whether they just joined or have been a member for years. Any member who has questions or wants to learn more about the large number of services available to New York Local members is encouraged to attend. For information about the next new member orientation in New York visit SAGAFTRA.org/events.

DONOR DRIVE



On March 14, SAG-AFTRA leadership and members attended a bone marrow donor registry drive at the New York Local, held in conjunction with the Be The Match registry (BeTheMatch.org) to support New York Local Co-President Holter Graham and others fighting blood and bone cancers, such as *Good Morning America*'s Robin Roberts. For more information visit SAGAFTRA.org/ny.

MENTORS REACH OUT TO BROADCAST STUDENTS



From left, Rick Sommers, formerly WLTW-FM and SAG-AFTRA broadcast liaison; Marc Ernay, WINS/Total Traffic; Bob Heussler, WFAN; Andrew Torres, WINS; Dave Carlin, WCBS-TV; and Sean Adams, WCBS-AM

On April 13, the New York Local held its Ninth Annual Broadcast Mentoring Program. The program is run by Helen Martinez and Sean Taylor, assistant executive director/house counsel from the New York Local Broadcast department. Each year, students from NYU, St. Francis College, Seton Hall University, Baruch, CUNY Graduate School of Journalism, St. John's, Montclair State University and other schools come to be mentored by SAG-AFTRA members working as disc jockeys, sportscasters, and radio and TV newsmen. The students learn not only tips on how to break into a career in broadcast but how important SAG-AFTRA will be at every step of their careers. The mentoring program takes place over two sessions. The first session, students are introduced to the program and the mentors speak about their experiences early on in their careers. During this session, students are also given the opportunity to have their résumés reviewed by the mentors. The second session, which took place in late April, gave the students the opportunity to have their demo reels reviewed by a panel of mentors.

LOCAL HOSTS 10TH ANNUAL FILMMAKERS/ACTORS FORUM

Arizona-Utah

In conjunction with the Sundance Film Festival, Arizona-Utah National Board member Anne Sward moderated the 10th Annual Filmmakers/Actors Forum held at the contemporary museum The Leonardo. The first panel focused on Utah, with Marshall Moore, director of the Utah Film Commission, and two local producers, Jeff Perkin and Michael Brewer. Moore shared how well the production incentive was doing to attract films to the state. Perkin and Brewer spoke about the importance of continuing studies in acting, producing and directing, and the ease of hiring SAG-AFTRA members for independent projects.

The second panel featured SAG-AFTRA National Director, New Media Mark Friedlander and SAGIndie National Director Darrien Michele Gipson. Friedlander and Gipson discussed what it takes to produce your own movie or webisode with top SAG-AFTRA talent. They also covered how new media is impacting the industry, and included new avenues for producing content and alternative funding for distribution. The forum wrapped up with an interactive discussion with filmmakers and actors.

MEMBERS, STAFF VOLUNTEER AT FOOD BANK



SAG-AFTRA Chicago Local members and staff spent a recent morning volunteering at the Greater Chicago Food Depository. There was a lot to do: repacking bulk products, assembling boxes with assorted food, checking expiration dates, labeling or sorting. No one is more motivated to get the job done than a group of volunteers, who spent the morning sorting and boxing more than four tons of fresh pears.

"It's real hands-on work," said Eric Chaudron, Chicago Local executive

director. "We get so much from this wonderful city. It's gratifying to be able to give something back. The GCFD does great work and it's important to support their efforts."

The GCFD is a nonprofit food distribution and training center providing food for hungry people, while striving to end hunger in Chicagoland. It distributes donated and purchased food through a network of 650 pantries, soup kitchens and shelters to 678,000 adults and children in Cook County every year.



Atlanta

STUDENTS GET THE GOODS ON UNION MEMBERSHIP

The Atlanta Local's conservatory relaunched last year with a slate of engaging and popular workshops and guest-speaker events aimed at increasing the level of professionalism and sense of community for members in the region. With its crowning event of the year, the Muriel Moore/Danny Nelson SAG-AFTRA Conservatory partnered with the Kennesaw State University Department of Theatre and Performance Studies. Beginning with an informational meeting for KSU students, Executive Director Melissa Goodman, former National Board member and past SAG Georgia Branch President Mike Pniewski, and Conservatory Chair Clayton Landey spoke to students about the value of union membership. Later, Landey and Harrison Long, KSU head of acting, moderated an agent roundtable, which featured representatives from local franchised agents. The event, which garnered the attendance of more than 145 people, provided a forum for both members and students to get valuable insight on topics ranging from how new actors should approach getting an agent to how veteran actors can better market themselves.

