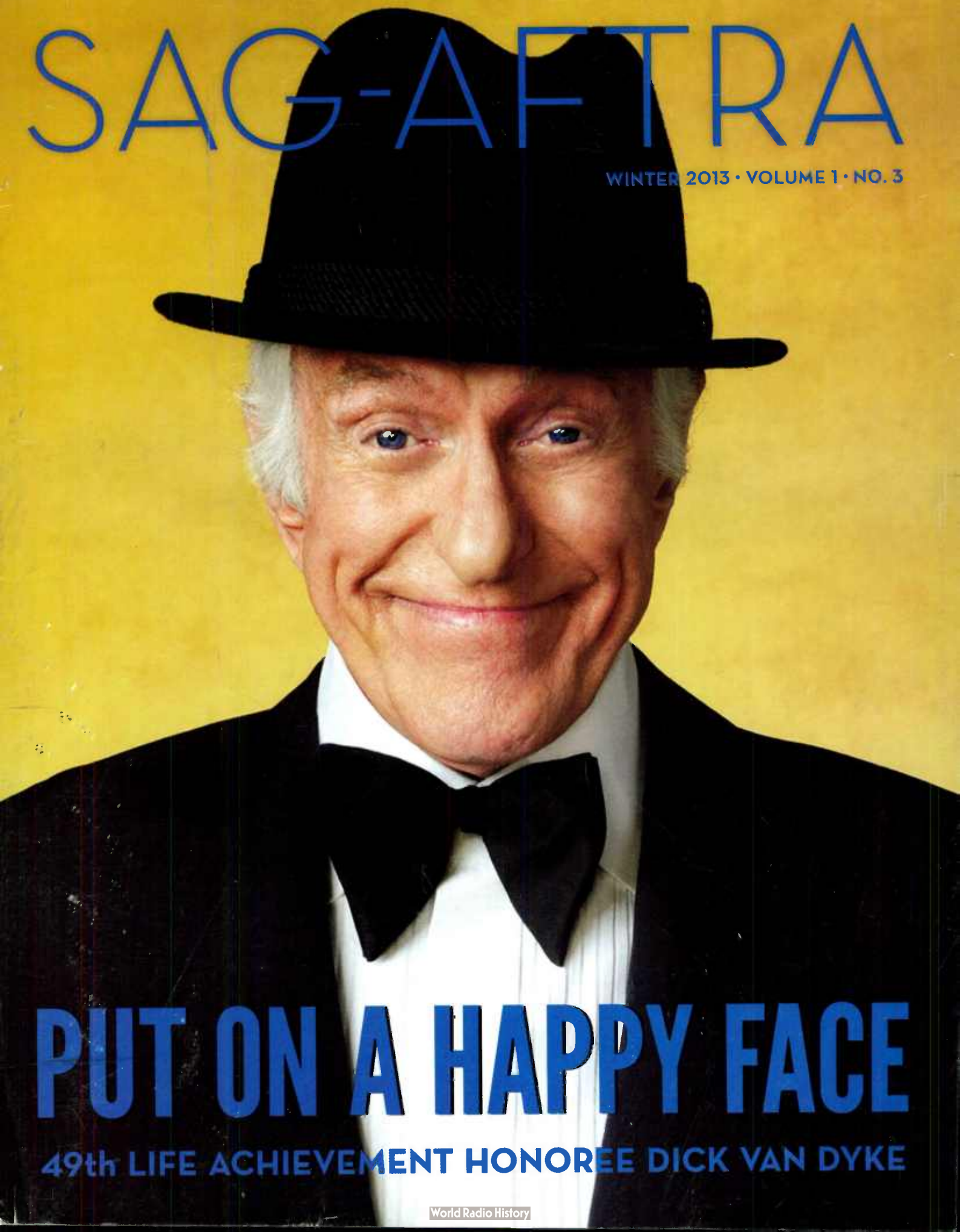


# SAG-AFTRA

WINTER 2013 • VOLUME 1 • NO. 3



## PUT ON A HAPPY FACE

49th LIFE ACHIEVEMENT HONOREE DICK VAN DYKE



# BEST CAST

**MATT DAMON**  
**JOHN KRASINSKI**  
**FRANCES MCDORMAND**  
**ROSEMARIE DEWITT**  
**SCOOT MCNAIRY**  
**TITUS WELIVER**  
**TERRY KINNEY**  
AND **HAL HOLBROOK**

# PROMISED LAND

**DIRECTED BY GUS VAN SANT, DIRECTOR OF "GOOD WILL HUNTING" & "MILK"**  
**SCREENPLAY BY JOHN KRASINSKI & MATT DAMON ★ STORY BY DAVE EGGERS**



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World Radio History

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# SAG-AFTRA

WINTER 2012/2013 • VOLUME 1 • NO. 3

# Chim Chim Cher-ee!

## Features

### 34 SAG-AFTRA'S BIG NIGHT

Mark your calendar for the 19th Annual Screen Actors Guild Awards®, honoring the best performances in TV and film. Get details on screenings and voting in this preview of the union's biggest night.

### 40 STEP IN TIME!

The multitalented Dick Van Dyke will receive SAG-AFTRA's highest honor — the 49th Life Achievement Award® for career achievement and humanitarian accomplishment — but first sits down for an actor-to-actor interview with SAG-AFTRA Co-President Ken Howard.

### 48 BROADCASTERS LEADING THE WAY

You see them on the local news and listen to them play your favorite songs on the radio. SAG-AFTRA broadcasters are everywhere, often leading the way in technological advances in the industry.

### 54 THEATER OF THE MIND

In locals across the country, members are bringing back ol' time radio, performing shows of yesteryear as well as new productions in front of live audiences.

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# 40

### ACTION ITEMS @

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

Cover photo by Mark Hill

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► Visit [SAGAFTRA.org](#) for more news, events and videos.



## UNION PRIDE

As a member of AFTRA since 1966, I would like to thank you for placing "And by the Way, I Just Happen to be Gay" in the Fall 2012 issue.

In the mid-'70s, at the height of my single *At Seventeen*, I was outed by an unscrupulous journalist looking to make his name. Had the news made the national press, my career would have been destroyed. Through the kindness of other periodicals that turned a blind eye, the story went no further than New York's *Village Voice*.

I was very proud when AFTRA announced they would offer domestic partnership benefits; otherwise I doubt my partner of 23 years and I could afford health insurance. I was doubly proud to see this article, which reminded me of just how far we've come.

**Janis Ian**  
Nashville Local

## LETTERS TO THE EDITOR

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

## SEND LETTERS TO:

Letters to the Editor  
SAG-AFTRA Magazine  
5757 Wilshire Boulevard, 7th Floor  
Los Angeles, CA 90036  
Letters may also be faxed to  
(323) 549-6500 or emailed to  
magazine.editor@sagaftra.org.

## DIGITAL OPTIONS

The SAG-AFTRA Fall 2012 issue was beautiful. Thank you for including the spectacular article "The Real Action Heroes," spotlighting the lives and work of union stunt performers. And in a future issue, I would relish reading the same type of feature spotlighting the lives and work of union dancers and choreographers, too.

I'm writing with a request for my union to consider the environment and offer a digital version of the magazine. It's not only expensive to publish and mail 150,000 magazines, but it also seems well past time in social consciousness that the digital option should be available. I'd appreciate greatly SAG-AFTRA supporting my personal commitment to the environment with the simple action of offering a digital version of SAG-AFTRA.

**Tonya Kay**  
Los Angeles Local

*Ed. Note: Thank you for your letter. While many members enjoy reading a hard copy of the magazine — and we hope display it on their coffee table — for those who are interested, two digital options are available online: a PDF and a digitally enhanced version featuring bonus content, videos and active links. Members can log in to their account and find these options at SAGAFTRA.org/SAG-AFTRA. In the future, we hope to be able to offer a print or digital opt-in choice to members for how they receive SAG-AFTRA. Also, watch for a digital-only SAG Awards-preview issue of SAG-AFTRA available in early January.*



## ARE YOU GETTING SAG-AFTRA EMAILS?

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

# SAG-AFTRA

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9

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

# BEST CAST

Keira Knightley Jude Law Aaron Taylor-Johnson Matthew Macfadyen Domhnall Gleeson  
Kelly Macdonald Ruth Wilson Alicia Vikander Olivia Williams Emily Watson

**BEST ACTRESS**

**KEIRA KNIGHTLEY**

**"A FEVER-DREAM OF  
FEELING AND LOVE.**

All the performers, led by Keira Knightley,  
are superb. Rapturous and swooning."

JAMES ROCCHI, MSN MOVIES

**"CASTS A MARVELOUS SPELL.**

Keira Knightley is glorious, her eyes blazing with  
a carnal yearning. Jude Law is so good.  
Aaron Taylor-Johnson is the definition of dashing."

PETER TRAVERS, ROLLING STONE

# ANNA KARENINA

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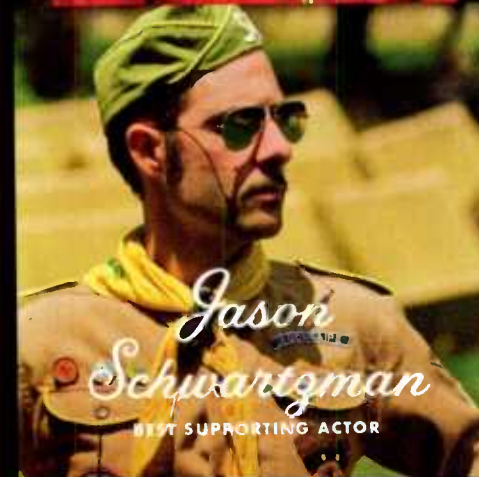
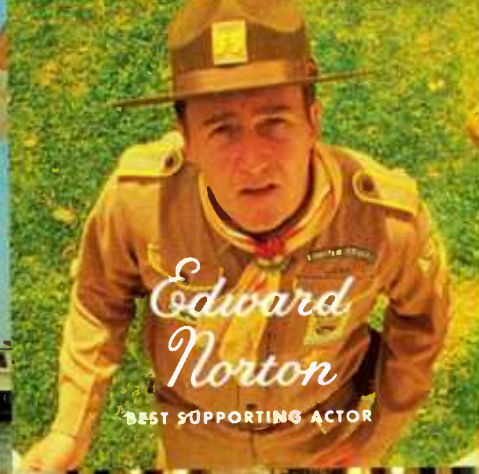
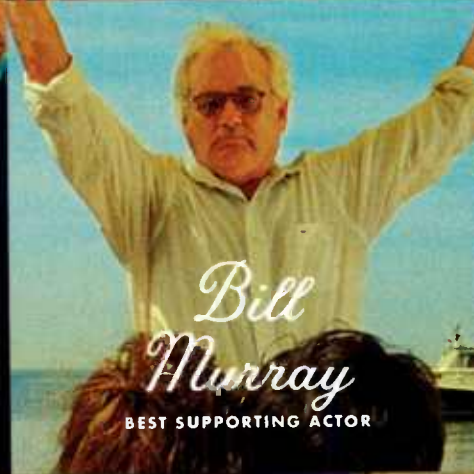
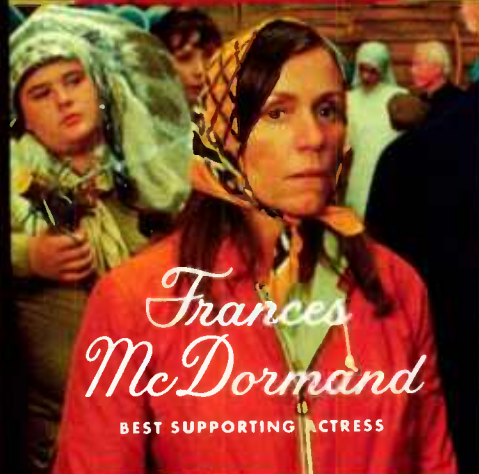
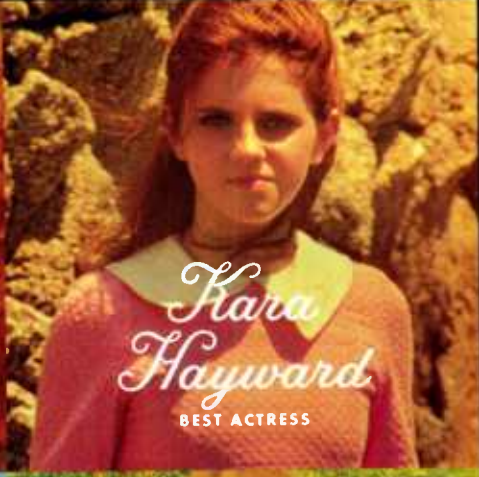
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# "AN ENCHANTED RIDE OF A MOVIE WITH A DREAM CAST."

PETER TRAVERS, ROLLING STONE



FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

## BEST CAST **MOONRISE KINGDOM**

DIRECTED BY WES ANDERSON WRITTEN BY WES ANDERSON & ROMAN COPPOLA  
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## KEN HOWARD

*“Know that your struggle to carry on and rebuild is deeply felt by me and so many others. Remember, we are all in this together.”*

Dear Member,

As I write this, thousands of our fellow members along the Eastern Seaboard, and countless more friends and family members, are still dealing with the devastating impact of Hurricane Sandy and its aftermath. As someone with deep roots in Long Island and New York, I want all my brothers and sisters there — and everywhere the ferocious storm left its mark — to know that your struggle to carry on and rebuild is deeply felt by me and so many others.

I'm so grateful that the SAG Foundation, the SAG Motion Picture Players Welfare Fund and the AFTRA Foundation have partnered to provide immediate support to active SAG-AFTRA members affected by Hurricane Sandy. These organizations have collectively contributed a quarter million dollars to establish the Superstorm Sandy Emergency Assistance Fund. This initial amount will be supplemented with further donations made by SAG-AFTRA members and others, and the relief grants will be administered by The Actors Fund.

This story will not be told over days and weeks, but will stretch out over months and years. The need will be great and ongoing, so if you can afford to help, please make a tax-deductible donation by visiting [SAGFoundation.org](http://SAGFoundation.org).

**And if you need help, please ask.** SAG-AFTRA members can apply for assistance by calling (212) 221-7300 ext. 119 or email [intakeny@actorsfund.org](mailto:intakeny@actorsfund.org). The process is strictly confidential and designed for one purpose only — to deliver help to those who need it. Remember, we are all in this together.

On a much happier note, I'd like to share my reflections on a terrific experience I had recently. You'll also read about it later in this magazine. I'm referring to the wonderful few hours I spent talking with Dick Van Dyke.

If you read my interview with Dick on page 42, you'll see, even in print, what most of us have known for decades: Dick Van Dyke is not only outrageously talented; he's also genuinely humble and a consummate professional. Toss in the fact that he's one of the nicest, most charming men you could ever hope to meet and you'll understand why I feel so fortunate to play a part in honoring him with the Screen Actors Guild Life Achievement Award.

Beyond the artistic inspiration his work has given generations of performers, Dick Van Dyke also represents a remarkably relevant model for today's newest SAG-AFTRA members. As you'll read in our interview, Dick's energy, drive and talent led him to excel at an astonishing variety of the work SAG-AFTRA now covers.

He was a radio and television broadcaster who worked with Walter Cronkite before becoming an actor. He was a game show host. Then, in 1960, *Bye Bye Birdie* earned him a Tony Award as Broadway's newly discovered song-and-dance man. Just a year later, he began five iconic seasons of *The Dick Van Dyke Show*, but he wasn't anywhere close to finished yet.

There were still movies to conquer, and Dick quickly made his mark as surely as he did everywhere else, starring in the now timeless classics *Mary Poppins* and *Chitty Chitty Bang Bang*. He then spent

more than four decades working nonstop in nearly every way imaginable, including more feature films, his ubiquitous presence on television, a return to the Broadway stage, work as a voice actor and even becoming the front man of his own a cappella singing group.

How does that relate to today's newest SAG-AFTRA members? Well, many young members understand that the boxes which used to define a performer's career path simply don't exist anymore. They understand that there is enrichment and excitement that comes from working as multiplatform hybrid talents. But what they may not have known until now is this: The “early adopter” Dick Van Dyke beat them to the punch — by a mere 50 years.

And there is one more important way in which Dick serves as a role model for members both young and old. Besides being an incredibly successful performer, Dick is and always has been a union man. As a union member of more than 50 years, he deserves to be honored, as do so many others that came before and after him. This legacy of union protection must always be defended and strengthened for future generations of members who will continue to be inspired by the remarkable example of a boundless talent like Dick Van Dyke.

In unity,

Ken Howard



For your consideration in *all* categories including

# BEST ACTOR BILL MURRAY

BILL MURRAY IS  
FRANKLIN D. ROOSEVELT

HYDE PARK  
ON  
HUDSON

"Bill Murray delivers  
*a career-best performance.*"

KAREN DURBIN, ELLE

"Bill Murray's spectacular,  
Oscar®-caliber performance is  
*one of the year's delights.*"

LOU LUMENICK, NEW YORK POST

"Bill Murray gives  
*a truly presidential performance.*"

GRAHAM FULLER, VANITY FAIR

"One of the season's don't-miss events.  
*Bill Murray is awesome.*"

REX REED, THE NEW YORK OBSERVER

"*Bill Murray dazzles*  
as former president FDR.  
An Oscar®-worthy performance."

MARLOW STERN, THE DAILY BEAST

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## ROBERTA REARDON

*“SAG-AFTRA is stronger when we are engaged.”*

Dear Sisters and Brothers,

**H**urricane Sandy slammed into the Jersey coast and NYC Oct. 29, and for many of us living along the Northeast coast, life changed overnight. It was devastation on a scale seldom seen, and the effects of the storm will linger for years as communities repair and rebuild infrastructure and recover from massive property damage and economic loss.

Like many of our East Coast National Board members and staff, I was stranded in Los Angeles that Sunday night after our National Board plenary. I had booked and rebooked numerous flights during the board meeting that weekend trying to get home. With all airports shut down, it became clear that I wouldn't be able to return until sometime after Sandy.

Faced with sporadic phone and Internet service out of the affected areas, I spent anxious hours listening to radio reports and monitoring the news channels. I realized anew how dedicated our broadcast sisters and brothers are in these situations. Their assignments were difficult — first in the fury of the wind and water, then in the human tragedy of the aftermath. Many worked around the clock, some sleeping on the newsroom floor, unable to get to their homes. They performed a vital service for all of us and I am in awe of their professionalism and courage. Thank you for keeping us connected. I hope you will read the feature on broadcasters on page 48 and find out more about your fellow members who work in the broadcast industry.

There is so much to be done to repair

and rebuild from Sandy, and your union is doing its part. The AFTRA Foundation, SAG Foundation and SAG Motion Picture Players Welfare Fund have provided \$250,000 in initial seed funding for the Superstorm Sandy Emergency Assistance Fund. If you need a hand, contact The Actors Fund at (212) 221-7300 ext. 119 or by email at [intakeny@actorsfund.org](mailto:intakeny@actorsfund.org). If you can lend a helping hand in this time of desperate need, please visit [SAGFoundation.org](http://SAGFoundation.org), which is collecting contributions to the Superstorm Sandy Fund on behalf of all three organizations.

A week after the storm, America went to the polls. And the outcome overall is positive for unions. With relief, I can say that a national “right-to-work” initiative will not be pursued by this administration. Make no mistake, this blight on the labor movement will continue to fester at the state level and we must remain vigilant in our efforts to defeat any such laws aimed at silencing the voices of labor unions and working men and women (please see the story on California's Prop. 32 on page 20). Clearly the work of our Government Affairs and Public Policy Committee is vital to our common interests.

