



SUMMER/FALL 2017

**GABRIELLE
CARTERIS**

Madam President

Inside:

**THE NEW
TV/THEATRICAL
CONTRACTS**

WHAT THE GAINS
MEAN FOR YOU.

**CAREER-
BOOSTING
CLASSES**

WORKSHOPS,
SPECIAL EVENTS
AND MORE!

NOBEL PRIZE IN PHYSICS

TIME MAGAZINE PERSON OF THE CENTURY

ROYAL ASTRONOMICAL SOCIETY GOLD MEDAL

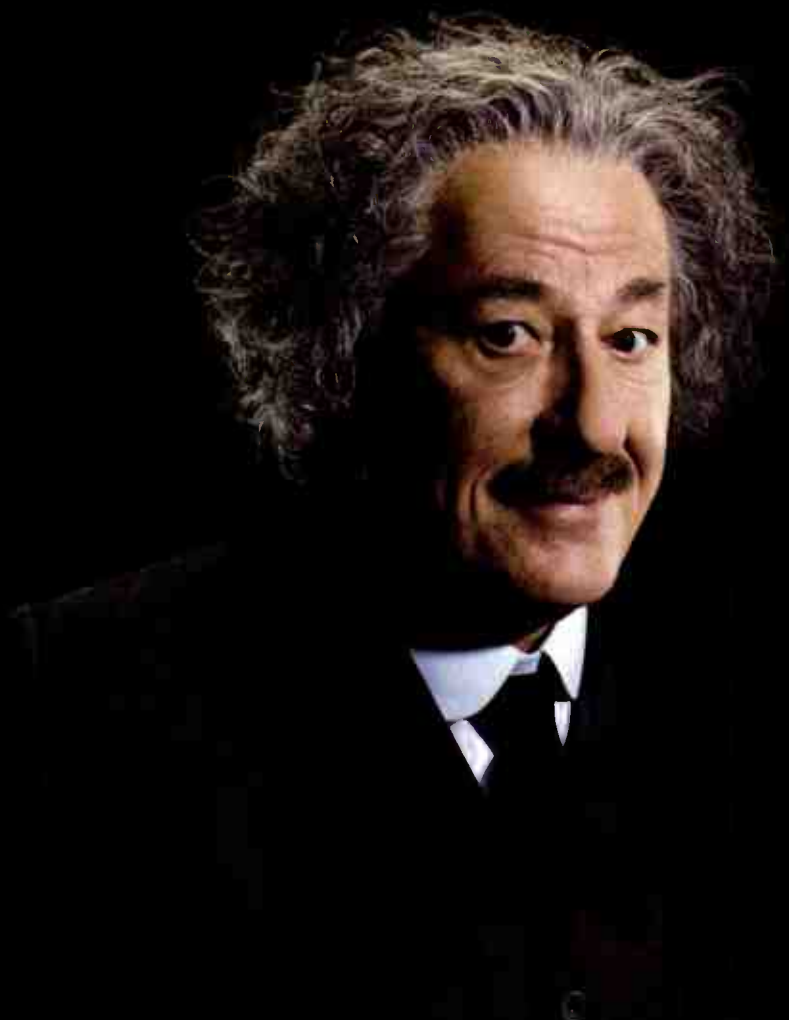
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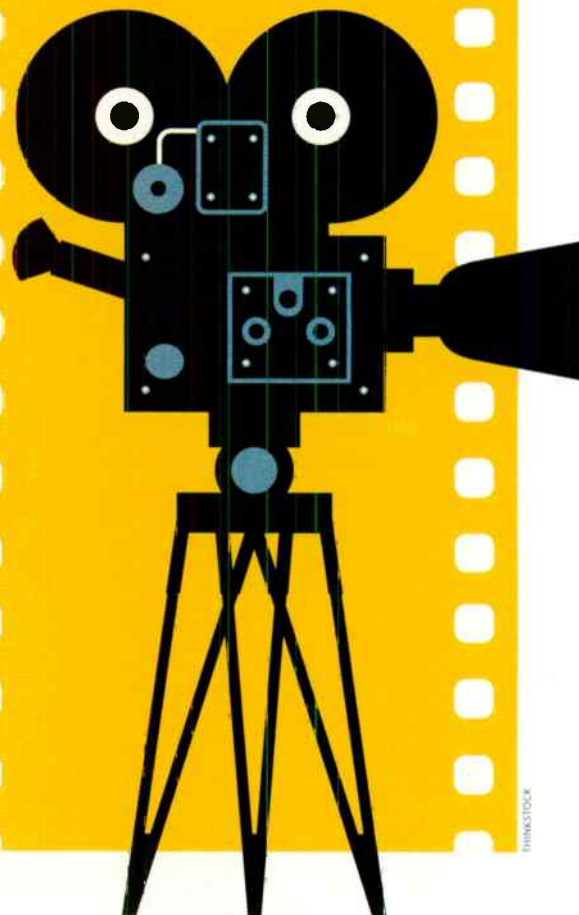
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ON THE COVER: SAG-AFTRA President Gabrielle Carteris.
Photo by Rocco Ceselin.

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(855) 724-2387

Members are able to reach any of the SAG-AFTRA local offices via the toll-free number by entering a five-digit ZIP code.

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Governance (323) 549-6676
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iActor Helpdesk (323) 549-6451
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Organizing..... (323) 549-6002
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SAG Awards..... (323) 549-6707
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sagaftraplans.org
AFTRA Retirement Fund (212) 499-4800
aftraretirement.org
SAG-Producers Pension Plan..... (800) 777-4013
sagaftraplans.org
MPTF (855) 760-6783
mptf.com
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sagaftra.foundation
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sagaftra.org/mppwf ext. 119
The Actors Fund (323) 933-9244
National Headquarters NYC..... (212) 221-7300
actorsfund.org
Alliance for Inclusion in the Arts (212) 730-4750
inclusioninthearts.org
Career Transition for Dancers..... (323) 933-9244
actorsfund.org/careertransition ext. 454
Entertainment Industry Foundation (424) 283-3600
eifoundation.org

OTHER

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sagaftrafcu.org
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GABRIELLE CARTERIS

“One of the most courageous decisions we can make is to be willing to adapt, grow and evolve.”

Dear Member,

Let me begin by thanking you for your show of support in the election and your vote of confidence. I am deeply honored to continue serving as your president and working with you to continue building and strengthening SAG-AFTRA.

As I reflect on this last term and the work we have done, I am amazed at how much we have accomplished and, at the same time, struck by how much we have yet to do.

Right now, we are realizing the fruits of organizing victories at Telemundo and SBS stations MEGA and La Raza in Los Angeles and are at the table hammering out contracts with both of these employers. First contracts are never easy, but they are vitally important because they codify a union workplace and provide an important set of initial protections for previously vulnerable workers.

It was by engaging members in locals, on sets, in groups and one on one that we had such a strong TV/Theatrical negotiation. We updated and modernized outmoded contract structures. These structural changes take into account the way our work has changed over the years and set crucial standards for

the future. I want to recognize the hard work of the negotiating committee in realizing this goal.

SAG-AFTRA's convention next month is a component in developing the union's roadmap for the next two years. It is here that we debate and discuss the needs of the membership and the business of the union. There will be diverse points of view — agreement and disagreement — all healthy and necessary for our union. I am looking forward to the collaboration and brain power of our entire elected delegation.

Moving forward, I am excited to work with all members to write the next chapter of SAG-AFTRA. What do we want that story to be? How will we define ourselves for future generations?

We will discover that together, but I know that one of the most courageous decisions we can make is to be willing to adapt, grow and evolve.

As union members, we believe in the collective, in unity. Our responsibility to future generations demands a willingness to change archaic structures, whether technological or administrative. It means taking a deep dive into uncomfortable places and understanding our industry and our work through research, reaching out and reinvention. I'll be focused on exactly

this and hope that you will join me.

This past week, we unexpectedly lost New York President Mike Hodge. Mike was a devoted unionist, a personal friend and an important SAG-AFTRA leader. Over more than 16 years of service to the union, Mike fiercely advocated for SAG-AFTRA members. Members have lost a true champion for union values, but we can take comfort in his legacy, a deep imprint that reflects the best of who we are. His memory will live on.

I would also like our brothers and sisters along the Southeast and Gulf Coast to know they are in our prayers. You are not alone, and if you need resources, please check the SAG-AFTRA Foundation website to learn how you can get help. For those of us not affected, please consider making a donation through the SAG-AFTRA Foundation website to help your fellow members in need. As it is with everything we accomplish, we are stronger together.

Strength in unity,

A handwritten signature in black ink, appearing to read 'Gabrielle Carteris', written in a cursive style.

Gabrielle Carteris

SAG-AFTRA FOUNDATION
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ARTISTS
Awards

SAVE THE DATE

THURSDAY, NOVEMBER 9, 2017

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Check our website for Actors Inspiration Award and Recording Artists Inspiration Award honorees.

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REBECCA DAMON

"Mike Hodge was a magnificent friend, a remarkable leader and, without a doubt, a powerful unionist."

Dear Member,

On Saturday evening, Sept. 9, I received a phone call with the devastating news of the passing of my dear friend and colleague Mike Hodge. Nothing in life can adequately prepare one for the sudden loss of a presence as towering as Mike's. He played a tremendous role in my life and in the lives of all the members of the union he loved to serve.

He was a magnificent friend, a remarkable leader and, without a doubt, a powerful unionist.

As New York Local president, Mike was instrumental in jumpstarting the effort that ultimately united Screen Actors Guild and the American Federation of Television and Radio Artists in 2012. With his friendly demeanor, infectious laugh and unshakable love of the union, Mike truly led by example.

Locally, he helped build the industry economy on which New York members' careers now thrive. Nationally, SAG-AFTRA benefitted from his knowledge of the business, his vision and his ability to inspire others. Alongside the pain of losing Mike, I urge us all to remember his extraordinary achievements on behalf of SAG-AFTRA and Screen Actors Guild before it.

For me, this is particularly heart-breaking, as we have lost not just a president, but a father figure and a big brother. Mike's passing will leave a huge void that will be felt in countless ways, big and small, as we move forward.

Please join me in wishing our dear Mike a fond farewell and a good journey.

I would also like to acknowledge our union brothers and sisters who have been affected by the natural disasters along the Gulf Coast and the Southeast. Watching the news, I was deeply moved. Amid the loss of life and devastation, another story emerged, as it so often does. It was the story of neighbor helping neighbor, and strangers offering helping hands.

Photos and videos showed selfless first responders rushing in to help those in need. They also told the story of average citizens wading through waist-deep water to rescue a child or a pet, or helping to evacuate the elderly. These ordinary heroes come from all walks of life; they are construction workers and computer programmers and, I have no doubt, some SAG-AFTRA members as well. Our journalist members put themselves in harm's way to keep the world informed.

It's a remarkable thing to see in a country that is often bitterly divided along cultural and political lines. It shouldn't take a disaster to jar us out of our

complacency and realign our perspective. As members of a union, we all rely on each other every day. Debate is healthy and necessary, but it doesn't need to be acrimonious. We are all on the same side. We all want to ensure we are paid fairly for our work and that we can feel safe doing our jobs.

One of the few things we can control in this world is how we react to stressful situations, whether it's a tragedy or the challenges of everyday life. I hope you will all take the time to look out for each other, whether it is in the field, in the newsroom, in the studio or on the set. Acts of kindness have a cumulative effect.

If you would like to help out those who have suffered loss due to the storms, consider a donation to the SAG-AFTRA Foundation or any other reputable aid organization. Find out more at sagaftra.foundation.

Onward together,

A handwritten signature in black ink that reads "Rebecca Damon".

Rebecca Damon

PROMOTION

FALL

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Get your hands on exclusive branded items available only at **SAGAFTRAshop.com**. Choose between the classic SAG-AFTRA T-shirt or items like mugs and gym bags. Whatever you're looking for, you'll find something at SAGAFTRAshop.com that any SAG-AFTRA member will enjoy.

