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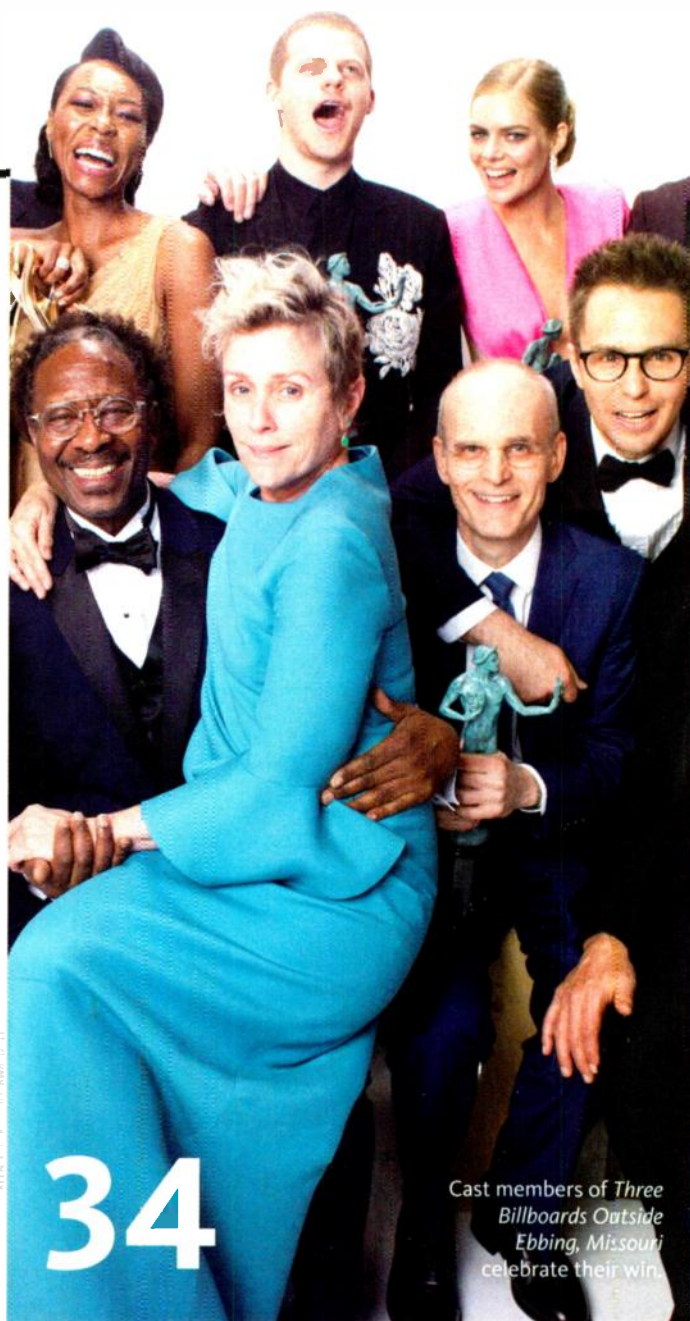
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Cast members of *Three Billboards Outside Ebbing, Missouri* celebrate their win.

ACTION ITEMS @

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

ON THE COVER: Double Actor® recipient Sterling K. Brown. Photo by Emily Shur/Turner Entertainment Networks.

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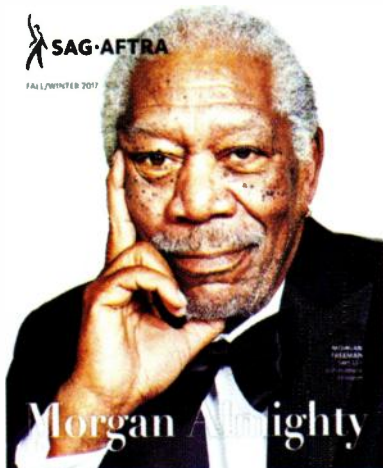
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GETTING INVOLVED

Congratulations on the very informative and conclusive Fall/Winter 2017 issue, including information from the recent convention. As a newly elected convention

delegate this year, I attended my first convention and submitted many resolutions. The convention was eye-opening, exhilarating, invigorating and, needless to say, a learning experience. I encourage all our members to get involved in our union, as I recently have, besides participating in the convention, but also by attending local board meetings, committee meetings, conservatory and union events.

I have always been so proud to be a member of this amazing union, since I joined as a child performer in 1970. As a strong union supporter, I will continue to meet that challenge, both as an involved member and working performer, as we grow and adapt to all the changes of the industry in the future.

Anthony Marciona
Los Angeles Local

MORE ROLES FOR LATINOS NEEDED

Once again there was not a single Latino actor nominated for an individual SAG Award, and it's the same with all the other major awards. Why?

The Hispanic population of the United States is 57 million, making people of Hispanic origin the nation's largest ethnic or racial minority. While African-American actors have made great strides, we're practically nonexistent. Can anybody name more than a handful of Hispanic actors who are A-listers?

Latino officers in the LAPD outnumber whites and blacks. There are more than 25 percent at the NYPD, Chicago PD over 20 percent, Houston PD 25 percent, but only a handful on TV.

There are over 35,000 Hispanic lawyers, 2,000 judges, and as many Latino physicians as blacks in the U.S.

Adding a Latino character is as easy as changing the last name of one of your main characters from Jones to Martinez.

Juan Carlos Cantu
Los Angeles Local

LETTERS TO THE EDITOR must be signed with your full name and local affiliation. Selected letters are limited to 150 words and may be edited for accuracy, space and clarity. Every effort will be made to preserve the author's intended substance. This section is intended for the general membership and with the exception of convention delegates, is not available to SAG-AFTRA's elected officials. Letters are published at the discretion of the National Editorial Subcommittee.

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MASTERPIECE





GABRIELLE CARTERIS

"It has become clear that we must alter the existing power structures within our industry to be truly successful."

Dear Member,

This moment in history reminds us why our union is important to our members, our industry and all working people. Unions were founded to protect workers through collective bargaining for fair wages and safe working conditions. As SAG and AFTRA, and now as SAG-AFTRA, we have done that for nearly 85 years.

Confronting systemic issues in our industry, whether it be discrimination, harassment, other unsafe conditions or pay inequality, is often difficult — even impossible for an individual. Our power comes in the collective — speaking in one voice.

As we grapple with the explosive revelations regarding sexual harassment and work to support those affected, it has become clear that we must alter the existing power structures within our industry to be truly successful. Here's how we're helping to do that.

The President's Blue Ribbon Commission on Safety, established in October of 2017, has appointed a Sexual Harassment Work Group. The members of this work group represent the diversity of our membership across the country. These member leaders are now engaging with their fellow members to gain insight and develop protocols to further improve and enhance industry practices.

Simultaneously, we have developed our Four Pillars of Change initiative

that identifies real solutions and actions that help members confront harassment while securing an equitable workplace. Released in February, the Code of Conduct is an important part of the Four Pillars of Change.

It clarifies rules for workplace conduct through our contracts and provides added transparency and avenues for reporting violations. It's the first step in a comprehensive process that SAG-AFTRA is helping lead.

Meanwhile, the union continues to work with industry partners, including the newly formed Commission on Sexual Harassment and Advancing Equality in the Workplace put together by Lucasfilm President Kathleen Kennedy and chaired by Anita Hill and other thought leaders outside the industry.

It is important to remember that our union doesn't just exist in the walls of our headquarters in Los Angeles and our locals in New York and around the country. It lives through our members' activism and in the legislation we are helping implement in Washington, D.C., and in state capitals.

That is who we are — that is what we do.

Along with this work, we are also keeping a close eye on important changes in technology that are resulting in practices that are not beneficial to our membership. We are also closely watching the development of so-called deepfakes.

This artificial intelligence video tool

has the ability to steal our images and superimpose them onto another person's body in potentially unpleasant and inappropriate digital forms. SAG-AFTRA is focused on these emerging processes and fighting back when the technology infringes on our members' rights.

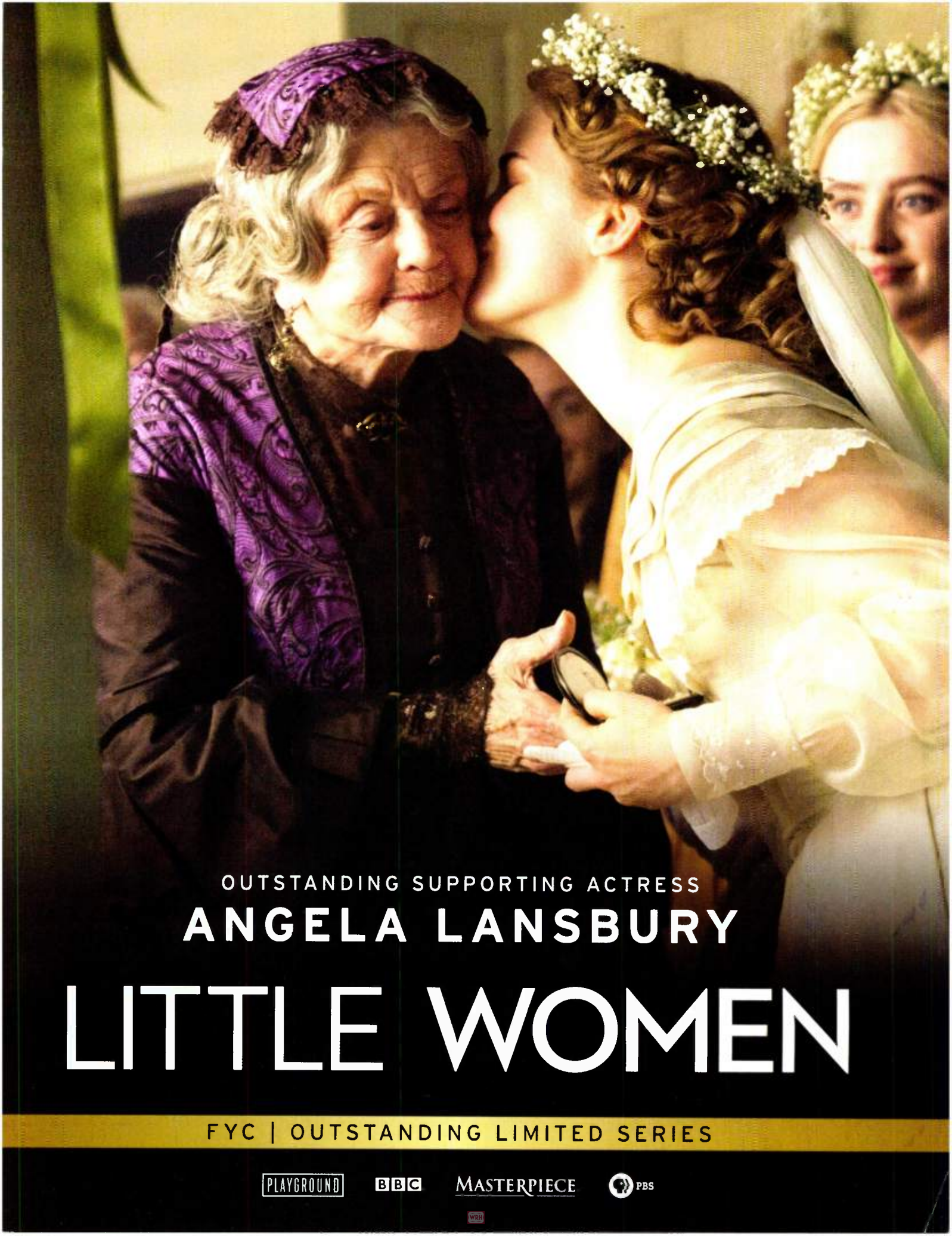
The work we are doing as a union is more profound now than ever before. Whether it be legislation regarding sexual harassment, age discrimination, intellectual property protections or our right to have our work covered under a union contract, it is crucial we stay educated and committed to keep our work vibrant and life sustaining.

As I engage with members, industry leaders and working people across the country, one thing is absolutely clear: Communication is essential to the health and well-being of this union and our country.

We are working to help create sustained cultural change and build a better industry for our members. Progress doesn't just happen on its own. It happens with a commitment from good, hard-working men and women to come together as a collective in service to all.

Strength in unity,

Gabrielle Carteris



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BBC

MASTERPIECE

PBS

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REBECCA DAMON

"We should have the tools to fight back when someone tries to exploit our image or work, or uses it to defame us."

Dear Member,

If there is a defining characteristic of our business in the modern era, it is the rapid pace of change. In a few short decades, we have gone from the internet being a wondrous curiosity to an essential tool to upending the way Americans consume news and entertainment.

Change is never easy, but it usually comes with opportunity. We must embrace that opportunity. Television, for instance, has been enormously impacted by technological advancements. Streaming services and increased competition have resulted in a new Golden Age of television, with creativity and quality at an all-time high. I am excited about where these new roads can take us.

But just as technology gives creative people the power to realize their visions, it also allows unscrupulous ones the ability to steal or deface others' work, or even tarnish reputations. This has come into sharp focus recently as a plethora of doctored videos have begun to appear online. The most disturbing are pornographic videos featuring the faces of prominent female actors. In fact, the technology has made it possible to manufacture just about anyone doing or saying almost anything.

It has massive repercussions for our members in every area. Not only can images, voice and music be misused, but for our broadcaster members who report the news, it may be increasingly difficult to determine what's real and what's a convincing fake. An altered video has the potential to spark an international incident.

The tools to make these videos are becoming more sophisticated and affordable. As a result, it's incumbent upon us, as artists and members of an influential union, to support SAG-AFTRA in establishing a framework for this technology to be used responsibly.

Our union is diligently working on these concerns by continually updating our contracts to reflect the changing times and advocating for laws at state, federal and international levels that protect our interests.

While our highest-profile members are the most common targets, these issues have the potential to affect us all. Fundamentally, it comes down to whether we believe artists should have the right to determine what happens to their work. For many of us, our images are inseparable from our work.

Our members should have the right to determine what happens to their work, images or voices, whether it's a digital

reproduction or a hologram performance. And that right should extend to their heirs — or whomever they will it to — after their passing.

We should be the ones to decide if our images are being used in a film or video. We should decide whether our faces are being used to endorse a product, cause or political viewpoint. And we should have the tools to fight back when someone tries to exploit our image or work, or uses it to defame us.

It should be the right of every artist to profit from the fruits of their labor — and that's a philosophy that goes hand in hand with the basic tenets of unionism.

Our union has been there every time a new technological or business development took hold. The world never stops changing, the entertainment business continually evolves, and we will never stop adapting and fighting to protect our members.

Onward together,

A handwritten signature in black ink, reading "Rebecca Damon".

Rebecca Damon



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JANE AUSTIN

"Member safety is a top priority of mine, as it should be for us all. We must be diligent in reporting safety violations to the union ..."

Dear Member,

Now is a busy time at our union. Members and staff are working tirelessly to ensure our operations continue running smoothly and efficiently, and that members are protected at work, paid in a timely manner and, chiefly, are provided with as efficient and pleasant of a union experience as possible.

I am delighted to report that revenue and expenses are tracking closely to budget as we approach the close of our fiscal year. Our finance and accounting team is preparing the annual budget, which will be presented to the National Board of Directors for review and adoption. While intensive, this integral process affects every aspect of union operations since the budget is our most important financial management tool, outlining the funding allocation needed to strategize and execute goals.

One such undertaking has been the union's deep commitment to improving safety issues, particularly regarding sexual harassment and discrimination. For several months, members and staff have aggressively focused efforts on confronting harassment and creating a fairer workplace. I have been honored to be appointed to President Gabrielle Carteris' Blue Ribbon Commission on

Safety, established last October. As a cohesive unit, we have been working to analyze safety across all work situations our members experience, formulate strategies to improve it, and strengthen relationships with employers and others who affect our lives.

In a collaborative effort with staff leadership, we developed and launched the Four Pillars of Change initiative. These pillars are a set of rules that can be utilized to better inform members and the industry in order to prevent on-set sexual harassment and foster collaborative partnerships with like-minded organizations, including Time's Up and the Industrywide Commission on Sexual Harassment and Advancing Equality in the Workplace.

With such success, we must remember that this is not the only safety issue on set. The stunt community suffered heartbreaking loss of life last year when physical safety was not made a priority. In striving to hold employers accountable and cultivate the highest possible on-set safety standards, I'm thrilled to report the union's increased focus on contract enforcement and the distribution of new standards and practices guidelines for stunt coordinators.

As vice chair of the National Stunt and Safety Committee and a stunt professional, member safety is a top priority of mine,

as it should be for us all. We must be diligent in reporting safety violations to the union's 24/7 hotline, (844) SAFER SET. A representative will respond quickly and, when necessary, can intervene directly — even shutting down an unsafe production until problems are addressed.