We are moving ahead with our preparations for the commercials contracts negotiation, scheduled to begin in February of next year. The W&W process has been completed across the country and the W&W plenary convened in L.A. Nov. 17-18 (see page 18). I salute all of you in every local who participated. Negotiating contracts is one of SAG-AFTRA's core missions. This nearly billion-dollar contract provides

a livelihood for many of us throughout the country. I am honored to be the national chair for the negotiations and I look forward to working closely with the regional vice-chairs — Sue-Anne Morrow of N.Y., Allen Lulu of L.A., Ilyssa Fradin of Chicago for the mid-sized locals and David Hartley-Margolin of Colorado, liaison for regional and local waivers. We have a hardworking committee for the W&W plenary, and I have every confidence that this will be a successful (though perhaps difficult) negotiation.

A clear message emerges from the events of the past several months: SAG-AFTRA is stronger when we are engaged. Our union provides services and that is vitally important. But what really matters most, be it participating in contract discussions and negotiations, storm-relief assistance or activism against union-crushing laws, is YOUR engagement. YOU are the power and the leverage of our union.

Our sense of community, of unity and of solidarity is part of what makes us a strong union. We will need that as our industry evolves, as our new union grows and prospers, and as we fight to maintain a strong position for union workers in an often challenging economy.

I hope that we can bring the same spirit of community and unity to the business of our union and continue to prove that yes, we are one.

In unity and solidarity,

Roberta Reardon



**6** EUROPEAN FILM AWARD NOMINATIONS  
INCLUDING  
**BEST PICTURE**  
**BEST ACTRESS** **BEST ACTOR**

“Jean-Louis Trintignant is riveting.”  
-Stephen Garrett, NEW YORK OBSERVER

“Jean-Louis Trintignant  
and Emmanuelle Riva give  
breathtaking performances.”  
-Peter Bradshaw, THE GUARDIAN

“Magnificent.”  
-Richard Corliss, TIME

**Outstanding Performance  
by a Male Actor in a Leading Role  
JEAN-LOUIS TRINTIGNANT**

# AMOUR

**Outstanding Performance  
by a Female Actor in a Leading Role  
EMMANUELLE RIVA**

“Emmanuelle Riva’s channeling of  
a woman who has lost memory  
and emotion is a thrilling,  
draining emotional insight.”  
-Mary Corliss, TIME

“If Emmanuelle Riva has the more  
obvious tour-de-force, baring herself  
physically and emotionally on the  
screen, Jean-Louis Trintignant  
is no less astonishing.”  
-Scott Foundas, FILMLINC.COM

**WINNER**



**BEST PICTURE**  
**PALME D'OR**  
FESTIVAL DE CANNES

# THANK YOU, MR. AMBASSADOR!

The Screen Actors Guild Foundation salutes

## Alec Baldwin

Our Inaugural Ambassador



As spokesperson and advocate for the SAG Foundation you have helped raise awareness of our programs and services, shining a spotlight on our organization within the entertainment industry and the general public at large.

On behalf of all SAG-AFTRA members you have inspired and empowered, the SAG Foundation Board and staff are grateful for your time and dedication in support of our mission.

Thank you, Alec!



Photograph by Greg Gorman



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

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

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

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

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

**“AN OFFICER AND  
A GENTLEMAN’  
‘DAYS OF HEAVEN’  
‘YANKS’  
‘AMERICAN GIGOLO’  
‘PRETTY WOMAN’  
‘UNFAITHFUL’  
‘CHICAGO’**

**RICHARD GERE HAS BEEN  
IN A LOT OF MEMORABLE  
MOVIES, BUT HE’S NEVER  
BEEN NOMINATED FOR AN  
OSCAR®. I THINK HE MIGHT  
GET IT THIS TIME.”**

**THE VILLAGE VOICE**

**“A CAREER-DEFINING TURN  
BY RICHARD GERE.”**

- Marlow Stern, **Newsweek**

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

**RICHARD GERE**

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

**SUSAN SARANDON**

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

**NATE PARKER**

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

RICHARD GERE, SUSAN SARANDON, TIM ROTH, BRIT MARLING,  
NATE PARKER, LAETITIA CASTA, STUART MARGOLIN,  
CHRIS EIGEMAN, BRUCE ALTMAN AND GRAYDON CARTER

# ARBITRAGE

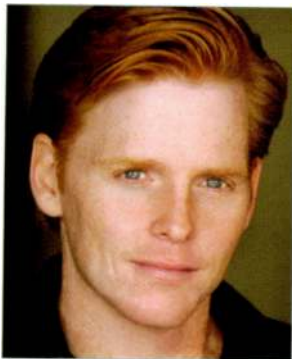


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World Radio History



## NED VAUGHN

*“As SAG-AFTRA members, our lives center on creativity, storytelling and sharing information. These pursuits require that we engage points of view as varied as humanity itself.”*

Dear Member,

As creative professionals, we pride ourselves on our ability and willingness to listen. To empathize. To inhabit the unique humanity of those who are utterly different from us.

When we do this well, the result not only expands our own perspectives, it can open the hearts and minds of people throughout the world. It can prompt them to view life — and one another — with more generosity and understanding.

Yet too often, the very characteristics that set us apart as creative artists — empathy, the ability to listen, the drive to understand others — evaporate when true diversity of thought is exercised.

The last paragraph of the SAG-AFTRA mission statement begins, “It is a core value of SAG-AFTRA that our strength is in our diversity.” And we are remarkably diverse. Not only do our members cover a wide range of work, but we also represent the full spectrum of ethnicity, race, gender, age, physical ability and sexual orientation. We don’t merely acknowledge these differences — we celebrate them. Doing so has made us stronger as an organization and as individuals.

But for all those different characteristics, the diversity we should prize most is diversity of thought and expression. As SAG-AFTRA members, our lives center on creativity, storytelling and sharing information. These pursuits require that we engage points of view as varied as humanity itself. The idea that there is only one acceptable way of thinking is antithetical to creativity.

The recent elections brought diversity of thought into sharp relief. SAG-AFTRA members didn’t just vote; many participated in the public debate by openly supporting or opposing various candidates and ballot initiatives. Performers, particularly celebrities, are sometimes criticized for expressing their political views, but such criticism is misplaced. Our public discussion is enriched when more points of view are expressed — and when that conversation is open to all, regardless of profession or profile.

Of course, freedom to express an opinion does not entitle one to the agreement of others. Diversity of thought often brings disagreement and debate; that is one of the chief ways it strengthens us. Thoughtful engagement with opposing views helps us more fully understand our own views. It can help us reach better-informed, more nuanced conclusions. But diversity of thought can also test our commitment to open expression.

By that measure, we sometimes come up woefully short.

An unsettling example of this occurred when SAG-AFTRA member Stacey Dash, who is part African-American, tweeted a simple message of support for presidential candidate Mitt Romney. Nearly immediately, her Twitter account was flooded with negative comments, many going far beyond disagreement with her political pronouncement, much less any standard of decency. Hateful, race-based tweets attacked her as an “Uncle Tom,” a “traitor,” and “a house n\_\_\_\_\_.” Another suggested she kill herself. The reaction was, in a word, shameful.

Some might argue that such responses are part of the bargain when a public figure expresses an opinion about a topic as charged as politics. Others may hold that these responses are just another form of diverse thought. But personal attacks like these are not meant to engage an opposing viewpoint, and are certainly not aimed at expanding anyone’s thinking. No, attacks like these are meant to do the opposite — to shut down a legitimate but unpopular message by viciously assaulting the messenger.

This behavior weakens our society, and it weakens us as individual creative professionals. And it needn’t rise to outrageous levels or carry the taint of racism to cause real harm. As members of the creative community, we owe it to ourselves, our colleagues and our society to foster an environment where people can express challenging and provocative ideas without fear of personal derision.

If our strength is in our diversity, as the SAG-AFTRA mission statement holds, then it *must* include differences of politics, religion, philosophy and much more beyond. Rather than fearing or ridiculing the views of those with whom we disagree, we should engage them. If we embrace that diversity with respect and open minds, we will all be stronger for it.

Onward together,

A handwritten signature in black ink, appearing to read 'Ned Vaughn'.

Ned Vaughn

FOR YOUR CONSIDERATION  
OUTSTANDING PERFORMANCE BY A CAST  
IN A MOTION PICTURE



ISABELLE  
ALLEN



SAMANTHA  
BARKS



HELENA  
BONHAM CARTER



SACHA  
BARON COHEN



RUSSELL  
CROWE



ANNE  
HATHAWAY



DANIEL  
HUTTLESTONE



HUGH  
JACKMAN



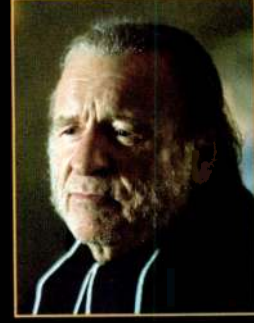
EDDIE  
REDMAYNE



AMANDA  
SEYFRIED



AARON  
TVEIT



COLM  
WILKINSON

Les Misérables  
THE MUSICAL PHENOMENON



## AMY AQUINO & MATT KIMBROUGH

*“Our union is evolving, coming into focus.”*

Dear Member,

In the case of a merger, one plus one equals one brand-new entity. Now, halfway through its first year of existence, the future shape of SAG-AFTRA is beginning to emerge.

The tremendous amount of analysis done in advance of the merger helped guide us in creating an initial business plan. We were conservative in our initial projections, in part because we knew that a more centralized and efficient financial structure was needed to replace outmoded local management of finances. For example, at the time of merger, legacy AFTRA held throughout its many locals over 100 unique bank accounts of every size and shape, which were expensive to maintain and difficult to monitor. The day merger was approved, we began instituting new policies representing the best practices for running an organization like ours. Since then, the staff of each of the former unions, now working as a team, have been conducting a truly comprehensive analysis of what SAG-AFTRA inherited from each former union, and how it fits together.

The information being gathered is revealing just where we are as an organization and what some of our next steps should be. So far our expenses are in

line with expectations, with the exception of a big one-time payout from a very successful voluntary severance package offer that was accepted by a significant number of staff. But while this hits us immediately, this early elimination of duplicative or redundant functions — accomplished without painful layoffs — will give us a lower cost structure going forward.

Consolidating staff allows us to consolidate office space, so we'll soon be moving employees to create teams around the country that make the most fiscal sense. And we're in a position to focus on making operations more effective and economical in many other ways as well: replacing expensive travel with the use of video-conferencing for Board and committee meetings, looking to fundamentally upgrade residuals processing, and in general taking advantage of every efficiency our newly centralized phones and data services can provide.

However we streamline the new union, its ability to protect and service members is still dependent on dues dollars. So we need you to do your part by taking care of that November dues bill you've just received. Making sure you're current on your 2012 SAG-AFTRA account by

Nov. 30 means you'll be cleared immediately for work, can receive great SAG Award screeners and have access to lots of other special union benefits such as conservatory classes. For those with questions about what you owe, we're in the process of developing clear guidelines on how members can maintain good standing in the new union, so we hope you'll contact your local as soon as possible; don't let any lingering debts affect your status.

Our union is evolving, coming into focus. In the near-term we hope that a centralized, financial structure with easy oversight, consistent policies and up-to-the-minute technology will help minimize surprises. SAG-AFTRA may be a work in progress, but we'll be working to keep it strong for you at every step along the way.

A handwritten signature in black ink, appearing to read 'Amy Aquino'.

Amy Aquino

A handwritten signature in black ink, appearing to read 'Matt Kimbrough'.

Matt Kimbrough





JASON SEGEL



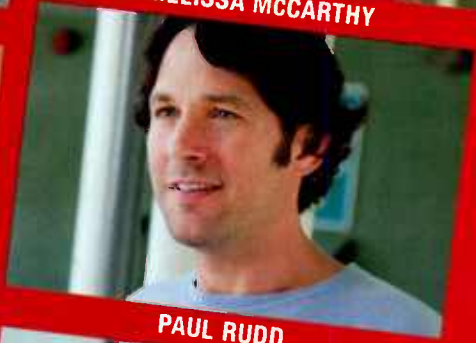
CHRIS O'QUINN



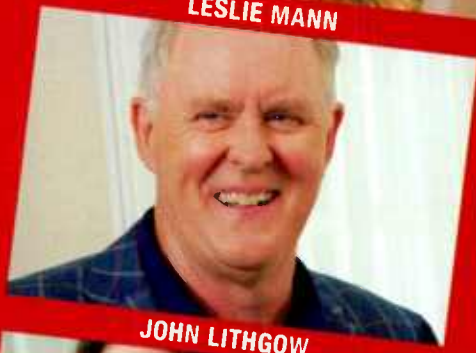
MELISSA MCCARTHY



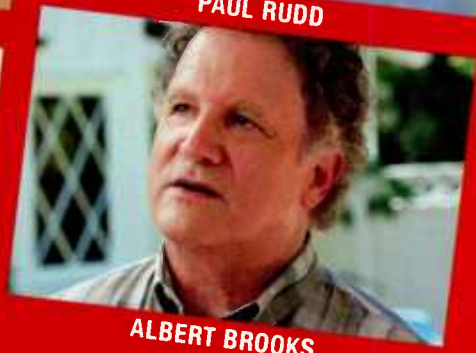
LESLIE MANN



PAUL RUDD



JOHN LITHGOW



ALBERT BROOKS



MEGAN FOX



GRAHAM PARKER

FOR YOUR **OUTSTANDING**  
CONSIDERATION **PERFORMANCE BY A CAST**  
**IN A MOTION PICTURE**

# THIS IS 40

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## DAVID WHITE

*“You are no longer alone as you climb this mountain — your professional family stands with you.”*

Dear Member,

I recently spoke to a group of new members at an orientation event, where I delivered a simple but important message: “You have joined a worldwide community of professionals, one with a dedicated staff team and member peers who spend every waking moment focused on finding ways to make your path to a successful career easier. You are no longer alone as you climb this mountain — your professional family stands with you. Welcome!”

More than ever, I believe in the power and necessity of this statement, and in the vision that sustains it. SAG-AFTRA represents actors, broadcasters and sound recording artists across the country and internationally. On any given day, much of the information and professional entertainment distributed by the companies in our industries and consumed by audiences worldwide comes to the public via members of our union. This represents an incredible scope of creativity and expertise, and we are rightly proud of it.

To successfully represent this diverse group, we oversee a wide range of goals and daily activities. First and foremost,

we are focused on negotiating strong contracts when at the bargaining table. Over the past several months, your staff and members have been hard at work engaging in the member-directed wages and working conditions process to prepare for the upcoming commercials negotiations. This process is critical and ensures that our negotiating team has a solid overview of the issues our members face each day as they work under this agreement which, in turn, directs our negotiating strategy.

During this same period, our Broadcast staff has also engaged in tough negotiations with a long list of national and local broadcasters around the country. Our broadcast team maintains a daunting schedule, often away from their home office as they bargain with employers in numerous cities. I am pleased to report that we have attained impressive achievements in this area recently. As importantly, I can report that we have had several organizing successes in broadcast since my last letter, including an instance where employees in a so-called “right-to-work” state specifically sought out SAG-AFTRA when they reached the decision to take control of their work environment and negotiate an

agreement with their employer.

On another front, over 300 actors, filmmakers, new media producers and industry leaders gathered this month to celebrate “breakthrough” filmmakers at AFI FEST 2012, at an event co-sponsored by SAG-AFTRA, SAGIndie and the SAG Foundation. Our goal at this event was to celebrate rising stars in the filmmaking world and to build bridges with a new class of artists who are just beginning their journey as producers — and as future employers of our members. By educating them on the ease and desirability of hiring professional union actors when making their films, we help to expand work opportunities for our members.

The above represents only a small window into the work that we do to support our professional family across the nation and beyond.

To all of you, happy holidays.

In unity and looking forward,

David P. White

# THE ACTING ENSEMBLE OF THE YEAR

**"DENZEL WASHINGTON IS A BALL OF FIRE AND HIS DETAILED, DEPTH-CHARGED, BRUISINGLY TRUE PERFORMANCE WILL BE TALKED ABOUT FOR YEARS.**

Melissa Leo is superb...her honeyed voice is a lethal weapon. John Goodman is vividly funny and scary as a force of Dr. Feelgood nature."

Peter Travers, *RollingStone*

**"AN ASSURED STAR TURN FROM DENZEL WASHINGTON**

who has an outstanding ensemble backing him."

Ann Hornaday, *The Washington Post*

**"KELLY REILLY IS AN INCALCULABLY IMPORTANT ADDITION TO THE CAST.**

Zemeckis deserves praise for casting her. She's been in movies for years but this is the first time she has gotten to bat with the bases loaded."

Mick LaSalle, *San Francisco Chronicle*

"Denzel Washington's performance is a triumph! **THE SUPPORTING CAST TAKES SMART ADVANTAGE OF THEIR ROLES TO MAKE A BIG IMPRESSION.**

James Badge Dale is dynamite!"

Richard Corliss, *TIME*



FOR YOUR CONSIDERATION

# FLIGHT

DIRECTED BY  
**ROBERT ZEMECKIS**

WRITTEN BY  
**JOHN GATINS**

STARRING

**DENZEL WASHINGTON ♦ DON CHEADLE ♦ JOHN GOODMAN ♦ KELLY REILLY  
BRUCE GREENWOOD ♦ BRIAN GERAGHTY ♦ TAMARA TUNIE ♦ MELISSA LEO ♦ JAMES BADGE DALE**



[paramountgullible.com](http://paramountgullible.com)



World Radio History

# For Members



## SUPERSTORM SANDY RELIEF FOR MEMBERS



Following Superstorm Sandy, financial relief to SAG-AFTRA members affected by the devastation came from the SAG Foundation, SAG Motion Picture Players Welfare Fund and the AFTRA Foundation.

The organizations came together to provide immediate financial support to active SAG-AFTRA members affected by this tragedy. With additional donations from SAG-AFTRA members there can be a much greater impact and more members can be assisted.

All grants are being administered through The Actors Fund. SAG-AFTRA members can apply for assistance by calling (212) 221-7300 ext. 119 or by email at [intakeny@actorsfund.org](mailto:intakeny@actorsfund.org).

@ [Make your year-end tax deductible donation to support Sandy relief by visiting \[sagfoundation.org\]\(http://sagfoundation.org\). Visit \[SAGAFTRA.org/sandy\]\(http://SAGAFTRA.org/sandy\) for additional resources.](#)

### THEATERS STRUGGLE FOLLOWING STORM

While Broadway theaters and midtown TV studios opened for business within two days of the storm, much of downtown New York, its off-Broadway theaters and Lower East Side concert halls took a significant financial hit. Many theaters in New Jersey and Connecticut are recovering much slower. These theaters employ many of our SAG-AFTRA members who also hold Equity cards, and many were forced to close their doors and cancel performances due to severe damage and loss of power. Please support them if you can.

Meanwhile, at press time, the NYC Mayor's Office of Film, Theatre and Broadcasting was issuing permits on a case-by-case basis for shoots in exterior locations for the two dozen TV series shooting in the city and the dozen-plus movies in production.

## COMMERCIALS CONTRACTS UPDATE

Hundreds of members across the country have offered their suggestions and ideas for the next round of commercials contracts negotiations. The Wages & Working Conditions (W&W) process, which began in August and drew a great deal of member participation, wrapped up on Oct. 19.

The process included face-to-face educational meetings in Los Angeles, New York and Chicago, with webinars at more than 15 locals across the country.

All input gathered during these meetings will be forwarded

to the W&W Plenary Committee, which meets on Nov. 17 and 18. Members of the committee will use the information to craft a tentative proposals package, and that will be forwarded to the SAG-AFTRA National Board for review in January.