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SAG-AFTRA

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magazine.editor@sagaftra.org



JANE AUSTIN

“Now that elections have passed and members have spoken, it is our obligation to stand together as a united front and move forward.”

Dear Member,

Before I begin, I must acknowledge the passing of my colleague, fellow National Board member and friend, New York President Mike Hodge. Mike had an undeniable fervor for performer advocacy and unionism that fueled his work. Since 2001, he served as a National Board member and then, in 2009, was elected New York president, an office he held until his death. Mike was passionate about merger and acted as a crucial voice of solidarity. He was held in the highest esteem by all who knew him and will be greatly missed.

Mike's accomplishments set a high standard for those who dedicate their service to our union. Having said that, it is with gratitude and enthusiasm that I write this message to you. Thank you very much for your vote to re-elect me as your SAG-AFTRA secretary-treasurer. Amusingly enough, I received the notice while grocery shopping and, needless to say, everyone in the dairy aisle was suddenly aware of my elation. I ran for office so that I could continue to help guide our union to success, and your confidence in my capabilities has honored and humbled me. It is my privilege to

serve, and I pledge to remain committed to all members and our union.

My sincerest congratulations to SAG-AFTRA President Gabrielle Carteris and all of my colleagues elected to serve our 25 locals across the country. I look forward to continuing to strengthen the union with you. A special congratulations and thanks to all of my fellow members who ran. Membership involvement is key to making our union strong, and volunteering for elected office is one of the most selfless acts one can do.

I feel compelled to acknowledge the recent ratification of the new TV/Theatrical Contracts. In all honesty, I admit that I was disappointed with the low voter turnout as well as select elements of the new deal. However, I wish to express gratitude to all who did vote and congratulate the members who are positively affected by this new contract. Now that it has been ratified, I urge everyone again to stand united so that we may move forward together and stronger.

It is with pride that I share all the positive news regarding the union's fiscal position. In all eight quarters of my previous term, we consistently ran above budget in our income and below budget in our expenses, resulting in record surpluses.

Additionally, the union's investment portfolio continues to grow, adding to our reserves. Looking forward, we continue to bolster enforcement and explore greater efficiencies. We have already made notable progress with the launch of our new Contact Center, which is filled with dedicated staff who are eager to help, and the mobile app. If you have not yet downloaded the app, I encourage you to do so; you will have critical information at your fingertips.

Members may rest assured knowing that the union continues to thrive. I implore you, as we advance into our convention and the coming year, to proceed with kindness and collaboration. Remember, we are the union, which means little if we are not unified; it is only in unity that we have strength. Congratulations again to our newly elected and re-elected officials, and thank you to my enthusiastic colleagues and our diligent staff.

In unity,

A handwritten signature in black ink, appearing to read 'Jane Austin', with a long, sweeping horizontal line extending to the right.

Jane Austin



DAVID WHITE

“Those selected by their fellow members to help lead our union bring an inspiring level of diverse viewpoints and experience to their positions.”

Dear Member,

We have completed another successful election season. I would like to congratulate President Gabrielle Carteris and Secretary-Treasurer Jane Austin on their re-election, and all of our board members who were elected to serve. Those selected by their fellow members to help lead our union bring an inspiring level of diverse viewpoints and experience to their positions. The staff and I are excited to work together with them and with all of our union advocates in the coming term to help support and engage our members across the country.

This summer we have been involved in an unusually broad range of activity related to our contract negotiations. Hearty congratulations are in order to our Television/Theatrical negotiating committee for the recently ratified TV/Theatrical deal. At \$256 million, the new agreement has nearly a 30 percent higher valuation than the deal negotiated in 2014 and, among other benefits, lays a foundation to protect members working in the rapidly growing new media space dominated by emerging media giants such as Netflix.

In addition, we have made steady progress in our negotiations with Telemundo and, as many of you have read in newspaper headlines, we continue to push aggressively to fight for the rights of Spanish-language talent at the Spanish

Broadcasting System's two popular radio stations in Los Angeles, La Raza and MEGA. I am also very pleased to report that our members held firm to close a successful negotiation with National Public Radio that will cover our news and programming unit for the next three years. Finally, we continue to oversee the interactive strike. We have successfully signed new projects and companies to our promulgated deal while continuing to make a concerted effort to find an acceptable resolution with the struck companies. Importantly, our affected members have held strong throughout this lengthy dispute and deserve our highest level of honor and respect for their endurance and communal support.

As we move into the autumn season, SAG-AFTRA's third biennial national convention approaches. These gatherings are an opportunity for members working in different sectors and locations across the country to gather together, share ideas and best practices, and to learn from one another. There is also impassioned discussion concerning resolutions that speak to the governance and strategic direction of the union and an election to fill out the national officers' corps. I look forward to engaging with our activists from around the nation and listening to the debates that will ensue.

On a different note, we now have a better understanding of the devastation caused by the two recent, colossal environmental events, hurricanes Irma

and Harvey. For our members in Texas, Louisiana, Florida and other areas affected by these storms, we send you a note of solidarity and strength. Know that your SAG-AFTRA family stands with you in support as you rebuild. We are working in partnership with our sister organizations in the industry, including the SAG-AFTRA Foundation, the SAG-AFTRA Motion Picture Players Welfare Fund and The Actors Fund, which are offering emergency assistance to help in this time of need. It is important that members reach out for aid if you need it and, for those who can, we invite you to send donations to the Foundation and to The Actors Fund to be earmarked for this special assistance.

I end this letter with a note of sadness and appreciation for our friend and colleague, New York President Mike Hodge, who passed away unexpectedly this month. Mike was a formidable leader with wide-ranging gifts that he deployed as a journalist and actor over the course of a long career. He was deeply committed to SAG-AFTRA and to the members he represented, and to our staff. Above all, Mike was a generous and beloved soul, and his presence will be truly missed.

In unity and looking forward,

David White



MEMBERSHIP ELECTS GABRIELLE CARTERIS SAG-AFTRA PRESIDENT

Jane Austin Re-elected Secretary-Treasurer



GABRIELLE CARTERIS



JANE AUSTIN

SAG-AFTRA members have voted to return Gabrielle Carteris and Jane Austin to their posts as president and secretary-treasurer, respectively, in a vote tabulated Aug. 25.

Carteris triumphed in a crowded playing

field, receiving more than 50 percent of the vote in a five-way race. In the election for secretary-treasurer, Austin was elected to the position with 54 percent in a three-way contest. Carteris and Austin began their two-year terms immediately following the election.

Ballots for the election of the national officers were mailed to approximately 144,000 eligible voters on July 25, 2017, and 28,988 were returned by Aug. 25, for a return of 20.11 percent.

President Gabrielle Carteris said, "I'm deeply humbled that our members have entrusted me with the privilege and honor of continuing to lead our great union.

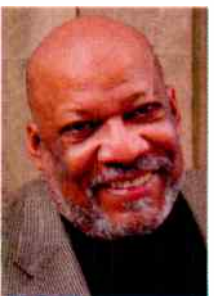
During the campaign, I pledged to work

every day to protect and empower our SAG-AFTRA members, and I will keep that commitment. I look forward to listening to all of our members, not just those who voted for me. We must continue to work together to truly realize our potential."

Secretary-Treasurer Jane Austin said, "Thank you, my fellow members, for exercising your right to vote and trusting me to represent your interests for another two years as the secretary-treasurer of SAG-AFTRA. It is an honor to continue the work that has been set in motion and to provide transparency in union activities in order to achieve many more future successes on your behalf."

MIKE HODGE REMEMBERED

National Vice President Passed Away September 9



The SAG-AFTRA family lost a beloved member Sept. 9, when National Vice President, New York, Mike Hodge unexpectedly passed away.

Hodge, who was 70, had just recently been re-elected to head up the New York Local office, a seat he held since 2013, in addition to his role as national VP. A SAG-AFTRA National Board member since 2001, he was instrumental in jumpstarting the effort that ultimately led to the merging

of SAG and AFTRA in 2012. Deeply respected by his peers, Hodge had and long and impressive career as a Broadway, TV, film and commercial actor.

"Mike's spirit shone brightly, and he was greatly admired by those he worked with, whether in the union's boardroom or on set. He will be remembered for his professionalism, conviction and remarkable strength of purpose," said SAG-AFTRA President Gabrielle Carteris. "His perseverance and ability to rally members helped make merger possible, and in that regard, SAG-AFTRA stands as a memorial to his accomplishments, leadership of the New York Local and everything he believed in."

During his many years of union leadership, Hodge was also active in several union committees: National and New York Executive; Professional Representatives; TV/Theatrical Negotiating; Basic Cable Negotiating; Network Code Negotiating; Corporate/Educational and Non-Broadcast Negotiating; Organizing; Government Review; and Communications.

Hodge also served as a member of the New York State AFL-CIO Executive Council, the City Labor Council and as a trustee to the Industry Advancement Cooperative Fund. He was instrumental in establishing and extending the New *Continues on next page*

For Members

Hodge continued from page 9

York film production tax incentive through 2022, and he worked to strengthen the New York Right of Publicity law for all members. He also worked with New York's elected officials to create the city's entertainment industry internship program, which has helped improve diversity behind the camera.

“Mike’s spirit shone brightly, and he was greatly admired by those he worked with, whether in the union’s boardroom or on set.”

-GABRIELLE CARTERIS



MARGARITA CORPORAN

The late New York President Mike Hodge welcomes guests to the 2017 Rock the City event in May.



VIDEO GAME CONTRACT ADVANCES DESPITE STRIKE

SAG-AFTRA members are standing firm on their strike against video game companies that won't negotiate reasonable compensation and performer protections.

But while these companies dig in their heels, the industry is moving forward without them. At least 35 other companies have signed 51 projects with the union under the 2016 Video Game Agreement. That agreement mirrors the protections on which the struck companies are refusing to negotiate. Those four areas of contention are safety provisions when doing stunts and performance capture; vocal stress protections; transparency, so performers have a better sense of the role they will be playing, and a modest backend payment structure.

In several instances, members were approached to do non-union work, but performers refused and instead encouraged the companies to sign a union contract. The success of the Video Game Agreement demonstrates that SAG-AFTRA's proposals are workable and fair.

The strike went into effect on Oct. 21 against Activision Publishing Inc., Blindlight LLC, Corps of Discovery Films, WB Games Inc., Disney Character Voices Inc., Electronic Arts Productions Inc., Formosa Interactive LLC, VoiceWorks Productions Inc., Insomniac Games Inc., Interactive Associates Inc. and Take 2 Interactive Software.



Get all the latest on the strike at sagaftra.org/interactive.



UNION GOES TO D.C. TO SUPPORT VETERANS

The SAG-AFTRA Military Personnel & Families Support Committee was a proud sponsor of this year's GI Film Festival in Washington, D.C. The festival mission is to tell the stories of America's veterans and encourage the accurate portrayal of service members in TV and film.

Members of the committee, including New York Local Board member Marc Baron, Seattle Local President Rik Deskin, member Gene DeFrancis and National Board member Susan Snyder, visited the nation's capital May 24-28 to attend the festival and also made time to visit legislators on Capitol Hill to discuss veterans issues. Learn more about the GI Film Festival at gifilmfestival.com.



MPFS Committee members Marc Baron and Rik Deskin; SAG-AFTRA Director, Government Affairs & Public Policy Kerri Wood Einertson; the Washington Nationals Mascot; and committee members Susan Snyder and Gene DeFrancis at the U.S. Capitol on May 24

SAG-AFTRA KEEPS THE PRESSURE UP ON SBS

The National Labor Relations Board has authorized the issuance of a formal complaint against Spanish Broadcasting System Inc. after SAG-AFTRA filed charges alleging that the company was engaging in unfair labor practices against employees of Los Angeles Spanish-language music stations, La Raza 97.9 FM and MEGA 96.3 FM.

