



SUMMER 2016

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"I'm not one [who] wants to be on the cover of every magazine — I just really love to act."
— KERRY WASHINGTON

ACTION ITEMS @

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

ON THE COVER: New SAG-AFTRA President Gabrielle Carteris. Photo by Emily Dryden.

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CORRECTION In the Spring 2016 issue of SAG-AFTRA magazine, performer Kelvin Yu was misidentified in a photo with Dino-Ray Ramos accompanying the Diversity Since Day One article. SAG-AFTRA regrets the error.

SAG-AFTRA

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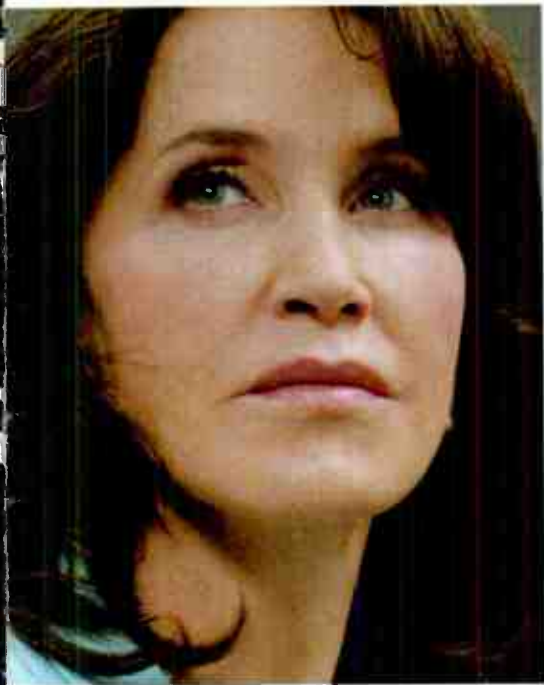
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IN A LIMITED SERIES OR MOVIE



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GABRIELLE CARTERIS

“Every moment is an organizing opportunity, every person a potential activist, every minute a chance to change the world.” — DOLORES HUERTA

Dear Member,

It is all in our hands.

SAG-AFTRA's power lies in its members — members like you and me. The union derives its direction and its strength from the people who show up. That is the power of collective action and the principle of unity. We are stronger together than we are apart.

I have had the honor to serve our members as a national board member in both predecessor unions; Los Angeles Local President; SAG-AFTRA national vice president, Los Angeles; and executive vice president for two terms. I have had the privilege to see how one's service can have an impact on the lives of members. Chairing and serving on negotiating committees, attending wages and working conditions meetings and being a part of governing has made me a better union member and it inspires me to continue serving SAG-AFTRA members. **Working together and working hard, with respect for fellow members and staff: That's how we get things done.**

In recent months, I've attended local membership and Broadcast Steering Committee meetings, town halls and nationwide webinars, and visited television and movie sets in various cities. I heard from thousands of you about our vibrant and dynamic union, and often you

asked me, “What can I do?” The answer is simple: Get involved.

As chair of the TV/Theatrical Wages & Working Conditions (W&W) and Negotiations Committee, I want to hear from each of you in preparation for negotiations next year. W&W meetings to formulate the union's bargaining platform for the next TV/Theatrical Contract will begin later this year and, in September, we'll hold stakeholder group caucuses around the country for members working in film, television and new media. We will also be holding information sessions about the state of the union based on ongoing research. Our bargaining positions begin with your suggestions and experiences, so come to a meeting and help us understand what you need in your next contract.

One of the primary motivators for merging our legacy unions into SAG-AFTRA was the potential of a combined benefit plan. It may have seemed a monumental task, but of such singular importance to the membership that our union-side trustees began work on it almost immediately.

That goal will be realized in January 2017, when the newly merged SAG-AFTRA Health Plan becomes effective. While there is more to do and we are turning our attention to the next major goal, it is a remarkable accomplishment on behalf of SAG-AFTRA members and their families.

In May, we lost former Screen Actors Guild President William Schallert, who died at age 93, shortly after the deaths of former SAG President Anna Patty Duke Pearce and SAG-AFTRA President Ken Howard.

Bill was a wonderful performer, an astute leader and a true gentleman. During his 1979–81 tenure as president, he helped lead an early, unsuccessful attempt at merger between SAG and AFTRA. On March 30, 2012, I stood with fellow members in the James Cagney Boardroom in Los Angeles as the vote was announced. Bill rose from his chair, applauding the victory 30 years after his own effort to merge the unions. He had retired, but he never quit.

Union service is a transformative experience. It is working to make something that is already great even better. Alone we can do little; together we can do so much.

Join us, and together we will continue to make tremendous strides.

In strength and unity,

Gabrielle Carteris

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IN A DRAMA SERIES

**"VIOLA DAVIS.
ENOUGH SAID."**

The Huffington Post

how
to
get
away
with

Murder

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REBECCA DAMON

"I'm proud to belong to a membership that sets such a strong example for inclusiveness and equality."

Dear Member,

Have you ever watched a favorite movie or television show and wondered why that scientist, engineer or inventor on screen is much more likely to be portrayed by a man than a woman? When I was young, opportunities were limited for girls to excel at math or science and there were very few role models on screen that showed women doing that kind of work. It is taking time, but I am happy to see evidence that we are changing the culture.

This June, at a SAG-AFTRA EEO & Diversity Department and Producers Guild of America panel, I spoke with the wonderfully talented Octavia Spencer about her role as a NASA mathematician in *Hidden Figures*, based on the true story of the women responsible for the calculations that helped John Glenn orbit Earth. What struck me most about the conversation was Octavia's recounting that she initially thought the story was fiction. When she found out it was indeed true, she was hurt to realize that the roles these important women played had largely gone unrecognized.

It is time to begin changing the story.

Nowhere was this clearer than at the United State of Women Summit in Washington, D.C. The summit, which featured President Obama, first lady Michelle Obama, Vice President Joe Biden, Oprah Winfrey, Kerry Washington, Amy Poehler and Mariska Hargitay,

among many others, was inspirational and uplifting.

While it may not be happening as fast as we would like, signs of change are all around us. The number of women holding national legislative office in countries throughout the world has almost doubled since 1995 — although the numbers are still far too low. And here at SAG-AFTRA, which has long advocated for a greater representation of women in entertainment and in newsrooms, it is remarkable to note that this year, for the first time, the top three officers of the union are women.

We know that in our industry, women remain underrepresented, whether as television news anchors, in lead roles or as screenwriters and directors. But in talking with attendees at the summit, I was filled with hope. Change begins at home, and in addition to the strong representation of women among our union's elected officers, women make up more than 55 percent of our National Board. I'm proud to belong to a membership that sets such a strong example for inclusiveness and equality.

Following the United State of Women Summit, I was privileged to join a group of influential media leaders for a panel session at the White House. Working with media companies, advertisers and diversity advocates from across the country, we delved deeply into issues of gender parity on screen and the importance of ensuring that all our stories are told. We will keep pushing until we see lasting change in our industry, our

communities, our nation and the world.

In that spirit, I want to thank the members and my fellow officers with whom I attended the NYC Pride March, particularly President Gabrielle Carteris; Secretary-Treasurer Jane Austin; Traci Godfrey, national co-chair of the LGBT Committee; and Kevin Scullin, New York LGBT Committee vice chair. This year's event, the biggest ever, drawing over 30,000 marchers and 2 million spectators, was held just two weeks after the horrific mass shooting at a gay nightclub in Orlando, Florida. Emotions ran high as we all marched to show our solidarity with the victims and their families.

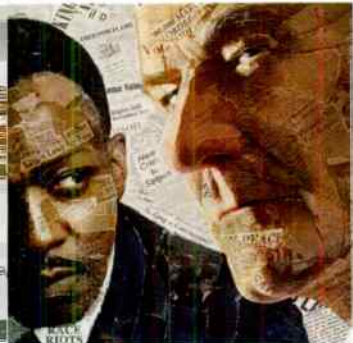
I also felt honored to march with Christine Bruno, New York Performers with Disabilities Committee chair, along with other SAG-AFTRA members, in the Second Annual Disability Pride parade. Still in its nascent stages, I look forward to seeing this important effort thrive in the coming years.

In a world that has been too often challenged by bigotry, divisiveness and acts of hatred, events like these are important reminders that people of goodwill acting together will ultimately set us on the right course.

Onward together,

Rebecca Damon

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JANE AUSTIN

“Prior to making decisions, I seek opinion and advice from varying constituents, often setting aside my own personal views.”

Dear Member,

It has been a year since you entrusted me to be your national officer. During the past 12 months, I have gained quite a bit of insight into leadership. I have seen both positive and negative impact derived from the way one leads. I have seen collaboration and detachment. My philosophy is to be inclusive, especially given the expansive needs of our diverse membership. In my view, a good leader solicits input and opinion from other elected representatives and has the same respect and faith given to those elected by the members who voted for them. Prior to making decisions, I seek opinion and advice from varying constituents, often setting aside my own personal views. I frequently call upon other union leaders for their counsel to help formulate the best plan of approach. This process, I believe, is serving our union well. I believe that all union leadership should follow suit.

Officers, national and local board directors, delegates, committee chairs and committee members are all volunteers. We

do not get paid for our service. We serve because we want to make a difference for the members. When we are not included in important decisions or restrained from serving our members to the best of our ability, it is tremendously frustrating.

As you know, contract enforcement is very high on my priority list. The contract department is moving forward with developing tools that members will have at their fingertips to educate them on all contracts as well as serve as a valuable tool on the set. The Background Committee and department have recently published a digest that is available in print and on the website. Soon, the Stunt & Safety Committee, along with staff, will develop a “one-sheet” that has the top contract violations listed and clear explanations of contract provisions. These terms are applicable to all performers that work the contracts.

At the national plenary in July, Chief Financial Officer Arianna Ozzanto and I presented the findings of our annual audit from PricewaterhouseCoopers. I am pleased to report that SAG-AFTRA

received an unqualified result, the best outcome possible. The National Board also received the fourth-quarter fiscal year-end 2016 actuals, which showed our union tracking above budget in revenue and below budget in expenses, for a variance of \$8.3 million in surplus.

In September, SAG-AFTRA is beginning the wages and working conditions meetings nationwide for the upcoming 2017 TV/Theatrical collective bargaining negotiations. I strongly encourage all members to attend and participate in these meetings in their locals, as it is the best way to let your voice and concerns be heard and be counted. We need to hear from all members on what issues are most important to you.

In solidarity,

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

Jane Austin

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DAVID WHITE

“One of my key goals for SAG-AFTRA is for us to become ever-more nimble and responsive to our members.”

Dear Member,

We are in the full bloom of summer and a great deal has already occurred as we begin preparations for our upcoming TV/Theatrical negotiations.

First, our unified health plan: It was with extreme satisfaction that I first reported to our elected leadership in June that the respective boards of trustees for the SAG Health Plan and AFTRA Health Fund voted to merge into a single health plan effective Jan. 1, 2017. This is tremendous news for our membership on many fronts. Fully 65,000 souls who depend on these plans will become beneficiaries of a single, financially strengthened plan that offers automatic family coverage for all participants. The merger will immediately help thousands of our members seeking eligibility next year who currently contend with the scourge of split earnings when working under our television agreements. The new plan will offer first-class service for participants, provided by staff who are being trained — right now, as I write this letter — in the various features of the new plan, many of which are similar to the current SAG Health Plan model.

I hope that all of you who are interested in the details of the new plan were able to attend one of the many educational sessions we offered in partnership with

plan staff, or that you have taken a moment to peruse the comprehensive website dedicated to the merged plan, sagaftrahealth.org. The establishment of this single, unified plan represents the achievement of a major goal asserted by our membership even before our unions merged. It provides a robust foundation of health care for our membership, which the trustees can continue to improve upon, nurture and grow over time.

Second, our new member-care Contact Center: As you know, one of my key goals for SAG-AFTRA is for us to become ever-more nimble and responsive to our members and to the many employers, agents and other professionals who contact us each day with questions to answer and problems to resolve. I am quite pleased with another meaningful step towards fulfilling this objective, which is the opening of our Contact Center. We now have 15 dedicated representatives around the country who have received specialized training in best-in-class customer service technology. Within the first week of our opening in early summer, this team was answering nearly 1,000 calls, emails and online chats each day with members and others. Over 70 percent of incoming phone calls were answered within 30 seconds and most issues were resolved without the need for subsequent call transfers to other staff. Based on daily surveys and the appreciative feedback we have received

to date, this initiative is already successful and advances our goal to provide excellent service to members in every local and who may be working anywhere in the world.

Third, our continued — and growing — success in organizing campaigns: Just this week, we announced the groundbreaking vote by the professionals at La Raza and La Mega to join SAG-AFTRA. They are two Spanish-language radio stations that are owned by Spanish Broadcasting Systems, the largest publicly traded Hispanic-controlled media and entertainment company in the United States. This vote highlights a series of recent victories under our audiobook and broadcast agreements, as well as significant, positive organizing activity with members of our background, voiceover and commercial performer communities.

Finally, I am working closely with President Carteris and other leaders to prepare for upcoming negotiations. Be on the lookout for more news about this as we prepare for the member-led W&W process this fall.