If the National Board approves the package it will become the basis for the contracts negotiations with the commercials industry scheduled to begin in February. SAG-AFTRA Co-President Roberta Reardon serves as the national chair of the 2013 Commercials Negotiation.

## FOREIGN ROYALTIES UPDATE

Foreign royalties are fees collected in foreign countries to compensate actors when films and television programs are used for private copying (home taping), cable retransmissions, video rentals and other use of artists' work. Unlike residuals, which are based on SAG-AFTRA collective bargaining agreements, foreign royalties are collected as a result of laws in those foreign countries. In October 2007, the Screen Actors Guild Foreign Royalties Program began making regular distributions of royalty payments to members. At deadline, the program has distributed \$14,978,999 in more than 436,000 checks to more than 93,000 individuals. Foreign royalties are

not subject to pension and health contributions and therefore are not considered for plan eligibility purposes, and also are not included in or subject to member dues. The costs of this collection and distribution program are covered by an administrative fee (presently 10 percent) taken from the lump-sum payments provided by the foreign collecting societies, along with interest that accrues during the collection and distribution process. The administrative fee is adjusted periodically to ensure that only such amounts as are needed to defray the costs of the program are deducted.

@ [For more information and to track your foreign royalties please visit \[SAGAFTRA.org/content/foreign-royalties\]\(http://SAGAFTRA.org/content/foreign-royalties\).](#)

"A QUIETLY SOUL-STIRRING DRAMA."  
NEW YORK TIMES

"CORINEALDI IS ONE OF THE MOST EXCITING THINGS  
TO HAPPEN TO FILM IN A WHILE."  
AWARDS DAILY

"LORRAINE TOUSSAINT TAKES YOUR BREATH AWAY.  
A MORE COMPELLING SUPPORTING PART WILL NOT BE SEEN THIS YEAR."  
LOS ANGELES TIMES

# middle of nowhere

written and directed by Ava DuVernay

## FOR YOUR CONSIDERATION

OUTSTANDING PERFORMANCE BY A  
FEMALE ACTOR IN A LEADING ROLE  
EMAYATZY CORINEALDI

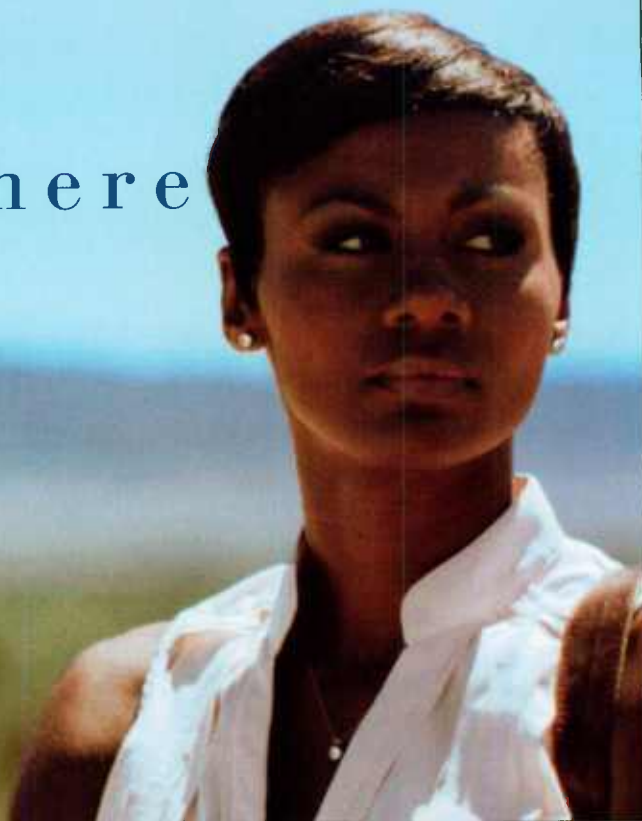
OUTSTANDING PERFORMANCE BY A  
MALE ACTOR IN A SUPPORTING ROLE  
OMARI HARDWICK  
DAVID OYELOWO

OUTSTANDING PERFORMANCE BY A  
FEMALE ACTOR IN A SUPPORTING ROLE  
LORRAINE TOUSSAINT

MIDDLENOWHERE.COM/SCREENINGS



AFTRA.COM participant



## FOR YOUR CONSIDERATION

### Best Actor Jack Black

"Jack Black gives one of the performances of the year. He creates the character out of thin air, it's like nothing he's done before and it proves that an actor can be a miraculous thing in the right role."

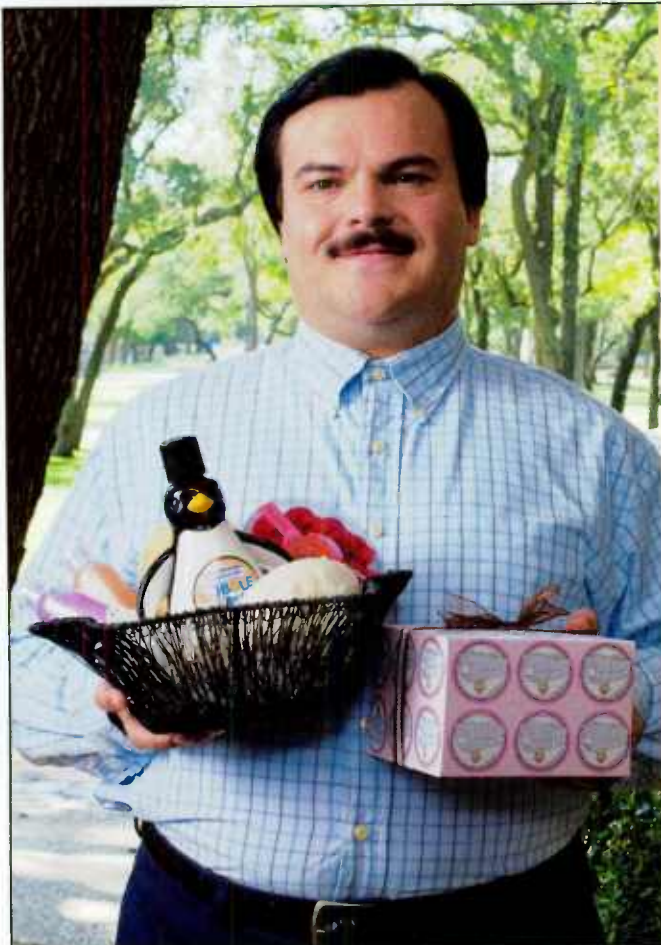
- Roger Ebert, *Chicago Sun-Times*

"Jack Black has given a performance worthy of a best actor Oscar® nomination."

- Scott Feinberg, *The Hollywood Reporter*

"As played by Jack Black, in an award-caliber performance, Bernie is everything you'd want in a friend... the movie is a one-of-a-kind inspiration."

- Peter Travers, *Rolling Stone*



# Bernie

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MILLENNIUM  
ENTERTAINMENT

## SAG-AFTRA MEMBERS HELP DEFEAT ANTI-UNION MEASURE

While the last few years have brought waves of anti-union legislation in several states, voters in California saw through the deception to defeat the latest such attempt.

The state's Proposition 32 was advertised as an initiative to reduce the influence of money in politics, but in reality it focused its efforts on silencing union voices, while doing nothing to curb corporate political spending.

"The people have spoken. They thought they could lie to us and that we would believe them, but you know what? People were listening — and now they're speaking: No on 32, that's the way it was supposed to be," said National Vice President, Los Angeles Gabrielle Carteris.

SAG-AFTRA, along with other unions, stood together to defeat the bill, participating in a No on 32 gathering in downtown Los Angeles on Sept. 20 and rallying members at a "Zombie Lurch" on Halloween.

At the September event, SAG-AFTRA joined hundreds of other union members to push for the measure's defeat. SAG-AFTRA National Board members Jason George and Jenny O'Hara put on a humorous skit explaining the truth behind the deceptive proposition.

At the "lurch," participants donned zombie makeup and shambled down Wilshire Boulevard. Speaking at the event were SAG-AFTRA Co-President Roberta Reardon and Maria Elena Durazo, executive secretary-treasurer of the Los Angeles County Federation of Labor, AFL-CIO. Members of CTA, AFSCMA, UNAC/UHCP, Musicians Local 47 and Teamsters turned out to show their support. The theme of the event was chosen to reflect the fact that similar anti-union bills seem to come back to life year after year, even after being killed, like zombies in a horror film.



SAG-AFTRA Los Angeles Local Board member Ellen Crawford plays a zombie at SAG-AFTRA's Halloween Zombie Lurch.

SAG-AFTRA National Board members Jenny O'Hara and Jason George entertained union members at a Sept. 20 rally to fight Proposition 32.



### RECORDING ARTISTS: CLAIM YOUR RIGHTS IN 2013

Artists who transferred or assigned the rights to their sound recordings in 1978 or later take note: You may soon be eligible to regain ownership of your recordings under the U.S. Copyright Act of 1976.

The 1976 Copyright Act includes a provision that allows an artist who transferred their rights in a sound recording to a label or other assignee on or after Jan. 1, 1978 to terminate that transfer and recover the rights to their masters 35 years after the date of transfer — but only if the artist gives proper notice. The first year to exercise this right is in 2013.

"It is important for SAG-AFTRA members who are recording artists to thoroughly understand how to successfully exercise their termination rights because of the strict deadlines and technical notice requirements involved," said SAG-AFTRA

National Director of Government Affairs and Public Policy Terrie Bjorklund.

Recording artists have a window of five years during which they can terminate the transfer of their rights. For 1978 recordings, that window is from 2013 to 2018. It cannot be overstated that the notice requirements are stringent and the rules must be correctly followed. There are many nuances in the law that could potentially impact the reversion of rights for artists' sound recordings.

The purpose of providing termination rights in the 1976 Copyright Act was to protect artists by leveling the playing field between them and the companies to which they transferred their rights. The intent was to give young authors the right to recapture their copyrights, or renegotiate more favorable contracts, after 35 years when the value could have significantly increased.



## MEMBERS MOBILIZE TO FIGHT INTERNET RADIO BILL

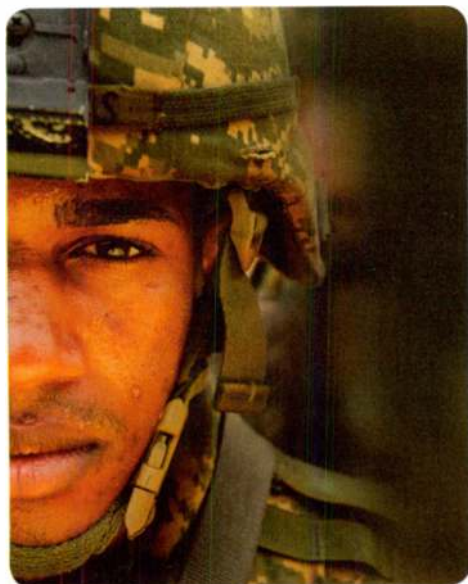
Pandora Radio and Clear Channel, along with a coalition of other Internet radio companies and tech groups, is supporting legislation that would drastically reduce digital performance royalties for recording artists and background vocalists for the use of their music.

The legislation, called the "Internet Radio Fairness Act," would slash payments to our members by potentially as much as 80 percent and would start a race to the bottom in performers' compensation.

The musicFIRST Coalition, formed by SAG-AFTRA and other stakeholder groups to end the longstanding loophole in the law that exempts terrestrial radio from having to pay

anything to artists for the use of their music — an outrageous injustice completely ignored by this bill — is fighting to defeat the legislation, but your help is needed. Following an alert SAG-AFTRA sent out about the bill, members responded by sending more than 11,000 letters to members of Congress urging them to defeat the bill. As of press time, the fight for fair compensation for artists continues to heat up and your continued efforts to oppose this bill by contacting Congress is of vital importance.

@ Go to [SAGAFTRA.org/pandorabill](http://SAGAFTRA.org/pandorabill) to learn more.



## GRANT A WISH FOR OUR HEROES

SAG-AFTRA is proud of America's service members and, for the third year in a row, we are supporting a program that helps America's men and women deployed overseas phone home, receive care packages or find a bit of R&R in a USO location.

Join the SAG-AFTRA National Board, the Military Personnel and Families Support Committee and the USO to Grant a Wish for Our Heroes and give the gift of hope, comfort and support to a service member — men and women who have exemplified service, sacrifice and strength for our country.

A tax-deductible gift of \$25 can go toward a phone card that will give a service member in Afghanistan an average of three calls home, or allows a USO center there to provide approximately seven troops a phone call, something to eat, and a place to watch an NFL game or play video games with friends. Or a \$25 gift can be used to send a care package where the need is greatest, including items like a prepaid international phone card, toiletries, magazines and DVDs.

@ Visit [sagaftra.kintera.org](http://sagaftra.kintera.org) or [SAGAFTRA.org](http://SAGAFTRA.org) to donate today and help a service member celebrate the holidays.



## CARE PACKAGES INCOMING

SAG-AFTRA members and staff joined fellow entertainment industry leaders and military veterans on Nov. 9 for a "reverse care package" service project at Universal Studios Hollywood, assembling 5,000 healthy school packs to Los Angeles Unified School District children. The event was part of the entertainment industry-led Got Your 6 campaign, of which SAG-AFTRA is a partner, that aims to help bridge the divide between civilians and members of the military, and to improve the lives of veterans.

Left, SAG-AFTRA leaders who pitched in to assemble care packages included, from left, Los Angeles Local Board member Stacey Travis; National Vice President, Los Angeles Gabrielle Cateris; National Board member D.W. Moffett and Executive Vice President Ned Vaughn.

@ Visit [gotyour6.org](http://gotyour6.org) for more information.

**REMINDER ABOUT MEMBER CATEGORIES AND LOCAL ASSIGNMENT**

If you are a SAG-AFTRA member interested in serving your union in the future, this is important information you will want to read.

**LOCAL ASSIGNMENT**

In accordance with the principles set forth in Article X(D) of the SAG-AFTRA Merger Agreement, members have been assigned to locals based on a roster of zip code assignments. Local assignment may affect your eligibility to run and serve as a member of the National Board or Local Board and Convention Delegate from your local area in future elections.

Your local assignment appears on the paper card carrier that accompanies your new membership card (good thru April 30, 2013). If you do not agree with your current local membership assignment, and would like to change your assignment by Dec. 31 retroactive to the inception of SAG-AFTRA, please contact (323) 549-6458 to submit your request, or you may submit your request by email to local.assignment@sagaftra.org. For more information about the SAG-AFTRA locals structure, please visit SAGAFTRA.org/locals.

**MEMBER CATEGORY**

In accordance with Article VIII.E. of the SAG-AFTRA Constitution, to be eligible to serve as a category National Vice President a member must have been declared a member of that category for the twelve (12) months prior to the date of his or her nomination. Similar requirements may exist for other elected category representative positions if provided for in the applicable local constitution. Members from any local nationwide may seek nomination.

On the November dues bill, members were asked to declare their member category from the options on the list to the right. Members can also update their member category by logging in to their member account at SAGAFTRA.org.

Declarations that are made no later than Dec. 31, 2012, will be deemed to be retroactive to the inception date of SAG-AFTRA.

At the conclusion of the last day of this retroactivity period, any member that has not declared a single member category will be assigned to the member category most closely aligned with their prior legacy AFTRA category, if applicable. Members who have no category assignment on file (including those who were solely former SAG members) will be assigned to the Actor/ Performer category until such time as the member elects a different category. These assignments will also be deemed to be retroactive to the inception date.

This selection has no impact on your ability to work under any SAG-AFTRA agreement and will only be used internally for union elections and governance purposes.

MEMBER CATEGORIES	National Vice President, Actor/Performers	National Vice President, Broadcasters	National Vice President, Recording Artists
	Actor/Performer	Broadcast/ News & Information	Recording Artist
	Singer		
	Dancer	Broadcast/ Entertainment	
	Stunt Performer		

**BOARD CONSOLIDATES LOCALS**

At its Oct. 27-28 plenary meeting, the SAG-AFTRA National Board voted to consolidate the union's 33 locals down to 25. Upon merger on March 30, every AFTRA Local and SAG Branch automatically became a local of the new union. The board's action allows it to streamline operations and better serve members. The names of some of the locals have also been changed to better reflect their areas of coverage. See a list of the locals on page 70.

**PRIDE AT WORK**

Founder and national co-chair of SAG-AFTRA's National LGBT Committee, Jason Stuart, pictured right, joined about 200 lesbian, gay, bisexual and transgender union activists at the 2012 Triennial National "Boots on the Ground" Pride at Work (AFL-CIO) Convention in Cleveland in early September, giving a voice to LGBT workers across the labor movement.



**P&H/H&R MOVEMENT**

The trustees of the SAG-Producers Pension & Health Funds and the AFTRA Health & Retirement Fund have initiated formal communications regarding the issue of reciprocity and, ultimately, merger between the plans. Reciprocity could assist members in qualifying for coverage by combining certain earnings credits for eligibility purposes. Discussions are progressing between the two organizations, which are separate from the union and comprised of boards of trustees made up of equal numbers of representatives appointed by management and the union. The SAG-AFTRA National Board had previously passed a motion urging both sides to begin talks.



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

"POTENT, PERSUASIVE AND HYPNOTIC. MASTERFUL FILMMAKING  
BY ANY STANDARD. **BRILLIANT.**"  
KENNETH TURAN, *Los Angeles Times*



"THIS IS A FILM OF  
**GRAND AMBITIONS AND  
EPIC ACHIEVEMENT.**"

RICHARD CORLISS, *TIME*

"THE MOTION PICTURE ALSO BOASTS **PERFORMANCES** WHOSE  
**RANGE AND DEPTH** MATCH THE MATERIAL."

RICHARD CORLISS, *TIME*

"THE DARK KNIGHT RISES' IS  
**SPECTACULAR** FILMMAKING. AMBITIOUS ON EVERY LEVEL."

ROB LOWMAN, *Daily News*  
LOS ANGELES

## BEST PICTURE

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

OUTSTANDING PERFORMANCE  
BY A MALE ACTOR IN A SUPPORTING ROLE  
**MICHAEL CAINE  
GARY OLDMAN  
TOM HARDY  
JOSEPH GORDON-LEVITT  
MORGAN FREEMAN**

OUTSTANDING PERFORMANCE  
BY A FEMALE ACTOR IN A LEADING ROLE  
**ANNE HATHAWAY**

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

OUTSTANDING PERFORMANCE  
BY A CAST IN A MOTION PICTURE  
**CHRISTIAN BALE  
MICHAEL CAINE  
GARY OLDMAN  
ANNE HATHAWAY  
TOM HARDY  
MARION COTILLARD  
JOSEPH GORDON-LEVITT  
MORGAN FREEMAN**

## THE DARK KNIGHT RISES

LEGENDARY



WWW.WARNERBROS.COM

World Radio History



### NAVIGATING SOCIAL MEDIA

Social media has exploded in the last several years. And every day, more and more SAG-AFTRA members are finding creative ways to use social media to enhance their craft. A member's presence and utilization of social media is often voluntary and personal, but sometimes it is at the direction of their employers.

In late September, for example, Fox Television and Twitter teamed up to premiere the third season of *Raising Hope* on the social media outlet. Presented without commercials, the broadcast on Twitter's video platform was the first time a full episode of a television series was officially released on Twitter, rather than the network promoting the program online after it aired on television.

For broadcasters, employers in television, radio and other media are looking to assign SAG-AFTRA members to perform work on various social media platforms, and they are inserting language in personal employment contracts covering these assignments. SAG-AFTRA has been negotiating minimum conditions and standards related to work in social media to protect members' interests when they perform this work, including but not limited to, workload and journalistic priorities as well as ownership and control of social media accounts.