In other news, our member leaders and staff continue producing beneficial programming for members such as the direct deposit initiative, which has proven successful and is expanding to include members in several test cities. In addition, I was privileged to be given a sneak peek at another notable development, our newly redesigned sleek and user-friendly website that the IT and Communications & Marketing teams have been diligently working on. Members can look forward to the launch in the near future, following the current testing process.

In closing, I implore you to stay safe, book the gig and remember if you see something, say something. Together we make up the eyes, ears and heart of the union. We *are* the union.

In solidarity,

A stylized, handwritten signature in black ink, appearing to read 'Jane Austin'.

Jane Austin



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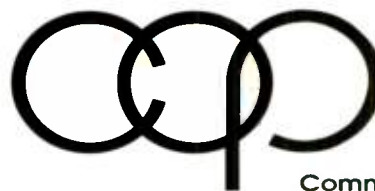
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DAVID WHITE

"We are gaining further insight into the insidious ways that harassment occurs and how lasting the impact can be on the life and career of an affected individual."

Dear Member,

I recently spoke to a group of students in Los Angeles and they were quite focused on our efforts to help eliminate sexual harassment from the industry. I was very pleased to hear they were paying close attention to the issue and were aware of the unique role that we have to play in the effort to address it.

The stories I continue to hear from members about their experiences being harassed are truly disturbing. Some misconduct happens in the workplace, whether on set, in broadcast shops or on music tours. A great deal of this also happens outside any official work environment, where members are attempting to network and build relationships with other professionals who can provide future job opportunities, or help to advance their career in myriad ways.

All of it must be stopped.

As women and men are more emboldened to speak out about their encounter(s) with harassment, we gain further insight into the insidious ways that it occurs and how lasting the impact can be on the life and career of an affected individual.

Since my last letter to you, SAG-AFTRA has taken a number of important steps to address this problem. We have presented our Four Pillars of Change initiative, which is a comprehensive effort to confront the

issue of harassment and advance equity in the workplace.

We have issued a Code of Conduct that serves as an essential platform for us to develop specific guidelines tailored to the unique settings in which our members work and network. We have traveled to Washington, D.C.; Sacramento, California; Albany, New York; and to other state capitals to meet with legislators and officials about legislative and policy changes they can help to enact.

We have hosted trainings, panel discussions and seminars. We are expanding the union's resources to intervene when problems arise and to help members access the support they need when experiencing trauma as a result of harassment. We are engaged with several industrywide efforts to change the overall ecosystem that allows this plague to exist.

When speaking to students earlier this month, I underscored a point that is important for all of us to hear: We absolutely must not, and will not, allow the fight to eliminate harassment in our industry to become "just another issue" that receives attention for a brief period of time and then moves to the background to make way for the next "issue of the day."

We have been given a rare opportunity to address an issue that afflicts our own members and so many others around the world. I share the belief that many of our elected leaders have expressed: We have a special responsibility to pursue

these efforts until true, lasting change has occurred.

I hope that every member reading this letter finds a way to become involved, whether by participating in events offered around the country in the coming months, by becoming an informed peer who can offer support to colleagues when trouble arises, or through some other method. We are called to action and SAG-AFTRA is uniquely positioned to respond to this call. Together, we will rise to this challenge.

We are currently preparing for bargaining on two industrywide contracts in the coming months: Our Network Television Code and Sound Recordings Code. These contracts do not typically receive a great deal of attention in the industry press, but they are absolutely critical to those of our members who work under their protection. We expect these negotiations to be as challenging as other recent bargaining cycles. I want to thank all the members who have participated either at the committee level or during the W&W process. Your input is invaluable as we prepare for these crucial negotiations.

In unity and looking forward,

David White

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National Board of Directors Approves

CODE OF CONDUCT

SEE PAGE 26

and Sound Recordings Code Proposals

At its Feb. 11 meeting, the SAG-AFTRA National Board of Directors overwhelmingly approved a Code of Conduct on Sexual Harassment as part of a broader program to combat sexual harassment and achieve workplace equity.

Meeting by videoconference between the James Cagney Boardroom in Los Angeles and the Ken Howard Boardroom in New York, the board received a report from President Gabrielle Carteris and

National Executive Director David White on the Four Pillars of Change initiative being issued to members and industry representatives (see story on page 26).

In addition, the board approved a set of standards and practices for SAG-AFTRA stunt coordinators. It noted that since stunt coordinators are responsible for member safety and adhering to safety-related contract provisions, they should observe certain basic practices. The document states that, among other things, stunt coordinators must take

any action to ensure performers' safety and report violations of SAG-AFTRA agreements. The union has pledged to continue working to educate stunt coordinators on these standards.

The board also approved dates for the negotiations of the Sound Recordings Code and appointed the negotiating committee for the Network Code wages and working conditions process.

During the national executive director's report, White discussed the union's priorities, including combating sexual harassment, the Commercials Organizing and Recapture Initiative and additional staff training for the Safer Set hotline.

Secretary-Treasurer Jane Austin and Chief Financial Officer Arianna Ozzanto presented a finance report, noting that both revenue and expenses are tracking according to plan for the second quarter.

The board also approved a finance committee recommendation to hold initiation fees at their current rates and to increase base dues from \$210.12 to \$214.32 as per the Merger Agreement, effective May 1, 2018.

Chief Operating Officer and General Counsel Duncan Crabtree-Ireland reported to the board on the Sound Recordings Negotiating Committee's proposal recommendations for the 2018 Sound Recordings agreement negotiations. The board approved the recommendations.

Chief Contracts Officer Ray Rodriguez reported on the television animation negotiations. He updated the board on the animation community's insistence of fair terms for animated programs made for high budget SVOD platforms.

Crabtree-Ireland also updated the board on the member-driven process for continuously improving election policies. Together with Executive Vice President Rebecca Damon, Crabtree-Ireland presented the Government Review Committee recommendation for the location of the upcoming convention.



SAG-AFTRA CONTRACTS NEED YOU

Negotiating contracts is one of the union's most important jobs — and it all begins with members. Through the wages and working conditions process, commonly known as W&W, members weigh in on the issues most important to them. This helps create the framework used by the negotiating committees as they try to reach an agreement with employers.

A number of the union's most important contracts are progressing through the process:

- Sound Recordings has completed its W&W and will go into negotiations in late April. It covers sound recordings on CDs, digital and vinyl, and includes all music formats as well as cast albums and any other sound recordings utilizing vocal performance.
- The Network Television Code is in the W&W process and will go into negotiations in late May. The code covers dramatic programs other than network primetime, daytime serials, promotional announcements, variety, quiz, game, reality, talk, sports and other non-dramatic programs.
- The W&Ws for the Commercials Contracts will be starting in late summer or early fall. Check your local web page and emails for specific dates in your area.



Find out more about SAG-AFTRA contracts at sagaftra.org/productioncenter.



SAG-AFTRA WILL FIGHT ON AFTER IMDB LAW SETBACK

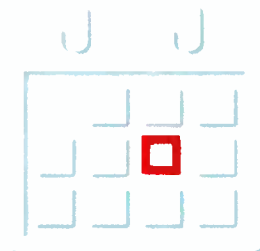
California's law to combat age discrimination in casting — commonly called the "IMDb law" — has been invalidated, but SAG-AFTRA is promising an appeal. AB 1687 — which gave IMDb Pro subscribers the right to opt-out of having their age information published without their consent on that subscription site as well as on the freely available IMDb.com website — was struck down on Feb. 20 by a federal judge. In concluding that AB 1687 violated the First Amendment, the court's ruling minimized both the massive impact of age and gender discrimination on all working performers as well as the commercial nature of IMDb's database publishing operation.

SAG-AFTRA expressed its extreme disappointment with this lower court decision and vowed to defend the law on appeal in collaboration with the California attorney general and with the help of industry allies.

"Regrettably, the court's ruling failed to recognize the massive impact that age discrimination has on performers and others in the industry — something I have personally experienced," SAG-AFTRA President Gabrielle Carteris said. "SAG-AFTRA members understand there would be an immediate and significant reduction in age discrimination within the industry as a result of the change we were seeking."

ARE YOU THINKING OF RUNNING FOR SAG-AFTRA OFFICE?

In order to meet the May dues period good-standing eligibility requirement to be nominated for election as a national officer, National Board member or local board member, members should



ensure that their May 2018 dues bill payment is received by SAG-AFTRA no later than June 11, 2018. Payments received after June 11, 2018, may affect your eligibility to vote, nominate and run in elections, and participate in referenda. Timely payment entitles you to participate in union activities and receive member benefits, and also ensures that you will not be charged late payment fees. When you receive your May dues bill, we urge you to make payment of your dues right away through one of our convenient payment options, including our online payment system at sagaftra.org. For questions regarding eligibility, please contact SAG-AFTRA at (323) 549-6676.



DIRECT DEPOSIT EXPANSION UNDERWAY

SAG-AFTRA's industry-changing efforts to bring direct deposit of residuals to its members is ramping up, with the program rolling out at numerous locals nationwide this year.

The rollout began in some smaller markets, including Colorado, Twin Cities, Portland, New Orleans, Nevada, Michigan, New Mexico, Arizona-Utah and San Diego with more on the way.

Announced last year, the direct deposit initiative is an opt-in program in which participating members' residuals will be aggregated across studios and payroll houses and deposited into their bank accounts weekly. Members can view images of their residuals checks, stubs and statements online, and they will get an email notifying them each time a deposit is made.

To make the program a reality, SAG-AFTRA entered into a multiyear agreement with Exactuals LLC, a third-party payment processing company, to facilitate the delivery of residuals via direct deposit.

Local members will be notified when direct deposit is available in their area. Please keep an eye on your email for word on when it will be available in your market, as well as instructions on how to register.

CAN WE FIND YOU?

Moving? Please remember to notify SAG-AFTRA, the SAG-AFTRA Foundation and the pension, health and retirement funds of any change in your contact information.

Ensure that you stay up to date on crucial information by updating your contact, member category* or local* information with SAG-AFTRA. Log in to your member account at sagaftra.org and make changes to “My Information.” Or mail or fax your changes (include your professional name, SAG-AFTRA ID number and professional signature) to:

SAG-AFTRA
5757 Wilshire Boulevard, 7th Floor
Los Angeles, CA 90036
Attn: Data Processing Department
FAX: (323) 549-6792

**Please note that changes to your member category or local information may affect your eligibility to run or vote in future candidate elections. For questions about eligibility, contact the Governance Department at (323) 549-6676.*



SAG-AFTRA BACKS CLASSICS ACT

SAG-AFTRA is calling upon Congress to address one of copyright law's most glaring loopholes. The union has joined a coalition of 213 musical artists and eight leading music organizations in support of the CLASSICS Act, bipartisan legislation that is pending in both the House and Senate.

Annually, digital radio makes billions of dollars by playing music made prior to Feb. 15, 1972. However, because of an ambiguity in state and federal copyright laws, artists and copyright owners who created that music do not receive compensation for the use of their work. The CLASSICS Act, H.R. 3301 / S. 2393, would correct this inequity and ensure that the artists behind those timeless songs finally get their due.

The act, whose name stands for Compensating Legacy Artists for their Songs, Service and Important Contributions to Society, is an essential component of a comprehensive package of music licensing legislation that includes additional critical reforms such as the Music Modernization Act, the AMP Act and the establishment of market-based rate standards.

The broader coalition consists of artists and music community leaders, including A2IM, American Federation of Musicians, Content Creators Coalition, musicFIRST Coalition, Recording Academy, Recording Industry Association of America and SoundExchange.



CONTENT CREATORS DISCUSS NEW AD RULES

SAG-AFTRA teamed up with Tubefilter, a media news and video site, to present a panel that offered insight on how members can manage their brand (image) content. Titled *The ABCs of the FTC — How to Protect Your Brand Like a Boss*, the Jan. 31 panel at Busby's East in Los Angeles featured content creator Arden Rose, Tubefilter CEO Drew Baldwin, Ensemble Digital Studios CEO Larry Shapiro, ScaleLab Vice President and Disruptiv Agency head Ruben Ochoa, and Federal Trade Commission Western Division Director Thomas Dahdouh. SAG-AFTRA National Executive Director David White moderated the panel.

The panel examined the impact on content creators of the endorsement guidelines issued by the Federal Trade Commission, the federal agency that works to promote competition and protect and educate consumers. The discussion also explored the future of branded content, the practice of marketing via the creation of content that is funded or outright produced by an advertiser.

Panelists distilled the guidelines into a streamlined set of do's and don'ts. “We're trying to understand the rules of the road,” White said. “Our goal is to understand the space and help content creators understand it too.”

The event was organized through SAG-AFTRA's #AdsGoUnion campaign, an initiative to grow union opportunities in the commercial space. The campaign is focused on member activation and mobilization as well as outreach and education in the content creator realm.



From left, SAG-AFTRA NED David White; Director, Western Division, Federal Trade Commission Thomas Dahdouh; Ensemble Digital Studios CEO Larry Shapiro; content creator Arden Rose; Tubefilter CEO Drew Baldwin; and VP, ScaleLab and head of Disruptiv Agency Ruben Ochoa.



FULL SPEED AHEAD FOR #ADSGO UNION

Over the last few months, SAG-AFTRA's #AdsGoUnion commercial organizing campaign has been picking up steam. More and more SAG-AFTRA members are learning about all the ways the effort is growing union jobs and they are jumping in to help. Commercial performers have been attending regular monthly meetings in Los Angeles and New York, and quarterly meetings in the small and mid-sized locals. These gatherings help keep members informed and allow them to bring their invaluable perspectives and ideas to the campaign.

Members and staff have been sitting down with talent agents, casting directors, production companies, directors and ad agencies, as well as representatives of sister unions DGA, IATSE and the Teamsters. By building strong relationships, sharing information and listening to one another's experiences and challenges, the campaign strives to help everyone in our advertising ecosystem — including members — to thrive.

The union recently launched the Commercial Low Budget Digital Waiver, which is increasing union work opportunities by making it easier for producers to hire members for digital spots with budgets of \$50,000 and under. This waiver is only available to ad



Marketing materials for the #AdsGoUnion commercial organizing campaign.

agencies and advertisers who commit to always using union contracts for all of their commercials. It has been a great success; in only a few months, four new digital ad agencies have signed the contract and will only be doing union commercials from now on.

The campaign is also making inroads into the world of social media influencers, who are an important, fast-growing part of the entertainment and advertising industries, and who also deserve union protections and benefits.

And thanks to members sending in information about non-union ads, more and more non-union spots are being turned into union commercials. Recent victories include two car commercials, a series of spots for a hotel chain, multiple spots for an insurance company and an ad for a mobile phone company. So continue to send all information on non-union commercials to SAG-AFTRA at adsgounion@sagaftra.org or call (877) 280-6705. It's completely confidential — and it really helps!



CELEBRATING THE POWER OF UNIONISM

President Gabrielle Carteris was the featured guest speaker at the IATSE Women's Committee Networking Event. The biannual event, which provides an opportunity for female IATSE members to connect, was held on Jan. 31 in Los Angeles.

"I believe in the power of unions. I believe we can help achieve economic and social justice. We help level the playing field and we facilitate communication and collaboration. We lift up the individual through the power of the collective," Carteris said.

Carteris' speech touched on the powerful role of the labor movement and the need for broader representation for women in the entertainment industry.

Additional speakers included Cathy Repola, national executive director of the Motion Picture Editors Guild, and Esther Pearl, founder of Camp Reel Stories. The event also gathered donations in support of Camp Reel Stories, a nonprofit organization focused on empowering young women in film and media to tell their stories.

Attendees at the event included over 150 women from the IATSE Hollywood Locals.



SAG-AFTRA President Gabrielle Carteris joined other dynamic women for the IATSE Women's Committee Networking Event in Los Angeles on Jan. 31.



SAG-AFTRA Executive Vice President Rebecca Damon joined SAG-AFTRA staff and representatives of performers unions from across the Americas at a December summit in Miami.



SAG-AFTRA HOSTS SUMMIT OF LATIN AMERICAN ACTORS UNIONS

The Latin American Group of the International Federation of Actors (FIA) gathered in Miami in December for a two-day meeting hosted by SAG-AFTRA to discuss the many challenges faced by performer unions in the region.

One of the highlights of the meeting was when the member unions unanimously reiterated their support of SAG-AFTRA and Telemundo performers in a new declaration urging the network to listen carefully to the concerns and needs of its artists. The resolution emphasized the necessity of health and pension benefits, residuals for the reuse of performers' work, and fair and just salaries for all performers. It also condemned any action that might be taken by Telemundo to take its productions out of the United States in retaliation.

"With unity comes power, and having the leaders of our sister unions from Latin America here standing by our side sends an unmistakable message to anyone who would doubt that strength or the solidarity of actors around the world," said SAG-AFTRA Executive Vice President Rebecca Damon.