The evening laid the groundwork for future partnerships with KSU and inspired the next generation of union actors.

LEGENDARY BROADCASTER BELVA DAVIS GETS WARM SEND-OFF

A community of friends, family and colleagues gathered Feb. 23 in a tribute to Belva Davis at the Yerba Buena Center for the Arts to celebrate her retirement from a career spanning more than five decades as a broadcast journalist.

Highlights of the tribute included a humorous video recorded by Bill Cosby and a personal message for Davis from President Barack Obama read by Sen. Dianne Feinstein. SAG-AFTRA Co-President Roberta Reardon attended the festivities, as well.

The event included cake and a champagne toast in celebration of Davis and her husband Bill's wedding anniversary. In a rarely seen public moment, the couple took the stage together to thank everyone, shining a light on the love, humor and sense of purpose the couple have shared for many years.



San Francisco

Left to right, Barbara Rodgers, Belva Davis and Pam Moore

LOCAL GETS NEW EXECUTIVE DIRECTOR

The New England Local has a new executive director, Susan G. Nelson, who comes to SAG-AFTRA with more than 25 years of experience in labor relations.

Since 2008, Nelson has served as counsel to the Connecticut State Employees' Association, SEIU Local 2001 in Hartford. In addition to her critical experience and skills with collective bargaining and labor relations, Nelson also has a strong background in human resources, organizational development, training, government and politics.

New England Local Co-Presidents Doug Bowen-Flynn and Paul Horn said in a message to local members, "Nelson will be a great fit for the challenges and opportunities we face here in New England. With her excellent communication skills, we believe she'll be a quick study as she learns more about our industry and local."

Nelson emerged as a top choice following an extensive search conducted by SAG-AFTRA's National Human Resources department in consultation with a New England Local search committee.

Nelson, who started March 1, oversees a staff of six at the New England Local. She was introduced to members at an April 1 membership meeting.



New England

Washington- Mid Atlantic

LOCAL MEMBERS MEET WITH VIRGINIA CASTING DIRECTORS



Casting directors Anne Chapman, left, and Erica Arvold at the Washington-Mid Atlantic Local office on March 11.

On March 11, Virginia-based casting directors Erica Arvold, CSA, and Anne Chapman held a meet-and-greet event at the Washington-Mid Atlantic Local office. Twenty-five members had the opportunity to meet with Arvold and Chapman individually to introduce themselves and showcase their talents. Many of the members praised these two on their expertise and the advice they offered during the sessions.

Arvold spent years casting in Los Angeles before moving to Charlottesville, Va., where her casting agency is now based. Chapman is based in Richmond, Va. Together, Arvold and Chapman handled the Virginia principal casting for the award-winning motion picture *Lincoln*. Their other recent credits include *Wish You Well*, *Killing Lincoln* and AMC's newest pilot, *Turn*.



Ohio-Pittsburgh

MEMBERSHIP MIXERS!

The Ohio-Pittsburgh Local is organizing membership mixers in Cincinnati, Columbus, Cleveland and Pittsburgh. The buzz on the quarterly events is that this is a wonderful way to meet fellow members, become involved in the local and have a chance to win some great prizes. Local members should keep an eye out for emails to join in the fun.

FOCUS ON LATINO WORK IN TEXAS

Texas

The rapid growth of Latino media in Texas underlines the urgency of organizing Spanish-language work. Staff and members invited area Latino performers to meet informally and discuss the state of the industry in Texas. Performers, both union and non-union, offered a wealth of information about rates and producers, and talked frankly about their work. The performers felt a sense of community in sharing information and welcomed SAG-AFTRA's efforts to create more Latino work opportunities. Many non-union performers seem ready to join, if only the work were available under contract.

Staff members Carlina Rodriguez, director, Spanish Language; Trish Avery, executive director, Houston-Austin Local; T.J. Jones, executive director, Dallas-Fort Worth Local; and Dallas-Fort Worth Local Co-Treasurer Hector Garcia attended the fourth International Spanish-Language and Latino Media-Oriented Conference in San Marcos, Texas and presented a workshop called *Labor and Other Contract Negotiations*. The exchange of information regarding Latino media and the powerful impact it has on our world is a reminder of the importance of organizing Spanish-language work. "¡Unidos ganamos!"