I wish you a joyous and happy summer.

In unity and looking forward,

David White

For Members

► NEWS, INFORMATION AND BENEFITS ◀



SAG-AFTRA'S W&Ws NEED YOU!

SAG-AFTRA is gearing up for a critical period that will have a huge impact on members — and the union needs to hear from you.

With the television and theatrical contracts set to expire June 30 next year, the union will be holding a series of meetings to get member input on what should be in the next contracts. On July 17, the National Board approved the establishment of the National TV/Theatrical Contracts Negotiating Committee and appointed President Gabrielle Carteris as its chair.

Known as the wages and working conditions process, or W&W for short, the meetings are the most direct way members can influence the contracts under which they work. The negotiating committees and staff use the information gathered from these sessions to understand what contract provisions are most important to members. In the give-and-take process of negotiation, it's important to know the relative value members place on the various provisions to secure the best deal possible.

W&Ws are held for many of SAG-AFTRA's contracts, and the upcoming ones will focus on the Producer-SAG-AFTRA Codified Basic Agreement and the SAG-AFTRA Television Agreement, which are negotiated with the Alliance of Motion Picture and Television Producers.

The W&Ws will be taking place Oct. 24 – Dec. 2. Prior to that, in September, caucuses will be held for stakeholders, which include background actors, dancers, singers, stunt performers and others.

Check the page for your local at SAGAFTRA.org for dates and times of meetings. Notifications will also be emailed to members whose email address is on file.



TASK FORCE'S MISSION IS MEMBER ENGAGEMENT



National Board member Ellen Crawford joins Seattle Local members at their June 20 membership meeting.

Just 18 months after it was established, the President's Task Force on Education, Outreach and Engagement continues to expand, working to keep members involved with their union. The primary goal of the task force is to empower SAG-AFTRA members across the country through direct member-to-member outreach.

To translate this idea into a reality, members of the task force — including President Gabrielle Carteris; Executive Vice President Rebecca Damon; Vice President, Broadcasters Catherine Brown; Vice President, Recording Artists Dan Navarro; National Board member and Second Vice President, Los Angeles Ellen Crawford; National Board member Abby Dylan; and New York Local Board member and dancer Jamal Story — have traveled to locals across the country, working to expand members' union knowledge and facilitate engagement. Recent visits include Seattle, Missouri Valley, Utah, Nevada, Michigan, Philadelphia, New York and Washington-Mid Atlantic — with more meetings forthcoming.

The task force has been working with committees and members, creating discovery

Continues on page 44

TV/THEATRICAL WAGE RATE INCREASE

SAG-AFTRA wants to remind members that wage rates for work done under the 2014 TV/Theatrical Contracts increased July 1. Please consult the rate sheets for television and theatrical posted at sagaftra.org/productioncenter for details.

LILY TOMLIN NAMED LIFE ACHIEVEMENT RECIPIENT

Entertainment icon Lily Tomlin has been named the recipient of the SAG Life Achievement Award, the union's highest accolade.

Audiences nationwide were first exposed to Tomlin's comedic talents on *Rowan and Martin's Laugh-In*, in which she appeared from 1969-1973. A multitasking performer, she has found success on television, in film and on stage — not to mention writing and producing. In addition, she is well known for supporting philanthropic organizations, particularly those focused on animal welfare, civil rights, health care, the LGBT community and overcoming homelessness.

Tomlin will receive the award at the 23rd Annual Screen Actors Guild Awards*, which will be simulcast live nationwide on TNT and TBS on Sunday, Jan. 29, at 5 p.m. PT/8 p.m. ET.



CREG GORMAN

NARRATORS CONVERGE ON CHICAGO



BRADEN WRIGHT

Audiobook narrators at the Audio Publishers Association Conference on May 13

More than 50 working SAG-AFTRA audiobook narrators gathered in Chicago during the Audio Publishers Association Conference in May to celebrate their community's organizing successes and to discuss bargaining and organizing priorities going forward. The agenda for the meeting, led by Audiobook Steering Committee Chair Richard Ferrone, included a presentation detailing union-covered earnings and employment trends in the industry, a recap of recently negotiated contracts and a discussion of adding members' SAG-AFTRA affiliation to end-title book credits.

SPOTLIGHT ON MOVIES IN D.C.



FRANK MCPARTLAND

Former *Boston Globe* Assistant Managing Editor Ben Bradlee Jr., left, with member John Slattery, who portrayed him in Best Picture Oscar-winner *Spotlight* at the Anatomy of a Movie event in Washington, D.C., on June 8. The event brought together SAG-AFTRA members, members of sister unions, CreativeFuture and the Creative Rights Caucus to speak to government officials and their staffs about the filmmaking process from the moment an idea is born to when a film is released in theaters.



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 **SAGINDIE EVENT AT LA FILM FEST**



SAG-AFTRA, SAGindie and the Writers Guild of America, West joined forces to celebrate filmmakers and performers at the LA Film Festival on June 7. From left, hosts WGA, West President Howard A. Rodman, Gloria Reuben and Amber Tamblyn; and National Director, SAGindie Darnien Michele Gipson.



**23RD ANNUAL
SAG AWARDS[®] CALENDAR**

Monday, Oct. 3 Period to request paper final ballots in lieu of online voting begins

Monday, Oct. 24 Submissions close at 5 p.m. PT at sagawards.org/submissions

Thursday, Nov. 17 Nominations balloting opens

Thursday, Dec. 1 is the deadline for paying November 2016 dues and/or changing your address with SAG-AFTRA to be eligible for a final ballot.

Thursday, Dec. 8 Records pulled for final balloting

Sunday, Dec. 11 Nominations balloting closes at 5 p.m. PT

Wednesday, Dec. 14 Nominations announced

Monday, Dec. 19 Final voting opens

Friday, Jan. 13 Final day to request paper ballots in lieu of online voting

Friday, Jan. 27 Final votes must be cast online or ballots received by the elections firm by noon PT

Sunday, Jan. 29 23rd Annual Screen Actors Guild Awards[®]

FIGHTING TO SAVE LOCAL RADIO

SAG-AFTRA President Gabrielle Carteris joined employees at San Francisco's KNBR radio station on July 13 to demand that owner Cumulus Media pay a living wage. At a press conference in the shadow of AT&T Park, Carteris highlighted the injustices at the all-sports station, with longtime employees, including producers and show hosts, being paid far less than reasonable compensation — in many cases minimum wage.

"Covering teams like the 2014 World Series champion San Francisco Giants, or the 2016 NBA finalist Golden State Warriors, or the five-time Super Bowl champion 49ers might not sound like a minimum-wage job, but that's the reality," said Carteris.

KNBR ranks fifth in estimated 2015 revenue among the 453 Cumulus-owned and operated stations, generating an estimated \$25 million a year in broadcast radio advertising revenue, according to SNL Kagan, an independent market research group.

"I started at minimum wage. I've never received a raise or vacation pay. I have never received a day of holiday pay. The only pay increase I have received was the mandatory bump to the San Francisco minimum wage," said Ryan Covay, a sports anchor, producer and host who has worked at KNBR for six years.

KNBR's on and off-air employees voted to join SAG-AFTRA in November 2014. Since then, Cumulus has not engaged in

meaningful discussions about wages at the bargaining table and the last attempt at negotiations was in February.

Speakers included radio reporter and SAG-AFTRA National Board member Bob Butler; San Francisco-Northern California Local President Kathryn Howell; and state Assemblymember David Chiu.

Show your support by signing the petition for fair wages at savelocalradio.org.



San Francisco-Northern California Local President Kathryn Howell expresses solidarity with KNBR employees at a press conference on July 13.

BROADCAST STEERING COMMITTEE MEETS

There was a lot to talk about at the Broadcast Steering Committee meeting in New York City on June 25. The highlight of the gathering was the good news that Minnesota Public Radio employees voted to go union. The new bargaining unit includes both on and off-air employees who produce content for MPR. This election allows them to move forward to negotiate a first contract.

BSC members also heard a report from SAG-AFTRA staff about ongoing negotiations across the country where technological change and new media platforms continue to be the focus of member concern. Member leaders and staff continue to work through labor management committees and through the grievance and arbitration process to settle matters related to social media, workload, disciplinary concerns, layoffs and terminations. Members of the BSC also received a report on and discussed the Fair Play Fair Pay Act, legislation that creates a performance right for music artists.

Staff reported provisions of personal service contracts continue to change to create less favorable working conditions for members, specifically term agreements for lower-paid employees, which can prevent an employee from seeking other

Continues on page 44

SPANISH-LANGUAGE BROADCASTERS ORGANIZE

On-air talent at Los Angeles radio stations KLAX "La Raza" and KXOL "La Mega" voted Aug. 1 in favor of having SAG-AFTRA serve as their exclusive collective bargaining representative.

The new bargaining unit will be made up of 28 employees performing on-air services, including hosts, announcers, mixers, DJs, and other on-air services for the stations. Both stations are owned by Spanish Broadcasting System, a media corporation that operates Spanish-language radio stations in Los Angeles, San Francisco, New York, Chicago, Puerto Rico, Houston and Miami, and owns La Mega TV.

SAG-AFTRA represents Spanish-speaking broadcasters and journalists across the country, including Univision in Los Angeles (KMEX), New York (WXTV and Radio WADO) and San Francisco (KDTV), and Telemundo in New York (WNJU/TV), Philadelphia (WUSI/TV) and Chicago (WSNS/TV).

The successful vote is the latest milestone in SAG-AFTRA's campaign to organize the Spanish-language media industries. Under the hashtag #SAGAFTRAUNIDOS, the union has been working with many of those employed by Spanish-language radio and television to advocate for fair treatment and improved working conditions.

SHOWING OUR PRIDE

From coast to coast this summer, SAG-AFTRA members celebrated LGBT pride — and solidarity with the victims of the Orlando shooting on June 12.



1. Portland Local VP Michele Mariana, left, and Portland Local President Duane Hanson, right, are joined by Hanson's daughter Desi to march in the Portland Pride Parade June 19. 2. From left, Executive Vice President Rebecca Damon, National LGBT Committee member Ray DeForest as Doris Dear (back), National LGBT Committee Co-Chair Traci Godfrey (bottom), President Gabriele Carteris, Broadway and screen legend Charles Busch, National LGBT Committee member Kevin Scullin, Busch's colleague Kathie Carr and Secretary-Treasurer Jane Austin at the NYC Pride Parade on June 26. Nearly 150 people marched in the SAG-AFTRA parade contingent. 3. SAG-AFTRA members donned stickers in a show of solidarity with the victims of the deadly shooting at a gay Orlando nightclub. 4. Seattle Local elected leaders, members and SAG-AFTRA staff joined forces with ILWU union members at the 42nd Annual Seattle Pride Parade on June 26 in downtown Seattle.

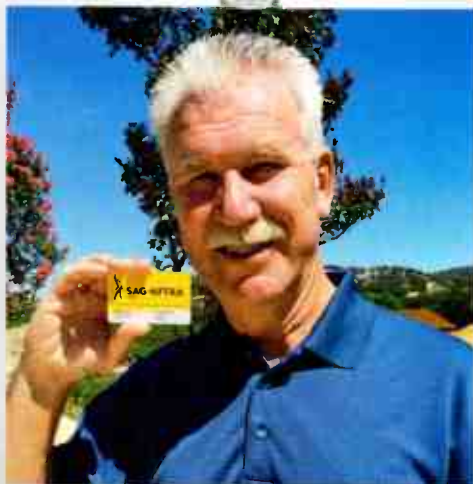


5. From left, Casting Director Matthew Lessall, actors Patricia Velasquez and Scott Turner, and National LGBT Committee Co-Chair Jason Stuart participated in a panel discussing the business of acting at this year's Outfest Los Angeles Film Festival on July 16. The SAG-AFTRA National LGBT Committee co-hosted a "Schmoozefest" networking brunch with SAGindie, welcoming members and filmmakers at the festival, which celebrates LGBT films.





I'm a proud SAG-AFTRA union member because I get to create indelible images and voices that can change the world.
— Towanda Underdue



I jumped at the chance to join SAG-AFTRA — Vance Bjorklund



When I received my letter, I knew I'd made it. — Nikki Estridge



I'm proud and grateful to be a member. — Tony Russell



I'm proud to be a SAG-AFTRA member because each and every time I am on a set, I am treated with dignity and respect.
— Michelle Peoples



Very proud to be a card-carrying member! — Greg Grunberg



I couldn't be more proud to be a part of a community that has been supporting artists for over 80 years. — Shalitra Flowers



The earnings and working conditions of all actors are influenced by the strength of organized labor like SAG-AFTRA.
— Kathryn Browning



I've used my membership to get better paying jobs!
— P.J. Edwards

#sagaftramembers

Show us your card!