The summit brought together union leaders from Argentina, Brazil, Chile, Colombia, Mexico, Panama, Peru and Uruguay, as well as representatives from Belgium, Canada and the United States. Topics of discussion included gender inequality, sexual harassment

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**— Rebecca Damon,
SAG-AFTRA Executive
Vice President**

and discrimination, and how to prevent retaliation against performers who report inappropriate behavior. The

seminar was facilitated by SAG-AFTRA's National Director of Equal Employment Opportunity & Diversity Adam Moore, in cooperation with Damon and SAG-AFTRA Chief Operating Officer and General Counsel Duncan Crabtree-Ireland.

International Federation of Actors President Ferne Downey reaffirmed the federation's commitment to fighting sexual harassment across the industry, as well as developing long-term strategies towards zero-tolerance and harassment-free work environments.

Other important subjects addressed during the meeting were the ratification and implementation of the World Intellectual Property Organization Beijing Treaty on the Protection of Audiovisual Performances, health and safety matters in the workplace, the employment status of performers, and related contractual issues in the Americas.

The International Federation of Actors is a global federation of performers' trade unions, guilds and professional associations. Founded in 1952, it represents hundreds of thousands of performers in more than 60 countries around the world.



TELEMUNDO NEGOTIATIONS CONTINUE

It has been more than a year with no contract for the brave Telemundo performers who made history when they voted to organize. On March 8, 2017, Telemundo performers overwhelmingly voted to join SAG-AFTRA, making Telemundo the first television network in the United States where actors unionized since the 1950s. For months, a team consisting of Telemundo performers and SAG-AFTRA staff has taken on the task of negotiating the first collective bargaining agreement with the goal of establishing basic union protections and benefits, such as residuals, health insurance and retirement.

As we recognize the one-year anniversary of the vote, the team is working diligently to pave the way for the industry to follow suit and narrow the gap between English-language and Spanish-language performers in the

United States.

"A year ago, Telemundo performers made history," said Pablo Azar, chair of the negotiations committee. "We won a union vote that defines a before-and-after moment of the Spanish-language television industry in Miami. Now, Spanish-speaking talent in Miami have a voice to elevate our profession by contributing our experience and knowledge toward our first union contract at Telemundo. I am proud to represent my fellow actors and be part of a team that is working



Members of the Telemundo negotiations team and SAG-AFTRA staff take a break from the bargaining table during the February round of negotiations.

to build the best future for actors in Miami. On behalf of the hundreds of actors who participated in our campaign to win a union voice, we will not give up until we achieve a fair collective bargaining agreement."



UNION HONORS STUDENTS, CARTERIS MAKES POWER 100 LIST

For the second year in a row, SAG-AFTRA President Gabrielle Carteris was included on *The Hollywood Reporter's* Women in Entertainment Power 100 List and helped honor a group of mentees at the magazine's annual industry breakfast on Dec. 6.

SAG-AFTRA was one of the sponsors of the Big Brothers Big Sisters of Greater Los Angeles mentorship program and provided Macy's gift cards to 41 young women. Union staff also packed branded backpacks with school supplies and other tools, which Carteris

and SAG-AFTRA Secretary-Treasurer Jane Austin presented to the mentees backstage at the 26th annual Women in Entertainment breakfast.

The highly anticipated industry event included a keynote speech by member Angelina Jolie and the presentation of the Sherry Lansing Leadership Award, which recognizes a female pioneer in the entertainment industry, to member Jennifer Lawrence.

Also attending *THR's* breakfast were Chief Communications & Marketing Officer Pamela Greenwalt, SAG Awards Executive Producer Kathy Connell, SAG Awards Publicity Executive Rosalind Jarrett Sepulveda and Los Angeles Local Executive Director Ilyanne Morden Kichaven.



SAG-AFTRA President Gabrielle Carteris addresses participants in *The Hollywood Reporter's* Women in Entertainment Mentorship Program. Carteris and SAG-AFTRA Secretary-Treasurer Jane Austin distributed backpacks to the group prior to the Women in Entertainment breakfast.



BROADCAST STEERING COMMITTEE MEETS

The Broadcast Steering Committee held its first meeting of 2018 on March 10. BSC Chair Joe Krebs opened the meeting reporting on the important work that journalists do for our democracy and the need for SAG-AFTRA to play a role in reminding the public of the critical role that journalists play in a free society.

The BSC received updates on ongoing organizing efforts and received reports from ongoing negotiations at SAG-AFTRA shops around the country. Staff and members from the San Francisco-Northern California Local reported on the contract campaign at KGO-TV, which is owned and operated by ABC. SAG-AFTRA staff reported on a variety of grievances for members, including several related to employment terminations and disputes regarding personal service contracts. Members were reminded that SAG-AFTRA provides both consultation and dispute resolution representation for members working under individual employment contracts.

SAG-AFTRA President Gabrielle Carteris reported on the union's efforts to address the issues of sexual harassment in our industry. Broadcast members are engaging their employers on the subject through labor-

management committee meetings. Chief Broadcast Officer Mary Cavallaro reported on union staff efforts to provide representation for members involved in harassment claims.

Consultant and former news executive Steve Schwaib presented a report to the BSC on social media strategies. The discussion focused on ways for members to optimize their social media presence and offered strategies on how to best engage viewers. BSC members learned the do's and don'ts of social media to get the most views and to avoid mistakes.

Finally, SAG-AFTRA Chief Communications & Marketing Officer Pamela Greenwalt shared case studies of the union's use of social media during organizing and contract campaigns. The union is finding ways to use these platforms to achieve maximum return at the bargaining table.



BSC Chair Joe Krebs, left, speaks at the March 10 meeting while Chief Broadcast Officer Mary Cavallaro looks on.



KRON-4 anchor and reporter Justine Waldman with SAG-AFTRA President Gabrielle Carteris.



CARTERIS ADDRESSES FEMALE LEADERSHIP LUNCHEON

SAG-AFTRA President Gabrielle Carteris joined more than 30 female broadcaster members from the Bay Area and Fresno regions at the second Women in Broadcasting Luncheon at Jack London Square in Oakland, California, on Feb. 24.

The event, organized by the San Francisco-Northern California Local, was held to provide members a forum to discuss female leadership in the broadcast industry and examine the role SAG-AFTRA plays in the changing landscape of radio and television.

Carteris spoke to the group about the work the union is doing to combat harassment and promote gender equity. The agenda also included an open group discussion about issues female broadcasters face at work, including work-life balance, and offered attendees the opportunity to network with peers in the industry.



WFSB NEGOTIATIONS A SUCCESS

The union's newest New England broadcast members, producers and associate producers at WFSB-TV in Rocky Hill, Connecticut, have achieved substantial raises in their first contract. After months of negotiation with their employer, Meredith Corp., the two parties reached an agreement in late February that will deliver a boost in hourly rates between 38 and 75 percent for more than half of the unit. In addition, they will be

eligible for health and retirement benefits.

SAG-AFTRA has represented reporters and anchors at the station for many decades, but a year ago the station's producers and associate producers started an organizing campaign that resulted in an overwhelming vote on March 22, 2017, in favor of joining the union. As part of the campaign to get a first contract for the group, the members wore SAG-AFTRA shirts every Wednesday.



As part of their campaign to get a first contract, WFSB employees wore SAG-AFTRA shirts every Wednesday.



KUOW STAFF MEMBERS SELECT SAG-AFTRA AS THEIR UNION

Staff at KUOW-FM 94.9, a National Public Radio member station in Seattle, overwhelmingly elected to join SAG-AFTRA on Feb. 13.

"We are excited about embarking on a new era in the history of KUOW," said reporter Ann Dornfeld. "For the first time in 65 years, the people who produce and present the stories that our community relies on will have a say in their own working conditions."

The new bargaining unit will cover the public media professionals who create content for the station, which is affiliated with the University of Washington. The unit includes the station's announcers, hosts, producers and reporters, as well as digital and community engagement staff. This victory allows them to move forward to negotiate a first contract.

The Washington State Public Employment Relations Commission certified the union through a "card check" process. More than 70 percent of the proposed unit of KUOW programming staff signed cards in favor of union representation.

"To keep serving our listeners well, we need to be able to afford to live in the communities we serve," said producer Amina Al-Sadi.

KUOW is the latest public media organization whose employees have voted to join SAG-AFTRA. In recent years, employees at MPR in St. Paul, KPCC in Pasadena, KPBS in San Diego and WBEZ in Chicago have voted to join the union. SAG-AFTRA also represents public media professionals at National Public Radio (NPR), KQED in San Francisco, WNYC in New York and other stations. In Seattle, SAG-AFTRA also represents radio broadcasters at KNKX, TTWN, Forks Broadcast, Classical King FM and television broadcasters at KING 5, KOMO News 4, and KIRO 7.



KUOW staff and friends celebrate at Floating Bridge Brewing in Seattle Feb. 21, after station employees voted to join the union.



UNION FIGHTS FOR WBZ MEMBERS

When the new owner of Boston radio station WBZ-AM told employees they would not honor their existing contracts, SAG-AFTRA helped them fight to keep their jobs.

The union has represented employees at WBZ-AM since the 1940s. When CBS sold its radio stations last year, most went to Entercom Communications. However, Entercom already had a significant number of stations in the Boston area and therefore could not take all the CBS stations there due to antitrust issues.

Shortly before the CBS Radio/Entercom transaction date, they announced that WBZ-AM and CBS Radio Traffic Boston would be sold to iHeartMedia. iHeart managers toured the station and



The Telemundo NBC Washington, D.C., team on Jan. 1.



TELEMUNDO'S D.C. BROADCASTERS GO UNION

Telemundo affiliate station WZDC has joined the SAG-AFTRA family, debuting its first newscast on Jan. 1 from the facilities of WRC-TV. WZDC Telemundo will be operated by WRC-TV through a local marketing agreement until the Telemundo Station Group receives governmental approval and a channel-sharing agreement between WZDC and WRC-TV goes into effect. Telemundo is co-located with NBC4 Washington's news facility in Washington, D.C., and includes anchors, reporters, content producers, desk assistants and production assistants.

"Without diversity and true inclusion in newsrooms, we cheat our profession and our audience out of what we all need to be an informed nation. NBC Universal's expansion of Telemundo provides a wonderful opportunity for SAG-AFTRA. At WRC in Washington, D.C., our bargaining unit is wholly dedicated to upholding our union's standards by ensuring an equitable and inclusive transition for our growing family. We are excited to support our Telemundo brothers and sisters as they provide a voice and cultural experience that our local news viewers can connect with across media platforms," said Tracee Wilkins, shop steward at WRC-TV and a Washington-Mid Atlantic Local Board member.

Spanish-language television is a priority for the union. Telemundo's telenovela performers made history on March 8, 2017, when they voted overwhelmingly to join SAG-AFTRA. Whether it's entertainment or news, SAG-AFTRA welcomes Telemundo to the family.

reassured employees that they wanted a smooth transition, but hours later iHeart notified SAG-AFTRA that they would not honor the existing union contracts and all members would have to reapply for their jobs. The union quickly marshaled its resources and set up a meeting with iHeart at the station. More than 60 members attended and actively participated in the negotiations. Within days, the union reached a transitional agreement with iHeart that guaranteed every member would be hired at their current rate of pay, maintained the contribution rates to the SAG-AFTRA Health and AFTRA Retirement plans, and kept intact the 2018 and 2019 wage increases in the previous contract with CBS.

The union and iHeart are currently negotiating a full agreement.

CELEBRATING BLACK EXCELLENCE

From left, SAG-AFTRA Secretary-Treasurer and Los Angeles Local President Jane Austin, National Executive Director David White, filmmaker Reginald Alan Hudlin, former AMPAS President Cheryl Boone Isaacs, SAG-AFTRA President Gabrielle Carteris and Ruth E. Carter, the costume designer for *Black Panther*, at SAG-AFTRA Plaza on Feb. 27 for two ICON MANN Sessions Film Panels. ICON MANN is a program that celebrates influential black men. This year it hosted a celebration of Isaacs' career and a conversation with Carter about the making of *Black Panther*.



PANEL MAKES HISTORY

SAG-AFTRA leadership, including President Gabrielle Carteris, National Ethnic Employment Opportunities Committee Chair Vivica Whitsett and National Executive Director David White, joined a talented group of multi-hyphenate panelists for SAG-AFTRA's Black History Month celebration *Making History: The Legacy and Future of Black Entertainment* at SAG-AFTRA Plaza on Feb. 28. The panel discussed the landscape of black entertainment, the accomplishments of African-Americans in entertainment and careers strategies.

A MONSTER EVENT AT SUNDANCE

From left, producer Aaron L. Gilbert, writer Cole C. Wiley, director Anthony Mandler, executive producer John Legend, actor Kelvin Harrison Jr., producer Mike Jackson, producer Nikki Silver, SAG-AFTRA Diversity Advisory Committee Chair Jason George, and producer Tonya Lewis Lee at the Blackhouse Foundation panel discussing the film *Monster*. The panel, which was moderated by George, took place Jan. 20 in Park City, Utah, and examined issues of social and criminal justice raised in the film.



CASTING NATIVE AMERICANS

Jason Grasl, member of the SAG-AFTRA National Native Americans Committee, moderates *The Business of Acting: The Landscape of Native American Casting* on Nov. 16 with panelists Beth Klein, executive vice president of talent and casting at Universal Television, and Casting Society of America Vice President Russell Boast.





WORKING FOR MEMBERS IN THE NATION'S CAPITAL

SAG-AFTRA President Gabrielle Carteris and National Executive Director David White had a packed and productive three days in Washington, D.C., from Feb. 4-7.

The pair met with broadcast journalists and executives and toured the facilities at No. 1-in-the-nation WTOP radio and Federal News Radio. They talked with bargaining unit leadership and executives at National Public Broadcasting, hosted a reception for area broadcast professionals and attended a comprehensive one-day seminar on sexual harassment in the workplace hosted by the AFL-CIO. Carteris and White also found time to meet with Teamsters President James Hoffa, Secretary of Labor Alexander Acosta and Rep. Jackie Speier, D-California.



Clockwise from top, SAG-AFTRA President Gabrielle Carteris and National Executive Director David White at the broadcasters reception; Carteris with California Rep. Jackie Speier; Carteris at WTOP, where she was interviewed; Carteris speaks during an AFL-CIO panel on sexual harassment; White and Carteris with Secretary of Labor Alexander Acosta; New York Sen. Kirsten Gillibrand speaks at the AFL-CIO seminar.

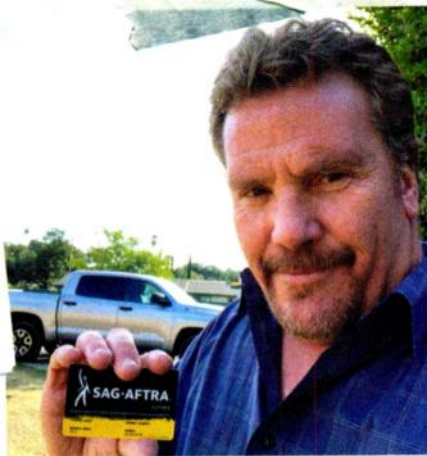
Show us your card!

SAG-AFTRA members from coast to coast are proud that they are part of the world's greatest union representing performers and media professionals — and they are not afraid to show it. We'd like to hear your story. Send us a photo or video of you holding your card to sagaftra.org/mystory and you may just get featured in a future issue, on our website or in social media. Tell us how you earned your card and why you are proud to be a SAG-AFTRA member. Then share your story on social media with the tag #sagaftramember.

#sagaftramember



"I am 7 years old and have been pursuing my dream of becoming an actor for over a year. I dream of one day being able to open my own rescue for animals and being a great actress." — Shiloh Verrico



"The best thing I could have done for myself is join SAG-AFTRA. Now I am validated as a professional actor and a member of the entertainment industry." — Noah Staggs



"I have been a member since 2000, and it has been the best decision in terms of support, guidance and opportunities." — Sandra Matthews Sims



"I became a member at 5 years old, and here I am, a teenager now! I love my membership for the discounts — it allows me to visit great places like Disneyland!" — Kohle Bolton



"Proud member since 2008!"
— Mike Cardan



"When I held the card for the first time, I felt legitimate, proud and validated. It's a privilege to be a member of SAG-AFTRA!" — Kelli Crawford

COMING SOON

A whole new sagaftra.org website is on its way!

Cleaner, bolder and with the most important information at your fingertips.



GET ANSWERS

Whatever you need, new navigation and improved search helps you find it faster.

KA-CHING!

Track your residuals and foreign royalties in one place.

WE'RE HERE FOR YOU

Chatting online or calling your union is just a click away.

sagaftra.org 

WHAT CAN SAG-AFTRA DO FOR ME?



Attend the Los Angeles Local Membership Meeting and talk to staff experts to find out!