From left, Hector Garcia, Trish Avery, T.J. Jones, Carlina Rodriguez and Alan Albarran, founding director of the Center for Spanish Language Media at the University of North Texas

EEO COMMITTEE LOOKS TO *THE NORTH STAR*



The SAG-AFTRA Philadelphia Local Ethnic Employment Opportunities Committee held a *Focus on Diversity* session with local filmmaker Thomas K. Phillips, writer and director of *The North Star*. Members, as well as cast and crew from the film, joined Co-Presidents John Wooten and Catherine Brown in a wide-ranging discussion about diversity in the film and TV industry.

The North Star, a SAG-signatory feature film based on true events, tells the story of Big Ben Jones, a man who in 1848 makes a daring escape from slavery on a Virginia plantation to Buckingham, Penn., where he is aided by local Quakers.

HOW TO WORK IN AUDIOBOOKS

On Jan. 28, the SAG-AFTRA Seattle Local presented *Narrating for a Living: How to Work in Audiobooks*. The presentation, led by audiobooks narrator John Lee, featured Steve Sidawi of the national organizing staff, and was moderated by Rachel Glass, a Seattle Local member who has spent many hours working on organizing audiobooks in the market. Blackstone Audio, a leading audiobooks publisher, has recently signed a new union contract, and SAG-AFTRA Seattle staff was on hand to discuss the benefits of working union in the expanding audiobooks market. The presentation was a big hit, bringing in close to 50 attendees on a Monday evening. The evening also became an impromptu networking event, as staff and narrators stayed for hours to make introductions, discuss resources, answer technical questions and share best practices.

Seattle

S. FLORIDA ANNUAL PRESIDENTS DAY PICNIC



Feb. 18 was a festive day for Miami Local members as they enjoyed the famous Florida sunshine at the SAG-AFTRA Miami Local Fourth Annual Presidents Day Picnic at Greynolds Park in Miami Beach. Members participated in the local's first outdoor talent show, where music and singing were a fun addition to the well-attended picnic. It was a great way to come together with fellow members and enjoy the great weather away from work.

BREAKING BAD BECOMES LAW

The hit AMC series *Breaking Bad* now shares its name with a New Mexico law. In April, Gov. Susana Martinez signed into effect the *Breaking Bad* Law to return the state's film and television industry to international competitiveness. The series is filmed at Albuquerque Studios and has attracted attention to filming in the state.

The *Breaking Bad* Law provides rebates for film and

television production in the state. It also incorporates numerous technical fixes to make the program more user-friendly.

SAG-AFTRA New Mexico Local members proudly supported IATSE Local 480 and the New Mexico Federation of Labor in making this law a reality.

New Mexico

SAG-AFTRA LOCAL LEADER



PEGGY O'CONNELL

Twin Cities Local President Peggy O'Connell is a proud member actor and singer. Among her many accomplishments, O'Connell received the Twin Cities Drama Critics Circle "Kudos" Award for playing Annie in *Annie Get Your Gun*. She played Mickey in the touring production of *My One & Only*, for which she was nominated for Best Supporting Actress by San Francisco Critics. She was also nominated for Best Actress in Musical by *The Seattle Times* for *Hello Dolly*. Her television credits include the role of Doris

on CBS's *Northern Exposure*, as well as the role of Mrs. Hauer in the feature film *Thin Ice*.

O'Connell has a passion for working with young performers. She has started the local's young performers committee and authored a book titled *Charm & Etiquette for the Theatre Artist & Audience* to compliment the mentoring work she does with thespians just starting their careers.

O'Connell said that a continuing critical priority for SAG-AFTRA is organizing. "We need to continue to work with pre-union members and organize ... We are making union history!"

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

Commercials Deal continued from page 14

April 1, 2013 to March 31, 2016.

The road to the agreement began in September 2012, with the Wages & Working Conditions process. At meetings from coast to coast, rank-and-file members were invited to share their concerns and priorities for the first negotiated commercials contract as a new union.

A 34-member negotiating committee (including alternates) carried those concerns to the bargaining table. Negotiations took place in New York between Feb. 14 and April 6. SAG-AFTRA was represented in the commercials negotiations by Reardon,

White, Negotiating Committee Vice Chairs Sue-Anne Morrow, Allen Lulu, Ilyssa Fradin and David Hartley-Margolin, Co-Lead Negotiators Mathis Dunn and Ray Rodriguez, and Senior Advisor John McGuire.