The NLRB's merit determination to authorize issuance of complaint was made on Aug. 31 and announced publicly on Sept. 13. The decision came after a thorough investigation into numerous egregious unfair labor practices committed by SBS, including the firing of several of its unionized employees in retaliation for their union activities, bargaining in bad faith and threats of reprisal to coerce employees into abandoning their union activities.

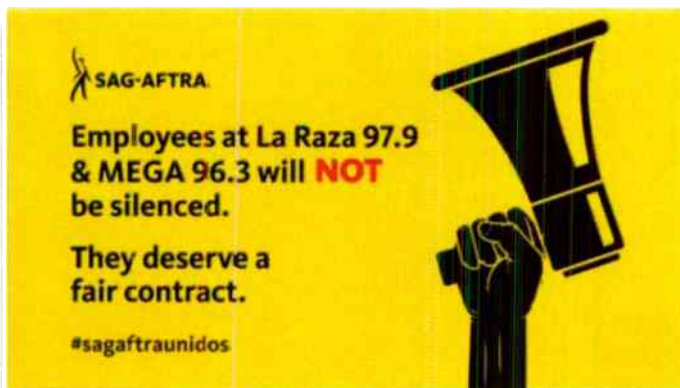
Continues on page 21



SAG-AFTRA President Gabrielle Carteris and actor Jon Huertas speak out against labor law violations committed by SBS. Below, social media posts raised awareness of performers' rights.



SAG-AFTRA President Gabrielle Carteris has a message for SBS, "We are not going away." Show your support by visiting sagaftra.org/sbsla #sagaftraunidos



HURRICANE RELIEF FOR MEMBERS

The SAG-AFTRA Foundation and the SAG-AFTRA Motion Picture Players Welfare Fund have created a Hurricane Relief Fund specifically to provide financial support grants to SAG-AFTRA members affected by hurricanes Harvey and Irma. The Actors Fund has partnered with the two organizations to provide the social services and coordinate the grant reviews and approvals.



Donations to this crucial effort may be made online at sagaftrafoundation.org/donate.

SAG-AFTRA members are eligible to apply for the Hurricane Relief Fund if they are currently active and have paid their dues through April 30, 2017, and have been affected by the storms and flooding. Affected and eligible members may apply by contacting The Actors Fund intake services directly:

For Texas residents: (323) 933-9244, ext. 455 or intakela@actorsfund.org.

For Louisiana, Florida, Georgia and Puerto Rico residents: (212) 221-7300 ext. 119 or intakeny@actorsfund.org.

FILM IN PHILLY

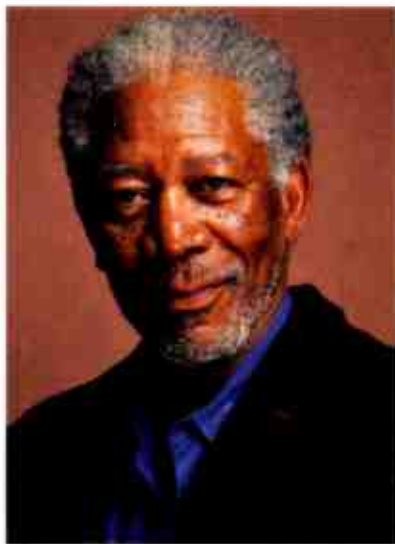
From left, casting director Roz Fulton and SAG-AFTRA member John Wooten join film festival director Larry Smallwood at the African American Museum in Philadelphia on June 16. The SAG-AFTRA Philadelphia Local participated in an informational panel for the Philadelphia International Film Festival and Market. Wooten served on the panel, speaking about union issues to pre-members, members and producers. Fulton and Smallwood organized the event.



For Members

MORGAN FREEMAN NAMED SAG LIFE ACHIEVEMENT HONOREE

Morgan Freeman – actor, producer, voice actor and activist – has been named the 54th recipient of SAG-AFTRA's highest tribute: the SAG Life Achievement Award for career achievement and humanitarian accomplishment. Freeman will be presented the union's top accolade at the 24th Annual Screen Actors Guild Awards®, which will be simulcast live on TNT and TBS on Jan. 21, 2018, at 5 p.m. PT.



Nominated and voted on by members of the SAG-AFTRA National Honors and Tributes Committee, the Life Achievement Award is bestowed for outstanding achievement in embodying the best ideals of the acting profession. The recipient of this award is a well-established performer who has contributed to improving the image of the acting profession and has a history of active involvement in humanitarian and public service endeavors.

"I am thrilled to announce Morgan Freeman as this year's recipient of the SAG Life Achievement Award. Some actors spend their entire careers waiting for the perfect role. Morgan showed us that true perfection is what a performer brings to the part," said SAG-AFTRA President Gabrielle Carteris. "He is innovative, fearless and completely unbound by expectations. As a chauffeur, convicted murderer, boxing gym attendant, pimp or president, Morgan fully realized every character, baring their souls and showcasing their humanity. It has been a privilege to see his genius at work."

Freeman has earned four Screen Actors Guild Award nominations. He received the SAG Awards Actor® for his performance in the Best Picture Oscar-winning *Million Dollar Baby*, a role that also garnered him a Best Supporting Actor Academy Award and a NAACP Image Award. Two films starring Freeman are on the Library of Congress' National Film Registry: *Unforgiven*, which received four Oscars, and *The Shawshank Redemption*, for which Freeman received Best Actor nominations for a SAG Award, Oscar and a Golden Globe.

In addition to his impressive list of credits, Freeman has also made his mark through philanthropic endeavors. In 1973, Freeman co-founded the Frank Silvera Writers' Workshop, now in its 37th season, which supports and nurtures promising African-American playwrights to ensure those voices can be heard. He additionally supports Artists for a New South Africa and the Campaign for Female Education, organizations working to create hope and better lives for countless people.



24TH ANNUAL SAG AWARDS® CALENDAR

Monday, Oct. 2 Period begins to request paper final ballots in lieu of online voting.

Monday, Oct. 23 Submissions close at 5 p.m. PT.

Thursday, Nov. 16 Nominations balloting opens.

Friday, Dec. 1 Deadline for paying November 2017 dues and/or changing address with SAG-AFTRA to be eligible for final balloting.

Thursday, Dec. 7 Records pulled for final balloting.

Sunday, Dec. 10 Nominations balloting closes at 5 p.m. PT.

Wednesday, Dec. 13 Nominations announced.

Tuesday, Dec. 19 Final voting opens.

Monday, Jan. 8 Final day to request paper ballots in lieu of online voting.

Friday, Jan. 19 Final votes must be cast online or ballots received by the elections firm by noon PT.

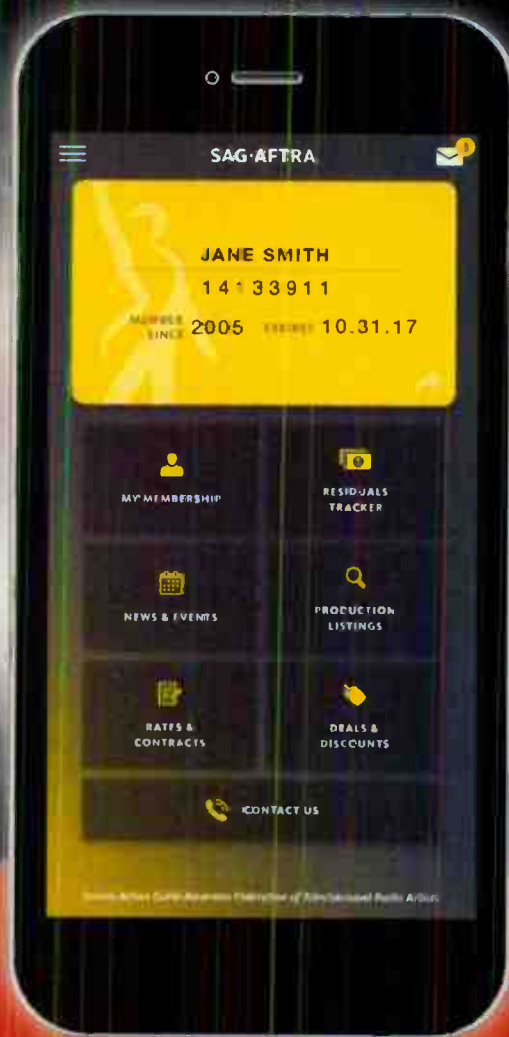
Sunday, Jan. 21 24th Annual Screen Actors Guild Awards®

 Visit sagawards.org





SAG-AFTRA'S NEW APP IS READY FOR ITS CLOSE-UP



With SAG-AFTRA's new smartphone app for iPhone and Android devices, wherever you go, your union is in your pocket. While you're on the go, it provides the information you need and gives you the power to track residuals, keep tabs on specific projects, read the latest news, add events to your calendar, get your contracts questions answered, and learn about deals and discounts available only to members.



Download on the
App Store



GET IT ON
Google Play

SAGAFTRA.ORG/APP

NPR Employees Get New Contract

The employees of National Public Radio know how to get a message out, whether it's an issue of national importance or when rallying support during challenging contract negotiations.

Their savvy and tenacity was on display recently, as they harnessed the power of social media to remind the bosses at NPR — along with the listeners and public at large — of the value they bring to NPR. Over the last few months, the unit's members faced particularly difficult negotiations as they tried to find common ground with their employer on a new contract. But thanks to an involved and unified unit — and a little help from social media — the members succeeded in achieving a strong contract.

The campaign was supported by high-profile members, including John Leguizamo and Holland Taylor, demonstrating the power that members have when they support each other.

In balloting conducted July 20-25, the bargaining unit ratified the contract in a 285-16 vote. The agreement was then approved by the Washington-Mid Atlantic Local Board of Directors and the National Executive Committee.

"This is a win for NPR, a win for our members and a win for Americans who love quality radio," said SAG-AFTRA President Gabrielle Carteris. "NPR is an extraordinary global news resource and it is our talented journalists working under this agreement who make NPR great. I am thrilled that our members can continue to provide the world-class journalism and entertainment we all value so much."

On June 13, NPR employees and fellow SAG-AFTRA members began a social media blitz with the hashtag #WeMakeNPR. It

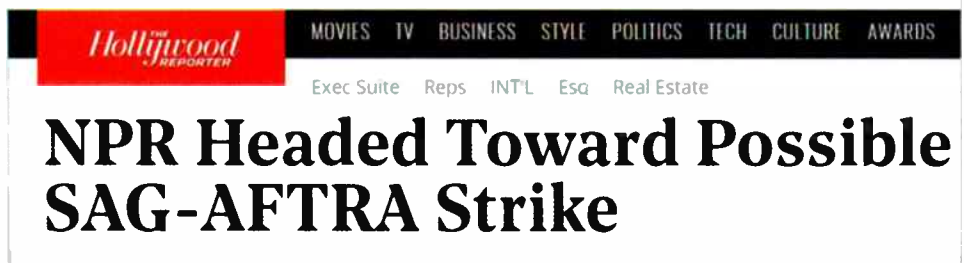
trended on Twitter throughout the day, and NPR listeners joined in to tweet support for their favorite journalists, producers and hosts with the hashtag #ISupportNPR.

The campaign echoed the one in 2015, the last time NPR was at the bargaining table. A strong, public display of solidarity helped secure a fair contract for the people who are the driving force behind one of the country's most respected media institutions.

Contract highlights include:

- Annual increases of 2.5 percent each Jan. 1.
- Maintaining minimum salaries to avoid a two-tier pay structure.
- Signing bonuses totaling 1.75 percent of base pay.
- Parental leave increase from four to six weeks.
- Promotions carry with them a minimum raise of 5 percent.
- Strong grievance and arbitration system.
- Salaried employees to receive comp time at time-and-one-half in lieu of overtime with a cash payout.
- Seven-percent annual contributions in the 403(b) plan to remain.