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



SAG-AFTRA helps actors like me. I look forward to a lifetime of membership! — Kaegan Baron



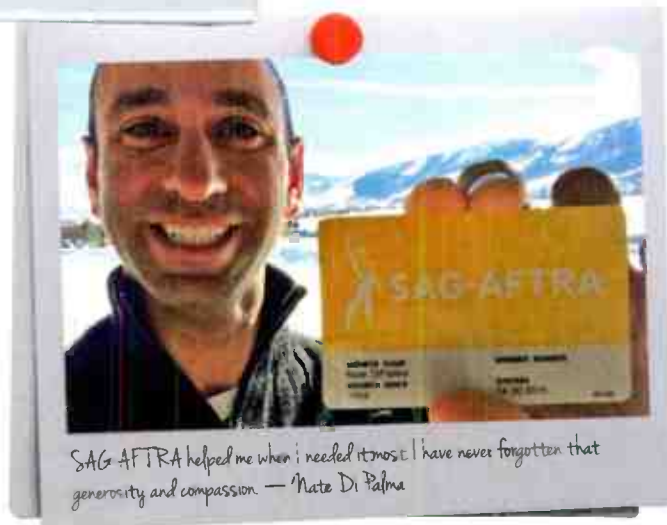
I have been a proud member since 2008. Let's keep supporting one another. — Marcus Thomas



I'm so thankful that SAG-AFTRA is in my corner. — Arden Goldberg



I am proud to have my SAG-AFTRA card because SAG-AFTRA takes care of its members. — Tiflok Malik



SAG-AFTRA helped me when I needed it most. I have never forgotten that generosity and compassion. — Nate Di Palma

Open *for* Business



*With SAG-AFTRA's
New Contact Center,
Getting Answers Is
Easier Than Ever*



Top, Shanara Sanders, a Contact Center representative, takes an inbound call July 13 in the Los Angeles office. Above, SAG-AFTRA Chief Financial Officer Arianna Ozzanto, Executive Vice President Rebecca Damon, National Executive Director David White and Secretary-Treasurer Jane Austin attend a ceremonial ribbon-cutting event for the Los Angeles Contact Center.

On May 16, a nearly two-year effort that touched every department in the union came to fruition. That Monday at 6 a.m. Pacific Time, the SAG-AFTRA Contact Center took the first of what would become an average of nearly 750 calls, emails and web chats per day.

A 15-member staff who had been going through a bootcamp-like training for the previous four weeks were responding to three quarters of those contacts in 30 seconds or less. Call times dropped from six minutes to around four-and-a-half minutes. Members who couldn't be immediately helped with their membership, residuals, web support or cashing questions were transferred to a live person



SAG-AFTRA Executive Vice President Rebecca Damon and New York Local President Mike Hodge join the Contact Center's New York staff in a ceremonial ribbon-cutting.

who could be of assistance.

"It's a beautiful thing," said Gabrielle Carteris, SAG-AFTRA president. "This is the start of a new era in our union's ability to serve its membership."

The national Contact Center has long been a priority for SAG-AFTRA's leadership, in part, because having questions answered by phone is crucial for members. Some two-thirds of those in New York and Los Angeles picked it as their top communication preference in SAG-AFTRA's recent technology survey. Those in other locals prefer email, which is also a Contact Center option.

For the past three months, National Executive Director David White has been overseeing the finishing touches on the Contact Center, which was designed to accommodate all members' communication needs. He's pressed that goal at all-staff meetings as the operational structure of the center, which is split between New York and Los Angeles, was finalized.

In December, SAG-AFTRA hired Morgan Tennant to serve as national director of customer service. She directs 15 representatives — eight in Los Angeles and seven in New York. During training over the past few months, they've started at 7:30 a.m., watching each other attempt to handle different high-pressure situations.

White praised their dedication when the Contact Center was officially unveiled June 2 at a ribbon-cutting event at SAG-AFTRA Plaza in Los Angeles. He noted that operators had already handled a heavy call volume since the center had opened in a soft launch two weeks prior and that more than 97 percent of members were

satisfied with the service they received.

"That is exactly what we want," said White. "This is a significant piece of the puzzle for us to actually be the union that we know we can be."

Having 15 dedicated staff in the Contact Center will allow other staff to be more responsive to members' needs, White added.

"That means the Membership Department isn't taking those calls, so they are now working on other high-priority projects.

"That means residuals is not taking those calls and that means the Los Angeles Local isn't taking those calls. And that means all of our staff is able to be more efficient on things that have been sitting on [their desks] because our Contact Center is, in an informed, trained manner, handling all that."

The June 2 ribbon-cutting was an emotional moment for White.

"I don't think that there is anyone who has been a part of this organization for the last three months who is not aware how important this is for me," he said. "Because this union, SAG-AFTRA, exists for one thing and that is for our membership. It exists to engage, support and serve our members, and that's it.

"We had a great big hole in our ability to do that and the Contact Center fills that hole. For me, this is not just a Contact Center. This is a member-care contact center," he said.

"This was a true partnership and collaboration across the organization. I am very excited to help kick off this new resource for our members," said Chief Financial Officer Arianna Ozzanto.

Meanwhile, White said the center will soon expand in scope, from handling simpler membership, residuals and cashing inquiries to answering contract questions, which will be more complex and require a deeper base of knowledge. The goal is to have immediate information at all levels. That will translate into improved service to members and a better, more responsive union overall.

"You can't stop this union from its own greatness," he said.

The SAG-AFTRA Contact Center Is Live

The Contact Center team is trained to answer your questions or get you in touch with someone who can.



Extended hours of service are:
Monday through Friday
6 a.m. - 5 p.m. Pacific Time
9 a.m. - 8 p.m. Eastern Time.
 Visit SAGAFTRA.org or call toll free,
(855) SAG-AFTRA / (855) 724-2387.





Health Plans Merge

Starting Jan. 1, 2017, the SAG-Producers Health Plan and the AFTRA Health Fund will be merged. Trustees from both plans have been working since shortly after the merger of SAG and AFTRA on March 30, 2012, to find a way to bring the plans together. A June 8 announcement made it official.

The new SAG-AFTRA Health Plan will provide medical, hospital, mental health, prescription drug, dental, vision and other benefits to more than 65,000 eligible participants worldwide. It will be similar to the SAG Plan, offering two tiers, both of which will provide family coverage at all qualifying levels.

"Merging the plans was a complex undertaking, and our trustees understood it was crucial not to rush the process. Their painstaking review and careful consideration produced the best possible outcome. I thank and congratulate them for their hard work on a job well done," said SAG-AFTRA President Gabrielle

Carteris in a message to members.

For members who work as performers, the most significant difference with the new health plan is that earnings will be combined for eligibility.

"This is incredibly good news for all of our members and particularly for those who have had to contend with the debilitating reality of having their earnings split between two separate health plans. For many, this meant not reaching the minimum earnings threshold to qualify for participation in either plan. Having a single, merged health plan will end this problem," said SAG-AFTRA National Executive Director David White.

**"This is
incredibly
good news
for all of our
members ..."**

-DAVID WHITE

Merging the health plans was one of the goals of merger, but extensive study was needed before the process of unifying the plans and funds could begin. *That's because the plans are separate from the union and not administered by the union; the boards of trustees are comprised of representatives of labor and the employers who contribute to the plans.*

In designing a new plan to meet the needs of a merged union, trustees had the twin goals of maintaining a high level of health care for members and creating a plan that would be financially stable. The merger of the AFTRA and SAG plans expands the contribution base of both funds, reduces per capita administrative expenses and enhances the long-term sustainability of the funds.

A website, sagaftrahealth.org, has been set up to help members get acquainted with the plan. It contains information for those currently enrolled in the SAG and AFTRA plans, as well as frequently

SAG-AFTRA Health Plan Highlights

- Eligible SAG, AFTRA and SAG-AFTRA earnings will be combined to meet earnings thresholds in the new SAG-AFTRA Health Plan.
- Family coverage is available at all qualifying levels.
- Premiums at all levels stay the same as under the Screen Actors Guild plan.
- The SAG-AFTRA Health Plan will offer two levels of coverage: Plan I and Plan II, each with separate benefits and earnings thresholds to qualify.
- Mental health and substance abuse benefits — including mental health prescription drug benefits — are included in both Plan I and Plan II.
- Dental coverage is comprehensive and includes fillings, root canals, crowns, etc.
- Within MPTF/UCLA Health Industry Network, all deductible levels stay the same as under the Screen Actors Guild plan.
- There is no office visit deductible after applying the copay for routine medical visits to in-network providers.
- Certain copays have been eliminated.
- The prescription drug deductible has decreased for Plan I participants.
- Eligibility is \$17,000 for Plan II and \$33,000 for Plan I. This increase is due to the constantly rising cost of health care. The overall cost is offset by the ability to combine earnings, the continuation of premiums, and the elimination of some copays and deductibles.

 Visit sagaftrahealth.org for details.

Frequently Asked Questions



Where can I get more information? Can I contact someone regarding these changes?

Sagaftahealth.org is the most up-to-date place for information. While current staff for the AFTRA and SAG plans are always happy to assist participants, they will not be able to provide more information than what is provided there. The website will be updated regularly to provide participants with information

Here is a sample of some of the answers that can be found on the health plan's website. Visit sagaftahealth.org for more.

Are my health benefits going to change (e.g. deductibles, copays, out-of-pocket limits, etc.)?

The SAG-AFTRA Health Plan will provide a full complement of benefits, including hospital, medical, prescription drug, mental health/substance abuse and dental coverage under both Plan I and Plan II. Some of the SAG-AFTRA Health Plan design features, such as deductibles and copays, will not be exactly the same as those provided under either the AFTRA or SAG plans.

For a more detailed review of the benefits, please refer to the comparison charts on sagaftahealth.org.

I have a surgery/procedure scheduled under my current plan later this year.

Can I still go ahead with that?

Yes. Both the AFTRA and SAG plans will continue to provide benefits under their current provisions through Dec. 31, 2016. All covered expenses incurred through that date will be paid under the terms of your current plan. If you are unsure and want to verify coverage, please call your current plan's office. Covered expenses incurred after Dec. 31, 2016 will be subject to the terms of the SAG-AFTRA Health Plan, even if the surgery or procedure was scheduled prior to Jan. 1, 2017.

For information regarding covered expenses under your current plan, refer to your current plan Summary Plan Description, or contact your current plan office.

Will the SAG-AFTRA Health Plan offer retiree health benefits?

Yes, the SAG-AFTRA Health Plan will offer retiree health benefits under Plan I, which includes family coverage.

as details about the SAG-AFTRA Health Plan are finalized. Please keep in mind that these are general summaries to help with a smooth transition. Ultimately, the formal terms of the SAG-AFTRA Health Plan will be governed by a new Summary Plan Description.

Where/when can I view the Summary Plan Description for the SAG-AFTRA Health Plan?

The SAG-AFTRA Health Plan Summary Plan Description is planned for distribution in late 2016. It will be posted online and copies will be mailed to participants as soon as it is available.

When will the SAG Pension Plan and the AFTRA Retirement Fund be merging?

At this time only the health plans are merging. The SAG Pension Plan and AFTRA Retirement Fund remain separate entities.

asked questions about eligibility, benefits, premiums and more.

For those not already in a benefit period under either the AFTRA or SAG plans that extends beyond Dec. 31, initial eligibility for the SAG-AFTRA Health Plan will be

determined by combined covered earnings from Oct. 1, 2015 through Sept. 30, 2016.

Representatives of the plan provided informational meetings for members in Los Angeles and New York. A webinar was held for members in all other

locals. An informational meeting to specifically address broadcasters will be announced soon.

@ Visit sagaftahealth.org for details.



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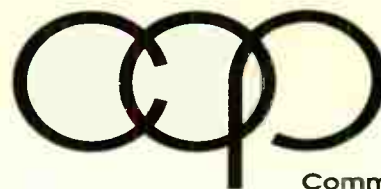
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Gabrielle Carteris is Making History

Union's New President Hits the Ground Running

It was her third trip to Washington, D.C., in almost as many months and her sixth to the East Coast since becoming president of SAG-AFTRA in April. But Gabrielle Carteris wasn't thinking about the time she'd spent on the road away from her youngest daughter or about the Los Angeles set of CBS's *Code Black*, where she'll return for a second season as Nurse Amy. Instead, as Carteris moved to the lectern inside a packed boardroom to accept her seat on the Executive Council at the AFL-CIO's national headquarters, the hyphenate mother-actor-union leader thought of just one word: service.

Carteris' journey into union service began almost a decade earlier. She was in Canada shooting a Lifetime movie when, in a moment, her life changed. An injury that occurred during a fight scene left her partially paralyzed. "Thank God for my union," she recalled. "I took several years to get better, but I was fortunate to have a residual stream coming in from previous work for nearly 10 years after my injury."

Carteris is quick to point out that her right to receive residuals from



1. Carteris meets with U.S. Secretary of Labor Thomas Perez in Washington, D.C., on May 2. 2. Carteris with National Executive Director David White, director David O. Russell and Whoopi Goldberg at a dinner honoring A Call to Arts and the Ghetto Film School on March 30 in New York. 3. Carteris shows her SAG-AFTRA card alongside members of the Washington-Mid Atlantic Local during the local's annual membership meeting on May 2. 4. Carteris with AFL-CIO President Richard Trumka, after accepting her appointment to the AFL-CIO Executive Council. 5. Carteris speaks at a "Rebels and Rulebreakers" panel celebrating the women of Netflix on May 13.