SUNDAY, MAY 6, 2018

11 a.m. - Noon, Mixer

Noon-3 p.m., Membership Meeting

The speakers list will open promptly at 11 a.m. and close at 2 p.m.

Pickwick, 1001 W. Riverside Drive, Burbank, CA 91506

Also join us for our
HEALTH FAIR!

10 a.m.-3 p.m.
Wed., May 9
SAG-AFTRA Plaza



Please join SAG-AFTRA Los Angeles Local President Jane Austin, the Local Board and your staff for a SAG-AFTRA L.A. Local Membership Meeting. Members can ask questions of elected representatives and staff.

This meeting is only open to SAG-AFTRA Los Angeles Local members in good standing. Unfortunately, no guests allowed. Parents/guardians of younger performers under 18 years old are welcome. No RSVP necessary. SAG-AFTRA MEMBERS, PLEASE BRING YOUR MEMBERSHIP CARD (PAID THRU APRIL 30, 2018) FOR ADMITTANCE. 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.

culture change

**SAG-AFTRA
Targets
Harassment
in the Industry
and Beyond**

The disturbing revelations of pervasive sexual harassment that emerged late last year have served as a clarion call to the industry, and SAG-AFTRA is taking the lead to combat misconduct, launching initiatives on several fronts.

SAG-AFTRA President Gabrielle Carteris has been leading the charge, undertaking numerous efforts on members' behalf. She formed a commission to examine safety and harassment, is building partnerships with other unions and industry organizations, worked to strengthen available tools for people to report acts of harassment, and much more.

The overarching effort is called the Four Pillars of Change, and it calls for establishing clear rules and guidelines, empowering members through education, expanded intervention, and building bridges and safety nets (see opposite page).

"We unequivocally condemn workplace harassment in all its forms," Carteris and National Executive Director David White said in a letter to members. "We are committed to finding solutions to ensure a safe work environment for our

members wherever they work across the globe."

SAG-AFTRA's first step has been the creation of the Code of Conduct on Sexual Harassment. It outlines members' rights when they are the victims of harassment as well as providing a clear set of expectations for members' behavior when they are acting in the capacity of an employer on their own projects.

The Code also addresses work in nontraditional worksites, an issue that affects many members. For instance, when actors are attending film festivals to promote films they worked on, they are there in a professional capacity, and it is an employers' responsibility to ensure they

are safe from harassment and assault, just as they would be on set.

A crucial element of the Code of Conduct addresses behavior when members witness sexual harassment. Called "Stop. Support. Report.," it seeks to change the culture in which harassment is tolerated. As with every significant action the union undertakes, it's the power of the collective action of the members that is the key to success. The Code states, "To end the pervasive culture of inaction and silence, we must not look the other way. We must intervene to *stop* the conduct when we can, *support* those who speak up, and *report* the conduct."

Continues on page 28

A timeline of change at press time.

OCT. 9

SAG-AFTRA releases a statement decrying the serial abuse allegedly perpetrated by producer Harvey Weinstein and reiterates the union's zero tolerance policy on sexual harassment.



OCT. 13

The union sends an email to members with a reminder about its Safety Hotline and ways to connect with important resources.



OCT. 26

SAG-AFTRA authors a declaration at the Executive Committee meeting of the International Federation of Actors, urging the entertainment industry around the world to "develop a long-term strategy to achieve a discrimination, harassment and retaliation-free work environment." The declaration is approved unanimously.



What Are the FOUR PILLARS of Change?

1 RULES AND GUIDELINES

SAG-AFTRA will develop materials that give members a clear understanding of their rights in the workplace and provide reliable guidance to navigate the unique environments of the entertainment and media industries. We will:

- Disseminate and clarify protections for employees, including those that flow from the law, our collective bargaining agreements, applicable policies and other regulations.
- Establish a Code of Conduct along with scenario-specific guidance that outlines best practices and offers practical insights for members on how to avoid and/or address sexual harassment in the workplace and related environments.
- Communicate clear expectations that members will refrain from harassing conduct.
- Provide guidance for members who experience or witness sexual harassment.
- Provide information for reporting sexual harassment and the resources to support members seeking assistance.

These materials will be developed in consultation with our members and with guidance from subject-matter experts.

2 EMPOWERMENT THROUGH EDUCATION

SAG-AFTRA will provide training, expert panels and other educational programming to ensure that members have practical tools available

to them when confronting, experiencing or witnessing harassing behavior. We will:

- Sponsor panels and member discussions on harassment, suffering and discrimination within the industry.
- Create guides and videos to ensure the information is disseminated broadly.
- Provide enhanced anti-harassment training for SAG-AFTRA staff to strengthen the union's ability to protect members worldwide.

3 EXPANDED INTERVENTION

SAG-AFTRA is reinforcing its capacity to intervene on members' behalf as needed.

We will:

- Expand our capacity to intervene rapidly and forcefully to protect our members against sexual harassment.
- Assess and upgrade as appropriate our intake procedures to address harassment-specific requests for support.
- Work with industry partners to pursue technology-based solutions that facilitate safe channels to report harassing conduct, identify predators and stop repeat offenders.
- Pursue legislative and policy improvements to strengthen sexual harassment laws and work to advance equity for all SAG-AFTRA members across industries and borders.
- Where appropriate, add and/or strengthen provisions to address sexual harassment to our collective bargaining agreements.

4 BUILDING BRIDGES AND SAFETY NETS

In recognition of the complex nature of this pervasive problem, SAG-AFTRA will work in collaboration with industry stakeholders and other allies to help achieve a more equitable and harassment-free workplace. We will:

- Participate in the efforts of the Industrywide Commission on Sexual Harassment and Advancing Equality in the Workplace, with member-initiated groups, and with other industry stakeholders that are committed to addressing these issues.
- Continue to build bridges within and beyond our industry to partner with strategic allies who are focused on these issues, including ReFrame, Time's Up, the AFL-CIO, the International Federation of Actors and others.
- Establish a specialized "Trauma Hotline" to support our members in need of advanced intake services and clinical referrals due to harassment and assault-related trauma.
- Work with the SAG-AFTRA Foundation, in collaboration with sister organizations such as the Motion Picture and Television Fund and The Actors Fund, to provide additional counseling resources to respond to the need for acute short-term intervention.
- Work with industry partners to address the extreme shortage of long-term therapeutic resources available to survivors in this industry.

NOV. 14

SAG-AFTRA holds an informational panel for members in Los Angeles. Hosted by President Gabrielle Carteris and featuring fellow members, the panel is moderated by noted women's rights advocate and attorney Gloria Allred. Allred also delivers a 20-minute teach-in on sexual harassment.



NOV. 17

SAG-AFTRA co-hosts an industry panel with the SAG-AFTRA Foundation in New York featuring Adam Moore, national director, EEO & Diversity; Lowell Peterson, executive director, Writers Guild of America East; and Lydia Dean Pilcher, national vice president, motion pictures, Producers Guild of America.

DEC. 15

SAG-AFTRA joins the newly formed Industrywide Commission on Sexual Harassment and Advancing Equality in the Workplace. The Commission is chaired by Anita Hill, and both Carteris and SAG-AFTRA National Executive Director David White are commissioners.

DECEMBER

Carteris and union officials meet with representatives of Time's Up, the movement formed by high-profile performers to fight sexual harassment and provide support for victims.



Continues from page 26

Harassment is a violation of the nondiscrimination clause of the Codified Basic Agreement, and that cuts to the heart of two of the union's most important missions: Enforcing contracts and protecting members. In the past, the challenge was that the union often didn't learn about misconduct because members were concerned that reporting it could damage their careers. It's not just the entertainment industry; it's the same destructive culture that has kept victims in every sector from coming forward.

While that hasn't changed overnight, there are signs of improvement. Since the Weinstein allegations came to light, members are contacting the union with questions and concerns around discrimination and harassment at nearly 40 times the previous rate. And with members embracing the philosophy of "Stop. Support. Report.," they can be at the forefront of creating a better, more respectful working environment for all.

The zeitgeist of the moment is presenting a chance for real, fundamental change — not just in the industry, but in society as a whole. With women holding the top three elected positions in the union's governance, SAG-AFTRA is seizing the opportunity.

Carteris spoke on the issue this past January at the 24th Annual SAG Awards, addressing her fellow performers and the world.

"I am incredibly inspired by the women and men across the country who have shared their truths with such courage and such candor. Truth is power, and women are stepping into their power," she said. "We are in the midst of a massive cultural shift. With brave voices saying 'Me Too,' and advocates who know Time's Up, we are making a difference. You are making a difference. Change is coming and we are the agents of that change."



Read the complete Code of Conduct at sagaftra.org.

Reporting Harassment

If you see something wrong or believe you are subject to unlawful discrimination or harassment, contact SAG-AFTRA at **(323) 549-6644** during business hours or the 24-hour hotline at **(844) SAFER-SET / (844) 723-3773**. If you are in immediate danger, dial **911** to contact local law enforcement.

Q & A

with DAVID WHITE



SAG-AFTRA National Executive Director David White is instrumental in the union's day-to-day efforts

to combat sexual harassment and, beyond that, to reshape the culture that permitted it to continue unseen. He discussed challenges, opportunities and the importance of member involvement in achieving this goal.

Q: The union has launched the Four Pillars of Change initiative. Why is this an important issue for SAG-AFTRA?

A: It is critical for at least two reasons: One, the level of misconduct happening in our members' workplaces and the severity of the harm inflicted on many of our

JAN. 9

Member Chantal Cousineau testifies on behalf of the union at a hearing of the state Senate Judiciary Committee in support of California Senate Bill 224. The bill is an amendment to existing California sexual harassment law that adds director and producer to the list of examples of relationships that have civil liability for sexual harassment. The bill passed the state Senate unanimously, and is waiting to be heard in the Assembly. The union is also considering sponsoring legislation about nondisclosure agreements in New York.



JAN. 21

Members Brie Larson and Lupita Nyong'o announce the development of SAG-AFTRA's new Code of Conduct during the 24th Annual SAG Awards.



JAN. 31

Carteris is the featured speaker at the IATSE Women's Committee Networking Event in L.A. (see page 17).

FEB. 2

The President's Blue Ribbon Commission on Safety establishes a Sexual Harassment Work Group and appoints members to serve.

members is startling. The stories that our members and others have courageously shared with the world about their experiences attest to this awful reality. As a union, a professional family that supports our members, we absolutely have to address this. The second reason is because we have been presented with an enormous opportunity to generate cultural change on a large scale as it relates to this issue, and it is absolutely our intent to seize this opportunity.

Q: How will success be measured?

A: Success will be measured in a variety of ways. First and foremost, people will experience harassment and sexual assault much less frequently in the workplace than they did before. This happens through a combination of robust protection by the union; more informed employees; employers feeling more legal repercussions and media exposure than ever before on this issue; and predators having much less space to commit these heinous acts.

The ultimate way to measure it is that things get better, but we also want to measure the amount of

education that our members receive. The union provides training that gives our members real tools to protect themselves and understand their rights and how they can be protected in a work environment.

Q: What is the role of members in this effort?

A: Members are the key to this initiative. Members are intimately involved in the materials that we are drafting and the educational programs that we provide. Members are taking the Code of Conduct seriously to ensure that they refrain from harassing conduct, and they take steps to support each other when they witness harassing conduct. None of this works without the integral participation of our membership.

Q: How was the Code of Conduct created, and with whose input?

A: The Code of Conduct was created in response to a member discussion in which it became clear that our members would benefit from a clear understanding of their rights and guidance on how they can safely navigate their work environments. Our Code of Conduct is an important

platform, but it is only the beginning. Our goal is to provide additional specific guides and guidance for members to account for both the traditional and the nontraditional environments in which they work and network in this industry.

Q: Sexual harassment and abuse of power have been longstanding problems in the industry. What's different this time that makes the union think it can create meaningful and lasting change?

A: The revelation of the depth and pervasiveness of the misconduct of Harvey Weinstein and other now-notorious predators was a clear wakeup call for nearly every stakeholder in this industry and beyond. A moment like that creates a unique pathway for cultural change and a way to shift the entire ecosystem. It allows SAG-AFTRA, and frankly everyone else, to have a different kind of conversation with a different set of expectations about who will listen and participate in that conversation. And that's what happened in this instance. We believe it is a unique call to action for all of us.

FEB. 7

Carteris meets with U.S. Rep. Jackie Speier on Capitol Hill to discuss legislative solutions (see page 23).

SAG-AFTRA joins the AFL-CIO leadership summit *Addressing Sexual Harassment in the Workplace* and begins to develop a cross-industry workgroup to review and develop best practices throughout the labor movement.



FEB. 11

The National Board of Directors meets, approves and releases the new Code of Conduct on Sexual Harassment. The Code is part of the broader Four Pillars of Change initiative, which was also announced during the meeting.



MARCH 1

SAG-AFTRA hosted a critical briefing on sexual harassment legislation and policy with members and two state senators who are leading the charge in Sacramento.



A Taxing Proposition



New Tax Landscape Means Big Changes for Members

Congress passed tax legislation late last year that will have a profound impact on many SAG-AFTRA members.

Subsequently signed into law by President Trump, the new rules will go into effect for the 2018 tax year, and now's the time to start planning.

How the changes to federal taxes will affect you, as a professional in the entertainment and media industry, will depend on a lot of factors. Chief among them are your income and whether the IRS considers you an employee or a contractor.

For actors, the crux of the issue is that itemized deductions have been eliminated from Schedule A – Miscellaneous Itemized Deductions. That's the form that includes employee business expenses, where actors list the costs of a career in show biz. It might include fees to agents; equipment they need to do their jobs, such as microphones or recording technology; travel expenses; and union dues.

"This is a devastating blow to our pocketbooks," said Sandra Karas, a SAG-AFTRA New York Local Board member, working actor, tax attorney and director of the Volunteer Income Tax

Assistance program, which provides tax assistance for members in New York and Los Angeles. "This affects every single person — especially the middle and the working classes."

Karas estimates that for many actors, business expenses can eat up 10 to 30 percent of gross income, particularly if there are agents and managers in the picture, each taking their 10-percent cut.

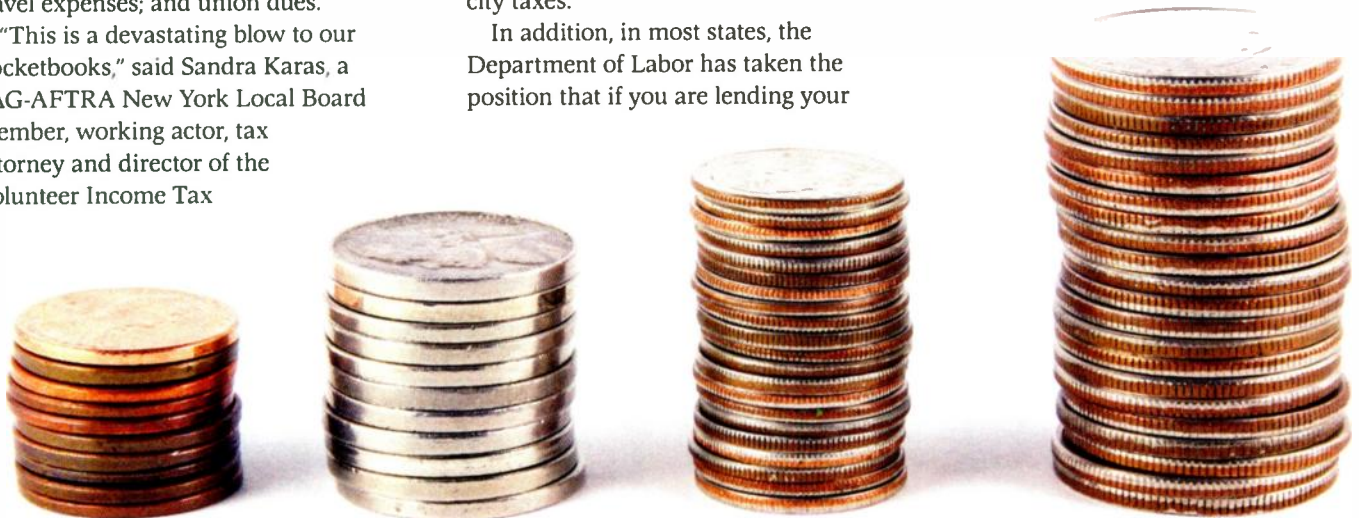
One option is for actors to consider forming a separate entity, such as a loan-out corporation to provide their services to an employer. For instance, if you do form a corporation, you can deduct your business expenses. However, you will have to consider the additional expenses you will incur, and whether they are worth it. There are a lot of compliance measures and associated costs to be aware of, such as the formation of the entity, hiring a payroll company, taking employee wages from your corporation, and the necessity of filing federal, state and, in some cases, city taxes.