The contract now goes before members, who may vote online or, if they prefer, with a traditional paper ballot. All members in good standing as of April 1, 2013, will automatically receive a postcard with voting instructions. The postcard was mailed on or about May 1, 2013. Tabulation of ratification votes received by the voting deadline of May 31, 2013, 5 p.m. PDT (electronically or by mail) will be completed that day.

Streamline continued from page 14

better able to protect them wherever they work around the world," National Executive Director David White said.

National Co-President Ken Howard said, "Restructuring is a necessary step to ensure sound operating principles, fiscal resiliency, long-term sustainability and the realization of our mission to provide strong representation and efficient and effective member services far into the future."

"This is a difficult undertaking and we are obligated to be wise stewards of the members' resources while remaining laser-focused on our core union mission," added National Co-President Roberta Reardon. "We are a national union committed to excellent service in vibrant markets across the country. That won't change."

While the union will continue to have 25 geographic locals, SAG-AFTRA will refocus its footprint to maintain brick-and-mortar offices in 15 of these markets, including eight major markets and seven broadcast/emerging markets that together represent more than 93 percent of the union's membership. The eight major markets are Los Angeles, New York, Washington-Mid Atlantic, Chicago, San Francisco, New England, Philadelphia and Miami. The seven broadcast/emerging markets

are Dallas-Fort Worth, Seattle, Atlanta, Nashville, Hawaii, Ohio-Pittsburgh and Missouri Valley.

The 10 locals that will not have brick-and-mortar offices are Arizona-Utah, Colorado, Houston-Austin, Michigan, Nevada, New Mexico, New Orleans, Portland, San Diego and Twin Cities.

The geographic restructuring process will take place over the next several months and the plan calls for the creation of a member review committee that will work with the professional staff to review the impact of the transition and report back to the board in April 2014.

White says that office closures will not mean reduced core services or scaled-back representation in the long-term.

"We have to think differently about how we move forward in the world to support over 165,000 professionals who work in front of a camera or behind a microphone around the globe," he added.

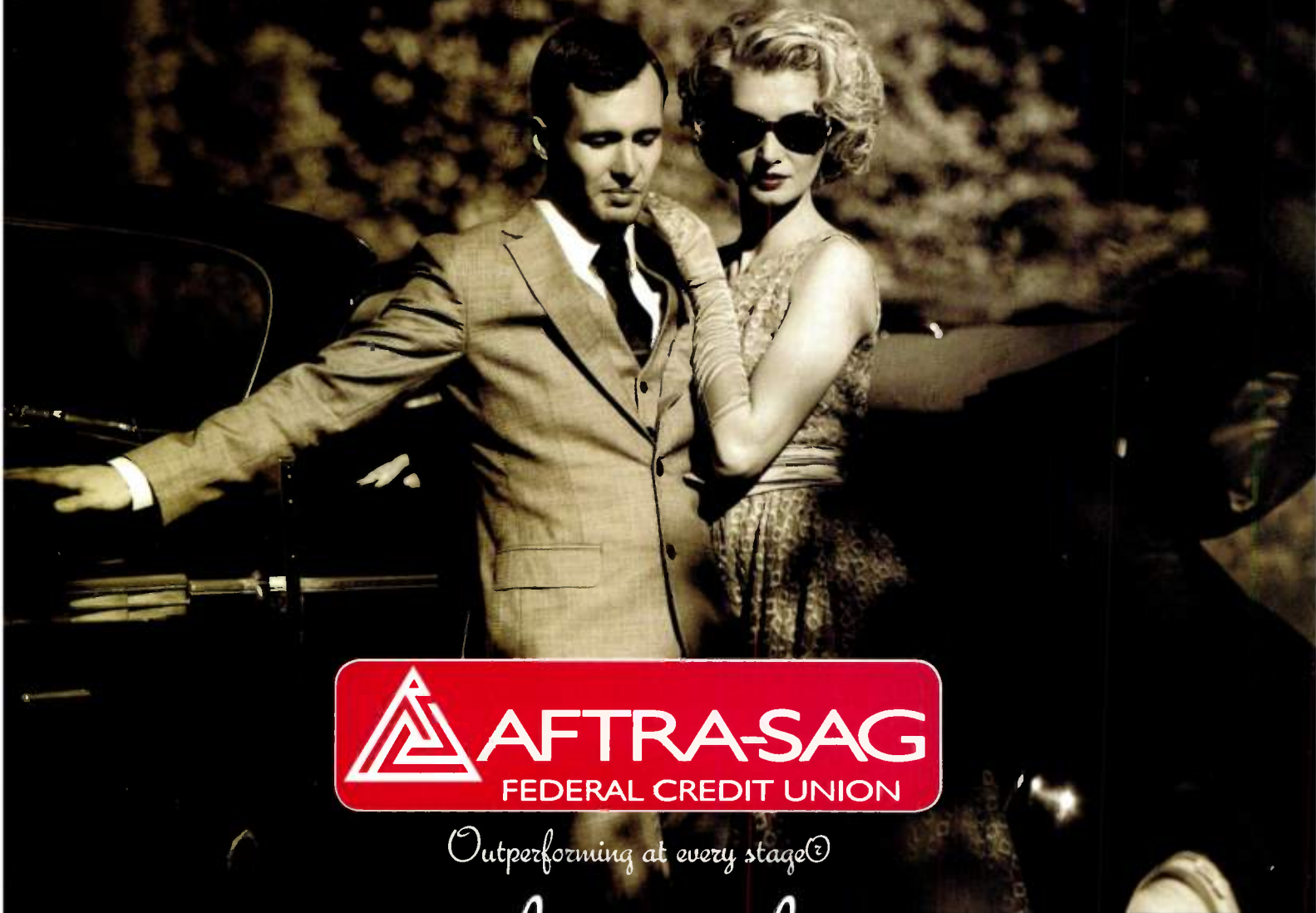
Also at the plenary, the board heard an update on efforts to merge or create reciprocity between the SAG-Producers Pension & Health Plans and the AFTRA Health & Retirement Funds, which are separate from the union. Conversations continue among the trustees of both organizations, who have formed a working committee to examine the issue.