Beverly Hills, 90210 and other film and television work was established through SAG-AFTRA's past negotiations.

"I had health coverage and support from my unions as I went through the legal process," she added. "I couldn't do it alone and I realized just how crucial a union is."

Soon after returning from Canada, Carteris was elected to AFTRA's Los Angeles Local Board. Later, she became one of a few leaders to serve jointly on both the AFTRA National Board and SAG National Board. In 2011, her service expanded when she was elected AFTRA's Los Angeles Local president and national 2nd vice president.

Meanwhile, Carteris shared the frustration felt by many union performers at that time, with her work split between two labor groups with shared goals. As a result, she started meeting regularly with performers, including Ken Howard, Ned Vaughn and others, who envisioned a robust, merged union. "I truly believe in merger," she said. "Many a night we sat at

my kitchen table and others to talk about how to reach the membership."

It was during one of these kitchen-table meetings at Carteris' home that the late Howard decided to run for the SAG presidency, a decision she strongly encouraged. "True leadership isn't just in what we do, but how we support others to do it as well," Carteris said. Following the 2012 merger, she served as co-president of the L.A. Local and national vice president, Los Angeles.

During Howard's presidency, at the inaugural SAG-AFTRA convention in 2013, Carteris was elected executive vice president, a position she held until April 2016, when the National Board elected her president in a historic vote.

During her first months in office, Carteris has seized every opportunity to meet with members. "It's really a humbling experience to be in this position as president," she said. "People do want to be a part of the conversation and they want to be heard and seen, and that's very

promising for our union."

Carteris describes her rigorous travel schedule as a "listening tour," visiting members nationwide to hear their concerns. She has spoken to the Broadcast Steering Committee in New York, sat down with local members in Philadelphia and New England and presided over P&H presentations in New York and Los Angeles, as well conducting webinars for members across the country. But it's not all meetings and boardrooms. She has joined members in New York's Pride March, toured NPR headquarters in Washington, D.C., and interviewed Kerry Washington in Los Angeles.

"I'm really excited by the members," she said. "Every time I travel — and I'm traveling a lot — I'm reminded of their commitment and I'm excited to see their willingness to jump in. As president, my job is to help the members and the union be effective."

One of Carteris' top priorities is organizing. In July, she flew to San Francisco to speak at a Save Local Radio rally outside ILWU Local 34 near AT&T Park to advocate for members at all-sports station KNBR, who are in talks with Cumulus Media over a first contract.

Steve Fishman, a producer at KNBR, said the members appreciated Carteris' show of support. "It means everything to be represented by this union and we at KNBR are happy to have the support of our national president," Fishman said.

An active president, Carteris crisscrosses the country working for members. She was the union's voice in D.C., where she





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6. From left, Secretary-Treasurer Jane Austin, National Board member and National LGBT Committee Co-Chair Traci Godfrey, National LGBT Committee member Ron Balaguer and member Kristen Browde join Carteris for the NYC Pride March on June 26. 7. Carteris speaks at a July 13 press conference, urging Cumulus Media, owner of San Francisco's KNBR radio station, to pay fair wages to its employees. 8. Labor leader and civil rights activist Dolores Huerta with Carteris at the California Federation of Labor's biennial convention on July 12. 9. Carteris and stunt performer Julie Michaels present a memento honoring Nancy Reagan to Joanne Drake, chief administrative officer of the Ronald Reagan Presidential Foundation on May 18.

was invited to sit on an exclusive panel on diversity at the White House, she addressed the California Federation of Labor's biennial convention in Oakland, and she spoke to audiences of network executives and agents in Los Angeles.

Carteris was also invited to address a conference organized by Netflix and Women In Film in May. Her speech, which got a standing ovation, focused on issues facing women, people of color and performers with different abilities in entertainment, an area where she's worked closely with the Geena Davis Institute.

Carteris has been successful in breaking a glass ceiling of sorts — her election meant that for the first time all three of SAG-AFTRA's top elected offices are held by women — and she's keenly aware of the example she's setting for her

own children.

Her eldest daughter graduated from college in the spring. Her youngest daughter is now 17. "I tell my own daughters when they are hesitant to go for something they want, when they are afraid to 'fail' or that they will do it 'wrong,' I say, 'You must stand up for what you believe. Don't let fear be your leader. Take chances, take risks to be and do without asking permission,'" she said. "Don't let others define you as 'just' women. The truth is, it's in the doing that we set examples and create models."

Setting examples and forging a connection with the next generation is what inspired Carteris to create an internship program with the Ghetto Film School, a bi-coastal media arts academy championed by a group of entertainment

industry leaders, including director David O. Russell. Interns from the program are now working in SAG-AFTRA's Los Angeles and New York offices. "Those are the storytellers of our future," she said. "They're going to be leading the industry in 10 to 15 years and they'll automatically see us as part of the picture."

Carteris is also looking ahead to the union's upcoming TV/Theatrical negotiations. She'll be chairing the wages and working conditions committee in preparation for those talks and has been struck by members' enthusiasm for the process. "It's an embarrassment of riches in terms of the number of people who want to be involved in the negotiating committee," she said. "I'm so excited by how many people say they want to be part of the conversation."

Q&A

What motivated you to want to become involved in your union?

I was invited to an AFTRA convention in Los Angeles and had concerns about the construct of a contract I was working. When I stood up in the room and asked how this contract came into existence, I was directed to the head of contracts at that time. I found the reasoning to be compelling and enlightening. I wanted to help build a stronger union and find ways to continue bettering what we had. Later, I was invited to replace a board member and I began to participate in the conversations and learn about how our unions worked. When I was asked to run for the board, I did so because I wanted to pay it forward. I had and have had a blessed career, and because of the union and the contracts that have been

built through time and on the backs of other members, I felt it was my turn. I love what we stand for as a union; I believe in the collective voice. I know that building strength and power is a process with many challenges, and we have a membership that can and is doing the work to keep us strong.

How would you describe your leadership style?

I see leadership as a process of growth. I am here for the membership and to help give them a voice. I believe in inclusion and communication. I work on expanding leadership and involving many members, not just a few. We have amazing leaders and leadership in this union and a large number of untapped members who I am inviting to become active.

You have served the union for quite a while; what's your proudest accomplishment to this point?

There have been several proud moments I have experienced in my time of service for both legacy unions and SAG-AFTRA. Being

a part of the team that helped to merge our unions is perhaps one of my proudest achievements, and seeing our health plans merge is another. I have been honored to work almost every contract our union has. The merging of the health plans is one more step toward making member participants whole and ending the frustration of split earnings for the same work under different contracts.

We are seeing members who are doing everything from producing to directing and starring in their work, on traditional platforms and emerging ones. I believe SAG-AFTRA is the union to help them grow their vision while giving them the contracts that will help protect them and allow them to work with dignity.

What are your interests outside of the union?

I have so many interests: spending time with my family and building memories is the most important. I love acting. Outside of these primary things, I love yoga, river rafting, camping and celebrating life!

Ready, SET, Go!



In June, President Carteris visited performers on a number of sets in New York to hear more about their working conditions and industry experiences. Clockwise from left, Carteris joins J.W. Cortés, Donal Logue and Ed Heavy on the set of *Gotham*; Carteris chats with the stunt team of the new Netflix show *Iron Fist* during a production break; Carteris with stunt coordinator Víctor Pagua and two stunt performers on the set of the Hulu series *The Path*.

SAG-AFTRA TAKES A STAND



MEMBERS

Union Vigilant on Performer Contract Enforcement

As a voiceover performer, you don't want to hear the sound designer tell you, "Be careful. This can be dangerous. We'll probably blow you out with this one."

But that was the experience of one SAG-AFTRA member — we will call him Carson because he wishes to remain anonymous — while doing vocally stressful screams for a video game voiceover. And this callous disregard for Carson's safety came after he told the employer he had a session the following day that would require his full vocal range.

"What really sucks is this: I was furious at being relatively helpless in the situation," Carson said. "Something that should have been fun and collaborative was awful. It made me want to walk away from ever doing another game. It's not worth it to me. And that makes me sad."

"Since the session, I have told my agents that I will no longer audition for games that require that kind of vocal stress, which will ultimately limit me for certain jobs," he said.

Carson's experience is not unique. In the complex process of creating today's entertainment, performers' well-being can sometimes be collateral damage. But protecting performers' health and welfare is precisely the reason the union was formed

and the reason SAG-AFTRA contracts set limits on what a performer may be asked to do.

Still, not everyone follows the rules, and when contract provisions are violated or performers are put in dangerous situations, it is members' responsibility to report it to their union. That's when SAG-AFTRA can spring into action.

"For more than 80 years, SAG-AFTRA and its predecessor organizations have stood fast for our members. We enshrine hard-fought protections in our contracts, and enforcement is the pillar that holds up those protections and makes them meaningful," said Chief Contracts Officer Ray Rodriguez.

The union works every day to resolve members' issues, and most of the time, employers are cooperative and willing to abide by the contracts to which they have agreed. But from time to time, certain disputes require an escalated response. It is in this spirit that the union has undertaken a series of recent high-profile contract-enforcement actions.

When it comes to video game safety standards, Carson's case was not an isolated incident. The union has been hearing more and more complaints like these, and the results are disturbing. Otolaryngologist Warren Line Jr. and speech language

pathologist Linda Dominguez-Gasson have documented that the vocal stress from video games is causing medical problems that include vocal nodules, cysts, polyps and vocal cord hemorrhaging. In some cases, long-term effects can lead to career-ending alteration of vocal quality or even vocal cord paralysis.

In late May, SAG-AFTRA requested a meeting with California's Division of Occupational Safety and Health to discuss the issue. At the same time, the union reached out to members, asking them to report abuses they may have experienced, and SAG-AFTRA is working to build a strong case.

Fighting vocal stress is just one of the many ways that SAG-AFTRA is taking action to protect its members. SAG-AFTRA is also working hard to ensure projects are signed to the correct SAG-AFTRA agreements. For example, a producer might attempt to sign the New Media Agreement when the program is really intended for television distribution. In that case, staff would ensure the program was transferred to the correct department prior to signing. Further, when the union finds out a program signed to the New Media Agreement has initially exhibited in a traditional market, it files the appropriate step-up claim and may have the program re-sign to the appropriate SAG-AFTRA agreement.

Another example of the way the union is fighting for members is the investigation it launched into ad agency Grey Global, a SAG-AFTRA signatory, in April. After Grey Global was unresponsive to formal requests for information and documentation concerning its possible connection to a company known as Townhouse (aka Townhouse 23) for the production of an NFL commercial, SAG-AFTRA filed charges with the National Labor Relations Board against Grey. Further, the union believed Grey Global, through Townhouse, was possibly producing non-union commercials for Hasbro. Given the scope of the investigation, members were asked to provide any information they had regarding the situation. After all the actions undertaken as a part of this investigation, Grey finally agreed to meet and provide the requested information.

Looking out for members also means making sure they get paid for the work they do. SAG-AFTRA recently concluded a successful effort to secure payment for members after a production house declared bankruptcy. In May, the union announced that all residuals related to the Relativity bankruptcy from July 31, 2015, through April 14, 2016, will be paid in full, and members should see their money this summer. The other good news is that the reorganized Relativity will be responsible for residuals due after that date and into the future.

Across all categories in which members work, SAG-AFTRA remains ready to respond to members' concerns and stays constantly vigilant to ensure that contract provisions are upheld.

"We take violations of our contracts very seriously and we will not stand by while our members' rights are trampled," said National Executive Director David White. "Protecting members is what we're here for."

SAG-AFTRA Files Unfair Labor Charge Against Grey Global

In May, SAG-AFTRA filed charges with the National Labor Relations Board against signatory ad agency Grey Global. Later that month, National Executive Director David White issued a request to Cal/OSHA to investigate vocal stress among SAG-AFTRA performers.

ALERT:
UNION INVESTIGATES
GREY



UNION FILES CHARGES
AGAINST GREY



GREY
HANDS OVER INFO
TO UNION



David P. White
National Executive Director

Hassan Adan, Regional Manager
Cal/OSHA
750 Royal Oaks Drive, Suite 104
Monrovia, CA 91016

May 25, 2016

RE: Creating vocal safety standards in video game recording sessions
Dear Mr. Hassan Adan,

We are writing to you on behalf of Screen Actors Guild-American Federation of Television Radio Artists regarding an ongoing safety issue for voiceover actors who do unsafe, vocal, stressful recording sessions in video games. Based on the concerns of some of our 160,000 members, which include actors and voiceover performers, we are requesting a thorough investigation of industry practices.

Over the years, as the video game industry has incorporated more dialogue into its titles, voiceover actors are being asked to perform vocal sounds that go way beyond a safe pitch zone. Increasing numbers of voiceover actors are reporting that they are experiencing both short-term and/or long-term damage to their vocal cords, due to the intensity of the vocal demands put on to them by the employers. For up to four hours, actors are asked to perform just voices, but noises, death screams, creature voices, combat yelling and other sounds, with so much force and explosive vibration, that they are causing internal damage to their vocal cords.