In addition, in most states, the Department of Labor has taken the position that if you are lending your

services out through your own corporation and you are a full shareholder in it, you control the manner and amount you are paid. That means you are not eligible for unemployment compensation because you're not relieving yourself of employment.

"When we're looking at people who make less than \$100,000 [annually], they really have to think twice about it," she said.

However — and here's where things get complicated — even though the miscellaneous itemized deductions are gone from Schedule A, that doesn't mean that all deductions are gone — it all depends on how a member earns income. If you have income from other sources, many of your expenses may still be deductible. Because of this, Karas advises members to save all of their receipts and records of their expenses, just as they did before.





For some, the right approach may be to branch out into side gigs that don't violate SAG-AFTRA's Global Rule One, if they are not doing that already. For instance, actors could do modeling work or teach classes.

That could also be the case for SAG-AFTRA's broadcaster members, who are considered employees of their respective stations or companies. If a member works as a DJ at a function, they could deduct the cost of their airfare to get to the event since it had nothing to do with their direct employment and they were functioning as an independent contractor.

Alan Markle, a partner of San Francisco Bay Area CPA firm Wilson Markle Stuckey Hardesty and Bott, which specializes in assisting performing artists, said this coming tax year will be a difficult one for many of our members. If your income isn't high enough that incorporating makes financial sense for you, picking up some side gigs may be the best option.

"I've wrestled with this a lot. It's not easy. For the people who can't incorporate, their best bet is to try and figure out if they can do some sort of self-employment work that would allow them to allocate these expenses — that could even be teaching," he said.

Most SAG-AFTRA recording artist members make their living through royalties and advances. They may still be eligible for some business deductions depending on the nature of their work with the record label.

Mike Vaden, a Nashville-based principal at the Elliott Davis/Vaden Group, said that for all members, how much they owe could depend heavily on personal factors. The new code does away with personal exemptions, so a member with modest income and a large family could be hit particularly hard. Whether the taxpayer is single or filing jointly with a spouse will have an impact. Also, anyone who gets divorced after 2017 will no longer be able to deduct alimony payments.


But it's not all bad news. Tax rates have been lowered across the board, and the seven brackets have been readjusted, so some people will come out ahead — particularly if they have high incomes. A lot is changing this year, and members shouldn't wait until the last minute to find out what they should have done. A bit of planning ahead could pay dividends next year. Check with a tax professional.

"Everybody needs to look at their own situation and be prepared for it," Vaden said.

WHAT'S VITA?

The Volunteer Income Tax Assistance program was created by The Actors Fund to provide free income tax preparation help to low and moderate income entertainment industry individuals and families in Los Angeles and New York. Check actorsfund.org/workshops for a calendar of events.

In addition, SAG-AFTRA locals across the country hold tax workshops. Check your local's events page on sagaftra.org to find out when one is taking place in your vicinity.



Patron of the Artists Awards Honors Visionary Industry Leaders

Amid the many awards season celebrations offering accolades to the year's top triumphs in film and television, the SAG-AFTRA Foundation turned the spotlight of achievement on artists and industry trailblazers who are leading change through groundbreaking innovation and humanitarian efforts.

On Nov. 9, Foundation President JoBeth Williams and Executive Director Cyd Wilson opened the second annual Patron of the Artists Awards Gala at the Wallis Annenberg Center for the Performing Arts in Beverly Hills by hitting back hard against the current climate of harassment, disinformation, discrimination and defunding. They offered praise for the change-makers who continue to transform Hollywood and the world.

Patron of the Artists Awards honorees included writer-director-producer Judd Apatow, Academy

SAG-AFTRA
FOUNDATION

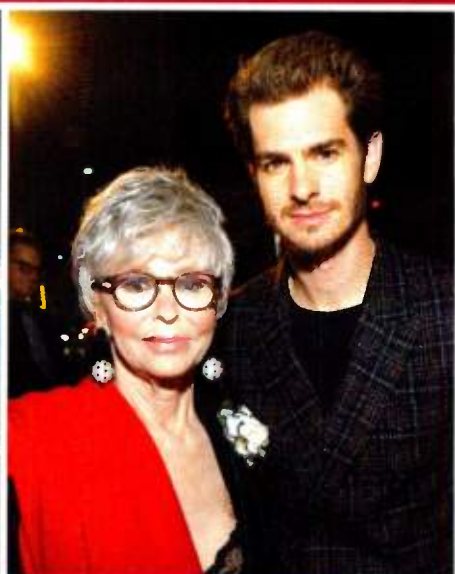
“The people in this room aren’t just the best in their fields, they’re the people who are reshaping our industry as well as our culture.”

— JoBeth Williams, Foundation President

Pictured from left, honorees Judd Apatow, Kate Winslet, Kathryn Bigelow, Ted Sarandos and Lionel Richie

Award-winning writer-director Kathryn Bigelow, and Netflix Chief Content Officer Ted Sarandos. The Foundation felt these luminaries exemplified visionary leadership within the industry for providing countless artists with opportunities, both creatively and professionally, by continuing to break down antiquated systemic barriers and uplift diversity and visibility on screen.

Artists Inspiration Awards were bestowed upon Academy Award-winning actor Kate Winslet and Grammy Award-winning singer-songwriter Lionel Richie for their philanthropic endeavors. Winslet was honored for her off-screen work supporting children with autism, specifically through her Golden Hat Foundation, and Richie for spending the last 40 years dedicating his time and resources to support charities across the globe, including the Breast Cancer Research Foundation and Muhammad Ali Parkinson



Clockwise, from top: Gabrielle Carteris and JoBeth Williams attend the second SAG-AFTRA Foundation Patron of the Artists Awards at the Wallis Annenberg Center for the Performing Arts; Mandy Moore and Chrissy Metz; Rita Moreno and Andrew Garfield; Sara Bareilles; and Anthony Mackie

Center. This was the first year the Foundation conferred the Recording Artists Inspiration Award, making Richie its inaugural recipient.

Taking the stage to support the Foundation's programs and introduce the awardees were colleagues and friends, including Gary Oldman, Allison Janney, Kathy Bates, Adam Sandler, Michael Keaton, Tracee Ellis Ross, Andrew Garfield, Mandy Moore, Jake Gyllenhaal, Tatiana Maslany, Kumail Nanjiani, Holly Hunter, Ray Romano, Zoe Kazan and Anthony Mackey. An audience of industry notables also enjoyed performances by Kristen Bell, Sara Bareilles, Katharine McPhee, Renee Olstead and iconic songwriter Diane Warren, who sang the title track to Bigelow's film *Detroit*.

Foundation President Williams expressed her admiration for the honorees, presenters and performers saying, "The people in this room aren't just the best in their fields, they're the people who are reshaping our industry as well as our culture."

"Our priority at the Foundation has always been to walk shoulder to shoulder and side by side with performers as they navigate their careers — and that includes breaking down old barriers and raising up new voices."

— Cyd Wilson, Executive Director



Visit sagaftra.foundation to donate today.

Executive Director Wilson also saw a promising future ahead, adding, "Our priority at the Foundation has always been to walk shoulder to shoulder and side by side with performers as they navigate their careers — and that includes breaking down old barriers and raising up new voices."

Patron of the Artists sponsors included United Airlines, Steven Spielberg, Jeffrey Katzenberg, David Geffen, Annapurna Pictures, Annenberg Foundation, SAG-AFTRA, United Talent Agency, Mosaic and Ziffren Brittenham LLP — with Netflix leading the way as the presenting sponsor. The annual gala benefits the Foundation's assistance and performers programs, and its children's literacy initiative Storyline Online, which streams notable actors reading children's books into more than 100 million homes and classrooms worldwide every year.

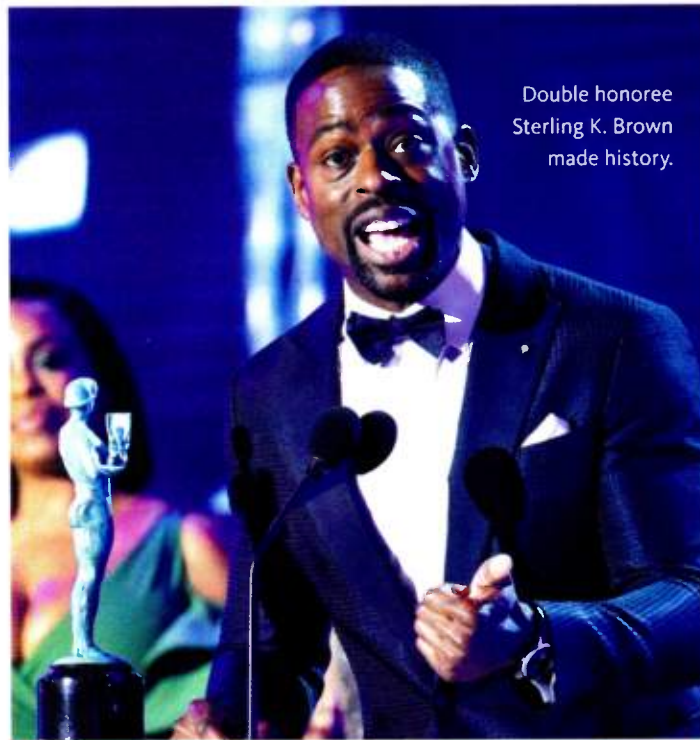
SAG Awards in the Limelight

The 24th Annual Screen Actors Guild Awards® kicked off awards season with a bang, drawing together some of the industry's most talented actors and showcasing the year's outstanding performances.

There were some impressive firsts this year. Kristen Bell was the show's first host. Sterling K. Brown became the first African-American to win a SAG Award for Male Actor in a Drama Series. And, for the first time, in a tribute to the women of the entertainment industry, all 13 Actor® awards were presented by women.

Although not the focus of the evening, the recent revelations about harassment in the industry were on everyone's mind, but there was a strong sense of optimism that this could be a turning point.

"We are living in a watershed moment and as we march forward with active momentum and open ears, let's make sure we are leading the charge with empathy and diligence," Bell said. "Because fear and anger never win the race."



Double honoree
Sterling K. Brown
made history.



Kristen Bell, the first-
ever host of the SAG
Awards, on stage to
start the show.

**"What a blessing it is to do
what you love for a living.
What an honor it is to be
recognized by your peers
for a job well done.
This room is a source of
endless inspiration for me.
I love all of y'all."**

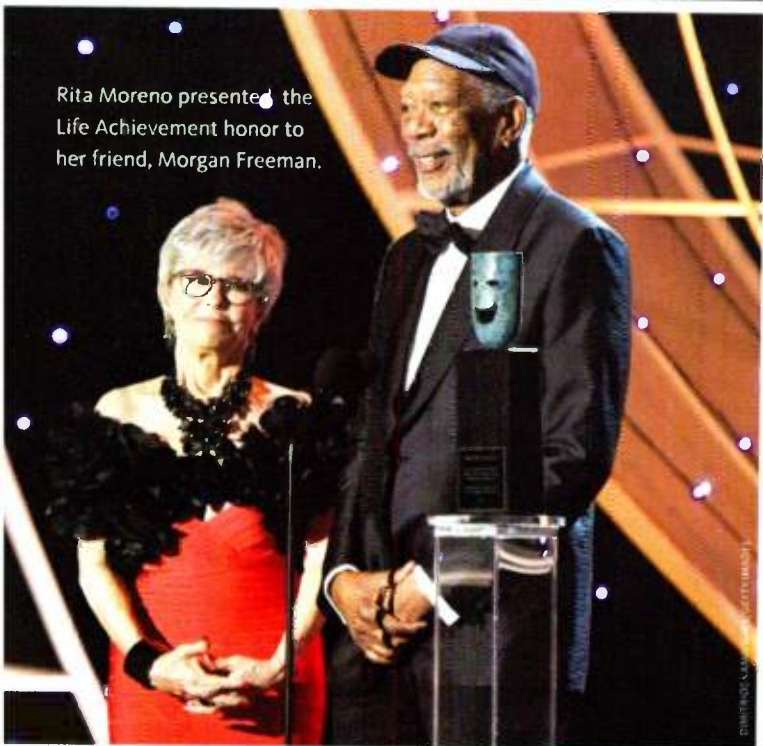
— Sterling K. Brown,
Male Actor in a Drama Series

SAG-AFTRA

SAG-AFTRA President
Gabrielle Carteris at the
24th Annual SAG Awards.



Rita Moreno presented the
Life Achievement honor to
her friend, Morgan Freeman.



Outstanding Performance
by a Female Actor in a
Supporting Role recipient
Allison Janney



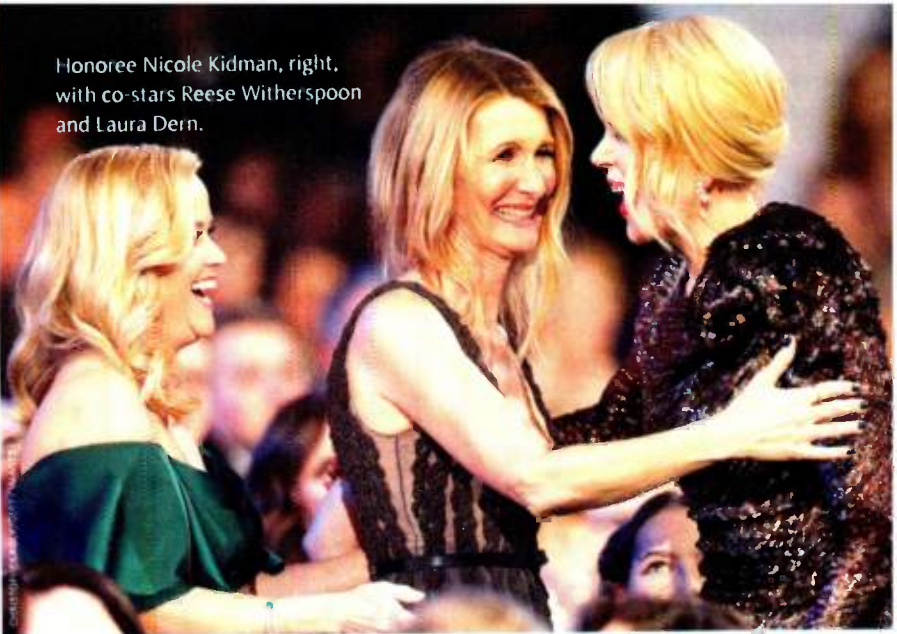
"It is such an honor for me to be in this room with you tonight. I am incredibly inspired by the women and men across the country who have shared their truths with such courage and such candor. Truth is power and women are stepping into their power. We are in the midst of a massive cultural shift. With brave voices saying 'Me Too,' and advocates who know Time's Up, we are making a difference. Change is coming and we are the agents of that change ... We can and must create an environment in which discrimination, harassment and abuse are no longer tolerated. Make no mistake, this is not a moment in time. This is a movement. And our strength comes in our unity. Unions play a significant role in the lives of workers across the country. Our commitment to safe workplaces, inclusion, and creative and economic equality — these are the things that make us stronger. At SAG-AFTRA, we fight for the actors, broadcasters and recording artists worldwide who we represent and protect. We are the collective voice lifting up the individual."

— Gabrielle Carteris, SAG-AFTRA President

**“Thank you SAG-AFTRA
for giving me this. I’m
incredibly nervous because
this is reality colliding with
fantasy right now ... To
receive this at this stage in
my life is extraordinary.”**

—Nicole Kidman, Female Actor in a
Television Movie or Limited Series

Honoree Nicole Kidman, right,
with co-stars Reese Witherspoon
and Laura Dern.



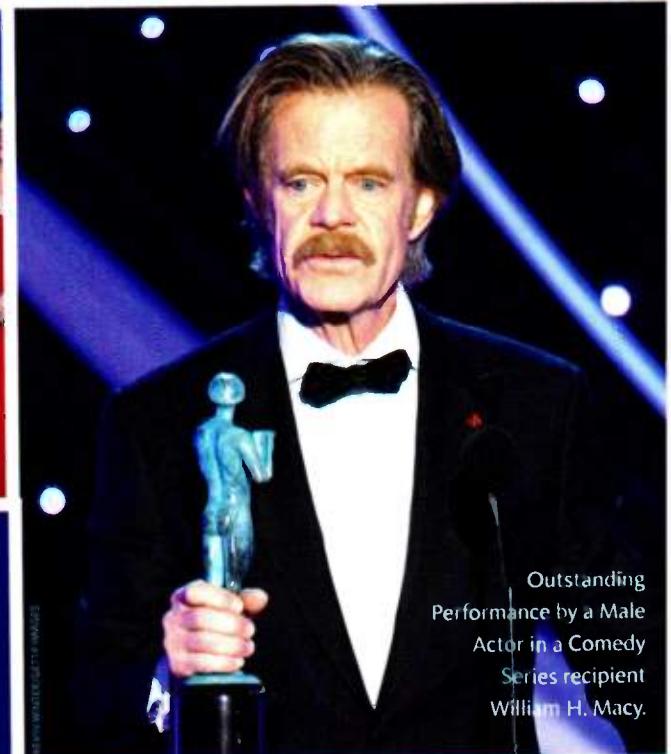
Veep cast members accept their awards for Outstanding
Performance by an Ensemble in a Comedy Series



Outstanding Performance by a
Female Actor in a Leading Role
recipient Frances McDormand



Outstanding
Performance by a Male
Actor in a Comedy
Series recipient
William H. Macy.