But a performer's personal social media account and their opinions and views can sometimes collide with an employer. Jason Biggs, for example, who is lending his voice to Nickelodeon's *Teenage Mutant Ninja Turtles* animated series, posted some comments on his personal Twitter account that many considered lewd and disrespectful. While Biggs' tweets were made on his own account, people took notice of them after Nickelodeon promoted his Twitter feed for fans to follow.

Nickelodeon, along with Disney Channel and Cartoon Network, are known for monitoring posts by cast members to ensure their messages do not harm their shows and productions. Even before a performer is cast or a broadcaster is hired, employers will search the social media universe to review postings, which can lead to offers being taken off the table if the studio or network doesn't like what they find.

What many don't consider is the millions of dollars networks and production companies invest in developing their shows. Excited actors working on sets may give in to temptation to share specifics or spoilers via Facebook, Twitter or other social media before a program airs or a movie premieres. Studios and producers frown upon sharing of such things as plot twists, specific guest stars, unofficial or unapproved set photos, season cliffhanger information, "set gossip" and more.

Actors have been fired and/or banned for leaking these details, which can cause irreparable damage to their career and professional relationships. As these social media outlets become more popular, SAG-AFTRA is working with members to make sure that whatever is asked of them to do, it is reasonable and fair.

#### SOCIAL MEDIA ETIQUETTE QUICK TIPS



- Don't share too much personal or workplace information.
- Take a step off the soapbox every now and then. If every posting is a political viewpoint and you're not a politician, then you've gone overboard.
- Curb your complaints. Gripping about work may seem harmless, but the Internet version of Telephone Line moves at the speed of light.
- Avoid cryptic messages. If you're the only person who understands what you're posting, then you probably should just keep it to yourself.
- Double check your photos before sharing. Ask yourself, would you want to share this picture with your parents or kids?

Source: PC World



Michael Ruetter

### PUPPY LOVE

SAG-AFTRA was honored by the American Humane Association on Sept. 12 at the association's New York event Super Heroes Among Us for its role in protecting animals in the entertainment industry. SAG-AFTRA Co-President Ken Howard presented Betty White with the National Humanitarian Medal and the Legacy Award at AHA's second annual Hero Dog Awards on Oct. 6 in Los Angeles (left). The evening honored dogs who save lives and assist people with disabilities, as well as the people, such as White, who make the organization's work possible.

Far left, 2012 Hero Dog honoree Gabe is a military dog that has completed more than 210 combat missions and has saved lives by detecting explosives. He is pictured here with Sgt. 1st Class Charles Shuck. The Hero Dog Awards were broadcast on Nov. 8 on the Hallmark Channel.



CONSIDER IT **CLASSIC**

# MAD MEN

"NO SERIES SETS A HIGHER, MORE **CONSISTENT LEVEL OF EXCELLENCE**"

— USA TODAY

"INTOXICATING, SOPHISTICATED, DEMANDING, UNCOMPROMISING AND **ALWAYS SEDUCTIVELY SATISFYING**"

— TV GUIDE

"IT'S **NEW-LEVEL AMAZING**"

— NEW YORK MAGAZINE

LIONSGATE

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World Radio History



### COAST-TO-COAST FOR WOMEN'S HEALTH

The National Healthcare SafetyNet and the National Women's Committees of SAG-AFTRA and the SAG Foundation hosted the first national Well Woman Live Stream Panel Discussion and Health Expo on Oct. 18.

The event featured concurrent health fairs in Los Angeles and New York, with dozens of providers offering free mammograms, oral cancer screening, blood pressure checks, personal training and other services. The Boston Local brought members together to watch the live streaming event at a special viewing of the panel discussion, which was moderated by Star Jones.

Jones, who survived heart disease, said she was grateful to be a member of the union and that she was more than happy to fly out to Los Angeles to participate in the panel.

"This is extremely emotional for me today because it hit me on the plane: I'm alive because of this union. AFTRA and SAG paid for my entire open heart surgery. I had \$6,000 of out of pocket expenses — my insurance paid all of it. It was unbelievable and I thank them very much," Jones said.

"It's probably [the] reason that I am an advocate, because I've been so blessed to have access to resources and insurance that has helped me. I mean, I've been, obviously, in the media industry for 20 years now and our union has been there for me in terms of my health care. I've never not had adequate health insurance ... I'm a living breathing example of what health insurance can do for you."



Star Jones, left, moderated a health panel at the Oct. 18 event. Joining the panel were, from left, Dr. Dennis Holmes, Dr. Chrisandra Shufel, Naz Sykes, Dr. Kristi Funk and actor Richard Roundtree.



### SAG-AFTRA HONORS

SAG-AFTRA has been recognized for communications excellence by three organizations, receiving a total of 18 honors.

The Public Relations Society of America Los Angeles Chapter awarded the union with first place PRism Awards for its merger campaign and for the union's merger press conference and publicity. SAG-AFTRA also received three additional finalist awards for its music video rally and flash mob, *Acting in Your Interest* brochure and for the digital edition of *SAG-AFTRA* magazine.

The International Labor Communications Association honored the union with five first place awards for its *Screen Actor* magazine, an interview with J.R. Martinez in *AFTRA* magazine, the website *SAGAFTRA.org* and the *Acting in Your Interest* brochure. *Screen Actor* also won an additional third place award.

*Graphic Design USA* magazine recently feted the union with seven awards for its design work at its annual American Graphic Design Awards competition. Honors went to the union's merger videos, website and logo; the 2011 AFTRA Convention poster; and both *Screen Actor* and *AFTRA* magazines.

SAG-AFTRA publications, videos and website benefit greatly from content advisement and other voluntary service provided by members of the National Communications Committee. Merger-related materials received advisement from the Education and Outreach work group established by the GI.

### THE ACTORS FUND IS HERE TO HELP

Millions in the Northeast region are suffering because of the after-effects of Superstorm Sandy. The Actors Fund is working hard to respond quickly to requests for emergency financial assistance and to help ensure the safety of the entertainment community.

The Fund exists to serve all SAG-AFTRA members. Visit [actorsfund.org](http://actorsfund.org) to learn how to apply for the Superstorm Sandy Emergency Assistance Fund. Whatever challenge you're facing, whether storm-related or otherwise, bring it to The Actors Fund.

For SAG-AFTRA members in need of health insurance, one of the most important provisions of the Affordable Care Act is the health insurance "exchanges," which come online in 2014. But how do you actually sign up with one of the health insurance exchanges? The insurance companies who offer plans on these new exchanges will set up programs called "navigators" to help the public do just that. Unions and community nonprofits like The Actors Fund are eligible to become navigators.

Access to the insurers on the exchange will also be available through state-specific websites that will allow online comparison of plans. Similar websites already exist for SAG-AFTRA members. Since 1998, The Actors Fund has operated the Artists Health Insurance Resource Center website ([ahirc.org](http://ahirc.org)) assisting SAG-AFTRA members nationally in finding affordable health insurance and, if they are unable to get it, income-based health care at community clinics.

The Actors Fund is uniquely qualified to become a navigator and has contacted the New York Department of Health and the California Health Benefits Exchange and requested designation as a navigator for the performing and visual arts community. It is expected that the selection process will begin by the end of this year.

@ For year-end donations to The Actors Fund, visit [actorsfund.org](http://actorsfund.org).



# CONSIDER IT **EXPLOSIVE**

## <sup>35</sup> **Breaking** <sup>56</sup> **Bad**

"UNQUESTIONABLY ONE OF THE **GREATEST DRAMAS**  
IN TV HISTORY"  
— THE HOLLYWOOD REPORTER

"SIMPLY PUT, THE **MOST UNPREDICTABLE** PROGRAM  
ON TELEVISION"  
— VARIETY

"AN **EXPLICITLY ADDICTIVE** SERIES, WITH A VISUAL  
FLAIR THAT IS RARE FOR TELEVISION"  
— THE NEW YORKER



FOR YOUR CONSIDERATION



World Radio History

### MEMBERS HELP AFTRA FOUNDATION, FOUNDATION HELPS MEMBERS



The AFTRA Foundation is building for the future of union members. Nationally and locally, programs and scholarships provide the support and tools needed by members to handle not only the professional aspects of their careers, but the personal as well.

Founded in 1997, the AFTRA Foundation is a nonprofit organization separate from the union and funded solely by generosity, not member dues. The Foundation supports numerous programs, scholarships, and benefit funds, like the Frank Nelson Sick and Benefit Fund and the George Heller Memorial Scholarship, and also provides grants and support to organizations that directly aid union members, like the Hellman Center in Chicago and Career Transition for Dancers. The AFTRA Media and Entertainment Excellence Awards, the AMEEs, is an annual gala benefiting the Foundation.

"The Foundation's programs and opportunities directly reflect an important commitment that members have made to one another that continues to expand as we work together to build a better future," said AFTRA Foundation President Shelby Scott.

@ To learn more about the Foundation and how you can help, please visit [sagaftra.org/aftrafoundation](http://sagaftra.org/aftrafoundation). Donations are tax deductible, appreciated and vital.

### CELEBRATING ACTORS & FILMMAKERS



Eric Charbonneau

SAG-AFTRA, SAGIndie and the SAG Foundation celebrated top new talent at the AFI FEST 2012 Young Americans & Breakthrough Filmmakers Party at the Hollywood Roosevelt Hotel in Los Angeles on Nov. 7. Hosting the party were, from left, SAGIndie National Director Darrien Michele Gipson; SAG-AFTRA National Executive Director David White; SAG Foundation Executive Director Jill Seltzer; and SAG-AFTRA National Board member and National SAGIndie Committee Chair Abby Dylan.

### FRANK NELSON FUND BENEFIT COMES UP ALL ACES

More than 150 partygoers turned out to support members at the Oct. 20 Frank Nelson Fund Poker Party, enjoying an evening of card-playing, wine-tasting and rock-paper-scissors.

The proceeds benefited the Frank Nelson Memorial Sick & Benefit Fund, which assists union members in need west of Omaha by providing emergency financial aid and other resources.

Attendees had the opportunity to play poker with celebrity guests, including SAG-AFTRA National Vice President, Los Angeles Gabrielle Carteris; National Board members Jason George, Robert Pine and Stephen Collins; Tony Denison; Sean Kanan; Ted Lange; Jason Ritter; Sara Rue; Jon Tenney; Robin Weigert; Kurt Yaeger; and others. The evening was hosted by Camryn Manheim, who also showed beginners the ropes at the teaching table.

"What a great way to raise money. Many thanks to Geri Jewell for her words of support, and kudos to Gabrielle and [National Board member] Patrika [Darbo], and the great staff for their hard work. I'm all set for next year," said Frank Nelson Fund President Jon Joyce.

"It was an amazing event and the best part was that we not only raised money for our members in need, we also raised awareness to the Fund and created good will relationships with our members and outside businesses and organizations. I believe in embracing the opportunity to help each other — because we can. How great is that!" Carteris said.

The event was sponsored by generous contributions from AMC Networks, Paul Mitchell, the AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund, Integrated Wealth Management, L.A. County Federation of Labor, Mulholland Tennis Club, RMALA, the SAG Foundation, Slater Vecchio and Champagne Taittinger, among others.

@ The Frank Nelson Fund works hard to meet members' needs and appreciates all donations. If you'd like to contribute, contact FNF Administrator Olga Perez at (323) 634-8104 or [franknelsonfund@sagaftra.org](mailto:franknelsonfund@sagaftra.org).



Host Camryn Manheim teaches Texas Hold 'em to attendees.



CONSIDER IT **GUTSY**

THE  
**WALKING DEAD**

"FOR ANYONE SEEKING **EDGE-OF-YOUR-CHAIR TENSION**, DEAD DELIVERS"

— USA TODAY

"IT'S **THRILLING**"

— THE HOLLYWOOD REPORTER

"THE WALKING DEAD WILL LEAVE YOU **HUNGRY FOR MORE**"

— TV GUIDE

FOR YOUR CONSIDERATION



World Radio History

### THE SAG FOUNDATION HAS SOMETHING FOR ALL MEMBERS

All entertainment and media professionals represented by SAG-AFTRA can count on support offered by the Screen Actors Guild Foundation.

The Foundation offers a variety of services for members, such as the Casting Access Project, Conversations and LifeRaft career development seminars, voiceover training at the Don LaFontaine Voice-Over Lab, emergency and catastrophic health care assistance, children's literacy outreach through BookPALS and the John L. Dales educational scholarship. Visit [sagfoundation.org](http://sagfoundation.org) to find out more, and register online to receive announcements and updates on all these programs and more.

A separate organization from the union, the SAG Foundation relies solely on the support and generosity of private, tax-deductible donations. "No amount is too small," said JoBeth Williams, SAG Foundation president. "Whatever you can give ensures that the Foundation can continue to provide valuable programming to you and your fellow artists."

 Please make a year-end tax-deductible donation to the SAG Foundation at [sagfoundation.org](http://sagfoundation.org).



In addition to helping members in need, donations to the Foundation help support programs such as the Conversations series. Here, the cast of *Suburgatory* visit the Actors Center on Nov. 20 to discuss the ensemble comedy.

## Members Tweet Their Union Pride

SAG-AFTRA members showed their union pride over Labor Day weekend with their participation in two nationwide Twitter campaigns. The first, "Work Connects Us All" is a new awareness campaign of the AFL-CIO. The campaign, which launched Aug. 28, highlights special messages and information on how we are all connected by the work we do. The second way members participated was in the third annual American Rights at Work Labor Day Tweet-a-Thon, sending messages of solidarity and support for SAG-AFTRA and the role all unions play in securing fair wages and safe working conditions for all workers. Performers representing television, movies, music and sports joined in an effort to tweet expressions of their gratitude to the union movement through the hashtags #unionmember, #SAGAFTRA, #workUdo and #LaborDay.

twitter 

#SAGAFTRA



**Kate Flannery** @KateFlannery

I'm a proud #unionmember RT if you are too! #laborday #SAGAFTRA



**Clark Gregg** @clarkgregg

Happy Labor Day to all my union affiliated brothers and sisters. #SAGAFTRA #WGA #DGA #AEA



**Rosanne Cash** @rosannecash

Happy Labor Day to my fellow members of @SAGAFTRA and @Musiciansunion! And thank you, AFTRA, for paying for health care for my family. xxo



**Iqbal Theba** @iqbaltheba

I am a proud #unionmember of @SAGAFTRA Happy Labor Day



**Henry Winkler** @hwinkler4real

@araw i am a proud member of 3 unions



**Chris Shiflett** @ChrisShiflett71

happy labor day! don't forget to hug a union member today! #SAGAFTRA #unionmember



**Julie Wright** @thejuliewright

@SAGAFTRA Couldn't do it w/o u Thank YOU! United We Stand! #Solidarity #unionmember



**D.W. Moffett** @DWMoffett

It's Labor Day Weekend...duh...and I just want to shout out to all Union members in the USA. God Bless!! #SAGAFTRA #unionmember



**Kerry Washington** @kerrywashington

"@SAGAFTRA: Stand strong, stand together. Proud to be a #unionmember #SAGAFTRA member this #LaborDay" VERY PROUD!!! We're stronger together!

 Follow us on Twitter @SAGAFTRA





CONSIDER IT **RIVETING**

## HELL ON WHEELS

"A **WESTERN AT HEART**, EVEN IF THAT HEART IS COLD"  
— THE WASHINGTON POST

"ANOTHER **WINNER FOR AMC**"  
— NEWSDAY



FOR YOUR CONSIDERATION



World Radio History

## MEMBERS WITH DISABILITIES HONORED

The annual Media Access Awards made waves this year, as late-night funnyman Jimmy Kimmel hosted the star-studded event that honors those who impact the inclusion of people with disabilities in media and entertainment.

The ceremony, which took place Oct. 10 in Beverly Hills, honored jazz and R&B star Phil Perry, Lauren Potter (*Glee*), television writer-producer Shonda Rhimes (*Grey's Anatomy*), and others. Presenters included Jane Lynch (*Glee*), William H. Macy (*The Sessions*) and RJ Mitte (*Breaking Bad*).

Potter, who has Down syndrome, gave a touching acceptance speech, drawing applause from the audience.

"When I first wanted to be an actress, there were a lot of people who told me I couldn't — so I only listened to the people who told me I could," Potter said.

The 2012 Media Access Awards are co-sponsored by SAG-AFTRA, the Casting Society of America, the Producers Guild of America, the Writers Guild of America, West, Friends of California with Disabilities, the Governor's Committee on Employment of People with Disabilities, the R.J. Mitte Diversity Award, NBCU, USC, Kevin Bright and William Morris Endeavor.



Glee's Lauren Potter



Late-night host Jimmy Kimmel and Glee's Jane Lynch



Recording artist Thelma Houston and SAG-AFTRA National Executive Director David White



Jazz and R&B artist Phil Perry

### SAG-AFTRA Diversity on the

**Scene:** The union has been active with a number of diversity events over the past months. Here are some of them:



**Aug. 15** – Filmmaker lunch at 2012 N.Y. International Latino Film Festival

**Oct. 8** – SAG-AFTRA elected officials attend the 2012 HOIA Awards. From left, N.Y. Local Co-President Holtzer Graham, Co-President Roberta Reardon, Co-Secretary/Treasurer Amy Aquino, N.Y. Local Co-1st Vice President Rebecca Damon and N.Y. Local Co-President Mike Hodge

**Oct. 20** – *The Business of Acting* workshop at the Hawaii International Film Festival (Members and workshop leaders Irene Bedard and Kalani Queypo)

**Oct. 14** – Filmmakers Networking Brunch at La Femme International Film Festival in Los Angeles



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

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

OUTSTANDING PERFORMANCE  
BY A MALE ACTOR IN A SUPPORTING ROLE  
**BRYAN CRANSTON**  
**ALAN ARKIN**  
**JOHN GOODMAN**

OUTSTANDING PERFORMANCE  
BY A CAST IN A MOTION PICTURE

**BEN AFFLECK**  
**BRYAN CRANSTON**  
**ALAN ARKIN**  
**JOHN GOODMAN**  
**VICTOR GARBER**  
**TATE DONOVAN**  
**CLEA DUVAL**

**SCOOT MCNAIRY**  
**RORY COCHRANE**  
**CHRISTOPHER DENHAM**  
**KERRY BISHÉ**  
**KYLE CHANDLER**  
**CHRIS MESSINA**



**"PITCH PERFECT PERFORMANCES.**  
BEN AFFLECK SHINES AS A FILMMAKER AND AN ACTOR." **CLAUDIA PUIG, USA TODAY**



"ALAN ARKIN IS COMIC PERFECTION, RELIEVING THE STRESS WITH DELICIOUSLY CYNICAL  
LINE READINGS. JOHN GOODMAN IS WONDERFULLY DROLL." **PETER TRAVERS, Rolling Stone**



"BRYAN CRANSTON USES  
HIS HYPERCONTROLLED FURY  
TO HEROIC EFFECT."  
**OWEN GLEIBERMAN, Entertainment**



GK films

SMOKEHOUSE

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# SCREEN ACTORS GUILD AWARDS PREVIEW



The 19th Annual Screen Actors Guild Awards® will be simulcast live from the Los Angeles Shrine Exposition Center on TNT and TBS on Jan. 27, 2013 at 5 p.m. PT/8 p.m. ET. The awards honor the finest film and television performances from 2012.