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Member Perks!

Deals & Discounts for SAG-AFTRA Members

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

MUSEUM OF THE MOVING IMAGE

New York's Museum of the Moving Image offers free general admission to all SAG-AFTRA members and one guest through Feb. 28, 2014. Just show your SAG-AFTRA card for admission. The museum is dedicated to the art, history and technology of film, television and digital media, and is located in Astoria (just outside Manhattan). Go to movingimage.us for information about the museum's programs and resources. Admission to screenings and special events is extra.

AVEDA

Join Aveda's Pro-Privilege discount program and receive a 25-percent discount on its retail products. You may purchase products at any free-standing Aveda retail store throughout the United States. Annual enrollment is \$20. To locate a retail location near you, go to aveda.com.

AUTO LOANS

AFTRA SAG Federal Credit Union offers 1.99-percent auto loans for members. For details visit aftnasagfcu.org.

THE PARKING SPOT

Show your SAG-AFTRA card and receive up to a 25-percent discount on airport parking at various locations from Los Angeles to New York. Visit theparkingspot.com for a list of locations and reservations.

CRUNCH FITNESS

Present your SAG-AFTRA card at Crunch Fitness to receive the SAG-AFTRA special. Questions before going to the club? Contact Amy Hart at amy.hart@crunch.com.

M•A•C COSMETICS

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 locations in North America. The annual enrollment fee is \$35. For membership questions email promembership@maccosmetics.com or call (877) 553-5536.

THE UPS STORE

Members get 5 percent off on eligible products and services. Just show your valid SAG-AFTRA membership card at the time of purchase. To find a location near you, visit theupsstore.com. Special rules may apply. Available at participating locations only.

ZIPCAR

With more than 9,000 cars parked all over cities like Portland, Seattle, New York City, Boston, San Francisco, Los Angeles and Washington, D.C., Zipcar is the perfect way to get to auditions or to run errands. Hourly and daily rates — gas and insurance included. SAG-AFTRA members may join Zipcar for a discounted rate of \$25 per year. Call (866) 4ZIPCAR or (866) 494-7227.

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 FAN number 3508840.

BACKSTAGE

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

PRIVATE WIFI

Private WiFi offers members safety and security when using public Wi-Fi. Get your free three-day trial and then purchase six months of protection for only \$24.95 (that's 50 percent off the regular price). Visit privatewifi.com/SAGAFTRA to sign-up.

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.



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Insurance options are available for all SAG-AFTRA members through a partnership with Marsh U.S. Consumer, a service of Seabury & Smith, Inc., the largest risk management organization in the world. Marsh has researched and analyzed benefit options to ensure the plans below are offered at a competitive price for SAG-AFTRA members and their families.