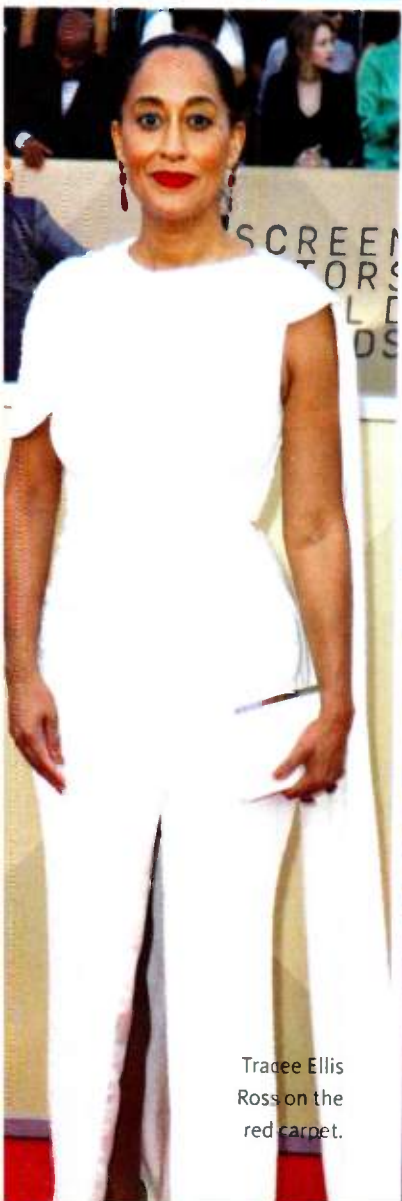


**“Those tireless men and
women who represent
us truly, our desires,
our dreams, our individual
strengths and our ethical
beliefs, to them we owe
a great deal.”**

— Frances McDormand,
Female Actor in a Leading Role



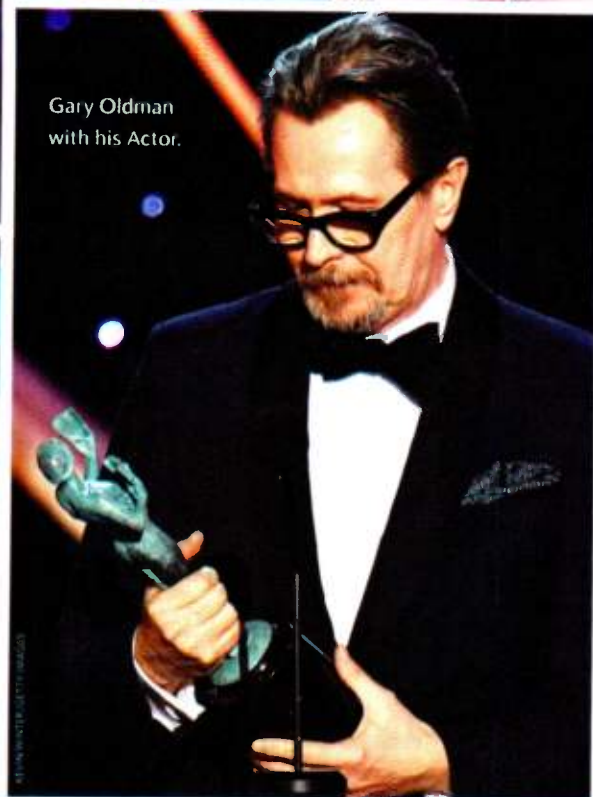
Actor recipient
Alexander
Skarsgård



Tracee Ellis
Ross on the
red carpet.



Susan Sarandon and
Saoirse Ronan



Gary Oldman
with his Actor.



Stranger Things stars
Winona Ryder and
David Harbour

Theatrical Motion Picture

Outstanding Performance by a Cast in a Motion Picture:

Three Billboards Outside Ebbing, Missouri

Outstanding Performance by a Female Actor in a Leading Role:

Frances McDormand, Three Billboards Outside Ebbing, Missouri

Outstanding Performance by a Male Actor in a Leading Role:

Gary Oldman, Darkest Hour

Outstanding Performance by a Female Actor in a Supporting Role:

Allison Janney, I, Tonya

Outstanding Performance by a Male Actor in a Supporting Role:

Sam Rockwell, Three Billboards Outside Ebbing, Missouri

Television

Outstanding Performance by an Ensemble in a Drama Series:

This Is Us

Outstanding Performance by a Female Actor in a Drama Series:

Claire Foy, The Crown

Outstanding Performance by a Male Actor in a Drama Series:

Sterling K. Brown, This Is Us

Outstanding Performance by an Ensemble in a Comedy Series:

Veep

Outstanding Performance by a Female Actor in a Comedy Series:

Julia Louis-Dreyfus, Veep

Outstanding Performance by a Male Actor in a Comedy Series:

William H. Macy, Shameless

Outstanding Performance by a Female Actor in a Television Movie or Limited Series:

Nicole Kidman, Big Little Lies

Outstanding Performance by a Male Actor in a Television Movie or Limited Series:

Alexander Skarsgård, Big Little Lies

Stunt Ensemble

Outstanding Action Performance by a Stunt Ensemble in a Motion Picture:

Wonder Woman

Outstanding Action Performance by a Stunt Ensemble in a Comedy or Drama Series:

Game of Thrones



Millie Bobby Brown

I Am an Actor™ Features All-Female Lineup

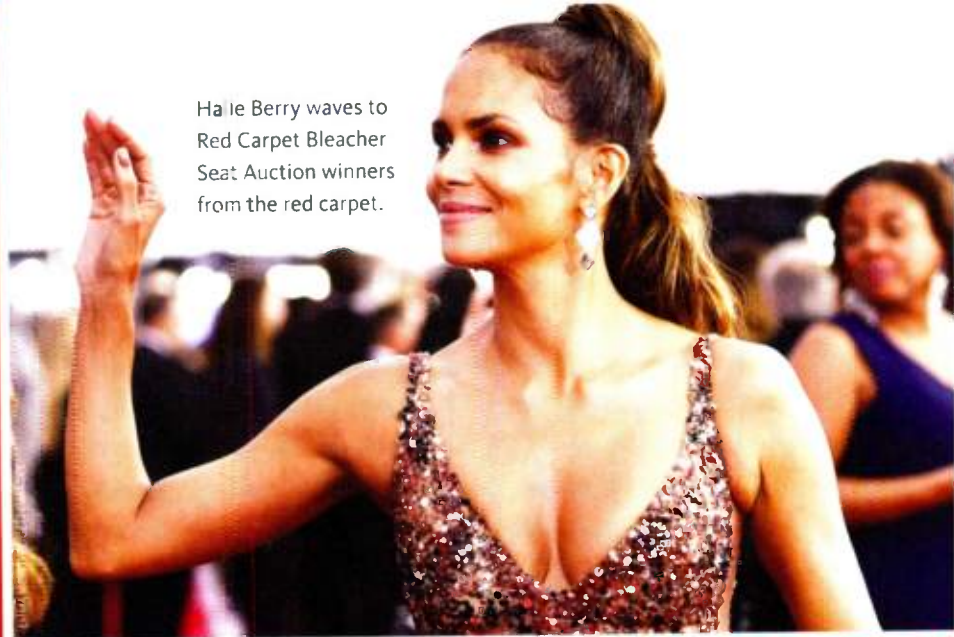
When the inaugural Screen Actors Guild Awards debuted on Feb. 25, 1995, Angela Lansbury opened the ceremony with the first *I Am an Actor™* declaration. From then on, *I Am an Actor™* became the Awards' signature opening sequence.

Over the past two decades, the SAG Awards has developed a rich tradition of honoring actors' personal stories and experiences — highlighting not just a single moment of success, but the journey it takes to get there. As of 2018, more than 80 actors have told their stories during the show, proudly proclaiming “I am an actor.”

This year, the actors sharing their stories were all women, and included Allison Janney, Tracee Ellis Ross, Millie Bobby Brown, and the show's inaugural host, Kristen Bell.

After sharing her story, Brown offered words of wisdom to aspiring performers everywhere. “To all the young girls, I believe in you. Believe in your dreams, follow your hearts,” said Brown, closing with “I am an actor.”

These four words will continue to unite thousands of SAG-AFTRA members for years to come.



Halle Berry waves to Red Carpet Bleacher Seat Auction winners from the red carpet.



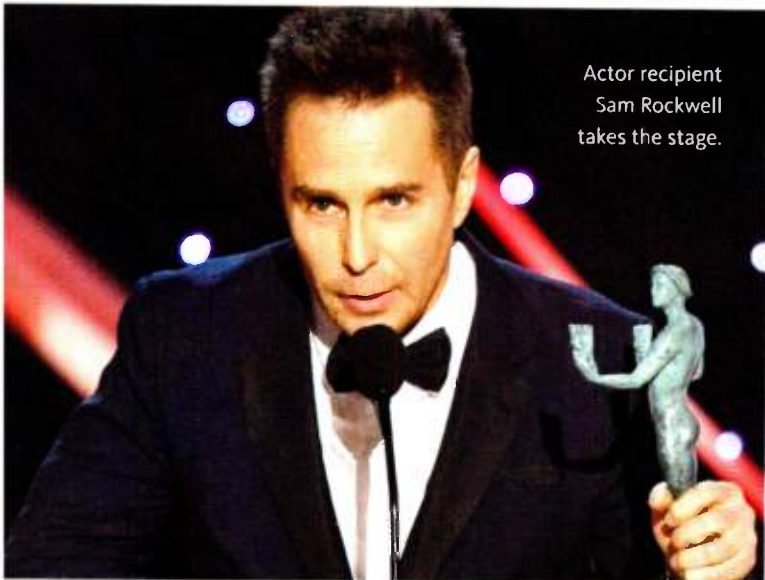
From left, Secretary-Treasurer Jane Austin, Executive Vice President Rebecca Damon, Felicity Huffman and President Gabrielle Carteris



It was a festive atmosphere at the 24th Annual SAG Awards



Cast members of *Three Billboards Outside Ebbing, Missouri* celebrating their win for Outstanding Performance by a Cast in a Motion Picture.



Actor recipient Sam Rockwell takes the stage.

"I delivered burritos on a bicycle. I bussed tables to get through acting school. If you're a struggling actor out there, hang in there."

— Sam Rockwell,
Male Actor in a Supporting Role



Kate Hudson and Goldie Hawn



This Is Us cast celebrates its win.



Arizona



Nevada



Utah



Hawaii



New England



Dallas-Ft. Worth



Atlanta



Pittsburgh



Houston



Philadelphia



Miami



San Francisco-Northern California



Coast-to-Coast Red Carpet

Members from New England to Los Angeles and from Miami to Seattle gathered on Jan. 21 to share good times at SAG Awards viewing parties in locals nationwide. The evening spotlighted amazing performances, talented actors and plenty of glamour, with the added bonus of great camaraderie and memories made with fellow local members.





From left, casting director Francene Selkirk, talent agent Jennifer York, co-emcee and actor Katie Von Till, commercials performer Brent Bailey, and co-emcee and NGP Subcommittee Chair Ben Whitehair.

NEXT GENERATION OF COMMERCIALS PERFORMING

The #AdsGoUnion campaign, in collaboration with the NextGen Performers Subcommittee, held a Jan. 25 educational panel acquainting millennial union members with the current landscape of commercials performing. The event, which took place at SAG-AFTRA Plaza, was moderated by actor Katie Von Till and Subcommittee Chair Ben Whitehair, both Local Board members. Panelists included performer Brent Bailey, casting director Francene Selkirk, talent agent Jennifer York and SAG-AFTRA Associate Commercials Strategist Shaine Griffin.

The panel discussed the trajectory of modern commercials production, emerging struggles and opportunities facing the industry in the changing market, and the importance of union solidarity in efforts to grow and recapture covered work. Panelists shared tips to help young performers succeed in the world of commercials, such as the necessity of taking improv classes, which enhances resumes while boosting one's confidence and abilities in auditions. Panelists also emphasized how commercials performing can translate into theatrical success by providing a lucrative and consistent means of work.

Los Angeles



Pink Lady Jackie Goldberg, holding her certificate of congressional recognition, is joined by former U.S. Rep. and foreign ambassador Diane Watson, center, and SAG-AFTRA Secretary-Treasurer and Los Angeles Local President Jane Austin, right, at the Dec. 21 variety show.

SEASONED STARS SHINE

SAG-AFTRA Secretary-Treasurer and Los Angeles Local President Jane Austin joined former U.S. Rep. and foreign ambassador Diane Watson in supporting *We Are America, A Musical Salute to Our Veterans* at the Madrid Theater in Los Angeles on Dec. 21. Produced by active union member Pink Lady Jackie Goldberg, the patriotic variety show, which features only senior performers, provided an opportunity for members to showcase their talent and is meant to increase awareness of the struggle older performers face when looking for work.

Watson presented Goldberg with a certificate of congressional recognition from U.S. Rep. Karen Bass. In addition, SAG-AFTRA swag bags were raffled off and the event concluded with a surprise Champagne toast to celebrate the 90th birthday of Klyda Mahoney, the eldest cast member.

UNIONS COMMEMORATE MLK

A delegation of SAG-AFTRA leadership joined more than 1,000 community and labor leaders as well as elected officials to commemorate civil rights accomplishments at the annual L.A. County Federation of Labor Dr. Martin Luther King Jr. Labor Breakfast on Jan. 20. The event's keynote speaker, Vanita Gupta, who formerly served as the head of the Civil Rights Division at the Department of Justice, is currently president of the Leadership Conference on Civil and Human Rights. Others who spoke included Rusty Hicks, president of the L.A. County Federation of Labor, *Time* magazine's Person of the Year Juana Melara and UNITE HERE General Vice President Maria Elena Durazo.



From left, SAG-AFTRA President Gabrielle Carteris, keynote speaker Vanita Gupta, Grammy Award-winning recording artist Faith Evans, L.A. County Federation of Labor President Rusty Hicks, SAG-AFTRA Executive Vice President Rebecca Damon and SAG-AFTRA Secretary-Treasurer Jane Austin.

Los Angeles



SPECIAL DELIVERY

From left, members Jen Levin, Jackie Joseph, and National and L.A. Local Board member Ellen Crawford deliver shampoos, conditioners, soaps and other toiletries to My Friend's Place, a center for homeless youth in Hollywood. The items were donated by members at SAG-AFTRA's national convention in October.



Salute to Service honoree Wes Moore, SAG-AFTRA Executive Vice President and New York Local President Rebecca Damon and CBS *Evening News* anchor Jeff Glor.

THANK YOU FOR YOUR SERVICE

Variety held its inaugural Salute to Service luncheon in New York on Jan. 11 to honor the efforts by individuals in entertainment and media to highlight U.S. veterans and military personnel. In attendance on behalf of SAG-AFTRA were EVP and New York Local President Rebecca Damon, New York First Vice President Ezra Knight, Military Personnel and Families Support Committee Vice Chair Gene DeFrancis, New York Local Board member Marc Baron and Local Board member Rick Zahn.

A DAY OF HEALTH AND WELLNESS FOR YOUNG PERFORMERS

It was a day of healthy fun at the Samuel J. Friedman Health Center for the Performing Arts, where the New York Young Performers Committee hosted its latest Screen Actors Guild-Producers Industry Advancement and Cooperative Fund-sponsored seminar on Nov. 18. The workshop, *Health: The Mind and Body of the Young Performer*, focused on information and activities geared toward keeping kids in the industry at their physical and mental best.

The morning featured a panel of health and safety experts who spoke to young performer members and their parents. Panelists were NYU Voice Center laryngologist Dr. Paul E. Kwak, registered dietician Andrea Chernus, mindfulness meditation teacher Kei Tsuruhatani and Port



Authority Youth Service Police Officer Jack Collins.

After lunch, young performers split into breakout groups for various activities, including yoga, vocal health exercises and a tour of the medical facility at the new Friedman Health Center. Parents stayed for an in-depth seminar about harassment in the industry and a discussion about possible services that would be beneficial for New York young performers and their parents.

The Health Center, which opened last year, is a primary care facility offering medical treatment to SAG-AFTRA members, both while they are covered by health insurance and during those times when they are not.



Members learn the latest about commercial organizing efforts.