Warren Line Jr., MD, Otolaryngologist, and Linda Dominguez-Gasson, MCD, CCC-SLP speech-language pathologist, who interface with actors who experience vocal stress, have documented that the vocal stress from video games is causing medical problems that include vocal nodules, cysts, polyps and, in some cases, cord hemorrhaging. Medical treatments may require short-to-long-term rest, medications, surgery, and speech-language therapy to remediate the injury. Long-term effects can lead to career-ending alteration of vocal quality or vocal cord paralysis.

The speech-language pathologists at Nancy Sedat & Associates say it is possible that just one session that is too vocally demanding could cause damage to an actor's vocal cords, possibly enough to need surgery and/or voice therapy.

Know Your RIGHTS

The best way to compete in the world of entertainment and news media is to be a prepared, well-trained and informed professional. SAG-AFTRA's Ethnic Employment Opportunities Committee has provided some important information that all members should know. The committee is dedicated to promoting diversity by educating members and industry stakeholders on the value of inclusion and the contractual policies of non-discrimination and fair employment.

Follow these tips, learn from these real-world experiences, understand your rights and take action.

DISCRIMINATION & HARASSMENT

Your Reality: I'm a broadcaster who has been working at this station for 25 years. Last week, the general manager called me in and said, "Why don't you think about retiring? We need more young blood here."

Your Reality: I'm a background performer, and the producer promised to get me a speaking line and upgrade me to a principal role if I went on a date with her ...

YOUR RIGHTS: Various federal state and local laws protect you from being treated differently in the hiring process or work environment on the basis of your sex, race, color, creed, national origin, age, marital status, disability, gender identity and sexual orientation. If you believe you are subject to unlawful discrimination or harassment, contact the SAG-AFTRA EEO & Diversity Department at (323) 549-6644. Remember to *always keep records* — names, dates, locations — *everything*.

PRE-EMPLOYMENT INQUIRIES, BREAKDOWNS & AUDITIONS

Your Reality: Today at the audition, a casting director asked me, "What is your ethnic background and where are you from?"

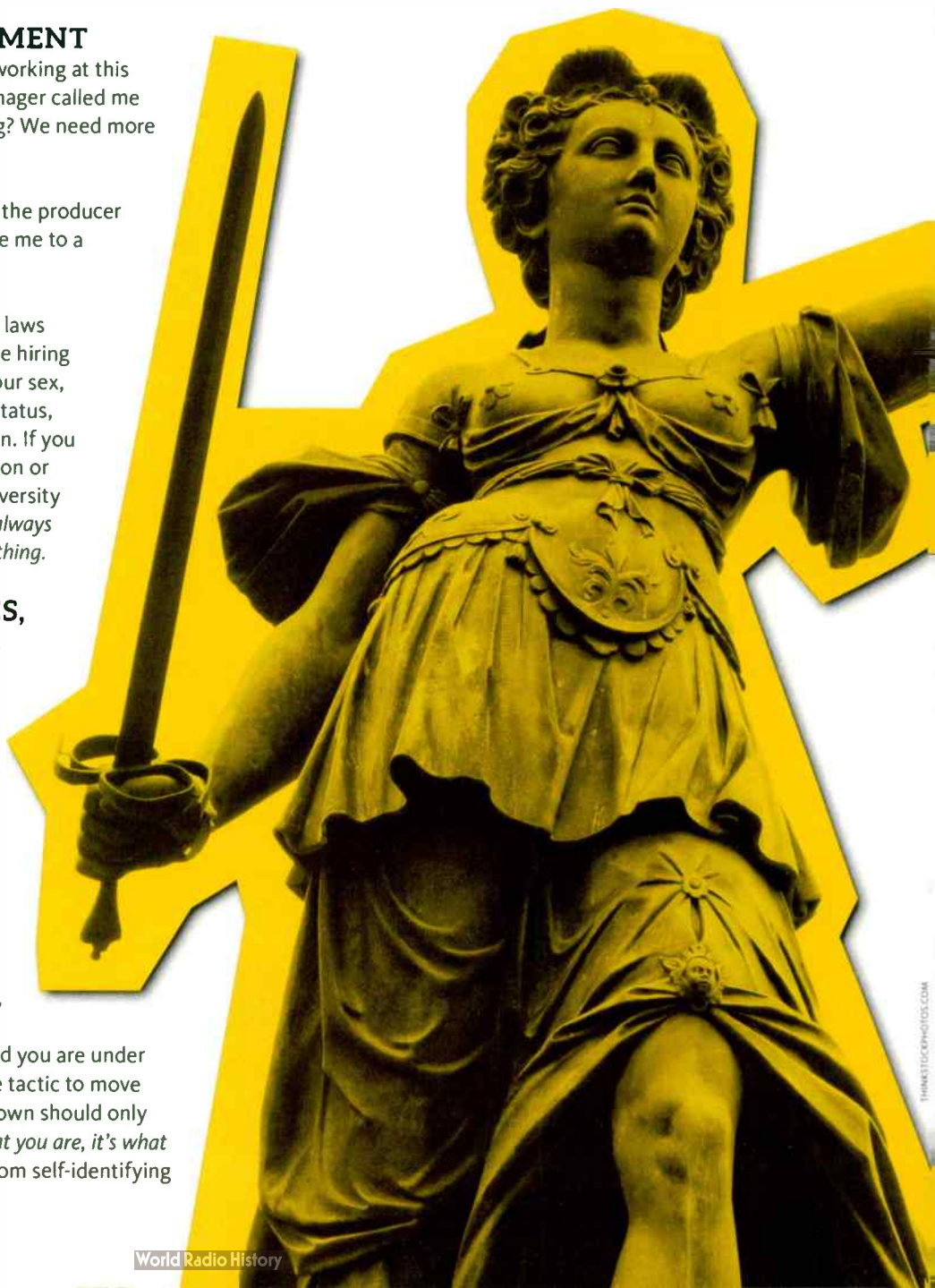
Your Reality: The breakdown for this project said, "You must be Native American from the Mohawk tribe. Be prepared to verify your authenticity."

YOUR RIGHTS: Almost without exception, employers are prohibited from asking about your sex, race, color, creed, national origin, age, marital status, disability, gender identity and sexual orientation during the hiring process, and you are under no obligation to provide an answer. Try a gentle tactic to move on from the subject. Similarly, a casting breakdown should only describe the character/role because *it's not what you are, it's what you can play*. That said, nothing prohibits you from self-identifying

— to the casting director, your agent, the producer, etc. — in any way that you think will help you best compete for the job.

ACCESSIBILITY

Your Reality: As a wheelchair user, I arrived at the casting studio to discover that there was no elevator or ramp to get up to the audition room. I wanted to call the casting director, but was worried inconveniencing them would blow my chance at getting the job.



THINKSTOCKPHOTOS.COM

TOP 4 things to keep in mind

YOUR RIGHTS: The Americans with Disabilities Act (ADA) requires employers to provide reasonable accommodations. If you don't feel comfortable asking on your own, contact the union and we'll help make it happen. *If you see something wrong, tell your union.*

TRANSLATION

Your Reality: The producer approached me on set to see if I could translate a few of the lines into Chinese for the leading actor.

YOUR RIGHTS: The SAG-AFTRA AMPTP Codified Basic Agreement says that a "Performer may not be required to translate another performer's dialogue into any language other than that in which a script is written. However, performer may bargain separately for such non-covered* services." *Know your contract.* Before you take the job, be sure to work out a deal for appropriate compensation. If you have to make an in-the-moment decision, contact your representative or do your best to strike an acceptable deal right then and there.

**Not part of your performer salary and not subject to P@H/H@R.*

KNOW YOUR CONTRACTS

The best way for the union to protect you is for you to know the union — and the provisions and protections that are negotiated on your behalf in all the contracts. All contracts are accessible online at sagaftra.org/productioncenter.

KNOW YOUR RESOURCES

The SAGAFTRA.org website is a vital resource for members. Sign up to receive emails that provide critical information and opportunities for members.

SAG-AFTRA Foundation's website, sagaftra.foundation, provides member emergency financial assistance, scholarships, educational programs and workshops at no cost.

The Foundation also offers professional resources, such as the digital screening room and Don LaFontaine Voiceover Lab in Los Angeles and the on-camera lab and the EIF Voiceover Lab in New York.

The Actors Fund (actorsfund.org) offers a broad spectrum of programs, social and health care services, career counseling, housing and more.

Union Plus (unionplus.org) was created by the AFL-CIO to provide a broad range of discounted services to union members.

- 1 If you see something wrong, tell your union.**
Use discretion and if you can say something on the spot, do so, or report it ASAP to the union. You can always report things anonymously.
- 2 It's not what you are, it's what you can play.**
Whether on a breakdown, in an audition or on the job, the criteria should always be what your professional qualifications are, and not what your personal identification might be.
- 3 Always keep records.**
Names, dates, locations, including your earnings — paystubs, vouchers, personal notes — *everything*.
- 4 Carry the card.**
Know your Weingarten Rights! You have the right to stop a meeting with management until a union rep can accompany you.



"If this discussion could in any way lead to my being disciplined, terminated or affect my personal working conditions, I request that my shop steward or union officer be present at this meeting. Until they arrive, as is my right under a U.S. Supreme Court decision called Weingarten, I choose not to answer any questions regarding this matter."

@ For more information, email diversity@sagaftra.org or call (323) 549-6644 or (212) 827-1542.

While Kerry Washington may be best known for her starring role as Olivia Pope on the hit ABC drama *Scandal*, she

differs from her on-screen counterpart in one key way: her dedication to giving back. The SAG Award, Emmy and Golden Globe-nominated actor was recently awarded the SAG-AFTRA Foundation's Actors Inspiration Award in honor of her commitment to service at the Foundation's 7th Annual Los Angeles Golf Classic on June 13.

Washington, a longtime advocate for civil rights, was appointed by President Barack Obama in 2009 to the President's Committee on the Arts and the Humanities. As an extension of her work with the committee, she also volunteers her time with Turnaround Arts, a public-private partnership that brings arts education resources into schools. Through this program, Washington frequently volunteers her time to help students at Warren Lane Elementary School in Inglewood, California.

Recently, Washington sat down with SAG-AFTRA President Gabrielle Carteris for an Actor to Actor interview to discuss the role the union has played in her life, diversity in the industry and the meaning of the Foundation's Actors Inspiration Award.

Actors Inspiration Award recipient Kerry Washington and SAG-AFTRA President Gabrielle Carteris at the SAG-AFTRA Foundation's 7th Annual L.A. Golf Classic on June 13



Actor to Actor

Foundation's Actors Inspiration Award Recipient **Kerry Washington** Speaks with SAG-AFTRA President **Gabrielle Carteris**

Gabrielle Carteris: When was the first time you worked on a SAG job, before we were merged?

Kerry Washington: It was actually, I think, seventh and eighth grade, I did an ABC Afterschool Special.

GC: I did those!

KW: Which is so funny because now I'm on ABC, obviously. I've always been really grateful to the union and grateful to the [SAG-AFTRA] Foundation for everything that we do to help actors take care of themselves and their careers.

GC: I want to talk about the fact that you're the first African-American woman since 1974 who has been a lead on a network drama. What does that mean to you?

KW: I'm so excited that now in our television landscape there are so many more characters of color and there are so many more opportunities for women and people of color in television than ever before. And I'm really excited to be a part of that legacy. I think it's important. I'm always joking that it's a delicate balance with what we do with entertainment, because we're not brain surgeons, we don't necessarily save people's lives; we're not in the ER actually giving necessary blood transfusions. But, what it means when I hear that statistic is that, in my lifetime, I had never seen a black woman as the lead of a network drama. It just didn't happen. I didn't have that image to be oriented toward because I hadn't seen it. And now we live in a world where that's not how it is. Where no matter who you are, you can see yourself in the media. And we still have work to do in that area.

GC: That's really important, what you're talking about. You have to see it to be it.

KW: You do, you do. That's what we do every day in storytelling. You know, it used to be in ancient times that we'd gather around campfires and tell stories to figure out who we are and who we want to be. Now we gather around a different kind of flickering light. It's the light from our television or our movie theater screens, but we're still figuring out who we are and who we want to be. And we help to do that as actors.

GC: You just finished a project playing Anita Hill in *Confirmation*. I would love you to be able to talk about that, because there's a great buzz around this project, and I know that you really committed a lot of time to it.



“The wonderful thing I love about creating film and television is that it’s a communal art. It’s not like painting or writing where you’re alone in a room — you really do rely on your village to do it.”

KW: It's a very special project to me because it's kind of my coming out as an executive producer. I've been part of the project from the very beginning, all the way through to the end with editing and marketing. And I really love producing, but also loved being able to have great partners in producing in HBO and Groundswell and Susannah Grant so that I could take off the producing hat and really dive deep as an actor.

GC: You had an incredible cast. I love some of the performers who were in it. That is a great support as an actor.