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- Home/Renters
- Life Insurance
- Long Term Care
- Health Insurance Mart
- Short Term Medical
- Dental
- Pet

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NO-OBLIGATION quote

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YOU...**

Protect Your Finances
Find Affordable Options
Quickly Start Your Coverage

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The SAG-AFTRA Insurance Options are made available through Marsh U.S. Consumer, a service of Seabury & Smith, Inc. d/b/a in CA as Seabury & Smith Insurance Program Management AR Ins. Lic. #245544, CA Ins. Lic. #0633005

Coverage may vary and/or may not be available in all states. Coverage is dependent on underwriting approval.
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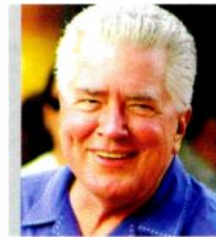
CONRAD BAIN



BONNIE FRANKLIN



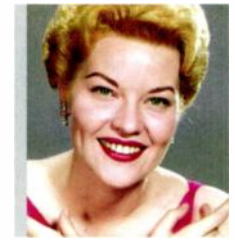
LARRY HAGMAN



HUELL HOWSER



JACK KLUGMAN

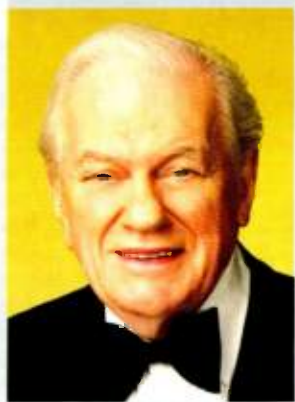


PATTI PAGE

Kenneth Scott Allen	2/18/2013	Elana Ernst	12/10/2012	Jerry Jones	11/18/2012	Philip Persons	7/10/2012
Abraham Alvarado	11/1/2012	Ray Essler	12/24/2012	Bobbi Jordan	11/9/2012	Raymond J. Purcell	9/9/2010
Barbara Ames	11/7/2012	Lou Evans	9/26/2003	Allen Joseph	11/30/2012	Shane Radford	2/10/2013
Madeline Andrews	4/8/2012	Danielle Fink	1/20/2013	Austin T. Judson	10/7/2012	Deborah Raffin	11/21/2012
Ruth Antonofsky	10/27/2012	Scott A. Finnell	12/4/2012	Jeff Kaye	11/16/2012	Bruno Ragnacci	3/13/2012
Conrad Bain	1/14/2013	Norma Fire	10/11/2012	Theodore Kazanoff	10/21/2012	Marsha Raven	11/12/2012
Robert Ball	11/19/2012	Howard Fishlove	10/20/2012	Jerome Kilty	9/6/2012	Pat Renella	11/9/2012
Nick Barberi	1/22/2013	Gerard M. Flannery	2/27/2012	Jack Klugman	12/24/2012	Frank P. Ryan	9/25/2012
Billy Barnes	9/25/2012	Greg Flippen	11/6/2012	Ed Koch	2/1/2013	Michael Rye	9/21/2012
Pete Becerra	5/18/2012	John M. Foster	7/7/2012	Richard Lapp	9/18/2012	Robin Sachs	2/4/2013
Bernard Behrens	9/21/2012	Fred Frank	4/15/2012	Nicky Morell Lepe	10/15/2012	Charles R. Saggau	2/3/2013
Merry Anders Benedict	10/28/2012	Bonnie Franklin	3/1/2013	Johnny Lewis	9/26/2012	Bill Saito	11/14/2012
Turhan Bey	9/30/2012	Haruki Fujimoto	10/12/2006	Stacie Linardos	8/17/2011	Ken Sansom	10/8/2012
Lucille Bliss	11/8/2012	Jim Galante	8/21/2012	Gary E. Lineberry	11/21/2012	Sheila Saunders	11/23/2012
Larry Block	10/7/2012	Belle Ganapoler	11/12/2012	Tony Lip	1/4/2013	Alexander Scott	11/29/2012
Paul Borne	11/25/2012	Alexander Gellman	12/7/2012	Robert Doc Livingston	6/18/2003	R.G. Scott	11/1/2012
Art Bronfin	8/24/2012	Lorraine D. Glick	1/28/2013	Frank Budd Lynch	10/9/2012	Dick Shepard	10/15/2012
William D. Brown	10/9/2011	Barbara Grether	11/8/2012	David S. MacNeill	8/28/2012	Eugene Howard Smith	10/1/2012
Robert Dwight Brunner	10/28/2012	F.B. Grosselfinger	12/28/2012	Russ Marker	2/22/2010	Erik Stern	11/6/2012
Fred Buch	12/2/2012	Helen Gustafson	12/1/2012	Joel Marston	10/18/2012	Steven B. Stevens	10/6/2012
Flora Burke	10/19/2012	Montrose Hagins	10/24/2012	Don McArt	11/13/2012	Deborah Marie Strudas	2/3/2013
Al Butler	2/24/2012	Larry Hagman	11/23/2012	Buck McCall	11/13/2011	Deirdre Sullivan	7/3/2012
Jeff Cahill	1/18/2013	Paul Harper	11/13/2009	Mindy McCready	2/17/2013	Carole Taran	2/12/2013
Georgia Carr	7/4/1971	Pamela Harrison	1/27/2013	John Vincent McEvily	10/9/2012	Wally Taylor	10/7/2012
Robert Wilkinson Castle	10/28/2012	Jake Hartford	1/12/2013	Russell Means	10/22/2012	Leonard Termo	10/30/2012
George Cayley	10/14/2001	Mark Hateley	12/3/2012	Zach Melanos	8/13/2011	Heidi Tingle	9/1/2009
Colleen Collins	11/6/2012	Will C. Hazlett	11/25/2012	Vallie Mell	10/29/2012	Rex Trailer	1/9/2013
Virgil L. Davis	10/18/2012	Gustav Heningburg	10/15/2012	Max Middleton	8/15/2012	Ron Turbeville	10/28/2012
Erika Dekobal	10/22/2012	Tom Hennessy	5/23/2011	James E. Moriarty	6/25/2012	Pat Vanderbeck	4/2/2012
William Denis	8/28/2012	Rita Hennessy	12/10/2012	Tom Navarro	7/31/2012	Michael M. Vendrell	2/17/2013
Pepe Douglas	11/20/2012	Stephen Hill	8/5/2012	Patricia Neway	1/24/2012	Larry Villani	8/25/2012
Patrick John Downey	11/8/2012	John Horn	12/13/2012	John Newton	11/28/2012	Fred M. Waugh	12/2/2012
Kingston Ducoeur	10/31/2012	Huell Howser	1/7/2013	Louis D. Nunley	10/26/2012	Charles W. Young	12/10/2012
Donald "Duck" Dunn	5/13/2012	Megan Hunt	11/4/2012	Cliff Osmond	12/22/2012	Mike Zapel	3/14/2010
Chris Economaki	9/28/2012	Stuart Hutchison	7/3/2012	Patti Page	1/1/2013	Danny Zorn	10/29/2012
Sonny Eliot	11/16/2012	Carrell Raymond Jarrell	11/30/2012	Jim Pappas	9/11/2012		
John Elliot	7/4/2012	Bob Jefferson	2/9/2012	Don Perry	11/18/2012		
Lee Elson	12/11/1998	Leif W. Jensen	6/24/2012	Reg Perry	9/15/2011		