Below left, the #WeMakeNPR social media campaign drew attention to NPR employees' struggle. Below, a headline from *The Hollywood Reporter*. Bottom center, Susan Stamberg, NPR "founding mother" and special correspondent, speaks before staff at NPR's traditional SAG-AFTRA Solidarity Walk. During this event, which is held amid negotiations, members walk throughout NPR headquarters to celebrate unity. Bottom right, Kathleen Rushlow, senior producer of newscasts, shows her support.





YOU HAVE THE RIGHT TO REMAIN SAFE

Safety for SAG-AFTRA's broadcast members is a top priority, and the union has recently facilitated meetings at two locals with the help of our friends in law enforcement.

In two separate safety sessions on April 5 at KIRO TV in Seattle, members got useful information and practical advice from their union and local police veteran Jim Fuda. Fuda spent 33 years with the King County Sheriff's Department, then worked for the U.S. Department of Justice overseas in volatile places such as Islamabad, Pakistan. Now Fuda is with Crime Stoppers of Puget Sound, and was eager to share his vast experience.

On June 21, San Francisco Bay Area unions, including IATSE, NABET, IBEW and SAG-AFTRA, along with station management and local law enforcement, came together for their biannual news crew safety summit in Oakland. The meeting was held to discuss the safety of photographers, reporters and anchors when in the field. The next one will take place in the coming months.



From left, Bob Butler of KCBS Radio, Oakland Police Department officers Johnna Watson and Marco Marquez, and Joe Vazquez of KPIX TV at the safety summit in Oakland on June 21.



SAG-AFTRA SETTLES DISPUTE AGAINST EMPLOYER

SAG-AFTRA members at broadcast television stations WEEK and HOI News in East Peoria, Illinois, are celebrating after SAG-AFTRA settled an unfair labor practice charge against Quincy Media Inc., which operates both stations. The settlement will result in salary adjustments for two current employees and back pay awards for several current and former employees.

The settlement also avoids a formal hearing on the unfair labor practice charge that was to be held at the National Labor Relations Board offices in Peoria.

"The fight for a living wage for all members at WEEK and HOI continues, but this settlement provides welcome financial help to several current and former member broadcasters who were underpaid by Quincy," said SAG-AFTRA Chief Broadcast Officer Mary Cavallaro.

SAG-AFTRA member broadcasters at WEEK and HOI News have been working under an expired contract since March 31, 2016. Compensation has been a sticking point during negotiations for a new agreement. When Quincy took over the stations, health care costs for employees were increased substantially. In addition, the company is seeking to eliminate important overtime provisions that provide extra compensation for members who have been consistently working long hours due to short staffing.

"Looks can be deceiving," said SAG-AFTRA station steward Garry Moore. "People think that the college-educated reporters they see smiling on television each day must be well paid, but that's simply not true. We have reporters leaving the broadcast industry because wages are so low. We have had reporters making \$10.94 an hour. That's not a living wage."

Negotiations between SAG-AFTRA and Quincy stalled for several months pending the final resolution of these three unfair labor practice charges filed by SAG-AFTRA in fall 2016. Two other charges were settled in February.



SUCCESSFUL BROADCASTERS SHARE THEIR STORIES

From left, Taneka Smothers of KNBR, Carolyn Tyler of KGO-TV and Megan Burks of KPBS discuss their careers in broadcast and the obstacles they face. The three broadcasters, along with Laura Diaz of KTTV, served on a panel titled *The Changing Landscape for Women in Broadcast: A West Coast Perspective*, which took place at SAG-AFTRA Plaza on March 23. Broadcaster Gabriela Teissier of KMEX TV moderated. The event was sponsored by the Broadcast Department in concert with the San Francisco-Northern California Local, the Los Angeles Local and the SAG-AFTRA National Women's Committee.

PUTTING THE 'ABILITY' IN DISABILITY

Members and staff gather at the SAG-AFTRA office in New York on April 4 for the Easterseals Disability Film Challenge NYC meetup. Participants prepared for the 2017 Easterseals Disability Film Challenge with Founder Nic Novicki and directors, actors, writers, crew members and more from the New York disability and film communities. The event was organized by the SAG-AFTRA EEO & Diversity department and the New York Local Performers with Disabilities Committee.



THE NEXT FRONTIER

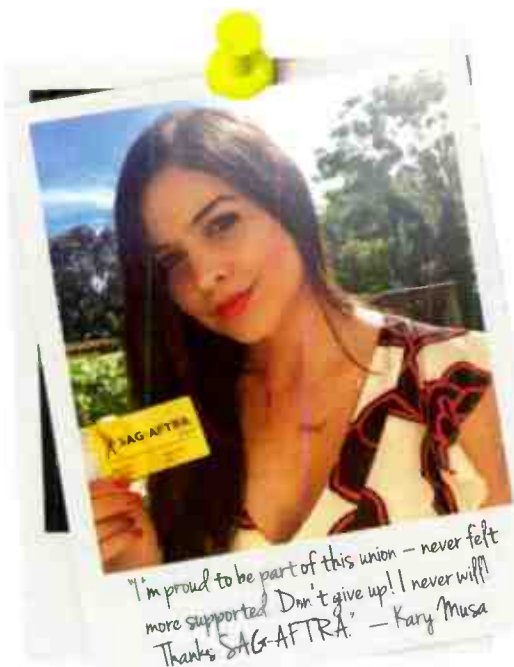
Panelists share a laugh at a June 8 discussion of Native American filmmaking at the Crowne Plaza in Albuquerque, New Mexico. Titled *The Next Frontier: Growth in Native American Filmmaking and Casting*, the panel included Wes Studi, Angelique Midthunder, Chris Eyre and Sydney Freeland, and was moderated by member Catherine Pilafis. They discussed the difficulty of telling indigenous stories, the portrayals of Native Americans in entertainment, colorblind casting and more. The event was organized by the SAG-AFTRA Native Americans Committee.



Pride Nationwide



SAG-AFTRA members turned out to show their support for the LGBT community at numerous events across the country. Bottom left, in Seattle, SAG-AFTRA members and their families took part in the 43rd Annual Seattle Pride Parade on June 25. Above left, on June 25, SAG-AFTRA New York Local members and staff walked in the NYC LGBT Pride March. Above, in Hollywood, members and staff kicked off Pride Month by showing their support for equality and human rights on June 11. The union's National LGBT Committee, co-chaired by Jason Stuart and Traci Godfrey, organized a team of more than 40 members who walked in solidarity for peace and civil rights for all. Above right, from left, Pride at Work Executive Director Jerame Davis, SAG-AFTRA Seattle Local Executive Director and Pride at Work President Shellea Allen, and SAG-AFTRA Washington-Mid Atlantic Local member Joe Conway join over 175 union members at the AFL-CIO to celebrate Pride At Work's annual awards banquet. Pride at Work is an AFL-CIO-affiliated organization that organizes mutual support between the organized labor movement and the LGBT community to further social and economic justice.



"I'm proud to be part of this union - never felt more supported. Don't give up! I never will! Thanks SAG-AFTRA." — Karyn Musa



"I was Taft-Hartleyed in 'Charlie's Angels'. I'm proud to be a member of SAG-AFTRA, it is part of who I am and defines me as an artist." — Ariane Von Kamp & Gigi



"I gained my membership from an AutoZone commercial. I'm so happy. Although I'm only 5, I love being an actor - especially craft services." — Tarras Cross

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.

#sagaftramember



President Gabrielle Carteris, center, with Los Angeles members at SAG-AFTRA Plaza.



"I'm a proud, new member of SAG-AFTRA. Featured work in 'Sisterhood of the Traveling Parts 2' and a recent commercial enabled me to gain valuable experience and join this incredible union." — Nikita Francois

➔ Tell us how you earned your card and why you are proud to be a SAG-AFTRA member. Then share your story at sagaftra.org/mystory and on social media with the tag #sagaftramember.



LOOKING TO THE FUTURE

*with the New TV/Theatrical
and New Media Contracts*

After difficult negotiations that extended past the expiration of the previous contract and through the July 4 holiday weekend, SAG-AFTRA

performers have made substantial gains in the new contracts for motion pictures, scripted primetime dramatic television and new media work. In a vote tabulated Aug. 7, members overwhelmingly ratified the new \$256 million, three-year package, with more than 75 percent voting in favor.

The process began with informal talks with the Alliance of Motion Picture and Television Producers on May 15 and negotiations began in earnest on May 31. Employers had initially proposed serious rollbacks, including asking for longer workdays and shortened weekends, but union negotiators held firm until they were able to achieve significant gains for members.

“With these new provisions, members will be compensated for global use of their work on streaming new media platforms such as Netflix and Amazon in addition to seeing significant gains in streaming media residuals,” said SAG-AFTRA President and Negotiating Committee Chair Gabrielle Carteris. “These gains speak not just to today, but to our future by establishing important new guidelines on travel and options as well as providing meaningful gains for the background community.”

SAG-AFTRA National Executive Director and Chief Negotiator David White said, “This negotiation was a heavy lift. We addressed several critical concerns related to travel pay and option periods as well as improving the residuals structure for streaming new media. We also achieved historic gains for our background community and additional enhancements affecting the general membership.”

The new three-year contract with employers, represented by the Alliance of Motion Picture and Television Producers, secures the residuals rate paid to performers for exhibition of their performances on streaming platforms like Netflix and Amazon. Under the new terms, actors will receive residuals for exhibition on subscription video on-demand platforms earlier, now after 90 days instead of after one year. The new formula delivers a 300-percent increase in

Continues on page 21

Gains in the new contract include:

**RESIDUALS IMPROVEMENTS
OF MORE THAN**

300%

**FOR CONTENT STREAMING
ON NEW MEDIA
LIKE NETFLIX AND AMAZON.**



Residuals are due sooner, down to 90 days from one year.

**Plus, there's a new foreign residual for when your work is
shown on affiliated platforms abroad.**

Gains in the new contract include:

TOTAL PACKAGE

**\$256
MILLION**

NEARLY

30%

MORE THAN THE 2014 CONTRACT

**INCREASED PENSION AND
RETIREMENT CONTRIBUTIONS**

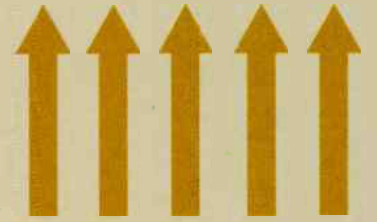


**IMPROVED PROVISIONS FOR TRAVEL
FOR TV PERFORMERS,**

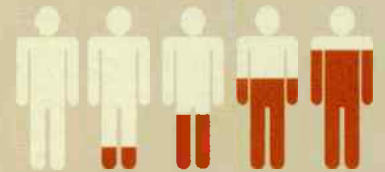
including setting minimums that significantly increase relocation allowances and new,
tighter controls on option periods.



**SIZABLE
INCREASES**



for
**BACKGROUND
ACTORS.**



including a
**\$\$ BOOST \$\$
TO THE PHOTO
DOUBLE RATE**

and a large upfront
increase for programs
made for The CW,
as well as a new,
standard voucher.

Contracts continued from page 19

residuals to performers within their first two years when their work is exhibited worldwide on Netflix.

SAG-AFTRA achieved a historic breakthrough in the rules governing travel for television performers, including an up to fivefold increase in the relocation fees due to series performers who work at locations away from home. The travel rules for television have been rationalized and clarified, closing many loopholes and ambiguities that have allowed for abuse.

Series performer option rules were greatly improved, with the effect of reducing exclusivity periods for many series performers during which they can be held off the market.

In an unprecedented breakthrough, the new deal improves the overtime provisions for background actors working in the West Coast Zones so that they match New York

standards while protecting against the attempted removal of night premiums in the New York Zone.

Additionally, the committee improved the pay rate for photo doubles and achieved superior terms for background actors employed under The CW Supplement. The committee also secured an additional 5-percent increase in the first year of the contract for stunt coordinators working under flat deal contracts in television. Additionally, there is a first-year increase of one-half percent in the contribution rate applicable to the SAG Pension Plan and the AFTRA Retirement Fund, bringing the total benefits contribution rate to 17.5 percent. The union may also elect to convert an additional one-half percent from the wage package in each of the second and third years.