KW: Absolutely. Being able to show up every day and work alongside Erika Christensen and Jeffrey Wright was just so magical. Actors make each other better, you know. The wonderful thing I love about creating film and television is that it's a communal art. It's not like painting or writing where you're alone in a room — you really do rely on your village to do it. I feel like every element of this production really called on the best of me. I really felt like I had to grow as an actor. And I'm so grateful that I got to play a role that's so different from Olivia Pope. I think some of the best compliments that I got about the performance were from people I work with every day on *Scandal* who said, "I was looking for Olivia Pope, I was looking for her." And she's so different.

GC: What does the SAG-AFTRA Foundation's Actors Inspiration Award mean to you?

KW: I feel very moved, because I was terrified to pursue acting as a career. I really didn't think that this was an industry that I had what it takes to compete in. Because I didn't and I don't necessarily have a drive toward fame. That's not something that really calls to me. And so I thought I'd never make it, because I'm not one of those girls that wants to be on the cover of every magazine — I just really love to act. And it wasn't until I found out about the existence of actors unions, and knowing what unions mean in our country and in our history, that I thought, if there are unions for actors, that must mean there are thousands of people making a living, doing what they love to do, even if they're never famous. So maybe I'll give it a try.

@ View the rest of the interview with Kerry Washington at sagaftra.org.



Before his death in March, SAG-AFTRA President Ken Howard conducted an interview with Bob Odenkirk, star of AMC's *Better Call Saul*. The two discussed Odenkirk's rich and varied career that has seen him move back and forth through comedy and drama, acting, writing, producing and directing. The editors wanted to ensure that members were able to read the interview and have included it here.

Ken Howard: You got your start performing improv at Second City in Chicago, but from there you were quickly hired as a writer at *Saturday Night Live*. What was the culture like working there in the late '80s and early '90s, and how did that experience inform your career?

Bob Odenkirk: My career, even in its early stages, had the strangest trajectory. I actually got hired at *SNL* before I worked at Second City. Second City was an early

inspiration for me, though. Growing up near Chicago — I'm from Naperville, Illinois — I saw a Second City Mainstage show when I was around 14; it featured Don Depollo, Jim Belushi and George Wendt, and it put the notion somewhere in the back of my head that adults do this (act, get laughs), for a living. But when I decided to commit to trying to make a career of it, I avoided Second City because it was too much of an institution to me and I knew that, with my quirky sensibility and personal drive, I wouldn't fare well in a place that had so many layers to it. I needed to fight it out in the wilds on my own. Now, to answer your question: when I think of the culture of it all, I just think we were in CHICAGO — so the drives were primarily to do something cool and unique, not to make money or be in "showbiz." Del Close, the famous improv guru, was the leading mind in that town, just starting ImprovOlympic and the Harold; people in Chicago, especially people around my age at the time, were serious about doing something new and challenging with this form. I liked that, but also I had no aversion to just being plain ol' funny with it all.

KH: You gained somewhat of an early cult success yourself, working on your own show — *Mr. Show with Bob and David*, starring yourself and David Cross. You worked with a number of other super-talented and, at the time, up-and-coming performers: Sarah Silverman, Paul F. Tompkins, Jack Black, Mary Lynn Rajskub, Tom Kenny. What was the camaraderie like on that show, especially with so many talented forces at play?

BO: Wonderful. In fact, trying to find a scenario with that kind of joy and camaraderie was something that drove the creation of *Mr. Show*. After *The Ben Stiller Show* on FOX, which had myself, Andy Dick, Janeane Garofalo and Ben as the cast, I was sad that I'd probably never have that much fun again; I couldn't imagine it. But with *Mr. Show*, and again, recently on *W/ Bob & David* for Netflix, we were able to put together a group of writers and performers who genuinely value each other and make each other laugh. This kind of situation is a motivator to my whole career. Many actors look at their careers and try to build some trajectory to fame and fortune. I think about that stuff,

too, but more than that, I am driven to try to recreate these fun groups and situations where I can laugh my ass off all day.

KH: You auditioned for the role of Michael Scott on *The Office*, which went to Steve Carell. As we both well know, rejection is a key part of every working actor's career. How do you handle rejection as an actor and what do you do to move past it?

BO: I handle rejection well — but only on the surface. I lie to myself that I don't care and then the pain lingers way too long. The healthiest thing that I do is immerse myself, immediately, in more work, developing shows, putting up something somewhere, maybe doing stand-up. That's good, to just be doing the work of performing. But I'm not real good at acknowledging that I am disappointed and maybe even pissed off at rejection — and I think that it kind of sits there under the surface for too long. You gotta let it go, but maybe do some scream therapy first. I'll never be good at it.

KH: Going from a supporting character or guest star to a lead like you did on *Breaking Bad* and now on *Saul* may just be a secret, or not so secret, dream for many of our fellow members. What has this transition been like for you and were you dreaming of one day having a show named after a character you played?

BO: I am just starting to think about it, but not too much. "How does it feel to be No. 1 on the call sheet?" people ask. I don't know, I never looked at the numbers all that much. I guess it means I have more lines, but then again, Saul had a ton of lines, even in *Breaking Bad*. Maybe I am just protecting myself here, but my job is the same: Be the person as simply and honestly as I can, same as when I was No. 8 (or 42) on the call sheet. If there's a difference it's that it seems to me the lead character can reveal a more personal and conflicting interior life than a character part would get. But then, I've had some very textured character parts as well; in *Fargo* series one, Noah Hawley wrote depth and surprise into nearly all the parts.

KH: In *Better Call Saul*, Jimmy McGill or Saul Goodman is really one man living with two very different identities, the criminal and the lawyer. From an

actor's perspective, how do you approach that role?

BO: Vince Gilligan and Peter Gould and all the writers have written a complex person here — but they do the hard work of making sure it tracks long before I work on it. When I get the script, I start taking it apart, following the story and the character logic that is apparent. If something bumps me, I will call them and they always have an answer; an answer that they've come to after thinking seriously about every choice they make. They do the hard work. It's amazingly astoundingly wondrous to have such a rich part and to get to play a person with so many sides, some sympathetic, some infuriating. I won the lottery here and I know it.

KH: You've made quite a name for yourself on the other side of the camera as a writer, director and producer. Do you have a preference for the hat you wear and do you feel that your work in one area has informed your work in another area? Has your work as an actor made you a better director, for example?

BO: Yes. I do think it helps to see all the sides. Just to give you empathy for what the challenges are. Directors should take an acting class. Actors should try directing. Everyone should suffer trying to make a budget work. As far as what hat I prefer to wear, acting in a well-written drama is a deeply rewarding challenge. Doing comedy as a writer and performer is perhaps less deep but a massively fun experience. I will avoid choosing one over the other for as long as I can.

KH: Because of your work in other areas, are you a member of other unions as well? What does being a union member mean to you?

BO: I belong to SAG-AFTRA, WGA and DGA, but SAG-AFTRA is most important to me in this phase of my career. Being part of this union means that there is a place and time that actors can have some impact and not be played one against the other. We desperately need that. In this new, wild-west, untamed frontier of channels, platforms and shows, we need to gather and exchange information and stand together as a group at times or we'll be chopped into little tiny pieces.

On Location



BREAKING BARRIERS



SAG-AFTRA elected leaders, board members, EEO & Diversity Committee members, panelists and industry leaders gather at the Produced By conference on June 4.

Gender parity, diversity and unconscious bias were the hot-button issues discussed at SAG-AFTRA's panel *Social Change and the Box Office: The Potential of Gender Parity, Diversity and STEM*. Held at Sony Pictures Studios on June 4 and sponsored by SAG-AFTRA's National and Los Angeles Local Ethnic Employment Opportunities & Diversity committees, panelists focused the discussion on film and television projects themed in science, technology, engineering and math. The event was moderated by documentary filmmaker Lesley Chilcott and panelists included actors Octavia Spencer and Yara Shahidi, director Paul Feig, USC researcher Stacy Smith, producer Lydia Pilcher, Dropbox head of diversity Judith Williams and Associate Director for the White House Office of Science and Technology Policy Jo Handelsman.

"I thought it was fiction," Spencer said in reference to her upcoming film, *Hidden Figures*, about African-American female mathematicians working at NASA in the 1960s. "When I found out it was true, it hurt me to the core that they were left out of the retelling of history and they made contributions to history."

Los Angeles

BACKGROUND ACTORS TAKE CENTER STAGE

Background actors were in the spotlight at a May 16 informational event at SAG-AFTRA headquarters in Los Angeles. Hosted by the Background Actors Education and Outreach Committee, *Background 101* gave members the opportunity to learn valuable career tips from pros and union staff in the know.

Panelists, committee members and seasoned background actors Rick Markman, Linda Harcharic, Samantha Hartson and Vincent Amaya provided insight on concerns background actors face on set.

SAG-AFTRA National Director of Specialty Performers Terri Becherer and Director of Background Actors Fatma Sallak-Williams presented extensive on-set etiquette tips, navigational tools on how best to utilize the SAG-AFTRA website, and details about contractual rights under SAG-AFTRA television and theatrical contracts.

The evening concluded with a Q&A session, allowing members the chance to ask questions about the contracts and discuss specific concerns. For info on upcoming Background 101 seminars, visit sagaftra.org/la.



From left, *Background 101* panelists Rick Markman, Linda Harcharic, Samantha Hartson and Vincent Amaya at SAG-AFTRA Plaza on May 16.



SAG-AFTRA elected leaders, board members and staff with Tony Awards Viewing Party host George Pennacchio (fourth from right) at the June 12 celebration.

CELEBRATING BROADWAY'S BIGGEST NIGHT

SAG-AFTRA National and L.A. Local Board members joined the festivities as The Actors Fund kicked off its 20th Annual Tony Awards Viewing Party on June 12 at the Beverly Hilton in Los Angeles. Hosted by Emmy Award-winning ABC-7 broadcast journalist George Pennacchio, the gala celebrated Broadway's biggest night and featured a special performance by Broadway performer Sheryl Lee Ralph in celebration of the 35th anniversary of *Dreamgirls*. Broadway and television star Florence Henderson received the Julie Harris Award for Artistic Achievement. During the live telecast of the Tony Awards, guests enjoyed cocktails, dinner and a silent auction that raised more than \$200,000 for The Actors Fund.

BROADCASTERS MENTOR YOUTH



WBMP Radio host Astra, third from left, mentors students in New York on April 16.

New York

The 12th annual SAG-AFTRA New York Broadcast Mentoring Program took place on April 16 at the union offices in New York. Eleven dedicated SAG-AFTRA members, broadcasters at the top of their fields, spent the day mentoring 65 students from area colleges and universities. The mentors included reporters, news anchors, sportscasters and hosts, meteorologists, traffic reporters and music DJs, covering many facets of the broadcast industry. The mentees, ranging from freshman to graduate students, received valuable one-on-one time with the mentors in small group sessions as well as the opportunity to participate in panel discussions.

Mentees not only received inspiring advice throughout the event, but had the invaluable opportunity to develop a network of professionals in the No. 1 market in the country. Special thanks to talented and dedicated SAG-AFTRA members who took time out of their busy schedules to give back: Astra, Dave Carlin, Chris Cimino, Bill Daughtry, Marc Ernay, Mr. G, Mac King, Amy Lawrence, Lori Madden, Ines Rosales and Dave Stewart.

EDUCATING AGENTS ON CONTRACTS

The New York Local hosted a meeting in March for more than 60 agents from the Association of Talent Agents (ATA) and the National Association of Talent Representatives. Led by National Director of TV Contracts Beth Millman and Director of TV Contracts Steve Meicke, the meeting was an opportunity to educate agents about SAG-AFTRA New Media contracts and discuss how rapid changes in content and distribution are affecting their clients. Attendees recognized the importance of exchanging ideas and developing mutually beneficial strategies. Some ATA agents traveled from as far away as Atlanta to attend, with several commenting on how informative the meeting was.

"As new media becomes a larger and larger part of our members' employment, it is critical for agents to understand these contracts so that both SAG-AFTRA members and their representatives are compensated fairly," commented Meicke.

DIVERSITY LIVES IN NEW YORK

SAG-AFTRA hosted *Careers in Focus: Diversity Lives in New York City* on April 25, a compelling panel discussion that took place at the Museum of the Moving Image in Astoria, Queens. Entertainment industry leaders shared their career paths and discussed the importance of telling diverse stories. From an early age, because they didn't see people like themselves on screen, these panelists decided to generate their own work opportunities, both in front of and behind the camera. Audience members left feeling rejuvenated and ready to create their own work.



From left, National Co-Vice Chair and New York Local EEO Committee Chair Ezra Knight; writer and producer Tom Fontana; Sesame Workshop Senior Vice President Carol-Lynn Parente; actor, writer and producer Ty Jones; actor, writer and comedian Maysoon Zayid; CAA Foundation Executive Ryan Tarpley; and author Lisa Takeuchi Cullen.



Houston-Austin Board member Travis De Luca, left, and film producer Michelle Mower speak to the University of Houston graduate class

Houston-Austin

at the Jack J. Valenti School of Communication during the *Intro to Media Production Professionals* presentation on April 21. Other guests included Alfred Cervantes of the Houston Film Commission, Cindi Davis-Andress from the Pastorini-Bosby Agency and Steve Belsky from IATSE Local 484. This panel of experts acknowledged the benefits and challenges in the world of entertainment. Panelists expressed the need for industry professional standards and expressed support for the A Call to Arts campaign and mentoring the next generation. The event is now in its fifth year, hosted by Randy Polk, a University of Houston professor and SAG-AFTRA Houston-Austin Local member.