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

In Remembrance



CHARLES DURNING, an army veteran, acclaimed actor and 2007 SAG Life Achievement Award honoree died Dec. 24 at age 89.

Durning was best known as a character actor, and appeared in hundreds of film and television roles. Among his movie credits were *The Sting*, *Tootsie*, *The Best Little Whorehouse in Texas* and *O Brother, Where Art Thou?* On television, he appeared in *The High*

Chaparral, *Evening Shade*, *Homicide: Life on the Street*, *Everybody Loves Raymond* and *Rescue Me*, and provided the voice for Francis Griffin on *Family Guy*.

But Durning's adventures onscreen paled in comparison to his real-life exploits in World War II. As a private in the U.S. Army, Durning was among the first soldiers to set foot on Omaha Beach during the Allies' D-Day invasion. His service earned him three Purple Hearts and a Silver Star for valor.

Over his career, Durning received multiple Emmy and Academy Awards nominations, and won a Golden Globe for a 1990 miniseries, *The Kennedys of Massachusetts*. He also distinguished himself in the theater, where he received a Tony award for playing Big Daddy in *Cat on a Hot Tin Roof* in 1990.



MARTHA GREENHOUSE, a dedicated union member and former president of AFTRA's New York Local, died Jan. 5 at age 91.

She joined AFTRA in 1941 and SAG in 1955. Highlights of her service include five terms as local president from 1977-82, and two terms on SAG's National Board, from 1981-87. More recently she served as an AFTRA Foundation Board member and was president

of her beloved AFTRA Heller Memorial Foundation for more than a decade.