SAG-AFTRA Condemns SBS continued from page 11

The decision came in the wake of high-profile events the union has been organizing to draw attention to the injustices. On Aug. 29, SAG-AFTRA was joined at a rally by Los Angeles City Councilmember David Ryu (4th District), Organizing Director of Coalition for Humane Immigrant Rights Antonio Bernabe and other community leaders at the Los Angeles County Federation of Labor for an event to highlight SBS' labor law violations. The event was held in support of current employees as well as those who were unlawfully terminated by SBS. SAG-AFTRA President Gabrielle Carteris and actor Jon Huertas (*This Is Us*) also spoke at the gathering.

SBS employees at La Raza and MEGA voted to join SAG-AFTRA in August 2016 by an overwhelming majority, making them the first Spanish-language radio stations to unionize in Los Angeles. The company has since failed to negotiate a fair contract with the union and refuses to engage in good-faith bargaining over economics, including wages.

Carteris began the forum by revealing that the union delivered a letter to Julie Su, the Labor Commissioner of California, calling upon her and her department to vigorously investigate the rampant violations of California wage and hour laws at SBS.

Carteris also revealed that "over the past 12 months, the company has engaged in extensive and severe unfair labor practices. It has also done everything possible to hamper its negotiations with SAG-AFTRA. This is absolutely unacceptable. I have a message for SBS: We are not going away."

Employees at La Raza and MEGA chose to organize and join SAG-AFTRA due to ongoing systemic and endemic abuses at both stations. These violations of California law include being paid less than the legally mandated minimum wage, denying rest breaks, denying meal breaks and access to bathrooms during live and remote events, denying overtime, exempting employees paid below the wage threshold, denying reimbursement for cell phones and other business expenses, and failing to provide payment for talent endorsement fees.

"Whether you are a Latino DJ working at a popular Spanish-language radio station or an acclaimed actor in a hit network TV show, you deserve to be treated with fairness and dignity," said Councilmember Ryu.

SAG-AFTRA represents Spanish-speaking broadcasters and journalists across the country, including in Los Angeles, New York, San Francisco, Philadelphia and Chicago.

Debunking Travel Myths

In the run-up to the ratification, there was a proliferation of misinformation, particularly around the area of travel. The new contract delivers:

- Improved provisions for travel for TV performers, including setting minimums that significantly increase relocation allowances.
- Guaranteed airfare and related ground transportation to performers traveling for work taking place in Los Angeles.
- A reduction in the number of idle days that may be negotiated from three to two and an increase in pay for those idle days from \$75 to \$100.
- An end to loophole abuse by producers. The current application of the travel rules to episodic television is rife with ambiguity, which opened the door to abuse. The new agreement clarifies and creates clearly understood travel rules which is a plus for members.
- Safe travel commitment from management to provide either transportation or lodging to performers who do not believe they can drive themselves safely due to exhaustion or inclement weather.

SAG-AFTRA did not give up "portal to portal" travel pay. Portal to portal remains the rule for performers working on an overnight location. Moreover, lodging at a producer's base is now mandatory.



SAG-AFTRA President
Gabrielle Carteris

The Path Forward . . . Together

Q
&
A

with
SAG-AFTRA
President
Gabrielle
Carteris

In August, Gabrielle Carteris was re-elected as president of SAG-AFTRA. She had been serving as the union's top officer since April 9, 2016, when the National Board elected her to the post after the death of Ken Howard. At the time, she was in her second term as the union's executive vice president.

Carteris has numerous accomplishments to her credit. She chaired the negotiating committee in the successful recent TV/Theatrical negotiations. She led the effort to pass California's "IMDb law," which seeks to tackle ageism in casting. She has stood firm on the principle that members who work in video games should be paid fairly and have other industry-standard protections. In addition, she has redoubled the union's efforts on member engagement, a major theme of her leadership.

As she assumes the role of president for her first full term, Carteris discussed organizing, safety and the importance of members taking ownership of their union.

Q: What is your proudest accomplishment at SAG-AFTRA?

A: There are several, but above all is our successful effort to bring members together to support the merger of SAG and AFTRA. To be able to see an aspiration come into a reality has been fulfilling. We engaged both SAG and AFTRA members in a way that had never been done successfully before, despite several attempts. Beyond that, I am proud of all of my work with the members. Through outreach and engagement, we, as a union, have accomplished great things. One of the highlights for me is the work we have done to organize Spanish-language media. The contracts we are helping to negotiate for Telemundo employees will benefit them not just today, but help lay the groundwork for the future.

Q: What are your top priorities?

A: Interfacing and engaging with members, continuing to build strong contracts, organizing and working to increase diversity. I want to see exponential growth in union involvement, and I want to reduce the disconnect some members feel with their union. After all, they are — and we are all — the union. Member participation is the key to success in all areas. I am very committed to expanding our outreach to people who may not have been involved with the union previously but who have a lot to offer.

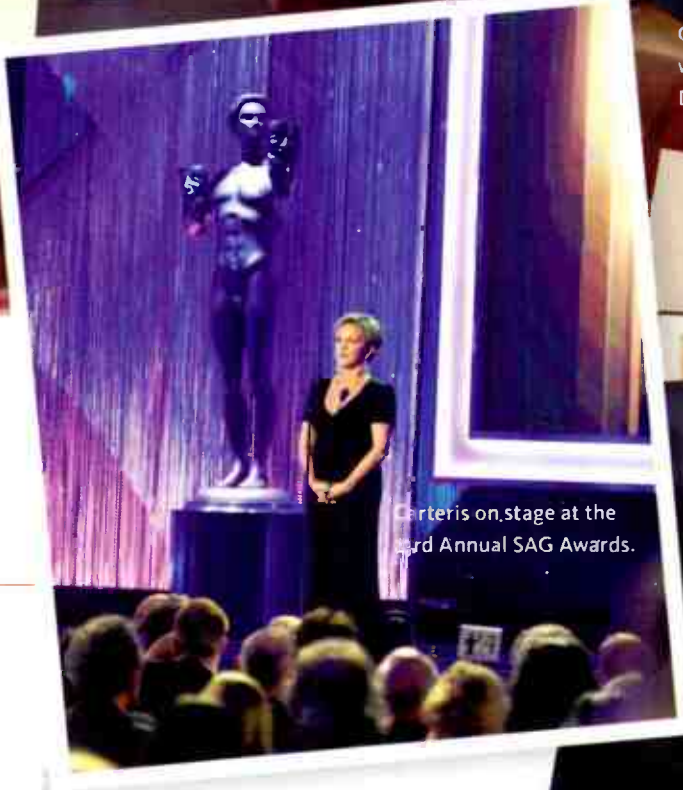
Q: How will the union address member concerns about safety provisions in our contracts, given the recent high-profile stunt accidents?

A: These were tragic events and my heart goes out to the families, friends and crew members of the fallen performers. We are working with our members in this community, with our sister unions and with the studios to look at set safety and to minimize



Gabrielle Carteris meets with National Executive Director David White.

risk to the greatest possible extent. Our job as actors is to entertain and we need to be able to do our work in the safest possible environment — and this is particularly important to me because I was injured on a set myself.



Carteris on stage at the 3rd Annual SAG Awards.



Carteris with member Questlove at the Second Annual New York Salon Dinner in April.

Q: How does the union plan to address the growing number of so-called “right-to-work” states?

A: This has been an ongoing process. We are engaged at both the local and federal levels. Through lobbying and mobilizing our members, we are hard at work in Washington, D.C., and at statehouses nationwide. We will continue fighting legislatively, but we will also empower the locals in the “right-to-freeload” states to help pre-members understand the value of the union, even if they are not obligated to join.

Q: How is the direct deposit of residuals progressing?

A: It’s been amazing. I don’t have a launch date to announce yet, but the people who volunteered for the beta testing say that it has been incredible. This is something that is not only going to change things for our members, but I believe it’s going to have a major impact on our industry. It’s going to be something other organizations will emulate.

Q: How is SAG-AFTRA addressing non-union commercials work?

A: We are hyper focused on the Commercials Organizing and Recapture Initiative. One approach is to facilitate the way employers work with us. We are achieving that by being flexible and harnessing the power of technology. At the same time, we are reaching out to both members and pre-members to educate them on the importance to their careers of growing union work opportunities and keeping our contracts viable for the future. We have beefed up our staff and are implementing strategic

planning to support our initiative. In addition, we are teaming up with casting directors and agents to involve the union earlier in the process. We are also creating stronger alliances with other unions which enables us to attack the issues on a larger scale. Our success with organizing audiobooks is an example of how these kinds of efforts can pay off in a big way.

Q: What's one thing you wish members knew about the union?

A: The union is there for you — not only when you're starting out, but throughout your career. There will be times when you feel it's more relevant to you than others, but it's always there. We are here to support you and to ensure the best working conditions possible under our contracts. SAG-AFTRA is always evolving and shifting with the changes in the industry and the needs of the membership. ■

“
We are here to support you and to ensure the best working conditions possible under our contracts.
 ”


AUTO INSURANCE
 Save an average of \$507 a year* with Union Plus Auto Insurance.


CREDIT CARDS
 Designed to Meet the Needs of SAG-AFTRA Members


WIRELESS DISCOUNTS
 Exclusive Savings, Just for Union Members


MORTGAGE PROGRAM
 Helping You Achieve Your Homeownership Goals

UNION PRIDE

Learn more at [at unionplus.org/aft](http://unionplus.org/aft)

*Savings based on our 2016 countrywide research of new call center customers' annual average savings in 2015.



Actor Stephen Tobolowsky remembers going to a Texas Rangers baseball game with his brother Paul, when a pop fly came their way. The stands were sparsely populated that day, and the brothers pretty much had the area to themselves.

"The ball landed like 10 rows from me," Tobolowsky recalled. "There was nobody around us. Then there was a scurry from different parts of the stadium of people rushing for the ball.

"Paul yells at me, 'Stephen, go get the fly! Go get the fly!'

"I said, 'Y'know, I'm going to wait for one to come closer.'

"And I'm sitting there [thinking] 'I'm gonna wait for something to come closer.' And I went, 'Stephen, you just learned an important lesson — it don't come closer!'"

Tobolowsky — who famously played Ned Ryerson in *Groundhog Day* and has appeared in hundreds of other roles — recounts the story as an illustration of the importance of seizing opportunity. As an actor, he has a "philosophy of yes," the idea

that when a project comes along, he's ready because he constantly trains and exercises his acting "muscles" — and he recommends his fellow SAG-AFTRA members do the same.

SAG-AFTRA actors are fortunate to have a wealth of low-cost and no-cost opportunities for training and education provided by the union and its partner organizations. Local web pages, emails and the SAG-AFTRA mobile app keep members informed about upcoming events and opportunities.

One of the areas of richest opportunity is the programming available through local conservatories. Numerous locals run conservatories; see the following pages for a complete list. The largest of these is the Los Angeles Conservatory, which offers dozens of classes as part of its seasonal offerings. It also has its own newsletter with all the details. Find it on the Los Angeles Local page at sagaftra.org/la under the "LA Conservatory" tab.

In addition to a wide range of educational resources, the Los Angeles Conservatory offers members the chance to get real-world experience by working with graduate filmmaking students at the American Film Institute. AFI is the alma mater of some accomplished directors (see sidebar, page 29) and it's a great place to meet tomorrow's top talent. Each year, the class of first-year students create 84 films and cast them with conservatory members. Betsy Pollock, AFI's associate dean of production, said both students and actors benefit from the program.

"I get a lot of feedback from the actors saying how much they've enjoyed working with the students [and] the students really appreciate actors who are serious about their craft and who bring an understanding of the process," Pollock said.

As some of the more seasoned people on the set, performers not only have the chance to help train future directors on how to best work with actors, but may also find they have a level of creative freedom they're not used to. And since every actor gets a copy of the film, they also get material for their reels.