## SAG-AFTRA MEMBERS CHOOSE WHO RECEIVES THE ACTOR®

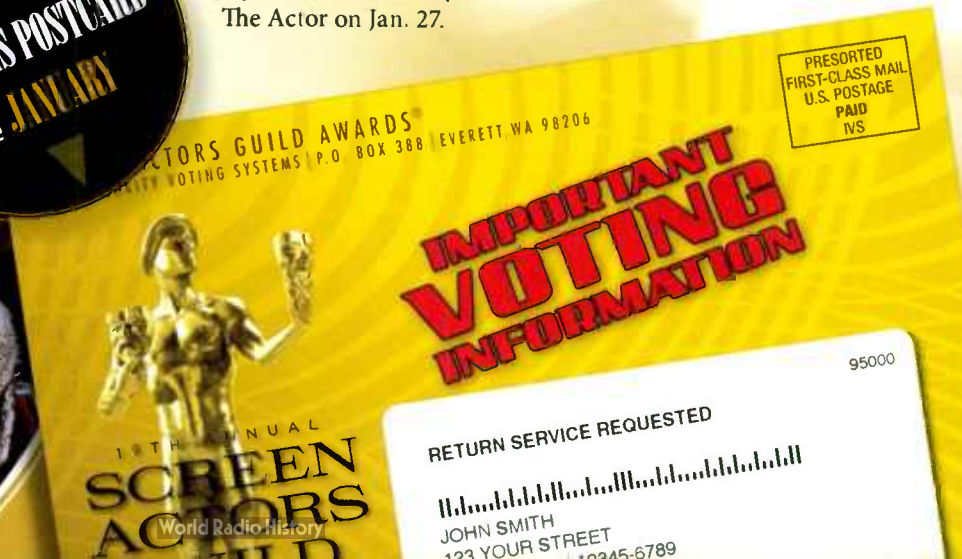
Debuting in 1995, the SAG Awards® is the first and only televised awards show to exclusively honor performers. Recipients of the coveted Actor® statuette are chosen by you, the SAG-AFTRA membership, making the SAG Awards the only top industry honors for actors, voted upon exclusively by union members.

The 19th Annual SAG Awards Nominating Committees — one for Motion Pictures and one for Primetime Television — were randomly selected from paid-up, active SAG members prior to merger on March 16. Each committee is made up of 2,100 members from across the United States and is reconstituted each spring. Members who serve on a nominating committee may not be eligible to be selected for that committee again for another eight years.

Nominations will be announced Dec. 12 and all paid-up, active members of the newly-merged union, will get to vote in January on who receives The Actor. With more than 165,000 members, SAG-AFTRA represents a huge pool of knowledgeable professionals. That is one of the reasons the SAG Awards is so widely respected by the industry, the media and the millions of viewers of the Awards telecast. They know our actors understand the hard work and mutual collaboration it takes to create a memorable performance.

Take the time to view as many outstanding nominated performances as you are able (for more information on watching nominated performances, see "View the nominated performances" section on page 36) and vote for your choices to take home The Actor on Jan. 27.

WATCH YOUR MAIL  
FOR THIS POSTCARD  
IN JANUARY



PRESORTED  
FIRST-CLASS MAIL  
U.S. POSTAGE  
PAID  
NVS

**IMPORTANT VOTING INFORMATION**

95000

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40245-6789

Jessie Teveman/Turner Entertainment Networks, Inc., Jordan Straus/WireImage, Steve Grantz/WireImage, Dimitrios Kambouris/WireImage

**JANUARY 25  
DEADLINE**

**TO VOTE ONLINE OR RETURN YOUR  
BALLOT.** Your final ballot postcard will be mailed on  
Monday, Dec. 31, 2012. Votes must be cast online or  
paper ballots (available only upon request) returned  
by noon (PT) on Friday, January 25, 2013.

### GO GREEN! VOTE ONLINE

The SAG Awards® is continuing its commitment to the environment by again offering secure and efficient Internet voting, which has allowed members to select the final Actor® recipients online for the past eight years. To further our green efforts, we are again offering a paper ballot for final voting only upon request.

Initiatives such as online voting and online submissions, among many others, have made the SAG Awards a leader in "going green," and those efforts have been recognized by the Environmental Media Association, which for a record fourth consecutive year has honored the SAG Awards with its Green Seal, recognizing the production's outstanding efforts to implement sustainable initiatives and promote environmental awareness. The SAG Awards is the only special event to have received four consecutive Green Seal commendations.

**How to be eligible to vote:** Friday, Nov. 30, 2012 is the critical deadline to pay your November dues to be eligible to vote and to receive "for your consideration" offers by the studios. Also, be sure to update your address and email address with the SAG-AFTRA Membership Department, as necessary, by the same deadline date.

Here's how the final voting works: On Monday, Dec. 31, 2012, eligible members residing in the United States will be mailed a postcard with the secure Web address of our online voting application. To maintain a secure login, we will not print your member ID or your PIN on the postcard. The online voting application will allow you to access your unique PIN number via the Web.

**ON THE RED CARPET:** Opposite page, *The Good Wife's* Matt Czuchry and Champagne Taittinger's Artistic Director Vitale Taittinger toast the opening of the 18th SAG Awards Red Carpet; *The Good Wife's* Julianna Margulies and her husband Keith Lieberthal; *The Help's* Viola Davis and Cicely Tyson, who were honored with Actors during the 18th ceremony; Bottom right, *The Descendants'* George Clooney greets winners of the Red Carpet Fan Bleacher Seat Auction.

SAG-AFTRA members without an Internet connection may obtain a paper ballot by calling our automated toll-free line at (877) 610-8637. The phone line is now open. You will be asked for your SAG-AFTRA ID number, so please have it ready. Note that while you may request a paper ballot early, **ONLY** those members who pay their November 2012 dues by Nov. 30 will receive one. Paper ballots will begin to be mailed on Dec. 31. All requests for paper ballots must be made by 5 p.m. (PT) Jan. 14, 2013. If you return a paper ballot, you may not vote online.

### MORE WAYS YOU CAN BE PART OF THE 19TH ANNUAL SAG AWARDS

- **Sign up at [sagawardsRSVP.org](http://sagawardsRSVP.org)** for last-minute notifications of studio screenings open to all members, not just Nominating Committee members (most are held in Los Angeles and New York). Please note that newspaper movie advertisements offering admittance to the "SAG Awards Nom Comm" apply only to Film Nominating Committee members.
- **Watch the SAG Awards nominations announcements** live on Wednesday, Dec. 12 at 6 a.m. PT/9 a.m. ET on TNT or online at TNT.tv and TBS.com, preceded by the live webcast of the stunt ensemble honors nominations at 5:50 a.m. PT/8:50 a.m. ET on TNT.tv and TBS.com. A full list of nominations will be posted at [sagawards.org](http://sagawards.org) shortly after the nominations are announced.



## SCREEN ACTORS GUILD AWARDS CALENDAR

**WEDNESDAY,  
NOV. 21, 2012**  
Nominations ballots  
mailed

**FRIDAY,  
NOV. 30, 2012**  
Deadline for Paying  
November 2012 Dues  
and/or Changing Address  
with SAG-AFTRA to be  
Eligible for Final Balloting

**MONDAY,  
DEC. 10, 2012**  
Nomination Ballots Due  
at the Elections Firm by  
Noon PT. Records Pulled  
for Final Balloting

**WEDNESDAY,  
DEC. 12, 2012**  
Nominations Announced  
at the Pacific Design  
Center. Watch Live on  
TNT, TNT.tv or TBS.com  
at 9 am ET/6 am PT

**MONDAY  
DEC. 31, 2012**  
Final Balloting Information  
Mailed to Members

**MONDAY,  
JAN. 14, 2013**  
Final Day to Request  
Paper Final Ballots in Lieu  
of Online Voting

**FRIDAY,  
JAN. 25, 2013**  
Final Votes Must be  
Cast Online or Ballots  
Received by the Elections  
Firm by Noon PT

**SUNDAY,  
JAN. 27, 2013**  
19th Annual Screen  
Actors Guild Awards®  
at the Los Angeles  
Shrine Exposition  
Center

- **View the nominated performances.** Studios are encouraged to make their nominated films available to our entire membership. If a studio is unable to make a film available, this is not a reflection on the artists involved in the film. The release schedule of the film or DVD, budgets and the size of the membership are all factors considered by the studio when deciding what they offer to our members. Please be patient for arrangements to be made for nominated film screenings and check [sagawards.org](http://sagawards.org) after nominations for the latest information on possible screenings, DVDs, free iTunes® rentals and other online streaming options. You'll be notified of these "for your consideration" options via email in early January. Please note that screeners may be provided to members for personal viewing in connection with awards consideration only. Any unauthorized copying and/or uploading of screeners may constitute grounds for discipline, including expulsion, and may also result in civil and/or criminal penalties. Please make an effort to view as many films as you can and judge performances objectively.

- **Vote.** Vote online or return your paper ballot. Postcards with final voting information will be mailed to all members who are eligible to vote on Monday, Dec. 31, 2012. Paper ballots must be specially requested by Monday, Jan. 14, 2013. All votes must be cast by noon PT on Friday, Jan. 25, 2013.

- **Follow us on Facebook, Twitter and Tumblr** for all things SAG Awards! Like us on Facebook at [/sagawardsofficialpage](http://sagawardsofficialpage), follow us on Twitter @ [sagawards](http://sagawards), enjoy our photos at [sagawards.tumblr.com](http://sagawards.tumblr.com) and get the inside scoop at [blog.sagawards.org](http://blog.sagawards.org).



30 Rock co-stars Tina Fey and Jane Krakowski; SAG-AFTRA Co-Presidents Roberta Reardon and Ken Howard; *The Closer's* Kyra Sedgwick and husband, actor Kevin Bacon.

## WATCH THE 19TH ANNUAL SCREEN ACTORS GUILD AWARDS SUNDAY, JAN. 27 ON TNT AND TBS 5 P.M. PT/8 P.M. ET

### ATTEND A SAG AWARDS VIEWING PARTY

Many of the locals will be hosting SAG Awards viewing parties. Details will be announced in your local newsletter and posted at [sagawards.org/local-parties](http://sagawards.org/local-parties). Right, Austin viewing party.

### TICKETS TO THE SAG AWARDS

Seating at the SAG Awards is limited. SAG-AFTRA members interested in participating in the lottery drawing to purchase tickets can visit [sagawards.org/tickets](http://sagawards.org/tickets) to submit their information.



Los Angeles Times  
**THE ENVELOPE**  
THE AWARDS AND INDUSTRY INSIDER



Sign up for the all-new Envelope newsletter for daily news about the business behind the show, awards season updates and more.

latimes.com/newsletters 

YOUR ENHANCED DIGITAL ISSUE  
IS NOW AVAILABLE *Online*

A SAG-AFTRA MEMBER BENEFIT



BONUS  
CONTENT

WATCH  
VIDEOS

ACTIVE  
HYPERLINKS

MORE  
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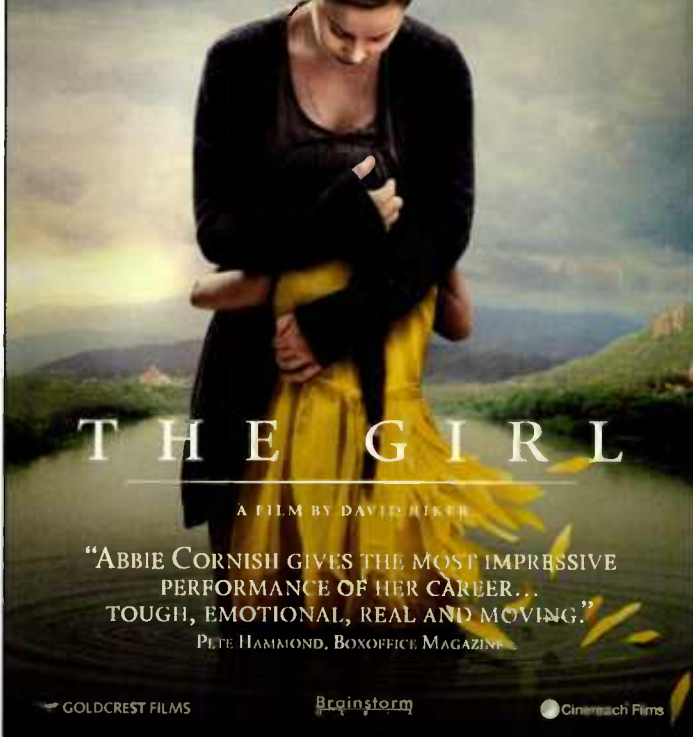
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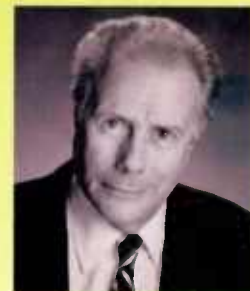
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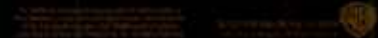
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# Dick Van Dyke

49th LIFE ACHIEVEMENT HONOREE



# Step in Time!

PHOTOS BY MARK HILL

**D**ick Van Dyke may just be a national treasure. The multitalented actor, recording artist, dancer, writer, comedian and former broadcaster is a deserving choice for the 49th SAG Life Achievement Award®.

The entertainer, who turns 87 on Dec. 13, is as quick with a joke, as likely to break out in song, and as fun to be around as ever. Having previously presented the same award to former co-stars Julie Andrews and Mary Tyler Moore, this year it's Van Dyke's turn to receive SAG-AFTRA's highest honor for career achievement and humanitarian accomplishment.

"Dick is the consummate entertainer — an enormously talented performer whose work has crossed nearly every major category of entertainment," said SAG-AFTRA Co-President Ken Howard. "From his career-changing Broadway turn in *Bye Bye Birdie* and his deadpan humor in the Emmy®-winning *Dick Van Dyke Show*, to his unforgettable performance as Bert in *Mary Poppins*, he sets a high bar for actors. He has inspired millions of fans and has had a tremendously positive impact on the industry and the world."

SAG-AFTRA Co-President Roberta Reardon added, "With Dick, it's so much more than the proverbial 'triple threat.' His contributions to the success of the business and to his fellow performers are legendary. His infectious laugh has warmed audiences for decades and is an unforgettable facet of his fabulous personality."

He was born Richard Wayne Van Dyke in West Plains, Mo. and raised in Danville, Ill., hometown as well to Donald O'Connor, Gene Hackman and Bobby Short. As a youngster, he taught himself

music, magic and pantomime. By 16, he was working part time as an announcer on a local radio station. Enlisting in the Air Force at 18, he soon was performing for the troops and hosting a radio show called *Flight Time*. After his tour of duty, he hit the road with another Danville local, Phil Erickson, in a pantomime act called The Merry Mutes, a perfect showcase for his physical comedy gifts.

With aspirations of being a TV announcer, Van Dyke landed jobs hosting a daytime talk show in Atlanta and a morning show in New Orleans, and then, in 1955, he moved to New York where he began hosting *The Morning Show* for CBS (which featured up-and-coming newscaster Walter Cronkite). Other hosting jobs followed, as did his television-acting debut on a 1957 episode of *The Phil Silvers Show*. In 1960, his career soared when he was cast opposite Chita Rivera in the original Broadway



## DICK IS THE CONSUMMATE ENTERTAINER — AN ENORMOUSLY TALENTED PERFORMER

version of *Bye Bye Birdie*, which earned him a Tony® Award and brought him to the attention of Sheldon Leonard and Carl Reiner, who signed him for a TV pilot opposite newcomer Mary Tyler Moore. The eponymous *The Dick Van Dyke Show* premiered in 1961 and earned him three lead actor Emmy® Awards.

During that show's five-season run, the tireless Van Dyke also filmed the 1963 big-screen version of *Bye Bye Birdie*, recorded a solo album, and filmed the 1964 musical classic *Mary Poppins*. It won five Academy Awards®, and earned stars Julie Andrews and Van Dyke a Grammy®.

A run of films followed during the following decades, including *Divorce American Style* (1967), *Fitzwilly* (1967), the musical *Chitty Chitty Bang Bang* (1968), *Some Kind of a Nut* (1969), *The Comic* (1969), Norman Lear's anti-smoking *Cold Turkey* (1970), *The Runner Stumbles* (1979), *Dick Tracy* (1990) and more recently the Ben Stiller comedy *Night at the Museum* (2006).

In 1974, his stunning portrayal of an alcoholic family man in David Wolper's groundbreaking ABC television movie *The Morning After* earned Van Dyke an Emmy nomination. But for the better part of the '70s, it was back to song, dance and comedy, as Van Dyke became a staple of TV variety shows and returned to the stage in *The Music Man* and *Damn Yankees*.

In the early '90s, Van Dyke prepared for what he believed was retirement while starring in three *Diagnosis Murder* TV movies with son Barry. Retirement was not to be, as CBS turned the movies into a popular series that ran from 1993-2001.

Following his decade-long stint as the crime-solving Dr. Mark Sloan, Van Dyke teamed with Eric Bradley, Bryan Chadima and Mike Mendyke to form the a cappella singing group Dick Van Dyke & the Vantastix. "These guys are half my age and they keep me young," he jokes. The quartet have performed on stage and TV, and released an album of children's

songs, *Put on a Happy Face*. Supporting this endeavor from the audience — and sometimes joining in — is Van Dyke's new wife, makeup artist Arlene Silver. The two married in February 2012 after meeting at the 2007 SAG Awards.

Throughout his busy personal and professional life, Van Dyke has always made time for philanthropic endeavors. For nearly 20 years, Van Dyke has been tirelessly committed to his volunteer work at The Midnight Mission, Los Angeles' downtown shelter for the troubled and homeless.

As Van Dyke wrote in his 2011 memoir *My Lucky Life In and Out of Show Business*, any retirement plans he's made have yet to work out. And we're all the luckier for it.

TCM will host a Dick Van Dyke movie marathon on Monday, Jan. 21, 2013 (check local listings). He will be presented the Life Achievement Award at the 19th Annual Screen Actors Guild Awards on Sunday, Jan. 27, at 5 p.m. PT, live on TNT and TBS.

**I**N 1982, SAG-AFTRA CO-PRESIDENT KEN HOWARD AND LIFE ACHIEVEMENT

HONOREE DICK VAN DYKE (RIGHT) STARRED TOGETHER IN THE TV MOVIE *THE COUNTRY GIRL*, AND HAVE BEEN FRIENDS EVER SINCE. THEY RECENTLY SAT DOWN TO DISCUSS VAN DYKE'S SEVEN-DECADE CAREER AS AN ACTOR, BROADCASTER AND RECORDING ARTIST — AND THAT COCKNEY ACCENT FROM *MARY POPPINS* THAT HAS ENDURED FOR 50 YEARS.

**Ken Howard:** I've known you and worked with you ... and have always been fond of your work and also of you. It occurred to me that you are so representative of all the various areas which SAG-AFTRA represents. You've done it all, from broadcasting to music to film to television to stage.

**Dick Van Dyke:** Everything but opera and ballet, I believe. [laughs]

**KH:** And even ballet, you've been close. You're a wonderful

dancer. I know that when you were 16, I think, you had your own radio show and were working back in Danville, Illinois.

**DVD:** Well, you know it was during World War II and everybody was getting drafted and there were no announcers at our radio station. I saw an ad in the paper and I went down and auditioned and I got the job. So I worked after school and weekends. I did the news. I did record shows, interviews, everything. And on the weekends, I was there alone. I played the records, ran across the hall, got the news, ripped it off, read it and ran the whole station by myself. It was a great experience. I thought I eventually wanted to be a television announcer.