Greenhouse appeared in many plays on and off Broadway, including *Summer Brave*, Jose Quintero's *Our Town* and *Dear Me, the Sky is Falling*. Her TV and film credits included *Law & Order*, *Ryan's Hope*, *The Jackie Gleason Show*, *The Stepford Wives*, Woody Allen's *Bananas*, the original production of Rodgers and Hammerstein's *Cinderella* and *Car 54, Where Are You?*

As an activist and a leader, Greenhouse worked hard on initiatives to improve the lives of her fellow members and helped ensure that plans for Manhattan Plaza included low-income housing for performers.



Since 1997, the AFTRA Foundation has been dedicated to assisting actors, broadcasters, recording artists, and media professionals as they strive for excellence in both their careers and their personal lives.

Supporting SAG-AFTRA members with educational awards, wellness programs, benefit grants and workshops, services and events, the Foundation is helping members build for the future.

Funded by generosity, not member dues, the Foundation is always grateful for your support.

A tax-deductible contribution to the AFTRA Foundation can help us help you and your fellow members support and inspire one another.

To learn more about the AFTRA Foundation and how your donation is used to make a difference, please visit sagaftra.org/aftrafoundation.



DANNY KAYE: TROUPING FOR THE TROOPS

April 1, 1966. Saigon, South Vietnam: The heat and humidity were stifling, the sweat pouring off him, but dynamic Danny Kaye was the lucky one — providing entertainment and laughter for U.S. troops who risked their lives daily in South Vietnam. Just that morning, Kaye heard an explosion as a Viet Cong bomb destroyed an officers' billet a few miles away. An extremely popular comedian, his *Danny Kaye Show*, which ran from 1963-1967, was one of the few American television programs available to U.S. troops in South Vietnam. Three days after completing the season's final episode, he departed for Saigon to begin a three-week tour of military bases, camps and hospitals with singer Vikki Carr, who had guest-starred on the show. The tour was arranged through the USO and the Hollywood Overseas Committee.

Kaye was not just a beloved performer, but a man who gave his time, labor and love to uplift others. He became the first goodwill ambassador for UNICEF in 1954, remaining so until his death in 1987. When he received the union's 1982 Life Achievement Award, Screen Actors Guild's then-President Ed Asner lauded him: "The highest award that Screen Actors Guild gives is for

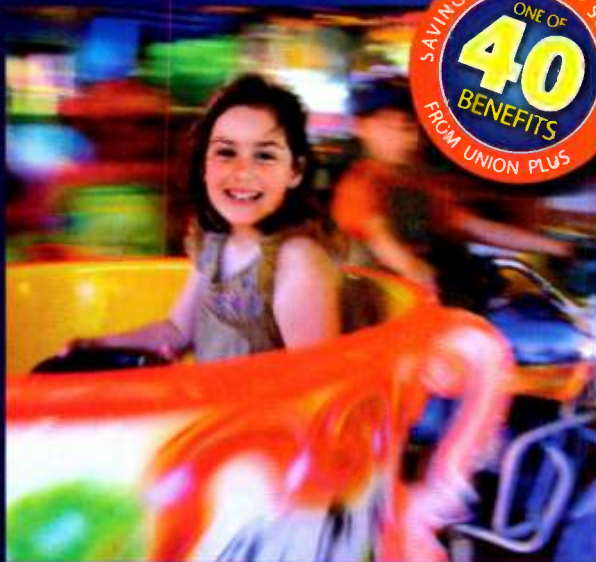
outstanding achievement in fostering the finest ideals of the acting profession. The award always seems to go to someone beyond that definition, someone bigger than life, almost an incarnation of what the public envisions as a 'star.' [Danny Kaye]

is the personification of that image ... he is multifaceted in the entertainment industry — Broadway, movies, TV, radio, records. He's conducted symphonies all over the world for charity, but he's not the martyr type, giving his all for the public and leaving nothing for himself. He does much for himself. He's a devoted father, he's a holder of France's top culinary award, he's a jet pilot, he can whip anybody at pingpong, he's a walking encyclopedia of baseball and he can rattle off the names of 50 Russian composers in 38 seconds ... He's an

inspiration to all of us, of the consummate life we can lead in the world if we have energy and love. Above all, a paragon for the actor."

2013 has been declared a "Danny Kaye Centennial," with honors from UNICEF and the Library of Congress, which is celebrating Kaye and his wife, Sylvia Fine, with an exhibit running until July 27, 2013, *Danny Kaye and Sylvia Fine: Two Kids from Brooklyn*.





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NEW YORK
MONDAY, OCTOBER 7, 2013



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