For members in the Big Apple, the New York Local's conservatory provides a panoply of ways to sharpen existing skills and learn new ones.

"The SAG-AFTRA New York Conservatory is one of the best deals in town. Membership affords you access to classes, workshops and labs that help you boost your skills and build your confidence in a positive environment. Come open and ready to grow," said New York Conservatory Chair Verania Kenton.

Another useful resource is the SAG-AFTRA Foundation. Beyond its other philanthropic endeavors such as

"WHEN YOU DO THINGS, YOU GET BETTER AT DOING THINGS!"

— Stephen Tobolowsky



children's literacy and emergency assistance for members, the Foundation offers numerous free classes, workshops and more that can help actors build and maintain successful careers.

"It is essential for working actors to continue to take classes, workshops and seminars, both on the craft and on the business," said actor JoBeth Williams, president of the SAG-AFTRA Foundation. "Becoming the very best actor you can possibly be depends upon a lifelong love of the craft and continuously learning and honing your skills. Great acting and great careers arise from skill, knowledge, preparation and practice. I always encourage SAG-AFTRA members to take advantage of the cutting-edge facilities and incredible resources the SAG-AFTRA Foundation offers. It only requires members sign up for a free user account on the Foundation's website. It's so easy, and a plethora of opportunities are made available to them. Don't stop learning your craft. Acting is not just a calling, it's a continual practice."

Actor Minnie Driver emphasized the importance of the Foundation's offerings when she accepted a grant from the Hollywood Foreign Press on behalf of the Foundation.

"Most actors can't afford to go to classes and seminars and pay for all sorts of things, so what the SAG-AFTRA Foundation

provides is a brilliant resource for all actors," she said.

The Foundation also offers the Casting Access Online program aimed at members outside of Los Angeles and New York. Over the internet, members can upload videos for review by casting directors and use that feedback to improve their performances.

Workshops and other programs are also offered through The Actors Fund, an organization that provides services to those who work in the performing arts and entertainment. Visit its website for a calendar of events and an online database of services nationwide for industry professionals.

Whether you reside in Los Angeles or New York, or are a member of one of the other 23 locals nationwide, opportunities abound to ensure you remain on your A-game, and provide you with the means to heed Tobolowsky's advice to practice and improve.

"When you do things, you get better at doing things," he said. "When you don't do things, when you wait, when you say no to things, you become *much* better at saying no to things. You become *much* better at sitting at home. It's amazing how good you become at doing nothing if you are satisfied with saying, 'You know, I'm going to wait till something better comes along.'"

SAG-AFTRA CONSERVATORIES

NO MATTER HOW LONG you've been in the industry, every good performer knows you never stop honing your skills. It takes hard work and constant improvement to stay at the top of your game. That's where SAG-AFTRA conservatories come in. Available at locals across the country, conservatories provide training and education, and allow members to broaden their expertise and build their careers through workshops, classes and panels. With more locals organizing conservatory courses than ever before, there's no shortage of opportunities. Don't miss out on what your local conservatory has to offer!

ATLANTA

Join the Muriel Moore/Danny Nelson SAG-AFTRA Conservatory to take advantage of monthly speaker and workshop series on the first and third Mondays of the month, respectively. **DETAILS:** Conservatory events are free for Atlanta Local members, who are encouraged to bring a canned food item for a local food pantry. Events are announced via email and RSVP is required. For more information, call (404) 239-0131, ext. 11 or email atlanta@sagaftra.org.

Conservatory programs feature industry pros, including casting directors, agents, acting coaches, tax/financial experts and more. **DETAILS:** Conservatory events are free and announced online at sagaftra.org/chicago and in Chicago's *The Activator* e-newsletter. To receive *The Activator*, make sure the union has your email address.

HAWAII

Say "aloha" to well-known directors, producers, writers, casting directors and actors through the Hawaii Conservatory. **DETAILS:** Events are announced via email and cost \$15 per workshop. For more information, call (808) 596-0388 or email brenda.ching@sagaftra.org.

CHICAGO

The Chicago Conservatory organizes workshops, seminars and special events to help members navigate both the artistic and business sides of their careers.



The Chicago Conservatory hosted a course covering the steps to audiobook success, where members focused on script preparation, character training and more.



Improv performers, including representatives from the Groundlings, Upright Citizens Brigade, Second City and iO West, address attendees at an April conservatory panel in Los Angeles.

LOS ANGELES

The Los Angeles Conservatory, hosted on the American Film Institute campus, offers members the chance to develop their craft through acting classes, workshops and lectures. Recent conservatory classes include cold reading, commercial audition techniques and a social media strategy workshop. **DETAILS:** For \$45 a year, Los Angeles Local members can take advantage of three semesters of workshops, as well as the summer intensive. For more information, call (323) 856-7736 or visit sagaftra.org/laconservatory.

MIAMI

Offering casting workshops, audiobook courses and more, the Miami Conservatory helps members bring the heat and stay at the top of their game. **DETAILS:** Conservatory events are free for Miami Local members and open to pre-members for a charge. The theme of the workshops is Actors Branching Out, and they are held in different cities within the local. For more information, call (305) 663-7092 or email susana.carrillo@sagaftra.org.

NASHVILLE

The Nashville Conservatory takes full advantage of the local's on-site writers' room, Pro Tools studio and self-taping audition room, teaching members

how to use technology to enhance their careers. Recent workshops have covered topics such as social media and voiceover techniques. **DETAILS:** Events are announced via email and RSVP is required. Most events are free for members, but fees are sometimes charged to cover costs.

NEVADA

The Nevada Conservatory has been providing educational opportunities to members for more than 25 years, with workshops featuring experienced teachers and performers. **DETAILS:** Events are announced via email. For more information, call (303) 934-2674 or email nevada@sagaftra.org.

NEW ENGLAND

This conservatory program features presentations and training to support members in the growing New England film, television and new media industry. Led by industry experts and union staff, recent topics have included self-taping, marketing and social media, audition techniques and the recently created New England Corporate/Educational Contract Waiver. **DETAILS:** Events are announced via email and are either free or \$10. Pre-registration is required. For more information, call (617) 262-8001 or email newengland@sagaftra.org.

NEW ORLEANS

One of SAG-AFTRA's newest conservatories, the New Orleans Local has provided members with course offerings covering contracts, self-taping and more. **DETAILS:** Events are free for New Orleans members and announced via email. RSVP is required to neworleans@sagaftra.org.

NEW YORK

New York Conservatory members gain valuable skills during 15 weekly conservatory classes, audio/video workshops, private sessions and seminars. Topics have included teleprompter use, improv, audition techniques and commercials acting. **DETAILS:** Membership costs \$35 a year and courses

run September through August. For more information, call (212) 827-1448 or visit sagaftra.org/nyconservatory.

OHIO-PITTSBURGH

Offering quarterly workshops in Pittsburgh, Cleveland, Columbus or Cincinnati, the Ohio-Pittsburgh Conservatory has covered topics that include low budget filmmaking, self-taping sessions and scripted readings. Events often provide an opportunity for members to network and gather advice directly from employers. **DETAILS:** Events are announced via email and most are free. For more information, call (412) 281-6767 or email ohp@sagaftra.org.

PHILADELPHIA

Recent conservatory workshops have covered topics such as the 24/7 newsroom, taxes, diversity, health insurance, voiceover demos and more. **DETAILS:** Events are announced via email and held on a monthly basis. Fees are sometimes charged to cover costs. For more information, call (215) 732-0507 or email philadelphia@sagaftra.org.



San Francisco-Northern California Local members attend a voiceover workshop with voice actor Elaine Clark in June.

SAN FRANCISCO-NORTHERN CALIFORNIA

This conservatory provides workshops tailored to members' specific needs, and *Continues on page 31*

SAG-AFTRA FOUNDATION

The SAG-AFTRA Foundation works tirelessly to provide free, comprehensive educational resources to all SAG-AFTRA members. No matter where you're located, there's a Foundation program for you, with exciting offerings available both in person and online. To take advantage of the wide array of opportunities the Foundation has to offer, visit its website at sagaftra.foundation and make sure to register for a free user account.

The Foundation's resources are grouped into several programs that target different member needs and educational categories.

CONVERSATIONS

Presented in Los Angeles, New York and cities nationwide, the SAG-AFTRA Foundation's Conversations program offers two types of programming: film and television screenings followed by cast Q&As, and two-hour career retrospectives with influential actors.

Conversations focus on personal experiences and artistic influences that inform and shape careers, discuss current and past projects, share valuable insights into the craft and industry, and preserve creative legacies. Recent Conversations have featured the casts of *Moonlight*, *La La Land*, *Transparent* and more. Previous Conversations are available to view online in the Foundation's video gallery.

THE BUSINESS

The SAG-AFTRA Foundation's The Business panels provide multiple viewpoints from directors, producers, writers, agents, managers, casting directors and industry experts on a wide range of topics such as marketing and audition techniques,

taxes and financial planning, audiobook narration, independent film producing and new media.

Presented in the Foundation's Los Angeles screening room and Robin Williams Center in New York, The Business also tackles diversity in Hollywood with panels that address issues of race, gender, and sexual orientation in casting and storytelling. Panels are recorded and archived in the Foundation's video gallery, so these tips and tools are always at your disposal. Many panels are also livestreamed, so you can attend in person or watch live online.

CASTING ACCESS AND CASTING ACCESS ONLINE

The Foundation's Casting Access program provides free, weekly audition preparation classes in Los Angeles and New York. Casting directors and associates from the Casting Society of America and representatives from the independent casting community lead the classes, offering actors a wide range of educational

Continues on next page

American Film Institute Provides Opportunities for Members

Members who join the Los Angeles Conservatory have the opportunity to be cast in AFI student films. The American Film Institute is a graduate school for filmmaking established by President Lyndon Johnson that is celebrating its 50th anniversary this year. It has long partnered with SAG-AFTRA to provide a venue for members to hone their craft on camera and get audition experience, while students get the benefit of working with professional actors on their projects. Additionally, actors receive a DVD copy of the film they worked on.

Student films are also a great opportunity for actors to build relationships with budding young talent in the entertainment industry — and you never know where that could lead. Famous AFI alumni include Terrence Malick, Darren Aronofsky, Bill Duke, Edward Zwick and Julie Dash.

If you wish to be submitted for American Film Institute projects, you must create a free account with iActor. AFI is located at 2021 N. Western Ave, Los Angeles. Its website resides at afi.com.



Foundation continued from previous page and professional insights. To participate, members must first complete the program's application on the Foundation's website, which requires signing up for a free user account.

The Casting Access Online program also offers SAG-AFTRA members who reside in any of the other 23 locals the opportunity to participate in online casting classes with notable casting directors from across the United States. When a new Casting Access Online class is announced, eligible users RSVP to request a space and are added on a first-come, first-served basis. Confirmed participants will be notified by email and, three days prior to the online class, will receive sides selected for them by the participating casting director. Members then have four days to rehearse, record and upload a video containing their performances of the sides to YouTube for review in class.

COMPUTER & ON-CAMERA LABS

The Foundation's Computer Labs in Los Angeles and New York offer SAG-AFTRA members access to cutting-edge technology and industry-level software in a supportive and collaborative instructional environment. Members can take classes and learn how to create, edit and submit reels, demos and resumes to projects through their casting website memberships.



SAG-AFTRA members attend Nancy Cartwright's (*The Simpsons*) voiceover workshop at the Don LaFontaine Voiceover Lab in Los Angeles. Pictured from left, Jon Eric Preston, Steven Hack, Mickey Caputo and Cartwright.

In addition, the On-Camera Lab in New York is a space for SAG-AFTRA members to record high-quality auditions as well as gain valuable experience in front of a camera.