CONTRACTS WORKSHOP EDUCATES PRODUCERS



Cynthia Williams discusses low budget contracts with members and producers on June 13.

Regional Education & Outreach Liaison Cynthia Williams visited Oklahoma and Texas in June to meet with members and producers. Her low budget contracts workshop in Dallas garnered a full house at the SAG-AFTRA Dallas-Fort Worth Local office. Williams educated independent producers on the ease of using professional union actors in their projects. Most producers attending the workshop had not yet worked with the union and were eager and encouraged to discover how to increase the value of their projects by hiring professionals. Projects in development ranged from ultra low to modified and low budget films, as well as new media projects. Continuing education for the next generation of producers is essential to the union's growth.

Michigan



Executive Vice President Rebecca Damon, center, joined members of the local Executive Committee to pack food at the April 25 membership meeting.

ENGAGING IN VOLUNTEERISM

Michigan Local members had their first opportunity to meet with a member of the President's Task Force on Education, Outreach and Engagement when Executive Vice President Rebecca Damon joined their annual membership meeting on April 25.

Playing to a full house in the boardroom of the nonprofit organization Forgotten Harvest, Damon explained the task force's mission through a PowerPoint presentation and video.

Building on the theme of engagement — and unbeknownst to the members in attendance — it was announced that, following the meeting, members would be shepherded into a room where they would pack up cheese crackers for soup kitchens and shelters. They enthusiastically donned hair coverings and aprons and moved to the packing room, where they had a great time engaging with each other and the community.



SAG-AFTRA Seattle Local members and staff celebrate with retiring KING-TV broadcasters, friends and colleagues. More than 50 people attended the May 26 celebration.

BON VOYAGE TO KING-TV BROADCASTERS

SAG-AFTRA Seattle Local members, staff and well-wishers attended a retirement celebration for longtime KING-TV anchors Dennis Bounds and Jean Enersen, reporter Linda Byron, Editor Reiko Higashi, Chief Meteorologist Jeff Renner and Librarian Linda Schmidt, as they bid farewell to their colleagues, friends and fellow broadcast journalists at a party held in their honor on May 26 at Henry's Tavern, across from the new KING-TV studios in Seattle's Stadium District.

The spate of departures were part of an early retirement package announced in early April by KING's parent company TEGNA, and offered to station employees with qualifying years of service.

The SAG-AFTRA Seattle Local wishes each of them a happy retirement, and is grateful for their many years of dedicated service to their profession and to the community.



From left, SAG-AFTRA New York Local Associate Executive Director Richard Larkin, SAG-AFTRA member Johnny Heller, SAG-AFTRA Vice President of Mid-Size Locals and Chicago Local First Vice President Ilyssa Fradin, and SAG-AFTRA Chicago Local Executive Director Eric Chaudron

A CONVERSATION WITH JOHNNY HELLER

Chicago

Members of the SAG-AFTRA Chicago Local were treated to an insightful discussion on audiobook narration on May 12 with *A Conversation with Johnny Heller*. Heller, who has more than 25-years of industry experience and an array of nominations and awards, provided fellow members with practical tools and tips.

He offered helpful advice on a variety of topics, including utilizing voices from memorable people and creating backstories as a way for narrators to connect with the characters they are portraying. Members laughed in unison as Heller provided personal examples he has employed over the years.

Thanks to the relaxing and fun environment Business Representative Jolene Jones coordinated, members were able to have an honest, entertaining and engaging discourse with an accomplished performer.

UNION OR NON-UNION IN A 'RIGHT-TO-WORK' STATE

Atlanta

The SAG-AFTRA Muriel Moore/Danny Nelson Conservatory celebrated its fourth anniversary on May 2 by presenting the panel discussion *Union or Non-Union in a "Right-to-Work" State*. The panel included SAG-AFTRA Atlanta Local President Ric Reitz; Atlanta Local Executive Director Melissa Goodman; Sarah Carpenter, a franchised talent agent and the owner of Atlanta Models & Talent; actor, director and teacher Michael Cole; and Emmy-nominated casting director, producer and Georgia film industry icon Shay Bentley Griffin. It was moderated by Conservatory Chair Clayton Landey.

The panel exceeded expectations by providing an entertaining and fact-filled evening addressing this hot-button issue in our right-to-work-for-less state. Panel members received an overwhelmingly positive response and a long standing ovation from the more than 250 pre-union and union members in attendance. Attendance at Atlanta Conservatory events has surpassed 4,300 in its four years of existence. Events are presented free to members, but they are asked to bring donations for the local food pantry. As a result, thousands of pounds of food have been collected and distributed to those in need.



Panel members address the audience at the May 2 conservatory event.



Members bowl at the annual membership meeting on April 30.

GOOD TIMES ROLL IN ARIZONA

In the spirit of SAG-AFTRA's efforts to encourage member engagement, the members of the Arizona-Utah Local enjoyed a bowling and pizza party in Scottsdale, Arizona, on April 30.

First, members gathered for their annual membership meeting, which included informational updates and lively discussions among the attendees. Then it was off to the pizza and pins.

Although not typically a location for an annual meeting, members had fun with the bowling and food and enjoyed the camaraderie and conversation with fellow members.

MIAMI LOCAL CONSERVATORY KICKS OFF



Miami

Pamela Frazier, fourth from left, helps members fine-tune their auditioning skills at a casting workshop on June 18 in Miami.

The Miami Local Conservatory season began with a casting workshop on June 18 featuring Pamela Frazier, talent booking director for Walt Disney Parks and Resorts. At the three-hour workshop at the Just The Funny Theater in Miami, Frazier gave pointers on best practices for auditions. The event concluded with a scene study session. The event was a huge hit with attendees. One commented, "This was the best workshop I have participated in, and I have been to many of them."

And there's some good news for members in Orlando: Frazier has agreed to do a workshop there in the future.



From left, New Mexico Local President Tom Schuch; Regional Education & Outreach Liaison Cynthia Williams; National Board member Mel MacKaron; Vice President, Recording Artists Dan Navarro; and New Mexico Second Vice President Cliff Gravel.

'BE THE WATER'

The New Mexico Local was privileged to host Vice President, Recording Artists Dan Navarro, both at the annual Albuquerque Film & Music Experience festival and the spring general membership meeting in April.

These events gave the film, television, voiceover and music communities the opportunity to hear and absorb Navarro's enthusiasm and experience in two intimate settings over the April 23-24 weekend.

Navarro invigorated many of the attendees, motivating them to pursue work and opportunities in the world of voiceover and music. He talked about the ease with which voiceover work can be produced through the use of the latest, inexpensive technology — no matter where you are in the world.

When asked how to create and maintain a career in the business, Navarro advised, "Be the water." In other words, be fluid and open. Keep your eyes and ears open to every possible opportunity around you and be flexible and ready to try new things.

Portland



SAG-AFTRA Portland Local members, from left, Neil Shah, Harold Phillips, Portland Local President Duane Hanson, Cyndi Rhoades, Pat Lach, Steve Pitzel and Ron Barnes have a great time while serving the community.

MEMBERS VOLUNTEER FOR SERVICE DAY

Members of the SAG-AFTRA Portland Local helped volunteers and staff process several tons of cabbage, potatoes and apples for their state's hungriest and food insecure residents at the Oregon Food Bank on June 4, their annual Service Day.

Portland Local President Duane Hanson noted, "We get a wonderful feeling whenever our local can give back to our community. Additionally, OFB provides a unique opportunity for team-building among local membership. A win-win situation. Plus, we always meet folks curious about our union and we are happy to educate them about the many benefits of organized labor."

This was the Portland Local's third successful year for the outreach event.



Missouri Valley

Executive Vice President Rebecca Damon, back row left, with Missouri Valley Local members on May 24

EVP TALKS PTEOE

Executive Vice President Rebecca Damon joined Missouri Valley President Tom Murray, National Board member Rodger Brand, and the Missouri Valley Local Board, membership and staff in St. Louis for a presentation on the President's Task Force on Education, Outreach and Engagement on May 24. In her second visit to Missouri Valley — she previously attended a Kansas City membership meeting in May 2015 — she discussed the union's plans at the national level and met with franchised agents, casting directors and broadcast units. Damon, who is a member of the task force, heard from members about concerns related to the Midwest and talked about ways to build a stronger local.



Nevada

Secretary-Treasurer Jane Austin and National Board member Abby Dylan join the Nevada Local Board for the local's spring membership meeting on May 1.

NATIONAL LEADERS VISIT LOCAL

The Nevada Local held its spring membership meeting at the Teamsters Local 631 hall on May 1. Members were fortunate to hear from two of the union's leaders, Secretary-Treasurer Jane Austin and National Board member Abby Dylan. It was a great opportunity for Nevada members to ask questions and learn more about their union.

Austin provided an update on various issues of national concern and spent time talking with those in attendance about the challenges they face living in a right-to-work-for-less state.

Dylan spoke passionately on behalf of the President's Task Force on Education, Outreach & Engagement. The task force's goal is to engage, inspire, educate and empower SAG-AFTRA members across the country. Dylan delivered a powerful message: "Just by being here, you are already leaders," she said.



New England

Members Lewis D. Wheeler and Georgia Lyman at the June 6 conservatory event in Boston

SCREEN AND STAGE

New England members were treated to a panel discussion with three veteran screen and stage principal actors during the June 6 conservatory at the New England Local office.

Members Georgia Lyman, Tom Kemp and Lewis D. Wheeler discussed the similarities and differences between working in the two mediums. Key to the discussion was the engagement of a live audience in theater as opposed to TV and film, where the focus is on the interaction between the actors in the scene. Panelists discussed the lack of rehearsal time in film and television, and the responsibility of the actor to research and work on the script solo before filming. That was contrasted with theater, in which actors have the benefit of working sequentially and with multiple rehearsals to develop characters and the story. By the opening night of a show, the director becomes less involved and it's up to the actors to make it happen, said Wheeler.



Ohio-Pittsburgh

Members of the Ohio-Pittsburgh Local celebrate another successful year with Vice President, Broadcasters Catherine Brown and National Board member Abby Dylan at the local's annual meeting on May 9 at Olive or Twist in Pittsburgh, Pennsylvania.

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Task Force continues from page 13

sessions to hear about specific issues and concerns. Much of the task force's focus has been on creating and distributing educational materials to teach members about SAG-AFTRA's mission, structure, governance and its contracts and member protections. They include the task force-sponsored video *The SAG-AFTRA Story*, which can be used in limited member and community meetings, and the *Working for You* brochure, which provides a concise overview of how the union works, what contracts are in place, data on member benefits and other valuable information. Members received the brochure in the mail last year and can view it online. Moreover, the PTEOE has held more than half a dozen national webinars for elected leaders and community volunteers from all 25 locals, along with seminars on governance and leadership. The task force is also responsible for pre-union outreach, and is working with local presidents and outreach committees to raise awareness about the value SAG-AFTRA has for the next generation of performers.

Some of the task force's most consistently exciting activity has been participating in the White House's A Call to Arts initiative. In response to President Obama's national call to service and mentoring, SAG-AFTRA and the American Film Institute are collaborating to mentor aspiring storytellers and creative and performing artists interested in pursuing careers in the cinematic arts. So far, more than 700,000 mentoring hours have been logged towards meeting the union's goal of 1 million hours by 2018.

Looking for the best way to get involved? You can join the conversation about your union by connecting with SAG-AFTRA on social media, including on Twitter, Facebook, Instagram and YouTube, attending local events or helping to shape your contracts through the wages and working conditions process (see story on page 13). It all starts at SAGAFTRA.org.

BSC continues from page 16

employment at a higher salary. Member leaders were encouraged to talk to their bargaining units to discuss making proposals to limit the enforcement of such provisions in their shops. The BSC continued its work on the union's safety initiative, receiving reports from various locals conducting safety seminars and summits and explored bargaining proposal concepts related to safety concerns. These bargaining concepts were developed out of the BSC's Safety Panel at its March meeting in Los Angeles. Member leaders also participated in breakout sessions to address concerns related to social media platforms, which are presenting numerous challenges and opportunities for SAG-AFTRA members working in the News & Broadcast jurisdiction.

The meeting was chaired by National Board member Joe Krebs and attended by SAG-AFTRA President Gabrielle Carteris, Executive Vice President Rebecca Damon, Secretary-Treasurer Jane Austin and Vice President, Broadcasters Catherine Brown. Members of the BSC dedicated the meeting to the memory of David Gilkey, the NPR photojournalist and SAG-AFTRA member who was killed on June 5 in Afghanistan, along with his Afghan interpreter and fellow journalist Zabihullah Tamanna. BSC member and NPR News anchor Jack Speer gave a moving tribute to his colleague to open the meeting.

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Booking a Disney vacation? Want to enjoy the thrills of a Six Flags park? Save off the cost of admission with your SAG-AFTRA membership. To learn more, go to unionplus.org/theme-park-discounts.