**KH:** And that happened for you. You worked in Atlanta and New Orleans before going national.

**DVD:** I was an anchor on the CBS morning show for a year [in 1955], and I had to get up at 4 to get into Manhattan at 6 every

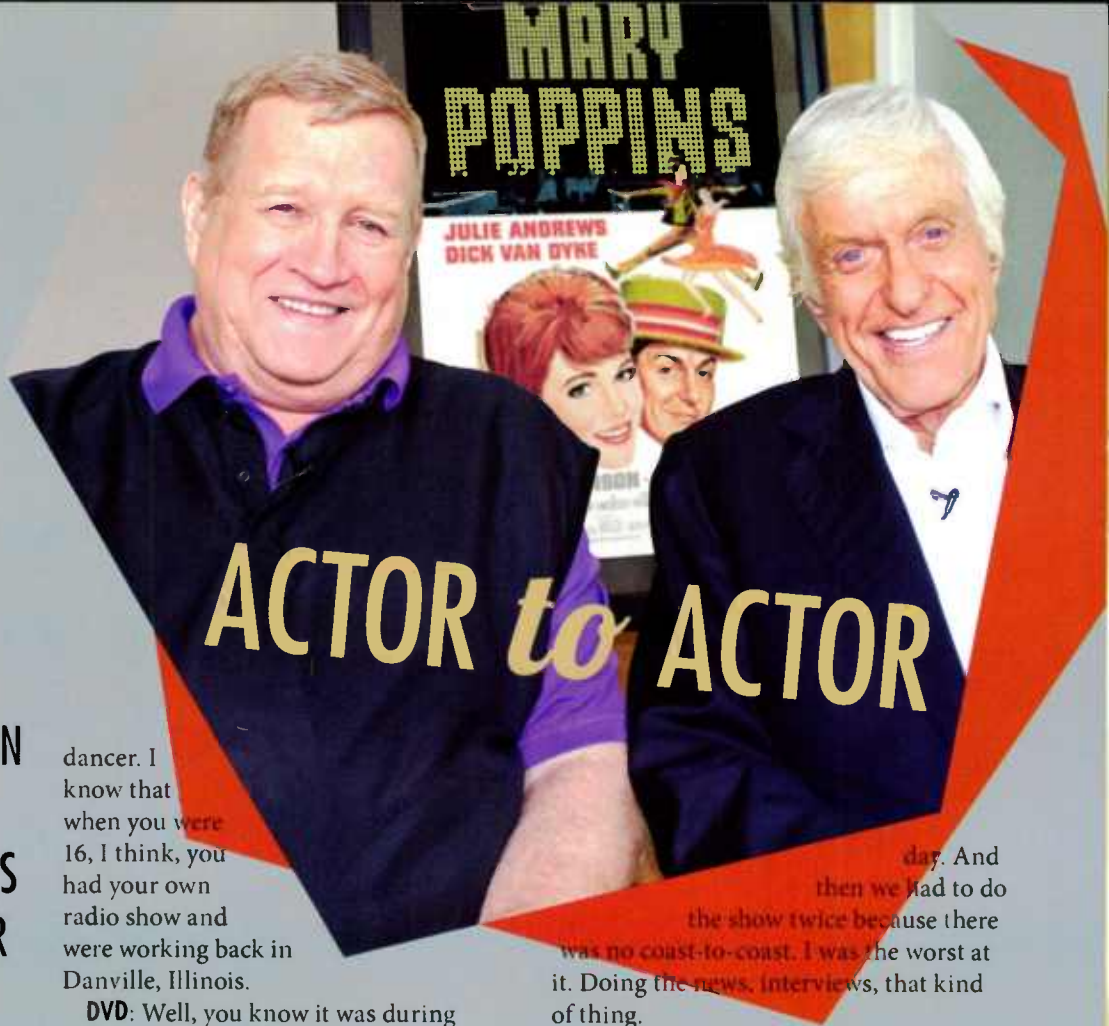
day. And then we had to do the show twice because there was no coast-to-coast. I was the worst at it. Doing the news, interviews, that kind of thing.

**KH:** Well maybe in your mind but I can't imagine you ever being bad at anything.

**DVD:** I was 29 and didn't have a clue. My newsman was Walter Cronkite. Walter sent me a picture of the two of us on the set and it said, "How did you ever make it without me?" What a doll he was.

**KH:** We talked years ago and you told me the story of the [Broadway] audition for *Bye Bye Birdie* with Gower Champion. What is your recollection of it?

**DVD:** At the time I was [hosting] a game show for ABC called *Mother's Day*. We had diaper-changing contests and I realized I wasn't good at it. That wasn't my future, so every day when the show was over I would go out and audition for whatever there was — a play, a



musical, anything. And I'd gotten a few callbacks on a couple of things. But I got up for Gower Champion and sang *Once in Love with Amy*. You remember the old rib?

**KH:** Yep.

**DVD:** And I did a little bit of a soft shoe. And he came up on the stage and said, "You've got the part." It was like in the movies! [Ken laughs] This is the way it happens! And I said, "Mr. Champion, I don't dance." He said, "We'll teach you how," which he did. Later, I think somebody wanted to replace me because I was still trying to learn to dance and sing, something I hadn't done, so I was under pressure to learn a lot really quick.

**KH:** Well, you did apparently learn how to sing and dance soon enough to win the Tony for it [in 1961].

**DVD:** Finally, I won a Tony. [laughs] It's funny, the first few weeks I was just scared stiff, you know, stage fright, butterflies, everything. But once I got used to it, I began to have fun and enjoy it, then I was able to perform. I found I'm never any good unless I'm enjoying it.

**KH:** And very natural all the time ... I think, if I may, a great part of your artistry is that you make it look so easy, and so natural. It's great to watch.

**DVD:** I think it was an advantage for me to not to have trained as a dancer because I probably would have fallen into a pattern of whoever taught me. But I had to kind of ad lib and make up my own moves, and I think that was an advantage to me rather than a disadvantage.

**KH:** Speaking of, can we talk a little bit about *Mary Poppins*, which is such a great film, such a great piece of entertainment, such a winning performance by Julie Andrews, by you. I love that film.

**DVD:** [Julie] had some mischief in her, but she's just the lady you'd think. What my problem is: If anybody from

the U.K. just sees me, I hear about my cockney accent. They won't let me off the hook about it. I [tell them] I was too busy learning to dance, sing and all that other stuff but they won't let me off the hook about that accent. I'll never hear the end of that.

**KH:** I think it's perfect because it's you, being that character and everybody knows it, and it's a great American classic.

**DVD:** Well, I think *The Dick Van Dyke Show* and *Mary Poppins* are the two peaks of my whole career because they were so much fun to do, but hard, hard work. I always thought Walt Disney wanted me because of my singing and dancing. It turns out he had heard me in an interview, talking about the dearth of family entertainment. That's why he called me. He had never seen me sing or dance. Isn't that amazing?

**KH:** Incredible. Tell us a little bit about the fruition of your wonderful relationship with Mary Tyler Moore [on *The Dick Van Dyke Show*].

**DVD:** I tell you, that woman could do anything. When I first met her, the first thing I said to [executive producer] Carl Reiner was, "Isn't she a little young?" — and she's considerably younger than me. But it wasn't three shows, and she just grabbed it. Mary and I could read each other's minds. It was

such a joy working with her. The extreme compliment: Most people thought we were really married. So, I think we did something right.

**KH:** It was wonderful to watch. Now, in terms of that show being a great hit, I know it ended right at the peak. I mean it's kind of remarkable.

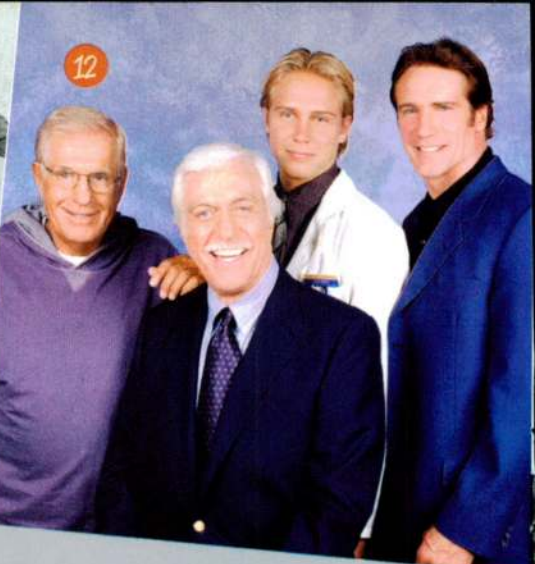
**DVD:** Yeah, Carl didn't want to do more than five seasons. None of us would have ever left.

**KH:** I know that during this time we're talking about, you also were able to meet and spend some time with one of your great heroes, Stan Laurel [of

As host of *The Morning Show* on CBS in 1955 (1), Van Dyke attained his initial goal of becoming a television announcer and, by 1957, he was making guest appearances on TV series like *The Phil Silvers Show* (2). In 1960, Van Dyke was cast as the lead in Broadway's *Bye Bye Birdie* opposite Chita Rivera (3), which garnered him a Tony Award. He returned to television a year later for an Emmy-winning five-year run on *The Dick Van Dyke Show* with Mary Tyler Moore (4) and joined Janet Leigh for the big screen version of *Bye Bye Birdie* in 1963 (5). That same year, he recorded a solo album, *Songs I Like*, of popular standards (cover art, right) and was cast by Walt Disney in 1964's *Mary Poppins* opposite Julie Andrews (6), here with young stars Karen Dotrice and Matthew Garber. Disney cast Van Dyke again in 1966 as *Lt. Robin Crusoe, U.S.N.* (7) with Nancy Kwan, and in 1968, he took flight in Ian Fleming's flying car, *Chitty Chitty Bang Bang*, alongside Adrian Hall and Heather Ripley (8).



(1, 2, 4) CBS Photos Archives; (3) Playbill; (5) Columbia Pictures Corp.; (6, 7) Walt Disney Productions; (8) MGM/UA Home Entertainment Co.



From 1971-74, Van Dyke was back on CBS with *The New Dick Van Dyke Show* opposite Hope Lange (9). Throughout the '70s he was a staple of variety shows such as a Cass Elliott special in 1973 (10), and was on the final season of *The Carol Burnett Show* in 1977 (11), here with Ben Vereen and Burnett. Van Dyke's *Diagnosis Murder* was a family affair: a 1999 episode featured brother Jerry, left, grandson Shane and son Barry (12).

the Laurel and Hardy comedy duo]. Tell us a little bit about that because I know it meant a great deal to you.

**DVD:** Oh god, what a gentleman. This was in the '60s and I was looking up a phone number in the Santa Monica phone book, and it said "Stan Laurel." And I thought it can't be. So, I called up and asked, "Is this Mr. Laurel?" and I told him who I was, and he had seen the television show, so he knew who I was and I said, you know, I'm afraid I've stolen from you a lot over the years, and he said, "Yes, I know." He invited me to his apartment, I spent the afternoon with him, and visited with him quite often after that. What a gentleman. He called me "Dicky."

**KH:** I think it's appropriate that we're talking about him today because he received our second Life Achievement Award in 1963, and you had the opportunity to play him on screen from time to time. It came from within and you had him down. It was great.

**DVD:** On one episode [of *The Dick Van Dyke Show*] we did a Laurel and Hardy sketch. So the night the show was on, afterwards, I called him and asked "So, what did you think?" and he gave me 40

minutes of notes. That I should have known ahead of time. [laughs] He said, didn't you remember that I had paper clips as cuff links, and the brim of the hat wasn't flat enough, and he took the heels off his shoes — I never knew that — to give him that funny stance, and that walk. But he never told me ahead of time! I said, "Now you tell me?" But then I got to do the eulogy at his funeral [in 1965]. What an honor for me.

**KH:** You've done so many marvelous things, and had so many opportunities, and then, of course, came the height of nepotism with *Diagnosis Murder*.

**DVD:** The ratings were healthy enough to keep us on the air [over the course of 10 years] and it was a joy for me to do because they let me be funny and keep it light. We tried to run a loose ship and make it light.

**KH:** And it was also a family affair.

**DVD:** I had my son [on it], used all my grandkids, my daughter Stacy. [laughs] I think I used everybody on that show, which made it fun for me.

**KH:** You've said that so much of your career was on-the-job training.

**DVD:** Yes! I had anxiety most of my career because I had never expected to act or sing or dance; I thought I was going to be a TV announcer. So I got a job singing and dancing on Broadway and I wasn't ready, I didn't know how. And I got *The Dick Van Dyke Show*, and I had never really acted. We had a hit show and I was learning to act as we went.

**KH:** And now yet another new phase of your life, not only with [the a cappella group] the Vantastix, which I just love, you also just recently married Arlene.

**DVD:** It was a fairytale. It was the best wedding I've ever been to. And the three guys I sing with [in the Vantastix] are half my age, and they keep me young.

**KH:** You're an inspiration to all of us. You're a perfect recipient of the Life Achievement Award because you have done it all. And for someone who hoped to one day be a television announcer, things have turned out just fine.

**DVD:** Oh, like this award! It's out of the blue and such a nice surprise. What a nice cherry on top of everything.

## I HAD ANXIETY MOST OF MY CAREER BECAUSE I HAD NEVER EXPECTED TO ACT OR SING OR DANCE.

**KH:** Well it's a gift to you, but you are such a gift to us. Great chatting with you.

**DVD:** Let's work together again.

**KH:** I'd love it, let's do it.

@ Watch the complete Actor to Actor interview online at [SAGAFTRA.org](http://SAGAFTRA.org).



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(9, 10, 11) CBS Photo Archives; (12) Monty Birmton, CBS



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# FROM COAST-TO-COAST SAG-AFT BROADCASTING THE



Now, for example, was the first program to show live shots of the Atlantic Ocean and the Pacific Ocean simultaneously on a split screen. "It occurred to us that, until the electronics of television, no man had ever been capable of gazing at both oceans at the same instant," Murrow and series co-producer Fred Friendly wrote in the foreword to the 1955 book *See It Now: A Selection of Text and Pictures*. "We thought that a medium capable of doing this was capable of providing reporters with an entirely new weapon in journalism."

Union man Edward R. Murrow's famed news documentary series *See It Now* is perhaps one of the best depictions of the evolution of broadcast in the 20th century. Originally recorded as an album, *I Can Hear It Now*, the format moved into radio as *Hear It Now*, and then to television with the acclaimed series *See It Now*.

Along the way, these programs made history. The live television broadcast of *See It*

And they were right. Close to a year after *See It Now* aired in November 1951, AFRA — the American Federation of Radio Artists — merged with the Television Authority to create AFTRA. This merger not only brought together two mediums of broadcast — local and national radio and television — but it set the path for a powerful membership of broadcasters, including entertainers, newsmen, disc jockeys, radio personalities,

# BROADCASTERS ARE THE WAY

sportscasters and more. These voices and faces became some of the most trusted in our modern history, including SAG Life Achievement Award winner Dick Van Dyke, who started his stellar career as a local TV announcer and daytime talk show host before moving to national programs and then to TV comedy and film.

Since the first reported radio program using a synchronous rotary-spark transmitter in 1906, radio and television broadcasts have been used to keep the world informed when disaster strikes, national emergencies take place, a team wins a national championship or a rover lands on Mars. From Walter Cronkite's emotional report that President John F. Kennedy was dead, Vin Scully's calling of Dodger Kirk Gibson's dramatic 1988 World Series home run to the rise of the "King of All Media" Howard Stern, these members — and many more — not only

delivered the news, they did so as union members.

Since that first merger creating AFTRA to the recent merger of SAG-AFTRA, the entertainment and media industry continues to evolve, with such platforms today as YouTube, Twitter and Spotify. Along the way, each category of SAG-AFTRA has evolved into separate and distinct professions. While a radio disc jockey may play a fellow SAG-AFTRA members' record album, their contracts are quite different.

## WHO ARE THE BROADCASTERS?

SAG-AFTRA broadcasters are the people the public listens to and/or watches every day, delivering news, information and entertainment — from the early-morning local traffic reports to ABC nightly news and everything in-between. SAG-AFTRA broadcasters' reach is great.

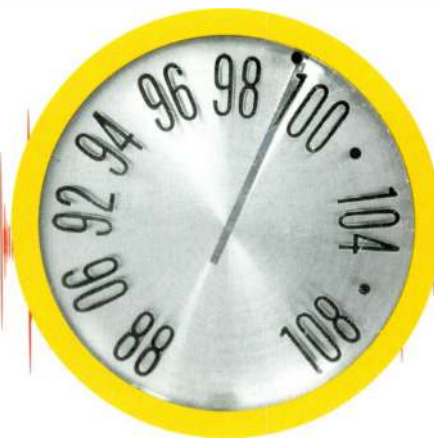
"Broadcasters are a pretty diverse group," said SAG-AFTRA Broadcast Steering Committee (BSC) member and National Public Radio reporter Jack Speer. "We run the gamut from DJs to newscasters like me, to people who do radio production work, to people who are doing the creative side — the television

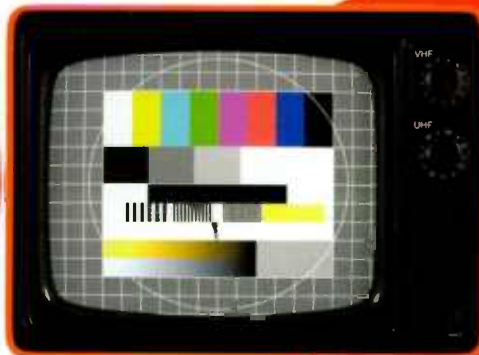
production and graphics."

Today, SAG-AFTRA represents broadcasters working under more than 200 contracts in broadcast shops across the country. Many of the companies running broadcast shops are the same who employ SAG-AFTRA member actors and recording artists, such as NBCUniversal, Fox and ABC/Disney.

Broadcast shops can range in size from the 16 news photographers who recently organized at KFOR in Oklahoma City, to mid-sized shops of a few dozen to 75 members, to the 400-plus members working for NPR. SAG-AFTRA executives form close working relationships with these members and their shops, watching the industry trends and seeing how they're affecting those in their local.

"The SAG-AFTRA News & Broadcast department is in negotiations with the networks and local stations on almost any given day of the year, and we are advocating for our members on issues related to their employment every day," said Assistant National Executive Director of News and Broadcast Mary Cavallaro. "Our members at each station, network or broadcast operation have their own needs and issues in many areas that we address in each negotiation, including onerous personal service contract provisions like non-compete clauses, compensation and benefits, new technology, media consolidation and convergence. Our priority must be to address those concerns in negotiations





and to be thoughtful and aggressive advocates with respect to the unexpected day-to-day developments in our members' ever-changing work lives."

## CONTRACTS 411

Broadcast contracts differ from the SAG-AFTRA contracts worked by actors and other performers. Whereas performers work off large national contracts, the broadcast contracts must be negotiated separately with each employer, with a few exceptions. SAG-AFTRA broadcast contracts also cover staff employment primarily where there is a day-to-day relationship between the member and his/her employer.

"Each shop is so different and unique, and each shop has its own needs and demands and circumstances with its employees that these individual characteristics need to be taken into account when negotiating," said BSC Chair Joe Krebs, who recently retired after 42 years on the air, including 32 years at WRC News 4 NBC in D.C. "The salaries are different. The markets are different and the demands in that market are different."

Organizing broadcast shops is not an easy task. Take NPR for example. While it is currently the largest broadcast contract under SAG-AFTRA's wing, it didn't start out that way.

"I helped organize [in 1978] because we made so little money," said NPR's award-winning legal correspondent Nina Totenberg. "We were a shop that was principally women. We were less than 30 and the management at NPR didn't want to recognize us.

"They forced an election, which we won, and then they basically refused to negotiate with us. They would sit at the

table and nothing would happen," she recalled.