VOICEOVER LABS

The SAG-AFTRA Foundation operates two voiceover labs: the Don LaFontaine Voiceover Lab in Los Angeles and the Entertainment Industry Foundation Voiceover Lab in New York. Both labs are state-of-the-art recording facilities that bring together the professionalism and quality of a commercial recording studio and the innovation and educational

focus of a classroom environment. In the labs, members can record voice tracks on demo reels, learn how to use the latest audio recording software, train with top voiceover instructors and network with peers. Intensive workshops are offered weekly on topics ranging from automated dialogue replacement to finding your signature voice. Members must complete an online application and attend an orientation in order to use either voiceover lab.



For more information on all SAG-AFTRA Foundation programs, please visit sagaftra.foundation.

THE ACTORS FUND

In addition to providing services for those in need, The Actors Fund also offers educational and career resources for performers looking to find fulfilling secondary work that complements an entertainment career.

The Actors Fund's Career Center employs counselors, employment specialists and teaching staff to help performers through one-on-one career advising, seminars, workshops, panel discussions and more. Courses cover everything from resume writing to financial planning. In addition,

the Career Center offers an online directory of resources across the country.

The Actors Fund also partners with SAG-AFTRA to support young performers through the Looking Ahead program. It is tailored to help members ages 9-18 in Southern California and their families address the unique issues associated with working in the entertainment industry.



For more information, visit actorsfund.org.

Conservatories continued from page 28
 courses cover everything from broadcast and voiceover to acting skills and improv techniques. **DETAILS:** Events are free and announced via email. Interested members should respond with their information. Attendees will be randomly selected, with preference given to those who have not previously attended. For more information, call (415) 874-4951.

SEATTLE

Seattle Conservatory programs provide education and enrichment opportunities to members and pre-members alike. Recent events have included a weekend actors' boot camp, which drew attendees from eastern Washington, Montana and Idaho. **DETAILS:** Events are free for members, with fees charged for pre-members. RSVP required by email to seattle@sagaftra.org or by calling (206) 282-2506.

TEXAS

Texas members have access to three SAG-AFTRA Conservatories: the Houston Conservatory, the Austin Actors Conservatory and Dallas-Fort



Members develop their recording skills during a workshop organized through the Pro-ACT Conservatory in Dallas.

Worth ProACT. All three conservatories host a variety of workshops featuring industry leaders and potential employers. **DETAILS:** An annual fee of \$35 allows members to attend workshops at any of the conservatories statewide. For more information, call (214) 363-8300 or email trish.avery@sagaftra.org.

WASHINGTON-MID ATLANTIC

Now in its third decade, the Washington-Mid Atlantic Conservatory regularly offers workshops covering topics such as social media, self-taped auditions, narration and more. **DETAILS:** The conservatory holds workshops in the fall and spring. Participation is free for Washington-Mid Atlantic members. For more information, visit sagaftra.org/wma.

Conservatories are offered for educational purposes and do not constitute an endorsement by SAG-AFTRA of any product, service or provider.

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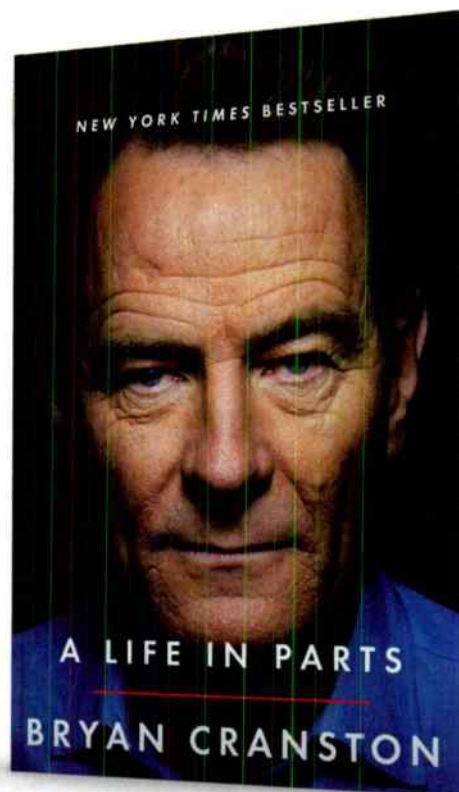
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SimonandSchuster.com

*The Philadelphia Inquirer



New Music Department Hitting High Notes

SAG-AFTRA's newly formed Music Department has been on the road in 2017. From the Coachella Valley to Austin and from Nashville to New York, the union has been at key industry events to raise awareness of its role in the world of music.

The department serves as *your voice in music*, but it has more than just recording artists in mind.

Officially unveiled May 15, the new department brings together under one umbrella sound recordings, music videos, singers and dancers. As SAG-AFTRA continues to enhance its representation of featured artists, session singers and dancers, combining categories was a natural way to improve service to members, said SAG-AFTRA Chief Contracts Officer Ray Rodriguez.

"With the new department, we're going to be even more focused on members and better positioned to address the needs of this diverse group of performers," said Rodriguez.

The new department is led by Stefanie Taub, national director of music.

SAG-AFTRA is truly your voice in music. Here are this year's highlights from the former Sound Recordings Department and the first months of the new Music Department:

JANUARY

The SAG-AFTRA National Singers Committee, led by Chair Janice

Pendarvis, and the New York Local hosted a celebration of the union's vital recording artist and singer community. This networking event brought together SAG-AFTRA members who work in all facets of the New York music scene to energize the community and to educate them about how the union works for them.

FEBRUARY

SAG-AFTRA participated in a variety of Grammy-related events in support of our recording artist members. First, the union invited Aloe Blacc and Murs to help honor 39-year member Tom Petty as the MusiCares Person of the Year. Then, the union attended the Grammy Foundation Entertainment Law Initiative luncheon, which is a gathering of 500 of the most powerful attorneys in the industry.

MARCH

SAG-AFTRA's Music Department joined with performance rights organization BMI to showcase SAG-AFTRA talent at South by Southwest, the Austin, Texas, interactive, film and music conference.

APRIL

The Coachella Valley Music and Arts Festival has turned into a must-attend for Southern California music-lovers. This year, SAG-AFTRA's Music Department co-hosted the Interscope Records pool party that featured member artists Lana

Del Rey, D.R.A.M. and Torrei Hart.

In addition, SAG-AFTRA's Los Angeles Dancers Committee joined Dancers Alliance to co-host a master dance class with two top choreographers.

The department isn't just focusing on outreach and education. April also saw SAG-AFTRA reach a successor agreement with the major record labels to the industrywide contract covering dancers and other performers on music videos. The deal provides the first-ever share of revenues from the streaming of music videos for performers at 0.25 percent of the labels' gross revenue for covered music videos.

It established minimum rates for the first time for dancers in music videos with budgets between \$100,000 and \$200,000. And, also for the first time, the agreement recognizes and covers background actors in music videos with a budget greater than \$50,000, with the first 10 background actors in each music video covered. This will create an estimated 1,500 new union jobs for background performers over two years.

JUNE

In the mid-Atlantic region, SoundExchange's Summer Music Celebration was co-sponsored by SAG-AFTRA and held at the Newseum in Washington, D.C. The event, which helped raise funds for the Duke Ellington School of the Arts, featured SAG-AFTRA member

and Grammy-nominated singer and producer Jidenna.

The Los Angeles Singers Committee and the Music Department presented an educational meeting for SAG-AFTRA singers that provided them with information about new media contracts, the SAG-AFTRA Los Angeles Conservatory, career longevity and social media practices.

In late June, members and staff attended the Music Row Awards in Nashville, where SAG-AFTRA member Russell Terrell was presented the *Music Row* magazine Background Singer of the Year Award. Terrell has sung background vocals on more than 20,000 cuts.

JULY

Nashville staff members represented the Music Department at the W.C. Handy

Music Festival in Muscle Shoals, Alabama, where they visited with local session singers and toured recording studios.

AUGUST

SAG-AFTRA co-sponsored *Billboard's* inaugural Country Power Players event that celebrated industry trailblazers in the world of country music. SAG-AFTRA Nashville Local staff and member leaders represented the SAG-AFTRA Music Department at the L27 Rooftop in Nashville to further elevate the union's voice in the music industry.

AND MORE ...

In the fall, the New York Singers Committee and department staff will present an overview of the Music Department and SAG-AFTRA contracts for singers and recording artists.

- Attendees enjoy the SAG-AFTRA and Interscope Pool Party at Coachella during the first weekend of the festival;
- SAG-AFTRA Vice President, Recording Artists Dan Navarro attends the SAG-AFTRA and BMI Showcase at Austin City Limits on March 17 during SXSW;
- SoundExchange President and CEO Michael Huppe, Rep. Judy Chu, Jidenna and Rep. Maxine Waters with the Duke Ellington Radical Elite Show Band at the SoundExchange Summer Music Celebration in Washington, D.C., in June;
- SAG-AFTRA member Kelsea Ballerini and manager Fletcher Foster at *Billboard's* Country Power Players event in Nashville in August.
- Cissy Houston joins members at the New York Singers and Recording Artists Networking Event in January.



Don't Miss the Chance to Reclaim Your Copyright

Deadline for Eligible Members is Jan. 1

Members need to be aware of their ability to reclaim their copyrights to old recordings. Under the U.S. Copyright Act of 1976, artists who transferred their rights to a sound recording to a record label or another assignee on or after Jan. 1, 1978, can terminate that agreement and reclaim their master recordings after 35 years. But only if they give proper notice to do so.

The proper notice provision works like this: If an artist entered the agreement on Jan. 1, 1985, she could reclaim the copyright on Jan. 1, 2020, as long as she files the notice of termination by Jan. 1, 2018. It's a provision of the law that's helping countless artists reclaim their copyrights.

Please contact an experienced attorney for information and assistance if you believe this applies to you.

Being a **BROADCASTER** in the Age of **SOCIAL MEDIA**

Technological progress was once seen as a promise to free workers from mundane tasks, allowing time for higher-level thinking and creating more leisure time for everyone. It hasn't really worked out that way, and our broadcaster members may know this better than anyone.

It's now a 24-hour news cycle, and if they're not reporting the news, broadcasters are expected to be tweeting about it, engaging followers on Facebook or recording a podcast. And somewhere in all that, they are supposed to find time to prepare for their next show or research a story. The same is true for disc jockeys, who are being asked to tweet about their show, build up followers and communicate with fans on social media, among other things, on top of their regular duties.

In the demand for endless "content," quantity often eclipses quality, and as people in the public eye, broadcasters' quality

of work is inseparable from their reputations. As with all other aspects of members' careers, SAG-AFTRA is here to help.

"A lot of considerations go into our contract negotiations: Do our members have a right to say no? Are they paid extra? Is workload too intense? As the union for broadcasters, we are always engaging with management to discuss the impact of their demands on the professional and personal lives of our members," said SAG-AFTRA Chief Broadcast Officer Mary Cavallaro.

At KPRS-FM/KPRT-AM in Kansas City, members had concerns about management's expectations regarding the use of social

media. SAG-AFTRA negotiated new contract language providing that members would not be expected to post on social media during non-work hours and would not be asked to promote the stations on their personal social media accounts.

“Having this new language is very helpful in clarifying expectations and avoiding situations where people might feel pressured, for instance, to tweet or post from home at night when they are supposed to be off the clock,” said KPRS-FM on-air personality Lady T.

Understanding what’s expected in the realm of social media and having enforceable contract language to back it up was also central to the recently negotiated four-year contract covering more than 120 newsroom employees at WTOP/WFED, which serves Maryland, Virginia and Washington, D.C.

New work rules were created for digital section editors, which maintain wtop.com’s Entertainment, Sports and Living pages, since these positions no longer fit the traditional work model of a consecutive eight-hour day within a 40-hour work week. These multimedia content positions included attending events, writing, editing, producing, performing as broadcast talent and maintaining blogs, while tweeting updates and generating in-depth pieces for the web. This included work on location, in the studio and newsroom as well as at home in order to ensure fresh and up-to-date material.