GETTING ORGANIZED

In January, the #AdsGoUnion campaign held the first of a series of monthly meetings to update New York members on the latest developments in commercials organizing. The campaign is designed to empower members to expand commercials work opportunities. Members were informed about non-union projects that had been successfully turned into union jobs and were given details about the new Low Budget Digital Waiver, which will help ad agencies retain clients for digital work and create more work opportunities. In addition, they were advised about ongoing outreach to industry partners, including content creators, casting directors and sister unions. Be sure to watch for notices about upcoming meetings.

New York



HOLIDAY OPEN HOUSE

Members smile after receiving their free goody bags at the 2017 Holiday Open House, which was organized by the New York Host Committee. More than 500 members attended the popular annual event to commemorate the past year and look forward to the new one with friends, food and fun.



Members show their cards at the Dec. 2 New Mexico Local membership meeting.

COMMERCIALS CODE A HIT WITH MEMBERS

The New Mexico Local Board, with assistance from the Locals Administration staff, facilitated a lively and engaging presentation on the New Mexico Regional Commercials Code at its Dec. 2 membership meeting. The members were enthusiastic about the new contract, which offers an industry-friendly approach to producers and may increase employment opportunities for SAG-AFTRA members.

Strengthened by new members from the board and the membership at large, the local organizing committee is developing multiple strategies

for reaching out to ad agencies and advertisers in the area to educate them on what the union now offers.

The Local Board also presented certificates of appreciation to outgoing long-time board members Roy Costley and Cliff Gravel, who have served New Mexico members for decades. Each has contributed uniquely, both at the local and national levels.

Finally, the local has repopulated its Diversity Committee under the leadership of new board member Saneh Boothe and presented a diversity panel for the industry at New Mexico Film & Media week on Feb. 10.

New Mexico

Michigan



Local President Eric Wydra practices voiceover technique at the November workshop.

VOICEOVER WORKSHOPS ON CUE

In November, the Michigan Local was treated to three workshops led by voiceover artist Paul Liberti. The workshops focused on video game voiceover character building; TV, radio and film promo techniques; and 21st century contemporary commercial voiceover. Liberti led group instruction and exercises at the sessions, which were held at Studio on the Pond in Farmington Hills, Michigan. Attendees also had the opportunity to get individual time in the recording studio, with one-on-one coaching and immediate feedback.

The sessions were so popular that there was a waitlist for them. Members came away with techniques and tips to enhance their next auditions, their next bookings and their craft in general. Many thanks to Liberti for traveling in from New York City for these fantastic sessions and to Studio on the Pond for donating the use of its recording booth.

Philadelphia



PHILADELPHIA LEADERSHIP TRAINING

Local leaders met in Philadelphia in November to discuss planning for 2018. Topics included determining the audience, the message and how to connect the two. They broke into small group discussions and then reported back to the large group. The only complaint from group members was that they ran out of time. A follow-up training is planned for April.

Dallas-Fort Worth



From left, Local Board member Sharon Garrison, young performers ambassador Tristan Tierce and local NextGen Performers Chair Nikki Dixon.

NEW LEADERS FOR A NEW YEAR

The ProACT Conservatory is supporting the next generation of performers with new leadership: Nikki Dixon as local NextGen Performers Chair and Tristan Tierce as young performers ambassador. In the coming year, a core committee will form to coordinate monthly mixers, volunteer days, networking activities and opportunities for exposure to other areas of the industry. Spring events are in the works. Stay tuned.

MOVING THE CONVERSATION FORWARD

Wasting no time in addressing the anti-harassment movement sweeping the entertainment industry, Women In Film Colorado, in collaboration with the Denver Film Society and the Colorado Film and Video Association, hosted a panel on Jan. 16 examining the issue.

Nearly 40 people from all walks of the entertainment industry were in attendance. On the panel were an attorney from the Colorado Civil Rights Division and two attorneys from private firms that deal with sexual harassment in the workplace. They discussed the legal definitions of sexual harassment and the appropriate processes for filing claims and seeing them through.

Rounding out the panel were longtime DGA member Denise Strong and 35-year veteran actor Sheila Ivy Traister, the SAG-AFTRA Colorado Local president, who were able to provide both practical and anecdotal information about the culture of the past, the changes afoot today and the focus of their respective unions moving forward into the future.

Colorado



New England Local President Michele Proude with members and board members at the New England Leadership Caucus.

LEADERS GATHER AT CAUCUS

The New England Local held its first-ever leadership caucus on Oct. 16 in Boston for all candidates who ran in the 2017 New England Local election. Candidates interested in learning about local service opportunities were encouraged to attend.

"We had an extraordinary number of people run for office for the 2017-2019 cycle, including many first-time candidates," said New England Local President Michele Proude. "And though there were more candidates than there were seats to fill, there is always an opportunity for interested, passionate members to engage in local initiatives. We wanted to hear from those members."

The more than 15 attendees reviewed SAG-AFTRA's core values, the role of staff and volunteers, local committee duties and on-set safety issues. They exchanged ideas and developed action steps. "Our local is fortunate to have a wealth of members who are willing to serve, and this was the first step toward helping them all achieve that goal," said Proude.

New England

Miami

SOCIAL MEDIA IN MOTION

The Miami Local 50+ Committee, chaired by Local Board member Ellen Wachter, presented an engaging panel on Dec. 16 titled *Building Your Digital Brand as an Actor*. The panel discussion focused on the most effective practices and latest tricks and tools to build a brand as a performer to increase networking capabilities and expand job opportunities via social media. The panel was made up of social media influencers from Los Angeles and Miami. It included talent manager Sam Leigh and content creator Nancy Hendrickson from L.A., and actors and content creators Laura Termini and Ana Carolina Grajales, both from Miami. The participants of this well-attended event were energized by the presentation, which was followed by a lively Q&A session. The panel event was co-sponsored by the National Seniors Committee and the Miami Local Conservatory.



From left, Nancy Hendrickson, Ellen Wachter, Ana Carolina Grajales, Laura Termini and Sam Leigh.

Seattle



Seattle Local President Rik Deskin, left, with member Tavia Gilbert.

AUDIOBOOK PRIDE

In November, the Seattle Local hosted an informative and entertaining conversation with SAG-AFTRA New York Local member Tavia Gilbert, winner of the 2017 Best Female Narrator Audie Award. Seattle Local President Rik Deskin spoke with Gilbert about her career, and she offered tips on how actors can get into the growing industry of audiobook narration. Gilbert said she is a proud SAG-AFTRA member and believes the labor movement is key to making artists' lives better. The event was a success and played to a full house.



Members and filmmakers at the KMRC after the Jan. 15 table read.

LOCAL, IFP PARTNER ON TABLE READING SERIES

The SAG-AFTRA Chicago Local has teamed up with IFP Chicago to start a table read series called *At the Table*. This quarterly series showcases scripts that are in development or close to preproduction. The series kicked off Jan. 15 with a table read of the script *Girl with Child* by writer-director Maria Abraham and producer Luz Agudelo Gipson. The script, which won the Chicago International Film Festival Pitch Competition, was read by 10 SAG-AFTRA Chicago Local members in front of an audience in the Kaufherr

Members Resource Center.

"We want to make more great movies in Chicago. One way to do that is to bring together the acting, producing and writing communities," said member Kelly Demaret, who helped organize the event.

Performers reviewed character breakdowns, submitted headshots and resumes, and were chosen by the filmmakers to participate.

"Everybody had a fantastic time — the audience, the actors and especially the filmmakers," Demaret said.

A call for script submissions will occur quarterly.

Chicago

LOCAL BROADCASTER GIVES BACK

Local member Delores Thompson is not only a radio host on San Francisco's KBLX, but also a high school teacher, mentor and advocate for her students at the Oakland School for the Arts.

Thompson teaches in the OSA School of Audio Production and Engineering, where she shares with her students her experiences in the radio industry. At a class on radio programming, Thompson instructs students on how to create a voice collage that will start each show and another that will play at

San Francisco-NorCal

the top of each hour. She explains the importance of providing listeners with the station ID and the importance of keeping all types of listeners in mind when building a block of music.

In the afternoon, Thompson teaches a small class how to produce, interview and test sound for its campus radio show.

Thompson's students will someday be SAG-AFTRA members and may become union leaders. She is preparing them to be confident both on and off the air, work hard and to be prepared for the road ahead.



Member Delores Thompson teaches and mentors young people at the Oakland School for the Arts.

New Orleans



Susan Bernecker, left, with New Orleans Board member and stunt performer Olga Wilhelmine.

LOCAL WELCOMES SPECIAL GUEST

Susan Bernecker was a special guest at the New Orleans Local's annual membership meeting on Dec. 4. Bernecker is the mother of John Bernecker, a stunt performer and member of the New Orleans Local who lost his life working on set in July 2017.

Susan Bernecker shared wonderful stories about John's love for the entertainment business and how he helped others pursue their dreams as stunt performers. She showed the members her son's impressive demo reel. His extensive stunt credits include *The Hunger Games: Mockingjay - Part 2*; *Three Billboards Outside Ebbing, Missouri*; *Avengers of Justice: Farce Wars*; *24: Legacy*; *Get Out*; and over 90 other shows. She finished by sharing information about the foundation established in his honor.

@ Tributes to John Bernecker with photos and videos can be found at livelikejohnbernecker.com.

THE PORTLAND LOCAL IS ON FIRE

The Portland Local Board is focused on its mission: to educate the membership, expand work and energize the region. That's why 2017 saw several SAG-AFTRA events helping members to connect with their union, industry professionals and each other.

In September, the SAG-AFTRA Foundation's Casting Access program allowed members to work with Los Angeles casting directors Kerry Barden and Jason Kennedy, as well as local casting directors Eryn Goodman and Simon Max Hill.

This was followed by a membership mixer in October. "We got together just to have fun," Portland Local President Robert Blanche said. "An active membership that knows and cares about each other is the foundation of a strong local."



Jayson Dumenigo, left, and Kirsten Foe at the 2017 Portland Film Festival.



Members get the latest on the changes to tax law at the Jan. 30 panel discussion.

WAXING POETIC ABOUT TAXES

To paraphrase Shakespeare's Hamlet, "To incorporate or not to incorporate, that is the question."

The SAG-AFTRA Atlanta Local Board, in conjunction with its EEO and Diversity Committee, hosted a Jan. 30 tax panel to discuss the new federal tax law as it relates to performing artists. The panel

Portland

The Portland Film Festival also heated up with Local Board members and stunt performers Michelle Damis and Kirsten Foe joining Jayson Dumenigo of the Action Factory for a blazing demonstration of stunt safety, while Contracts Administrator Chris Comte educated attendees about SAG-AFTRA contracts.

Several events are already in the hopper for 2018 to support the local's informed, busy and growing membership.

consisted of local CPAs Ted Fricke, John Thomas and Grace Lopez Williams.

The panel compared historic entertainment tax accounting practices against the new tax code. Depending upon annual income and the volume of ordinary business deductions, members may have to incorporate to continue to capture certain tax advantages that will no longer be available to those who do not incorporate.

Bottom line — and the new federal tax law is all about the bottom line — is that every performing artist and individual in the film industry ought to seek advice from a tax professional before creating their own tax strategy for 2018, as every situation can be so different.

"Whether 'tis nobler in the mind to suffer the slings and arrows of outrageous 'fortune'" is up to you.

Atlanta



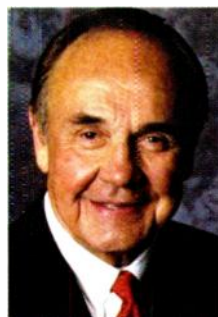
DAVID CASSIDY



REG E. CATHEY



VIC DAMONE



DICK ENBERG



KEITH JACKSON



JOHN MAHONEY

Lassie Lou Ahern	2/15/18	Nicholas Caldwell	1/5/16	Kat Donahue	8/11/16	Eidan Hanzei	2/13/18
Annunziata Aiello	11/9/17	Jacqueline Carol	1/24/18	Robert Dowdell	1/23/18	Claudia Harrington	1/23/18
Ron Alexander	1/24/18	Richard Caruso	12/11/17	Rose Ducaine	11/28/17	Brad Harris	11/7/17
Sean Allan	11/11/17	David Cassidy	11/21/17	Sonny Dukes	1/22/18	John Harvey	2/23/18
Sheela Allen	10/21/16	Bira Castro	11/11/16	Paul Eagle	12/27/17	Lanie Hawkins	12/22/17
Marty Allen	1/12/18	Reg E. Cathey	2/9/18	Dennis Edwards	2/5/18	Evan Helmuth	7/18/17
Barbara Alston	2/16/18	Mark Anthony Chavarria	12/8/17	Harry R. Eggart	1/3/18	Bette Henritze	2/22/18
Joe A. Anastasi	2/23/18	Peter J. Chevalier	8/3/16	Stephen Elmore	11/21/17	David Herrera	11/21/17
John Andariese	3/13/17	Ray Christensen	2/5/17	Richard Enberg	12/22/17	Paul E. Hickey	12/4/17
Greg Antonacci	9/20/17	Jeannette Clift	1/18/18	Fernando Escandon	9/22/17	John Hillerman	11/12/17
Jan V.E. Austell	1/23/18	James Colby	2/23/18	Nanette Fabray	2/22/18	Gladys Holland	11/6/17
Keith Ayers	1/11/18	Olivia Cole	1/19/18	Roger E. Fanter	9/24/17	Peter Horak	10/1/17
Jud Henry Baker	2/2/18	Teddi Siddall Cole	2/23/18	Frank Ferrara Sr.	1/15/17	Andy Horne	12/5/17
Justin Glen Micha Barnes	3/26/17	Don Pedro Colley	11/3/17	Dan Fitzgerald	11/27/17	Daniel Douglas Houy	9/30/17
Elizabeth Baur	11/3/17	Miriam Colon	3/3/17	Barbara Flicker	12/12/17	Rance Howard	2/1/18
Don Edward Baylor	11/15/17	Connie Cook	11/27/17	John Freimann	1/23/18	Jarvais S. Hudson	2/9/18
Walter Becker	9/3/17	Netta Cooney	11/27/17	Jim French	1/18/18	Joe Clifton Hughes	2/5/18
Norman Beim	11/21/17	Charles Charlie Corrado	2/23/18	Al Fritsch	10/8/17	Earle Hyman	11/17/17
Buzz Belmondo	11/20/17	Ken Costigan	1/26/18	Christopher Gambol	10/30/16	Keith Jackson	1/12/18
John Bennes	2/2/18	Libby Crane	2/20/18	Laurie Anne Gardner	12/15/17	Milton James	1/1/18
Janis Benson	11/16/17	Tyler Cravens	12/12/17	John Gavin	2/9/18	Joseph Jamrog	10/14/17
Robert L. Benwitt	5/9/17	Bob Cronin	3/7/17	Jake Germano	11/3/17	Doug Jocelyn	1/5/18
Jack B. Bernstein	7/29/17	Armand Dahan	1/9/18	Betty Larsen Giaccio	1/29/18	Wesley John	11/11/17
Larry Billman	11/3/17	Dan Damian	7/3/17	Russell Gibson	3/5/17	Vann Marsherrell Johnson	11/3/17
Richard Blake	2/2/17	Vic Damone	2/11/18	April Gilpin	1/24/18	Greg Allen Johnson	12/8/17
Jack Blessing	11/14/17	Bryan Dasilva	8/9/17	Claude Gittinger	12/24/17	Rosemary Johnston	2/26/18
Alan Bleiviss	1/17/18	Gil David	12/10/16	Judith Granite	7/1/17	Mickey Jones	2/7/18
Danny Breen	12/29/17	Clifford David	11/30/17	Bruce Gray	12/13/17	Christopher Alexander Jordan	2/20/18
Louis Brill	1/22/18	Wendy L. Davies	2/28/18	Flo Salant Greenberg	9/15/17	Gloria Kaine	1/19/18
Conrad Brooks	1/18/18	Jason Jay Davis	12/21/17	Harriet Greene	1/22/18	Don R. Kell	2/21/18
Kendall Carly Browne	2/26/18	Theodore Edward Davis	1/3/18	Dick Gregory	8/19/17	Katherine Kellgren	1/10/18
Nigel Bullard	2/22/18	Dakota Davison	12/19/17	Rose Marie Guy	12/28/17	Carol Kelly	12/4/17
Philip Burch	2/7/18	Ralph R. Denton	1/30/18	James E. Haas	1/25/18	Heather Kenney	11/29/17
Gerry Burkhardt	11/3/17	Charles Dietz	1/10/18	Bernice Halpert	2/28/18	Herbert Rogers Kent	10/22/16
Warren Burton	11/3/17	Bradford Dillman	1/16/18	Michael Hama	6/23/17	C.S. Keys	2/20/18
Stephen Butchko	11/20/17	Drew Dimmel	1/21/17	Jeri Hamilton	2/22/18	John Kimberling	2/27/18
Frank Buxton	1/2/18	Pat Dinizio	12/13/17	Cynthia S. Hamowy	1/2/18	James P. Kisicki	1/9/18