Totenberg described how the union stepped in, and through a series of meetings, tempers flying and executives leaving, that small group of 30 was able to negotiate a contract with fairly substantial raises. Today, the unit has grown to more than 400, but there are still sometimes contentious contract battles and situations where the union is needed. Like high-paid actors whose salaries go above and beyond scale, many members in SAG-AFTRA broadcast shops make above negotiated basic contract rates. Totenberg finds value in having the contract for everyone — regardless of where they fall on the pay grade.

"I, like most people in SAG-AFTRA, have no desire to run NPR. And I'm sure most actors in SAG-AFTRA don't want to run the studios," she said. "It's the work that interests me. It's broadcasting the news and doing it in an interesting, accurate and professional way. But I need to make a living too. And I think it's important to have a union.

"Most things I've negotiated don't directly affect me now," she said. "But I wasn't always a senior person and if you want good people to stay, then you want them to have decent salaries and fringe benefits that can be negotiated best by a group and not individuals, so they can't be played off one another.

"In any large organization, people get screwed over from time to time, and you want to make sure they have protection," she added.

In addition to the standard contracts covering broadcast shops, many SAG-AFTRA members also work under the terms of personal service contracts (PSCs), which are employment contracts

negotiated between the individual and his/her employer. At a SAG-AFTRA station or network, these personal contracts may only contain terms that provide for more in the way of compensation and benefits than a SAG-AFTRA agreement, including but not limited to pay and other premiums or benefits above union scale. PSCs may contain restrictive covenants, such as noncompete clauses that prevent an employee who resigns or is terminated from working in the same market for a period of time of up to two years. SAG-AFTRA also negotiates specific restrictions or limitations on these kinds of restrictive terms that make it difficult for a member to earn a living and freely advance his/her career.

PSCs, however, are not required for employment and some members choose to forgo them their entire career.

"I have always relied on the power of the bargaining unit to achieve a better wage and working conditions," said SAG-AFTRA National Board member "Captain" Rodger Brand, who flies above St. Louis for the local CBS affiliate and KMOX radio to report the news and traffic. "I've never had a PSC and instead have relied on the power of AFTRA — and now SAG-AFTRA — to keep me moving up the ladder."

## LEADING THE WAY

From Murrow's *See It Now* first live split screen to meteorologists regularly using Chroma key compositing (aka green screen) for decades, broadcasters are often leading the way in technology.

"Even though we're a small part of the merged union, I think we are people who are doing cutting-edge and interesting

(continues)

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*Jeffrey Lyons, WCBS Radio, 17th Den Radio*

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*Stephanie Zacharek, NPR*

"A CLASSY, GROWN-UP DRAMA THAT EXPLORES THE EMOTIONAL WRECKAGE OF A DYSFUNCTIONAL FAMILY WITH CAUSTIC WIT"

*Megan Lehmann, The Hollywood Reporter*



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things in terms of media right now,” said Speer.

For Los Angeles DJ and BSC member Cynthia Fox of KLOS, integrating new and existing media into her daily show’s platform was an evolution of her work. As a veteran on-air radio personality, Fox has found a way to integrate a blog, video vignettes and Twitter into her programming.

“It’s an era of short attention spans, so we have to be very concise but still human, still warm, still knowledgeable about the music and what’s happening in the community,” she said. “Our website has become a really nice, vibrant entity for us in that if we have something to share with the listener, and it’s too long or complicated to explain in a few words, I can talk about something and then send the listener to my blog on the website.”

When Fox attends special events like the opening of Cars Land at Disneyland or a movie premiere, she takes along her video crew or Flip cam to capture the moment. When the Rolling Stones were

playing a show in Paris recently, Fox was able to report live to listeners the set list, because the band’s Twitter feed was reporting each song played as it happened.

“Once we learned about the features and what’s available for us to do, then we took it and ran with it,” she said. “I think that’s the interesting thing about being creative. The tech people may know the technology, but it’s the creative people who are coming up with the ideas to make it vibrant and exciting.”

For Speer, new and emerging technology and how to work with it is the biggest issue facing broadcasters. He sees media convergence and melding journalism and broadcast across different platforms as the way of the industry. It’s a tough pill to swallow for some members who may feel technology can weaken the quality of their reports and work.

“We’re in a period where this is happening. We can’t turn the clock back,” Speer said. “We can’t stop the onslaught of technology. We need to figure out how it can benefit our members.”

SAG-AFTRA broadcast leaders feel if the employers want reporters to do all these different things — shoot video, write stories for the Web, while continuing traditional broadcast duties — then the members have to stake out a place at the bargaining table and determine what their role is in it.

“I’ve been doing a lot more work than I’ve ever done,” Totenberg said. “There are all these different platforms I have to perform for.”

This media convergence is common among all members of SAG-AFTRA, Speer said. Most members are working to some degree with audio and video. Actors are working in various forms of computer graphics, such as the technology created for *Avatar*; audiobooks use various types of members, including broadcasters, voiceover artists and actors.

“Especially now in the digital platforms, we’re coming together,” Speer said. “I think the various platforms that we work in as members are more common and less disparate than they were before.”

## **BROADCAST BREAKDOWN**

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**Biggest shop: 400+ at NPR**

**Number of contracts approved since January 2012: 30**

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SAG-AFTRA MEMBERS BRING BACK OL' TIME RADIO SHOWS





We live in a time when entertainment is becoming increasingly high-definition and digital, when if you're not moving forward, you're falling behind. But while the way of doing business and consuming media may have changed, performing skills are timeless, and some SAG-AFTRA members are finding a useful way to sharpen their skills by looking back to another era of rapid technological change.

When the first radio stations to broadcast voice transmissions crackled to life in the early 20th century, the country would never be the same. Radio ushered in the era of mass communications and

became a tremendous force in creating a popular culture.

A 1922 publication, *Radio Broadcast Vol. 1*, marveled at the phenomenon: "Families were compelled sometimes to sacrifice physical comfort for the sake of having a radio set in the house." By the 1920s, comedies and dramas drew families to their radios every evening to listen to adventures and farces, horror stories and crime dramas. Actors and comedians created the one-liners that everyone would quote and requote the next day on the playground, the job or at the market.

Members across the country, from Los Angeles to New York and San Francisco to Atlanta are reviving the art of the radio play, complete with on-the-fly sound effects, for live audiences. For performers, radio plays can be a great way to sharpen their talents and expand their range — and many are finding it to be quite a workout.

In Los Angeles, member Clyde Sacks is a long-time radio player, having been involved in 28 shows, including directing *The Halloween Jewel Thief* at the Oct. 18 show in Los Angeles.

"People will constantly come up to me and say 'I had no idea it was this complicated,'" Sacks said. They don't realize that they need to pay attention to the music, mesh their performances with the sound effects and hit the proper cues.

"They thought they were just going to show up and read lines," Sacks said. "You really have to be focused with this."

As with any live show, a lot can go wrong. Just ask Edith Ivey.

Ivey not only performs with the Atlanta



"NO MATTER WHAT YOU LOOK LIKE, YOU CAN BE ANYBODY. THAT'S THE FUN OF IT."

Bi-Union Players' recreations of the radio plays of yesteryear, she was a performer during the medium's heyday. Ivey worked on daytime radio soaps and would later go on to transition to television, appearing on *Howdy Doody* as Princess Summerfall Winterspring. For the last 22 years, most of her work has been in film, but radio has remained her first love.

"It's the theater of the mind," Ivey said. "It's more exciting to me than either theater or film."

Ivey recalled one incident during an episode of *Whispering Street*, a daytime radio soap opera in the '50s, when technical difficulties led to an opportunity for improvisation. Five minutes before going live, the director announced to the performers that the soundtrack had been lost, and that they needed a performer to sound like a crying baby.

"They said, 'Edith, you've got five minutes, can you do that?'"

Similar quick-thinking was sometimes needed during the show, if, for instance, one of the performers huddled around a single mic dropped their script.



Left: Paula Bellamy, Judy Nazemetz, Michael Crandall and Eileen Mary Butler perform in *The Halloween Jewel Thief*, which originally aired on *The Dennis Day Show* in 1948. The Los Angeles Local show was a production of SAG-AFTRA Radio Plays, headed by David Westberg, in partnership with the Autry National Center. Top right, Ann Marie Ravens.

“There’s something about walking that tightrope and knowing you could get away with it,” said Barry Stoltze, SAG-AFTRA National Board member.

Stoltze started the Atlanta Bi-Union Radio Players in 2004, and has been involved ever since. During that time, the radio plays have served as a showcase for union talent while raising thousands of dollars for the Atlanta Community Food Bank.

Just because the stories lack visual pizzazz doesn’t mean radio plays are a lesser form of entertainment — they are just a different way of telling a story.

“The human imagination — what you can create in your mind — is much more powerful, much more meaningful than anything that can be done for you. They say a picture is worth a thousand words, but I’m not sure I agree with that,” Stoltze said.

That’s part of why these productions are such a great opportunity for members. It’s a chance for them to perform in a new way, painting the audience a picture using only their voice. And how you look doesn’t matter.

“I am not confined on radio to playing an 82-year-old woman. I can do a child, I can do a parrot, I can play a young woman in her 20s in love,” Ivey said.

“No matter what you look like, you can be anybody. That’s the fun of it,” adds Connie Foster, who serves as co-chair of the SAG-AFTRA Seniors Committee of the Chicago Local, and helps organize the Radio Players (formerly the Senior Radio Players). “If you can read, if you can get up on stage and if you can create a character, you can do it.”

Foster also works on *Unshackled*, history’s longest-running radio drama, which has been produced since 1950.

In 2009, David Westberg founded a radio plays group in Los Angeles. The group, SAG-AFTRA Radio Plays, draws in a diversity of talent from members across the media spectrum, including actors, broadcasters and many who have no experience with radio plays.

“It’s a melding of the whole artistry [of SAG-AFTRA],” Westberg said.

The heyday of radio plays was a

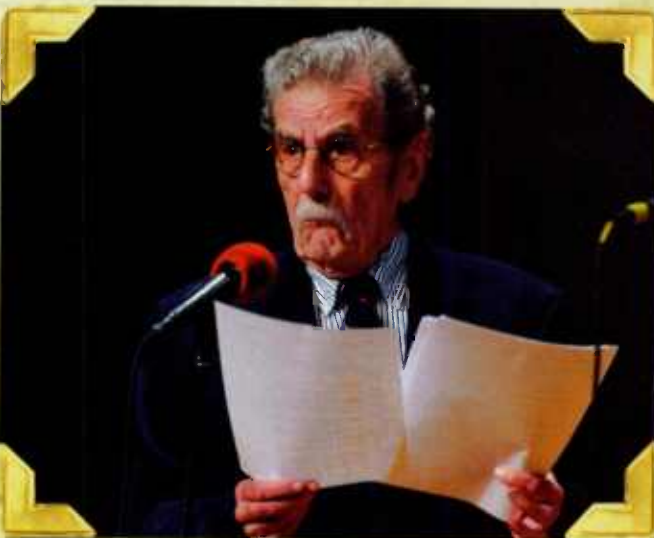
relatively short one, from the late 1930s through the ’40s, before television began to woo its audience in the ’50s. Still, though the golden days of radio plays may be past, the art form lives on in different forms, such as Garrison Keillor’s *A Prairie Home Companion* (a legacy AFTRA signatory production), dramas produced by the BBC and online, where some of the original programs can still be enjoyed.

Listeners who attend the live radio plays are treated to a great story and fun time, but for member-performers, the experience is extra special. Margaret A. Flannigan, who creates sound effects for

the New York City’s Old Tyme Radio Players said she connects with the audience during a performance.

“It’s just a delight to read the old time radio plays for the audience, some of whom are new to this material and many who either performed it or heard it when it was first being played,” said Flannigan.

If you’d like to attend or perform in a radio play, check your local page on SAGAFTRA.org to see if any productions are happening in your area or contact your local board and offer to start your own radio play community.



Above, on Oct. 22, the Bi-Union Radio Players of Atlanta performed *Lend Me an Ear: A Comedy Potpourri*, leaving the audience in stitches and raising more than \$1,900 for the Atlanta Community Food Bank. Left, Don Stroup performs in *Easy Aces* on July 31. The show was part of a double feature put on by the SAG-AFTRA Chicago Radio Players that included *The Fabulous Dr. Tweedy*.

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*Peter Debruge, DAILY VARIETY*

# THE SESSIONS



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# On Location



## SAG-AFTRA MEMBERS MARCH TO FIGHT ALZHEIMER'S

SAG-AFTRA members joined together in Los Angeles, New York, Miami and Washington, D.C. to create awareness about damage caused by Alzheimer's disease and to raise money to fight this terrible affliction.

The National Actors Unite to End Alzheimer's team was founded by Nancy Daly, a SAG-AFTRA and AEA member whose mother sadly passed away from Alzheimer's earlier this year. The New York team, founded by Local Board member Marc Baron, was the first to march on Oct. 21. N.Y. Board member Carol Monda was also very involved with the administration of the team. On Oct. 27, the Washington, D.C. team marched on the National Mall. The Los Angeles team marched on Nov. 4 and the Miami team on Nov. 10.

As of press time, the four teams raised more than \$25,000 for the cause.



*New York*



*Miami*

*Washington - Mid Atlantic*



*Los Angeles*

## SAG-AFTRA LOS ANGELES MEMBERSHIP MEETING

Join Las Angeles Co-Presidents Gabrielle Carteris and Ned Vaughn, the SAG-AFTRA Los Angeles Board of Directors and your staff for the first SAG-AFTRA Los Angeles Local Membership Meeting. Members can ask questions of elected representatives and staff and will hear a report on the SAG and AFTRA benefits plans as well as an update on the 2013 commercials contracts negotiations.

**When:** Monday, Dec. 3, 2012, 7 p.m.  
(Check-in begins at 6:30 p.m.)

**Where:** Sportsmen's Lodge  
12833 Ventura Boulevard Studio City,  
CA 91604  
(Coldwater Entrance)

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

Validated parking available onsite. Please read all posted signs. Union not responsible for illegally parked vehicles.

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.

Claire Folger

## CALIFORNIA LAWS GOOD NEWS FOR MEMBERS

Two of SAG-AFTRA's top priorities are to protect its members and to increase opportunities for employment. In California, there was good news on both fronts, with two bills that were recently signed into law by Gov. Jerry Brown.

By talking to legislators, helping with witnesses, writing letters and making phone calls, union members and staff helped to promote these two important bills. The first extends the California Film & Television Tax Credit Program by two years. The extension of this successful program ensures that SAG-AFTRA's California members can continue to build their careers and earn their livelihoods in the state they call home.

The second new law aims to protect child performers from those who would prey on them. The bill, which was signed on Sept. 27, requires checks on those representing minors to ensure they are not registered sex offenders, as well as background checks on those who work unsupervised with child actors.



The highly regarded thriller *Argo* was among the movies shot in California that took advantage of the state's incentives. The film was shot mostly in the Los Angeles area, including at the L.A./Ontario International Airport, which stood in for the Tehran airport. From left, John Goodman, Alan Arkin and Ben Affleck.

*Los Angeles*

## FETED BY L.A. LABOR



SAG-AFTRA Executive Vice President Ned Vaughn, SAG-AFTRA Co-President Roberta Reardon and Miguel Contreras Foundation Board President Maria Elena Durazo at the Miguel Contreras Recognition Dinner in Los Angeles Oct. 2. SAG-AFTRA was awarded the Lew Wasserman Spirit of Democracy Award.

## 2012 Annual Winter Celebration

### SAVE THE DATE

Wednesday, December 12, 7-9:30 p.m.

SAG-AFTRA Headquarters Promenade — Lobby Level  
5757 Wilshire Blvd., Los Angeles, CA 90036

The Los Angeles Host Committee invites you to join your fellow SAG-AFTRA Los Angeles Local members for merriment and good cheer in celebration of the holiday season. Those interested in helping others in our community can contribute an unwrapped toy to The Village Family Services toy drive or a nonperishable food item for the AIDS Project Los Angeles (APLA) food drive.

RSVP online at [SAGAFTRA.org/holidayparty](http://SAGAFTRA.org/holidayparty)  
no later than Monday, Dec. 10.

This event is open to SAG-AFTRA members and one guest only (space is limited and RSVP line will close once capacity has been reached). For more information, please call (323) 549-6447. Validated parking available onsite. Please read all posted signs. Union not responsible for illegally parked vehicles.

No alcoholic beverages served or permitted.

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.



BookPAL Phillipe Hartman in action at a school in Brooklyn.

## NEW BOOKPALS FOR THE NEW SCHOOL YEAR

The skills of an actor are particularly well suited for reading to a child, and many members help make a difference in elementary schools by doing just that. SAG-AFTRA members bring the magic of stories to life through BookPALS (Performing Artists for Literacy in Schools). BookPALS is a national program administered by the SAG Foundation that helps children learn to love books by bringing the talents of performer volunteers into elementary school classrooms.

Members learned about the program and how it can make a difference at three New Reader Orientations held in New York City in October. Members introduced themselves and talked about their reasons for wanting to participate, from having previous experience as teachers within the New York City public school system, to simply wanting to donate their time and skills to a good cause. The orientation included a walkthrough of how the program works, as well the opportunity to practice with the read aloud "tool kit" that was presented.

If you are interested in volunteering with the BookPALS program, please visit [BookPALS.net](http://BookPALS.net) for more information.

## MORE'S SAG-AFTRA@WORK / BUSINESS OF THE BIZ HOSTS FIRST SEMINAR ON NEW UNION

The New York Local switched into full gear this October, kicking off the first season of the newly combined SAG-AFTRA@Work/Business of the Biz seminar series. The first seminar, *SAG-AFTRA: Your New Union and How it Works For You*, was held on Oct. 9 in the Eddie Cantor Boardroom at 260 Madison Avenue.

Co-chaired by Joyce Korbin and Sara Krieger, SAG-AFTRA@Work/Business of the Biz is a subcommittee of MORE (Member Outreach, Relations and Education) and hosts educational seminars for members throughout the year. The first seminar, moderated by Korbin, brought in a panel of staff and member leadership to discuss the workings of the merged union, explain benefits available to the membership and answer member questions. The panel consisted of New York Local Co-Presidents Holter Graham and Mike Hodge, New York Local Executive Director Jae Je Simmons, Manager of Theatrical Contracts Leif Larson, Director of Television Contracts David Salvador and Director of National Field Services Jim Damis.

Additional seminars will be presented. Keep a lookout for information about future events.



## New York

## RAIN OR SHINE, LOCAL TURNS OUT RECORD CROWD AT LABOR DAY PARADE



Members show off their SAG-AFTRA pride.

Spirits were high at this year's New York City-Central Labor Council Labor Day Parade, held on Sept. 8 on 5th Avenue in Manhattan. More than 100 SAG-AFTRA members braved sudden downpours to march in solidarity with the working men and women of labor in New York City. SAG-AFTRA National Board member Lainie Cooke sang the national anthem to kick off the parade. Members donned SAG-AFTRA T-shirts, and specialized signs were available for all member categories. While SAG-AFTRA celebrated its first parade as a merged union, Actors' Equity Association celebrated its centennial. Proud members of both unions pinned the T-shirts together to show their support of both organizations.



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### CELEBRATING BELVA



San Francisco -  
Northern California

Friends and members celebrate Belva Davis' birthday.

The San Francisco-Northern California Local celebrated the 80th birthday of a national treasure — Belva Davis. Davis has been a union activist for years; she's been celebrated and honored by so many organizations there isn't enough room to name them all. For more than four decades, she has been the face of Bay Area news and in her "spare" time authored a book titled *Never in My Wildest Dreams: A Black Woman's Life in Journalism*. Davis (above, center) was honored with video greetings from SAG-AFTRA Co-Presidents Roberta Reardon and Ken Howard; National Director, Policy & Diversity Advocacy Ray Bradford; Dick Van Dyke; SAG-AFTRA National Executive Director David White; and surprise guest Kim Roberts Hedgpeth, former SAG-AFTRA co-national executive director.