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Save some money next time you need to ship a package out. Members receive 10 percent off on eligible products and services when you show your valid SAG-AFTRA membership card. Make sure you ask for the "CRS Account SAG-AFTRA" to take advantage of this deal. Visit theupsstore.com for locations. Available at participating locations only.

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MUHAMMAD ALI



GLORIA DEHAVEN



DAVID GILKEY



CHRISTINA GRIMMIE



ANTON YELCHIN



ALAN YOUNG

Joe Alaskey	2/3/16	Lee E. Downing	3/18/16	Tom Kelly	6/27/16	Peter Priolo	5/10/16
Muhammad Ali	6/3/16	Jerry Doyle	7/27/16	Jonathan Kemp	4/16/15	Rich Ramirez	5/4/12
David Armstrong	5/13/16	Larry Drake	3/17/16	Mary Ann King	6/17/16	Donald R. Richards	3/4/16
Joel Azerrad	4/30/15	Ronnie Claire Edwards	6/14/16	Michi Kobi	3/1/16	Cynthia Robinson	11/24/15
Dick Bakalyan	2/27/15	Shawn Elliott	3/11/16	Muriel D. Kuhn	1/26/16	Lee Rodgers	1/31/13
Frank Barone	10/21/14	Nicholas J. Esposito	7/23/15	Chickee James Kulp	11/5/15	Virginia Rose	2/29/16
Nicole Barth	12/22/14	Bill Fletcher	12/17/15	Julius La Rosa	5/12/16	Morley Safer	5/19/16
Michael A. Bartoli	3/1/16	Donald Foley	10/25/11	Vic Lambert	2/19/16	Vanna Salviati	2/5/16
Kenneth Beatrice	12/6/15	Sylvia Gassell	2/24/16	Archie Lang	2/17/16	Diane Shatz	2/4/16
Michael Steven Beck	8/21/15	Kinnie Gibson	7/16/15	Marty Lewis	12/19/13	Roberta Sherry	5/25/16
Keith Blair	2/18/16	David Gilkey	6/5/16	Pat Logan	4/16/13	Kimbo Slice	6/6/16
Jack Bowden	1/20/16	Seamon Glass	7/12/16	Gary Loizzo	1/16/16	David Langston Smyrl	3/22/16
Seth W. Bowen	5/29/15	Arthur E. Gliner	5/23/15	Dick Lynn	12/23/13	David Spielberg	6/1/16
Charles Brin	1/29/16	Hollis Granville	5/12/16	George MacGregor	10/4/15	David J. Stelmach	9/8/15
Marian B. Brown	11/20/14	Coleen Gray	8/3/15	M. Sharon Madigan	2/11/16	Leon B. Stevens	7/30/15
Phyllis Brunner	4/23/16	Christina Grimmie	6/10/16	Tom Marr	7/7/16	Bruce Stowell	8/22/11
Vinnie Buffolino	11/17/15	Ann Morgan Guilbert	6/14/16	Garry Marshall	7/19/16	Wesley Marie Tackitt	11/14/15
Julian M. Byrd	6/4/16	Robert Hackman	3/8/16	Cyndi Martino	10/28/15	Sonny Tipton	4/14/14
Bill Cardille	7/21/16	Valerie Hall	3/10/16	Pam Mattson	6/23/15	Jay Torrez	7/20/16
Judy Carne	9/3/15	Michael Grant Hall	2/23/16	Brian McDermott	4/12/15	Charlie Tuna	2/19/16
Myra Carter	1/9/16	Earl Henry Hamner Jr	3/24/16	Eileen McDonough	3/13/12	Molly Turner	7/21/16
Tonita Castro	5/8/16	Marian Haraldson	4/22/16	Angela McEwan	12/20/15	Renee Valente	2/20/16
Bill Chamberlain	6/27/15	Randy Harris	12/27/15	Molly McGreevy	11/1/15	Lyn M. Vandegrift	8/2/15
Zachary A. Charles	9/3/14	Ted Hayden	12/27/14	John McMartin	7/6/16	James Victor	6/20/16
Robert Christopher	11/27/15	Robert Ligon Holeman	1/30/16	Deann Mears	1/31/16	Janet Waldo	6/12/16
Bud Collins	3/4/16	Richard Holmberg	4/3/16	Gary Menteer	1/18/16	Rob Wasserman	6/29/16
Oscar A. Colon	11/1/15	James Hook	9/4/15	Keith Michell	11/20/15	Alberta Watson	3/21/15
Mark Combs	6/10/16	Beth Howland	12/31/15	Montie Montana Jr	6/12/13	Bart Williams	6/28/15
Gordon Connell	6/12/16	Rosana Huffman	5/20/16	Tim Moore	4/11/16	Marty Wilson	4/22/16
Ed Connelly	3/28/16	John W. Hugn	3/6/16	Ralph Moratz	3/10/16	Jonas Wolfe	4/12/14
Fredric Cook	3/24/16	Aharon Ipalé	6/27/16	Henry W. Murph Jr	1/13/16	Ronald Wyche	5/23/16
Dan Daniel	6/21/16	Anne Jackson	4/12/16	Noel Neill	7/3/16	Anton Yelchin	6/19/16
Wayne Daniels	12/13/15	Ken Johnson	6/20/12	Stuart Nisbet	6/23/16	Alan Young	5/19/16
Scott Decker	6/3/15	Buck Kartalian	5/24/16	Marni Nixon	7/24/16	Cletus Young	7/9/16
Gloria DeHaven	7/30/16	Sylvia Kauders	5/5/16	James Noble	3/28/16	Vilmos Zsigmond	1/1/16
Nancy Dow	5/25/16	Roy Kaye	8/28/15	Angela Paton	5/26/16	Jerry Zullo	8/26/15

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

WILLIAM SCHALLERT, who served as president of Screen Actors Guild from 1979–1981, died May 8 at the age of 93.

Schallert was best known for playing the father of another future SAG president — Patty Duke — on *The Patty Duke Show*. In a career that spanned more than 65 years, Schallert had many guest starring roles, but none more memorable than his turn as Nilz Baris in *The Trouble with Tribbles*, one of the most beloved episodes of *Star Trek*. In more recent years, Schallert appeared on TV series *Desperate Housewives*, *True Blood* and *2 Broke Girls*.

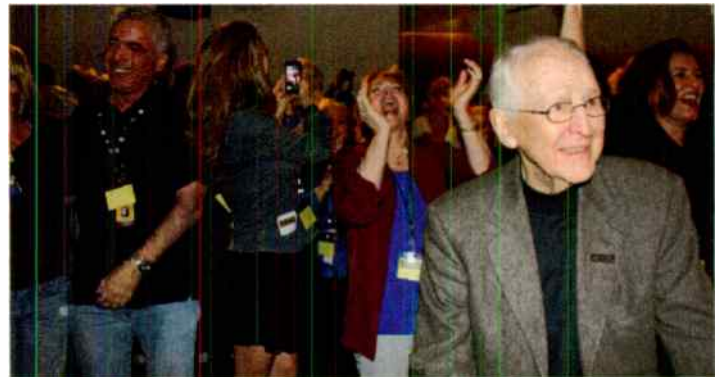
In 1974, Screen Actors Guild co-founder and former president Leon Ames recruited Schallert to run for the board. Five years later, he was elected Guild president, and led the Guild through the difficult TV/Theatrical strike of July-October 1980, taking on the tough issues of home video and pay TV.

After the strike, Schallert lost his 1981 bid for a second term. Still, there was renewed impetus for merger with the American Federation of Television and Radio Artists, and, as a member of the National Board, Schallert became chair of the first Joint SAG-AFTRA Merger Committee. More than 30 years later, an ecstatic and emotional Bill Schallert was present at the Guild's national headquarters on that momentous afternoon of March 30, 2012, when merger with AFTRA became reality.

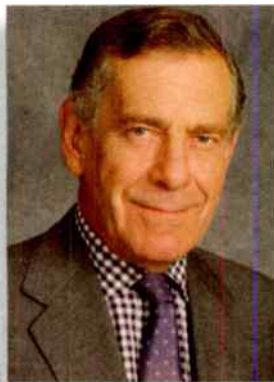
In addition to his Guild presidency, he also served as trustee of the Screen Actors Guild Foundation's John L. Dales Scholarship Fund, Screen Actors Guild Producers Pension and Health Plan, and the Motion Picture and Television Fund. From 1977–79,

he was a governor of the Academy of Motion Picture Arts and Sciences, and served on the Academy's Actors' Branch Executive Committee until June 1991. Schallert also served as 3rd vice president from 1982–83, 9th vice president from 1985–87 and national treasurer from 1989–91. He was chair of the Theatrical Wages and Working Conditions Committee in 1977 and the Commercial Contracts Wages and Working Conditions Committee in 2003, and continued to serve on the board until 2005. While president, he also became co-founder and first chair of the Committee for Performers with Disabilities.

Schallert is survived by his four sons and seven grandchildren.



William Schallert celebrates alongside his fellow members after the merger of SAG and AFTRA is announced on March 30, 2012.



MORLEY SAFER, a deeply respected CBS broadcaster, passed away May 19 at the age of 84.

Although he was known for his decades-long tenure as a journalist on CBS' *60 Minutes*, Safer got his start in print journalism, working for newspapers across his native Canada and in England. In 1964, he began working for CBS in London, before opening its bureau in Saigon in 1965, at the start of the Vietnam War.

There, Safer did some of the first television coverage of the Vietnam War. He would go on to join *60 Minutes* in 1970, working as a correspondent and reporter. Over the course of his long career, Safer won 12 Emmy Awards and three Peabody Awards.

In 2003, Safer received an AFTRA Media and Entertainment Excellence Award, known as an AMEE, alongside several of his fellow journalists from *60 Minutes*, including Ed Bradley, Steve Kroft, Dan Rather, Andy Rooney, Bob Simon, Lesley Stahl and Mike Wallace.

Safer announced his retirement in May after 46 years on *60 Minutes*, making him the program's longest-serving correspondent.



GARRY MARSHALL, the prolific actor, director, producer and writer passed away July 19 at age 81. While the SAG-AFTRA member appeared in '90s films such as *Soapdish* and *A League of Their Own*, and served as a micro-managing network president on TV's *Murphy Brown*, he is best known for being the creator of iconic sitcoms such as *Happy Days*, *Laverne & Shirley* and *Mork & Mindy*. Marshall got his start as a joke writer in New York in

the early 1960s, catching his big break writing for *The Jack Paar Tonight Show*. Later in the decade, he moved to Los Angeles, where he wrote for comedy and variety shows, including *The Dick Van Dyke Show* and *The Lucy Show*. His first major success came in 1970, when he developed Neil Simon's play, *The Odd Couple*, into a hit television show. Later, he would go on to direct more than a dozen films, including *Beaches*, *Pretty Woman*, *Runaway Bride* and *The Princess Diaries*. Over the course of his career and his many successful series, Marshall was an actor's director who employed countless SAG-AFTRA members and directed several of the most impressive acting ensembles to grace the screen.



Virginia Payne, above, circa 1937, and center at right, at Chicago radio station WGN in 1940, meeting two of 1,206 aspiring auditioners for one of the many radio serials she performed in, *The Carters of Elm Street*. At the time, she was president of the Chicago Local of American Federation of Radio Artists (AFRA).



Listen to your ‘Ma’: AFTRA’s First Woman President

Radio audiences nationwide listened to their “Ma” from 1933 to 1960, when the 7,065th and final episode aired. She was Virginia Payne — “Ginny” to her friends, “Ma Perkins” to her legion of radio fans — and a trailblazer. On Dec. 4, 1933, this recent college grad found herself starring as a 60-year-old character in a radio show that would prove to be history’s very first soap opera: *Ma Perkins*. In 1959, she achieved two more distinctions: Becoming the first woman national president of AFTRA and the first woman president of a national entertainment union.

Devoted to serving her fellow AFTRA members, the ever-busy President Payne addressed the 1960 AFTRA National Convention delegates in Washington, D.C.: “We believe in a free labor movement in

a free society and seek here to contribute our particular talents to it, our artistic insights and self-discipline and love of people ... [H]ere in our nation’s capital where history is so close, we remember our forefathers who dared come together out of diversities and found their way through them toward unity and freedom ... We pray the greatness of their spirit, their courage and wisdom may mark our own deliberations for the good of the many, present and not present, whom we have the responsibility and honor to represent.”

Before her presidency, Payne was a founding member of AFTRA in 1937, president of the Chicago Local from 1938–1944, and president of the New York Local 1958–1959. In 1962, she was honored as the sixth recipient of the George Heller

Memorial Award gold card. She served on AFTRA’s national board until her death on Feb. 9, 1977.

After Payne died, her friend and colleague Eleanor Engle, a former Chicago Local President herself who had also performed in *Ma Perkins*, memorialized Payne and her life of service with a poem:

*Some figures cast long, long shadows
Of depth and breadth and substance
Disproportionate to the size of that figure
Which stood there briefly
In the sunshine of a memorable life
And a kind of immortality evolves
Before its appointed time
And this we sense and are warmed
By sharing that sparkling span of years.*

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