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



DOROTHY MALONE



ROSE MARIE



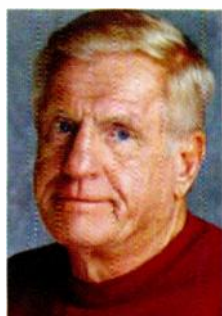
JIM NABORS



DELLA REESE



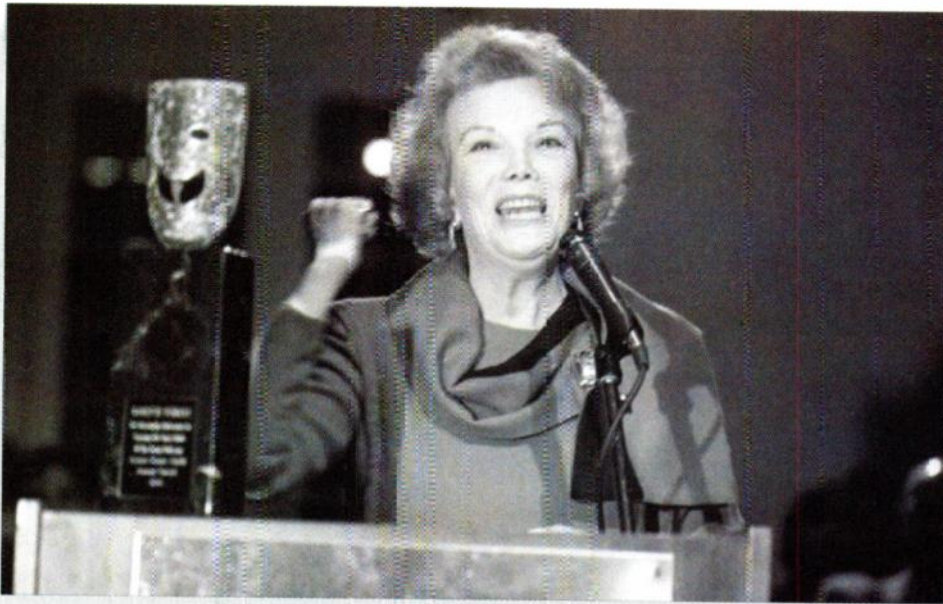
MEL TILLIS



JERRY VAN DYKE

Tom Knutson	2/8/18	Ralphie May	10/6/17	Della Reese	11/19/17	R. James Tellichuysen	5/17/17
John Edward Kramer	11/7/17	Steve McCammon	10/20/17	Donnelly Rhodes	1/9/18	William Tepper	11/3/17
Steven Krey	2/12/18	Goldy McJohn	8/1/17	Chuck Rich	12/15/17	Keith V. Tector	2/26/18
Ben Kronen	1/31/18	John C. McLaughlin	1/23/17	Jean Riddell	7/29/16	Greta Thyssen	1/6/18
Catherine Lacy	9/27/16	Raymond J. Michel	8/24/17	Don Rimgale	11/13/17	Mel Tillis	11/19/17
Hiep Thi Le	1/18/18	Eileen M. Iler	2/2/18	Patricia Ripley	2/2/18	Pat Toipey	2/22/18
Darren Wayne Lebrecht	11/9/17	Joseph Wayne Miller	1/9/18	Susan Roberts	2/21/18	George Toulaiatos	12/8/17
Sheldon H. Lee	2/20/18	Mitch Mitchell	5/19/17	Joseph S. Roman	2/6/18	Doreen Tracey	1/10/18
Weaver Lee	2/22/18	Judith Moore	12/3/17	Ned J. Romero	1/22/18	Robert Trebor	2/12/18
Micheline Lerner	2/12/18	Bob Morrissey	1/5/18	Minor Rootes	1/22/18	Rudy Tronto	1/11/18
Harvey Levine	11/8/17	Arthur Morrissey	10/25/17	Elsa Rosborough	8/24/17	Ji Tu	7/4/17
Louis Levy	1/16/18	Alphonse Mouzon	12/25/16	Gina Rose	2/14/17	Dick Turmail	12/4/17
Arlene Love	9/12/17	John E. Murtaugh	8/10/17	Hilly Rose	12/27/17	Bill Lenard Turner	1/10/18
Bud Luckey	2/24/18	Rocco Musacchia	10/6/17	Leigh Rose	7/5/17	Tommy Mack Turvey	10/9/17
W.L. Luckey	2/12/18	James T. Nabors	11/30/17	Fortunato Rubino	2/27/18	Charles Tyner	11/8/17
Adam Lynch	2/27/18	Sam Nehira	5/18/17	Jerry Rush	2/27/18	James R. Tynes	1/19/18
Theodora Lynch	4/8/17	Novella Nelson	8/31/17	Jerry Russo	1/17/18	Heather Menzies Urich	1/4/18
Andrew MacMillan	10/28/16	Dick Noel	11/3/17	Jon T. Sakata	6/25/17	Jerry Van Dyke	1/5/18
Kevin Mahogany	12/18/17	John Nordlum	2/5/18	Mark Salling	1/30/18	Micki Varro	1/24/18
John Mahoney	2/4/18	Michael O'Hagan	11/1/17	Connie Sawyer	1/21/18	Richard Venture	12/19/17
Dorothy Malone	1/19/18	Dick Oliver	11/11/16	Florence Schauffler	12/24/17	Merlene VerPlanck	1/14/18
David Donald Man	10/3/17	Richard A. Orkin	1/4/18	Marrietta Schmidt	1/2/18	Bea Wain	11/3/17
Jules Mandel	10/31/17	Jan Owen	11/20/17	Max Segar	2/23/18	Rock Walker	5/5/17
Devera Marcus	11/22/17	Nancy Lea Owen	1/29/18	Renee Selden	2/4/18	Karen Walsh	5/30/17
Charley Marean	8/28/17	Wayne H. Oxford	11/30/17	Gene Otis Shane	8/21/17	Elliott Waxman	11/16/17
Marietta Marich	11/3/17	Matt Palazzolo	1/31/18	Heart Lanier Shapre	2/26/18	Ann Wedgeworth	1/24/18
Maurice Marks	12/19/17	Jessica Paolini	11/14/17	John I. Shaw Jr.	1/9/18	Breck White	11/30/17
Albert Marsh	5/30/17	Michael Parks	5/9/17	Earl Sinks	1/3/18	Lari White	1/23/18
Lilyan Marsh	2/9/18	Walter W. Pine	11/16/17	Jon Slade	7/7/17	William A. Whitton	1/10/18
Michele Marsh	11/3/17	Douglas Pippin	10/24/17	Bruce Somerville	8/2/17	Guss Gerard Williams	11/3/17
Gloria S. Marshall	1/23/18	Joe Ponazecki	1/15/18	Alyssa Spradley	1/31/18	Edward L. Willming	10/20/16
Ralph P. Martin	11/21/17	Hank Prehodka	2/7/18	Jon Paul Steuer	1/1/18	Jimmie D. Wright	12/10/17
Ernie Martin	1/24/18	Robert Raiford	11/17/17	Naomi Stevens	2/28/18	Doug Young	1/7/18
Bill Mason	5/9/17	Bob Raser	8/29/15	J. Frank Stewart	5/19/17	Louis Zorich	1/30/18
Harold E. Mason	2/20/18	Claudia Ann Reame	2/27/18	Robert Sutton	2/5/18		
Tom Matsusaka	12/21/17	Thomas Reardon	1/3/18	Bob Swain	10/4/17		
Jan Maxwell	1/11/18	Gerri Reddick	2/26/18	Audrey Taggart	11/28/17		

In Memoriam



Fabray with her SAG Life Achievement award on Dec. 7, 1986.

NANETTE FABRAY, an actor, dancer, singer and Screen Actors Guild Life Achievement Award recipient, passed

away Feb. 22 at the age of 97.

Fabray, who joined the union in 1937, was the 1986 recipient of the award,

which is the union's highest honor. Fabray began her acting career at the age of 5, appearing as Baby Nan in vaudeville. She became a leading lady in radio, moving successfully to stage and film in such features as *Elizabeth and Essex*, *A Child is Born*, *The Band Wagon* and *Harper Valley P.T.A.* Her television credits included *One Day at a Time*, *The Mary Tyler Moore Show* and *Coach*, which starred Fabray's niece Shelley Fabares, a former SAG National Board member. Her work garnered her numerous accolades, including a Tony and three Emmys.

Fabray, who was herself hard of hearing, was an advocate for education and assistance of the deaf and hard of hearing. She traveled and lobbied extensively to implement sign language interpretation on television. At the time she received the award, she had been appointed by then-House Speaker Tip O'Neill to the U.S. Senate Commission on Education and the Deaf.

JOHN GAVIN, who served as Screen Actors Guild president from 1971-73, died on Feb. 9 at the age of 86.

Gavin's best-remembered screen appearances were in *Psycho* and the musical comedy *Thoroughly Modern Millie*, but he was also a naval officer, businessman and served as the U.S. ambassador to Mexico.

Gavin's first credited film was *Behind the Wall* (1956). His classic good looks soon led to roles opposite the most glamorous leading ladies of the day, including Sophia Loren, Doris Day and Lana Turner, in films such as *A Time to Love and a Time to Die* (1958) and *Imitation of Life* (1959). Legendary director Alfred Hitchcock selected Gavin to play Janet Leigh's lover in 1960's *Psycho*. That same year Gavin worked with Kirk Douglas in *Spartacus*, playing the role of Julius Caesar.

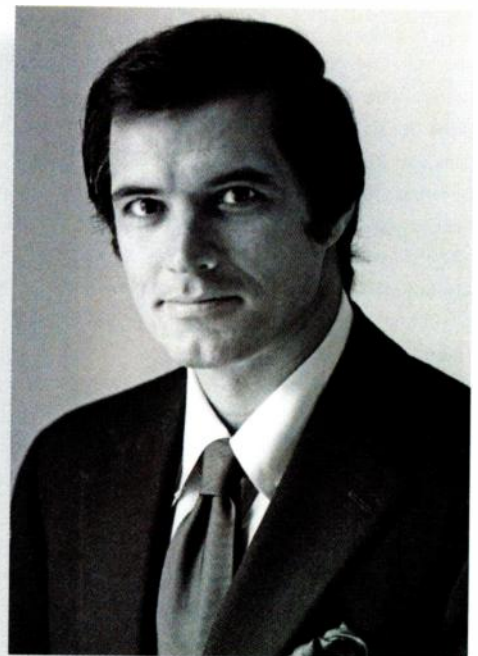
Gavin was elected to the Screen Actors Guild Board of Directors in 1965, when Charlton Heston became Guild president. In late 1966, he was elected to a three-year term on the Guild's Board of Directors. He became 3rd vice president in 1968,

followed by one-year terms as 1st vice president in 1969 and 1970. While on the board, he volunteered for numerous committees, including executive, financial, negotiations, award and membership relations. After Heston declined to run again for Guild president in 1971, Gavin was elected to his first of two one-year terms as president. In 1973, Gavin's third run for president resulted in defeat by independent challenger Dennis Weaver, then the star of the hit TV series *McCloud*.

Following his time at SAG, Gavin was an active businessman in Mexico and Latin America. He continued acting on stage and screen throughout the 1970s, but in 1981, another Screen Actors Guild president whose career had veered into politics — Ronald Reagan — appointed Gavin the U.S. ambassador to Mexico. After serving as ambassador, Gavin continued as a successful businessman and civic leader in both the United States and Latin America. He held prominent positions in numerous international corporations and nonprofits. His acting career was merely one element of a life

that included business, public service, philanthropy and international relations.

He is survived by his second wife, SAG-AFTRA member Constance Towers.



Gavin during his SAG presidency.

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opportunities
to show your
card and save.

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Members receive a 50-percent discount to the regular monthly price when subscribing to **Backstage.com**. With the special SAG-AFTRA discount code, you get a free six-month subscription, access to thousands of casting calls and contact details for casting directors, agents and managers. Log in to your member account at sagaftra.org and visit Deals & Discounts under Membership & Benefits for the code and more.

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Make traveling easier and more affordable by saving on Hertz Car Rental daily rates. For the promotional code, log in to sagaftra.org and click on Deals and Discounts under the Membership & Benefits tab. To see all convenient Hertz locations and to make your reservations online, visit hertz.com.

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Control your online presence and make it shine. Display your projects and resume using your own domain with My Acting Site. SAG-AFTRA members can build a personalized site

that includes photo galleries, demo reels and unlimited space. SAG-AFTRA members pay the initial fee of \$19.95 and receive three months of service. Visit sagaftra.org for more.

STORYTIME

StoryTime provides users unlimited access to explore, discover and read the thousands of children's books in its library. StoryTime provides the ability for families to come together and enjoy the precious moments of childhood by allowing parents, grandparents, relatives and friends to read to their children, grandchildren or loved ones at any time from any place. Head over to sagaftra.org and visit Deals & Discounts under Membership & Benefits.

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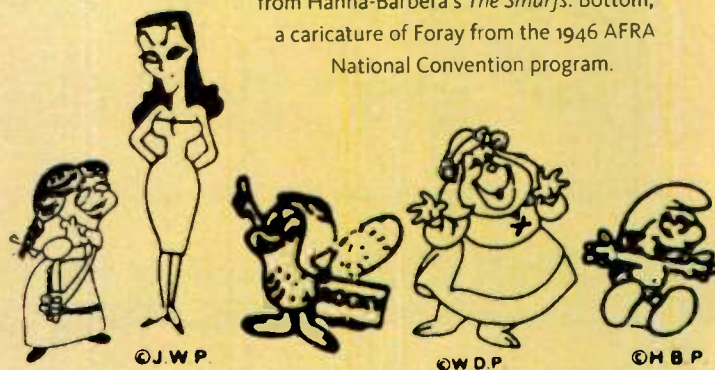
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THE SAVINGS ADD UP!



Voiceover actor June Foray, at left in the 1950s, was the iconic voice of many animated TV characters, as seen on this promo she used: Nell, Natasha and Rocky from Jay Ward's *The Rocky and Bullwinkle Show*; Grammi Gummi from Disney's *The Adventures of the Gummi Bears*; Jokey Smurf, from Hanna-Barbera's *The Smurfs*. Bottom, a caricature of Foray from the 1946 AFRA National Convention program.



Who was June Foray?

"Santy Claus, why? Why are you taking our Christmas tree? Why?" Millions have heard these plaintive words from trusting 2-year-old Cindy Lou Who in the 1966 animated special *How the Grinch Stole Christmas*, and the Grinch's lying reply of taking the tree to his workshop to repair a light. But SAG-AFTRA members can also view it as an exchange between the union board members who voiced the characters: June Foray of AFTRA's national and Los Angeles Local Board and Boris Karloff, SAG co-founder, former National Board member and officer — plus bass-voiced Thurl Ravenscroft, SAG National Board member, singing *You're a Mean One, Mr. Grinch*. In the 1940s, Foray contributed a regular lighthearted column, *Feedbacks*, to the L.A. Local's *Dial-Log* newsletter and was a regular AFRA/AFTRA convention delegate for many years.

For more than 80 years until her death last July, shortly before her 100th birthday, the petite Foray was a prolific and versatile vocal powerhouse. Starting on radio in her hometown of Springfield, Massachusetts, she went on to find success not only in movie and TV animation, but in radio and TV commercials, albums, looping and even video games. Standout characters



included Rocky the Flying Squirrel; Natasha Fatale, the Balkan spy; sinister cat Lucifer in Walt Disney's *Cinderella*; Tweety bird's sweet owner, Grandma; and the murderous doll in a 1963 *Twilight Zone* episode who warns actor Telly Savalas, "My name is Talky Tina and I'm going to kill you." Her career accomplishments would fill a book far larger than her 2009 memoir *Did You Grow Up With Me Too?* It was published nine years after she was awarded a star on Hollywood's Walk of Fame.

In 2012, at age 94, long after most would have hung up their microphones, she became the oldest recipient of an Emmy Award: a Daytime Emmy for Outstanding Performer in an Animated Program for her work on *The Garfield Show*. In 2013, the Television Academy presented her with its Governor's Award at the Primetime Creative Arts Emmy Awards, explaining, "Each year, the board of governors recognizes a person or organization whose contributions to our industry will forever live on. June Foray absolutely embodies everything that this honor represents. A legend and a pioneer, June is not only in a class of her own, but she literally created that class. There is simply no one more deserving of this honor."

Foray's Walk of Fame star is located at 7080 Hollywood Blvd.



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Spring 2018

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Give \$100 and provide two voice actors with a session in a state-of-the-art sound booth.

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Salma Hayek

November 15, 2017

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