While she officially turns her microphone off in November after decades of work as a broadcast journalist, don't expect Davis to slow down, play golf and sit in a rocking chair — that just would *not* be Belva!

### MIXING IT UP IN FLORIDA

SAG-AFTRA members had the opportunity to enjoy the company of their peers at two successful mixers in Florida. In Orlando on Sept. 28, the SAG-AFTRA Central Florida Office held a mixer at Le Rouge Wine Bar and Tapas. The 72-plus members and industry guests had a great evening of socializing and networking, while enjoying fantastic tapas and live music. Among the industry guests in attendance were various franchised agents, producers and casting director and Orlando Film Commissioner Sheena Fowler. SAG-AFTRA Miami Local Executive Director Herta Suarez was also on hand with David Fazekas, local assistant director, Central Florida, meeting and chatting with Central Florida members in person.

The Aug. 29 mixer in Miami took place at Soyka restaurant. At the well-attended event, members enjoyed getting together and networking in a nonbusiness setting. Members also had the chance to talk to our special guest, Rick Blitman, associate creative director at Tinsley Advertising.



Miami

Members enjoy Central Florida mixer.

### NEW YORK OPENS ITS DOORS

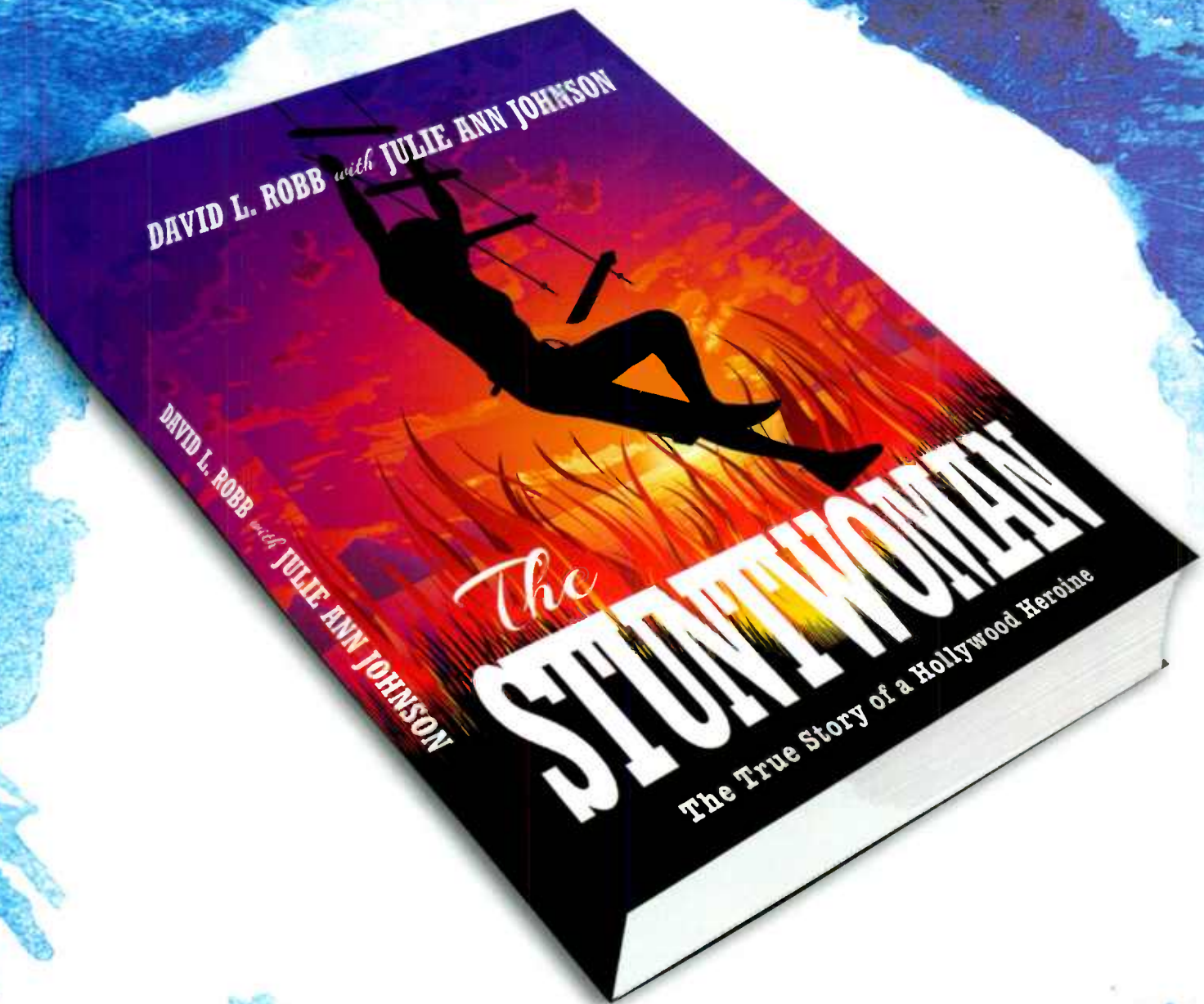
For 35 years, the former AFTRA Open Door program provided the opportunity for New York Local members to meet one-on-one with casting directors and agents. This year, the program has been presented again, this time as the SAG-AFTRA Open Door program. More than 1,000 members came through the lottery held during the first week of October. The random lottery was the first part of a three-step process that had members selecting a registration date to return to schedule their one-on-one meeting. Members then met with the casting director or agent of their choice in October or November. At last year's Open Door program, members met with 120 agents and casting directors. The committee, made up of 35 SAG-AFTRA members, volunteer hundreds of hours to administer the program.

From left, Open Door Committee Chair Janette Gautier, committee member Eileen Lacy and committee member Mary Ann Hay



New York

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### Philadelphia

From left, Cherri Gregg of KYW News Radio; SAG-AFTRA Vice President, Broadcasters and SAG-AFTRA Philadelphia Co-President Catherine Brown; Assistant National Executive Director, News & Broadcast Mary Cavallaro; member Larry Kane; and former news director Chris Blackman.

## WHAT'S YOUR PLACE IN THE NEW 24/7 NEWSROOM?

In television stations and cable outlets across America, multimedia multitasking is the new normal. The challenges for news employees are almost like a real-life reality show: How many functions can you perform and how well can you do them? Add to that the dynamic of interactive local news coverage and new media, and it's a whole new ballgame out there — or is it?

Examining these new challenges, The SAG-AFTRA Philadelphia Conservatory, Temple University Television and The Kal & Lucille Rudman Media Production Center presented *Finding Your Place in the New 24/7 Newsroom*.

The revolution is being televised, posted online and tweeted on your smartphone. A panel of news professionals offered insights that members and students could use to change their career compass.

### Colorado

## SHOOT, POST & UPLOAD AT THE SAG-AFTRA COLORADO LOCAL CONSERVATORY

The SAG-AFTRA Colorado Local launched its first Conservatory Workshop since merger, *Shoot, Post & Upload*. The room was packed with professional actors who came to learn how to film, edit, compress and upload a professional-



quality audition from their home using commonly owned equipment and software for both PC and Mac, as well as the key requirements for delivering a winning audition. These skills are a must in today's industry, where actors are often being cast via their digital submissions for work in and outside of the markets where they live.

The workshop was conceived and presented by Colorado Local Conservatory Chair Sheila Ivy Traister, who is also an international acting coach, and veteran New Mexico casting associate Aaron Giombolini, who helps cast television series and major studio and indie films.

With a combined total of 35 years between them in the industry, Giombolini's technical expertise and years in the casting room coupled with Traister's years as an actor and acting coach, proved invaluable for the attendees.

## POST-MERGER MINGLE

As a gesture of solidarity and unity, Michigan members celebrated their "togetherness" at a picnic on Aug. 15. The event took place on a sandy beach with water activities, games, good food and, most importantly, a chance to meet and mingle with fellow members who now all belong to the same union. Whether members were gathered around the food truck or boating on the lake, a wonderful time was had by all.



### Michigan

From left, members John Dickerson, Ele Bardha, Nicole Hakim Yohn and Eric Wydra at the Michigan Merger Mingle.



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## Twin Cities

### A PRESIDENTIAL VISIT CAPS OFF SUMMER

#### From the Minnesota State Fair...

More than two dozen SAG-AFTRA members worked as hosts and volunteers at the Minnesota AFL-CIO Labor Pavilion during the 12 days of the Minnesota State Fair Aug. 23-Sept. 3. Pavilion activities drew their share of the 1.8 million fair visitors this year, featuring music performances, trade demonstrations, raffles for prizes and election-year appearances by prominent politicians. SAG-AFTRA barkers added professional pizzazz to the action, while members volunteered to work at the kiosk, giving out union information and fun SAG-AFTRA swag throughout the entire run of the fair.

#### ...to the Minnesota AFL-CIO Convention...

National Co-President Roberta Reardon carried a strong, upbeat message about union power as she told the story of SAG-AFTRA's merger to the Minnesota AFL-CIO convention in Rochester, Minn., Sept. 17. Union leaders and delegates from around the state listened intently and applauded her words. Reardon followed her keynote speech with a presentation to a packed room at the Women's Leadership Luncheon later that day. She told the union women that their time to lead has



An IBEW pipe-bending demonstration at the Minnesota State Fair

come, shared some of her experiences and encouraged the women to become active, be bold and support each other.

#### ...to a Great Membership Mixer with Special Guest National Co-President Roberta Reardon!

Back in Minneapolis on the evening of Sept. 17, Reardon enjoyed a relaxed local membership mixer attended by more than 50 Twin Cities members. The party featured live jazz music by an outstanding trio (local AFM members) and an equally outstanding taco bar. It was a great way for new local members to meet Reardon and mingle with experienced local leaders.

## Washington - Mid Atlantic

### CONGRATS TO HOLLIDAY AND CHESTER

The Washington-Mid Atlantic Local congratulates two iconic D.C.-area media personalities, Johnny Holliday and John Chester.

Johnny Holliday received the John Steadman Lifetime Achievement Award from the Maryland Sports Hall of Fame. Holliday has been reporting sports in the D.C. area since 1978, and is the "voice" of the University of Maryland football and basketball teams. He is also the host of the Washington National pre- and post-game coverage.

John Chester, a champion of classical music in the greater Washington area, retired from WETA-FM at the end of the year. Chester has hosted the afternoon drive show at WETA-FM since early 2007. Before WETA-FM, Chester worked at two other classical music stations, the now-defunct WGMS in D.C. and WCRB in Boston. He has been a voice of classical music in the D.C. area for over 30 years and will be greatly missed.

Congratulations to Johnny Holliday and John Chester on such tremendous milestones!

### BUTLER VISITS KANSAS CITY

National Board member and San Francisco KCBS news reporter Bob Butler recently visited colleges in the Kansas City area to discuss careers in broadcasting and the benefits of union membership. Butler, at right, is pictured with broadcast students at the University of Kansas, Lawrence. Also pictured, fourth from left, is SAG-AFTRA Missouri Valley Local Co-President Christine Colby Jacques.



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## SAG-AFTRA LOCAL LEADER



### DIANA BOYLSTON

SAG-AFTRA New Orleans Local President Diana Boylston joined SAG and AFTRA more than 20 years ago as a studio singer and voiceover artist, working in television and film. She directed and produced *Unnatural Disaster*, a documentary about Hurricane Katrina. Boylston also has appeared in HBO's hit *Treme*, a show about life in New Orleans post-storm.

Armed with a Master of Fine Arts in acting, a degree in education and more than 16 years of teaching, Boylston designed and presents a youth healing program, *Empowerment through the Arts*, in an inner-city New Orleans school. Sadly, the day after the storm, the

contracts between the unions and the school expired. They were not renegotiated. Without the security that union contracts provide, thousands were fired, including teachers. Some were rehired later, but at reduced rates. "This is just one reason why I take being the first SAG-AFTRA president (in New Orleans) seriously," she said.

Boylston has served her local as committee chair, member-at-large, secretary, vice president and now president. In an ever-changing entertainment industry, in a forever-altered New Orleans, Boylston tells us that SAG-AFTRA has been there for her through it all.

"New Orleans is producing much work and growing. Our market needs the structure and guidance our new union offers so we grow in the right direction; especially true in a 'right-to-work' state," she said.

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



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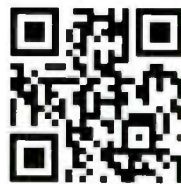
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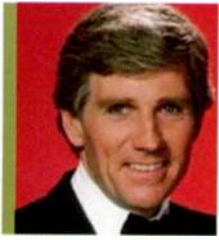


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# In Memoriam

honors the memory of members whose deaths were reported to SAG-AFTRA between August 1 - October 31, 2012.\*



GARY COLLINS



PHYLLIS DILLER



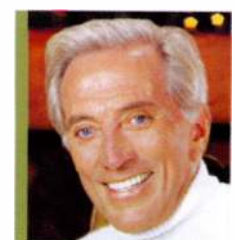
MICHAEL C. DUNCAN



MARVIN HAMLISCH



ALEX KARRAS



ANDY WILLIAMS

Norman Alden	7/27/12	Mike Evans	7/31/12	Alex Karras	10/10/12	Paul B. Price	7/16/12
Karanikolas Anneta	10/23/10	John Finnegan	7/29/12	Michael Kessler	8/19/12	Bill Rafferty	8/11/12
Barbara Anson	7/31/12	Stephen R. Franken	8/24/12	Lloyd Kino	7/21/12	Rosemary Rice	8/14/12
R. G. Armstrong	7/27/12	Al Freeman Jr.	8/9/12	Mark Bruce Klastorin	8/2/12	Murray Rose	4/15/12
Ruston F. Ayers	8/5/12	Dick Fujioki	8/29/12	Hal Kuder	2/27/12	Blanche Rubin	6/29/12
Ruth L. Bail	8/4/12	Gabita Miller	8/4/12	Lance Legault	9/10/12	Doreen Renee Salas	1/26/12
Robert Wayne "Bob" Birch	8/15/12	Ruth A. Garbell	2/24/11	Kenneth Leron	9/2/12	Kurt Samhaber	8/9/12
Wally Boag	8/14/12	Lou Goldstein	4/2/12	Stephen Litter	8/29/11	Nunzio Sapienza	7/28/12
Walter Earl Brown	1/10/08	Rudy A. Gracia	5/24/12	Billy Longo	8/22/12	Harris Savides	10/9/12
Caruth Byrd	12/16/10	Bill Grimsley	2/1/12	Pamela Marsh	8/18/12	Helen Schustack	7/8/12
George Byrne	12/26/11	George Hale	6/14/12	Tony Martin	7/27/12	Brien Scott	8/21/12
Claire Malis Callaway	8/24/12	Leigh Hamilton	9/8/12	Bill H. Mckenzie	12/29/11	Doug Scott	8/17/12
Gail Cameron Maisonette	9/23/12	Marvin Hamlisch	8/6/12	Ashley Mcnicholas	4/16/12	Rebecca Spector	7/4/12
Peter Cardozo	1/17/12	Roger Allen Hampton	7/15/12	Barbara Mealy	9/4/12	Dale Stephenson	8/12/12
Turtle Carney	7/22/12	George Eugene Harris	8/6/12	Santos Morales	7/7/12	Bert Randolph Sugar	3/25/12
William Chapman	4/24/12	Pernell Dwayne Harris	12/25/09	Armand Morris	9/5/12	Jeff Tanner	7/30/12
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Linda Cook	4/12/12	Katherine Hopkins Nicholas	8/15/12	Olivia Natali	4/27/11	Richard Troy	2/4/12
Jane Courtney	8/7/12	Larry Hoppen	7/24/12	Jerry L. Nelson	8/23/12	Roberta Vatske	8/8/11
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Comedian Red Skelton onstage at the Los Angeles Breakfast Club, 3201 Los Feliz Blvd., at the 2nd Annual AFRA Frolics held by the Los Angeles Local of the American Federation of Radio Artists on June 26, 1950.

## SKELTON HITS THE STAGE

This is not the *Face on the Barroom Floor* nor is it breakdancing: It's 36-year-old funnyman Red Skelton taking a pratfall to entertain party guests at the 2nd Annual AFRA Frolics of the American Federation of Radio Artists. Skelton, who had his own hit Sunday night radio program at the time, had already spent a busy month doing live comedy. He'd performed for a home show at the Pan-Pacific Auditorium, as well as a Shriner's convention at the Los Angeles Coliseum, where his overexertions resulted in an ambulance trip to the hospital.

The purpose of the AFRA Frolics, as stated on the event's promotional flyer, was to raise funds to help send "from three to five additional delegates to the AFRA convention. Any surplus above the amount necessary is to be put into our local Welfare Fund." Red Skelton's Frolics performance of June 26, 1950, took place at a tense time in history, however. That month, the publication *Red Channels: The Report of Communist Influence in Radio and Television* came out and, the day before the Frolics, communist North Korean forces invaded South Korea, sparking the Korean War. The previous month, Julius Rosenberg had been arrested on espionage charges for giving the secrets of the atomic

bomb to the Soviet Union.

In another dramatic contrast with the lighthearted Frolics, the 1950 AFRA convention, which was held Aug. 10-13 in Chicago, had serious business to discuss, including jurisdictional disputes and communism. AFRA's former executive secretary, George Heller, reported on the jurisdictional dispute over film television between Screen Actors Guild and the Television Authority, of which Heller was the new national executive secretary (in 1952, after a series of NLRB elections won by Screen Actors Guild, AFRA and Television Authority merged, creating AFTRA). AFRA convention delegates also passed an Anti-Communist/Anti-Totalitarianism Resolution and authorized the board to find a way to bar or expel communist members from the union.

Red Skelton (1913-1997) received the Screen Actors Guild Life Achievement Award in 1987. *The Red Skelton Show* was one of the most popular programs on television for 20 years, 1951-1971. This AFRA Frolics photograph is from a scrapbook commemorating the event, donated to AFRA's then-Western Regional Director Claude McCue, and resides in the SAG-AFTRA archives. "Carroll Wax," the name on the speakers, was a bandleader and not a household product!

**"NAOMI WATTS, TOM HOLLAND, AND EWAN MCGREGOR  
ARE NOT ACTING, THEY ARE BEING.**

**They each allowed themselves to penetrate the most vulnerable realm of the human spirit."**

—Joseph Braverman, *AwardsCircuit.com*

**"NAOMI WATTS AND EWAN MCGREGOR GIVE THE PERFORMANCES OF THEIR CAREERS.**

**Everything about this film is Oscar-worthy."**

—Jake Hamilton, *FOX-TV*

**"NAOMI WATTS KEEPS THIS  
MOVIE GROUNDED**

**with a performance that shifts deftly from bravery  
to vulnerability."**

—Kyle Buchanan, *New York Magazine*

**"EWAN MCGREGOR HAS RARELY  
BEEN BETTER**

**than in one key scene where all the bottled up emotions  
of his ordeal come pouring out."**

—Allan Hunter, *ScreenDaily*

**"AS LUCAS RISES TO THE OCCASION AND HELPS HIS MOTHER, AS WELL AS OTHERS  
IN TROUBLE ALONG THE WAY, HOLLAND ALSO RISES TO THE CHALLENGE**

**of impressively embodying a son on the verge of losing everything. Without even saying a word, it is striking to witness  
the amount of emotion Holland is able to convey with a single look. Holland truly puts a face to this tragedy."**

—Allison Loring, *FilmSchoolRejects.com*

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