“Prior to the start of negotiations, we three section editors approached SAG-AFTRA about the additional responsibilities of creating material above and beyond the regular 40-hour work week,” WTOP Entertainment Editor Jason Fraley said. “It had become more and more difficult to perform multimedia work within the parameters of a traditional radio broadcast structure, so it was time for all of us to look outside the box and create a new way of doing business, while still protecting and honoring the fundamental principles of the union contract. I am thrilled to have both SAG-AFTRA fighting on our behalf as well as the great folks at WTOP who continually prove themselves to be flexible, generous, big-hearted people. This team effort of negotiation is precisely why WTOP is the leading commercial billing radio station in the country.”

The issue goes beyond managing work hours for some members, who must contend with employers who institute social media quotas and use them as measures of job performance. So not only are these employees being judged by ratings, they must ensure that they are growing their numbers of followers. It can put a professional journalist — whose job isn’t to tell people what they want to hear, but rather what they need to know — in direct competition with everyone who’s ever posted a cute cat video on

YouTube, pictures from their friend’s baby shower on Facebook, or political rantings on Twitter. And if they fail to deliver, they may not get their contract renewed.

Likes and follows are an artificial metric that don’t really measure anything tangible — it’s essentially an online poll, and those are notorious for their inaccuracy. It’s also wildly unfair, because some employees have more time to devote to it than others, and it often comes down to a popularity contest that does little to reflect the quality of work. There’s a place for digital outreach through social media, but piling it on as an extra duty for a full-time broadcaster serves no one. In addition, for our members who are reporters, it’s directly counter to their philosophy of not making themselves the center of attention in a story.

“While we understand the digital world is here to stay, too much focus on social media metrics can increase the workload to the point where our broadcasters are simply spread too thin,” said Cavallaro. “It’s hard to hold the powerful to account when you’re busy chasing retweets and likes.”

In addition, the push to constantly break news can also lead to a failure to properly fact-check, as social media postings may not be vetted as rigorously as a regular story. Then, when a mistake happens, it not only tarnishes the reporter’s reputation, but can lead to disciplinary action. News organizations have always valued their ability to report the news first, but in the digital age, when speed is measured in seconds, the pressure on members can be enormous. Members shouldn’t be made to feel that getting the story first is more important than getting it right.

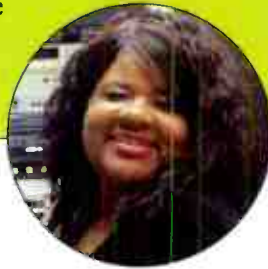
If members of a unit are concerned that social media policies may be problematic,

SAG-AFTRA works to set limits during contract negotiations, just as it did for Lady T and her colleagues. Also important is giving members the agency to use their professional judgment in the workplace, so that when time resources are limited, journalism takes priority over social media.

Also part of union negotiations can be the question of who owns a social media account once employment ends. The union prefers that members be allowed to take their accounts — and the followers they have built up — with them when they change jobs.

If a member has a concern about the impact of technology in — and sometimes outside — of the workplace, he or she should contact the union. If the issue impacts everyone in the unit, the employee can remain anonymous. If it’s an individual concern, SAG-AFTRA will bring the member and the management

Continues on next page



“Having this new language is very helpful in clarifying expectations and avoiding situations where people might feel pressured, for instance, to tweet or post from home at night when they are supposed to be off the clock.”

– LADY T

Broadcasters continued from previous page together to discuss the issue. Under the law, once union members raise an issue with management, they are given extra protection and the employer can't legally retaliate.

The union can also facilitate the creation of labor-management committees. Instead of waiting until a problem arises, members of a unit have regular meetings with employers, keeping lines of communication open. This lets the two groups continually work on solutions before they become crises and it gives members control of their workplaces.

Having control of working conditions is what being a member of the union is all about, and it's through the power of collective bargaining that members are able to negotiate equitable arrangements with employers. But in a world with rapidly changing technology that's having a major impact on the workplace, being a member is just the start. Your union works for you, but it works best when you stay connected, informed and involved.



GOT THE APP?

With many great features, members like you are enjoying the perks the SAG-AFTRA app has to offer. Get the latest news, track your residuals, and find local events and discounts, all with the touch of a button. You don't want to miss out – more than 20,000 members are already enjoying everything the app has to offer. Available for iOS and Android. Download today!



SAGAFTRA.ORG/APP

DISASTER RELIEF

Union Plus Disaster Grants Available To Help Eligible Flood Victims



If you are a union member who participates in certain Union Plus programs and have been affected by Hurricane Irma in Florida or Hurricane Harvey in Texas, you may be eligible for financial assistance through the Union Plus Disaster Relief Grant program.¹ Union Plus Disaster Relief Grants

of \$500 are available to eligible participants.² The Union Plus Disaster Relief Fund has provided nearly \$1 million in assistance to union members facing hardships following Hurricanes Sandy and Katrina, floods, wild fires, and other natural disasters.

To learn more visit:

unionplus.org/disaster



¹Certain restrictions, limitations, and qualifications apply to these grants. Additional information and eligibility criteria can be obtained at UnionPlus.org/Assistance.

² Union Plus Disaster Relief Grants of \$500 are available to eligible participants of one of the Union Plus Credit Card program, the Union Plus Life Insurance program, Accidental Death Insurance, Union Plus Auto Insurance or the Union Plus Mortgage program.



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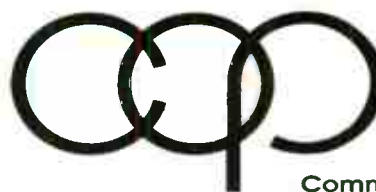
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World Radio History

Curtain Ready to Go Up on 2017 CONVENTION

Third Biennial Convention Kicks Off with Theme of
OUR UNION, OUR STRENGTH, OUR FUTURE

The Sheraton Universal in Universal City will soon be abuzz with activity, as members from across the nation descend on Los Angeles for SAG-AFTRA's third convention on Oct. 5-8.

At the convention, which is held every two years following the election of SAG-AFTRA's president and secretary-treasurer, delegates will join National Board members, other elected leaders and staff for four days of intensive union work — as well as the opportunity to celebrate. This year's theme is Our Union, Our Strength, Our Future, which reflects the strong bonds our members share and how that unity is key to our power as a union.

One of the first orders of business will be to elect the executive vice president and the national vice presidents. Throughout the convention, attendees will hear from

SAG-AFTRA's top officers, including the president, the executive vice president and the secretary-treasurer, along with the national executive director. In addition, staff members will report on union businesses in their areas of expertise.

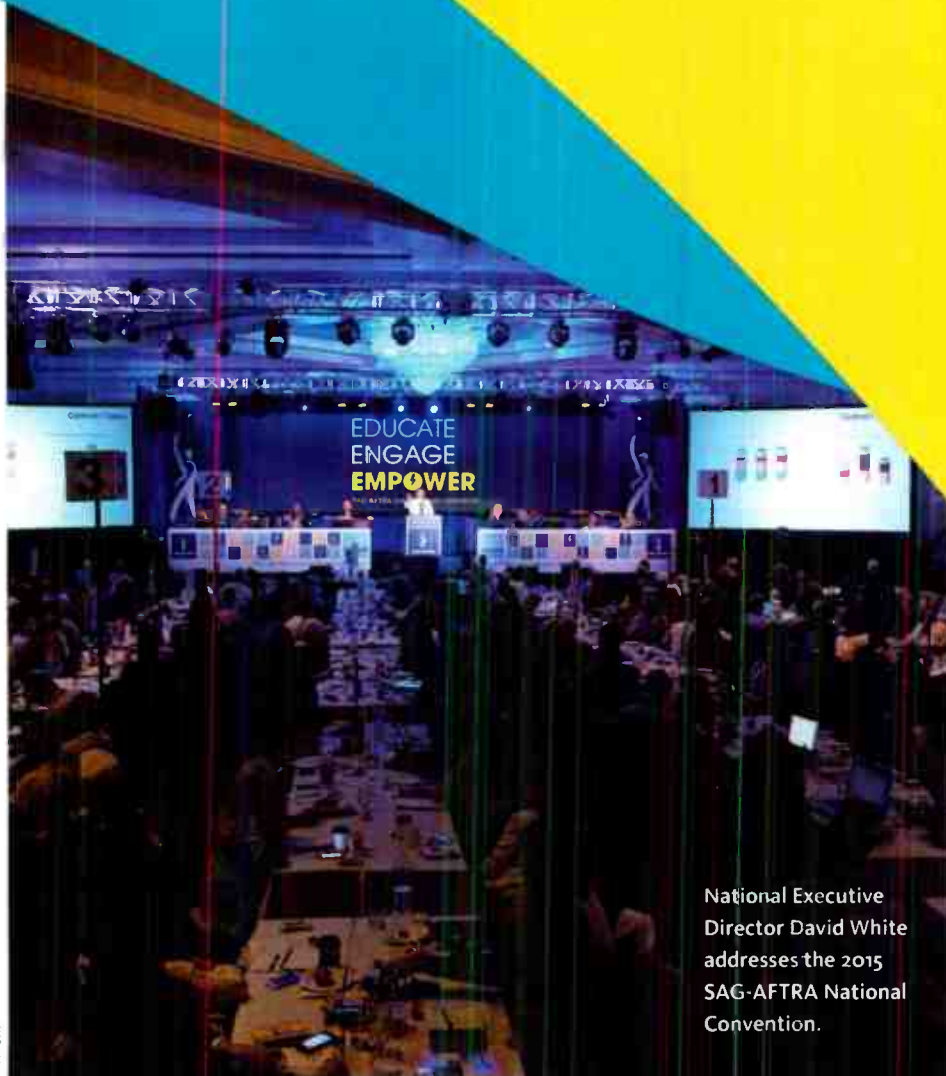
The convention features a resource expo on Friday and Saturday that showcases programs and services available to members through partner organizations. Attendees will also have the opportunity to meet and network with peers in their work categories.

The heart of the convention comes when delegates and other national leaders consider resolutions and constitutional amendments. These proposals, which were submitted by members a month prior, set the priorities and direction of the union for the next two years. Members' interests are represented by the delegates elected from each of the union's 25 locals. They comprise the bulk of the voting body that

elects the vice presidents and considers the amendments and resolutions.

On Friday night, attendees will let loose at A Legendary Evening at the Globe Theatre at Universal Studios Hollywood. This year's soiree pays tribute to iconic members and will include the annual American Scene Awards, which honors producers whose work reflects the vibrant and diverse world in which we live. The gala will also include the reveal of the George Heller Memorial Award gold card honorees. Every two years, two or more members or staff are presented with the honor for the significant contributions they have made to the union.

All the information about the convention can be found at sagaftaconvention.org. Also, attendees should be sure to download the convention's mobile app, created specifically for this event. It provides a schedule, updates, news, local deals and discounts, and more.



MATT PETIT

National Executive Director David White addresses the 2015 SAG-AFTRA National Convention.

IT'S IN THE CONSTITUTION

The biennial convention is mandated by Article VII of the SAG-AFTRA Constitution. The document vests the convention with its authority and spells out when it should take place, how the delegates are chosen and how the various locals and work categories will be represented. Read it all at sagaftra.org.

OUR UNION STRENGTH FUTURE



SAG-AFTRA 2017 NATIONAL CONVENTION



SAG-AFTRA President Gabrielle Carteris, center, is flanked by Secretary-Treasurer and L.A. Local President Jane Austin, left, and Betty Buckley, the recipient of The Actors Fund's Julie Harris Award for Artistic Achievement, along with other members and staff at The Actors Fund's 21st Annual Tony Awards viewing party in Los Angeles.

21ST ANNUAL TONY AWARDS VIEWING PARTY

In Los Angeles, the place to be on Broadway's biggest night was The Actors Fund's 21st Annual Tony Awards viewing party at the Skirball Cultural Center. Hosted by actor Bryan Bratt, the June 11 gala honored Betty Buckley, who received the Julie Harris Award for Artistic Achievement. The evening also featured live performances, a silent auction and, of course, a live feed of the 2017 Tony Awards broadcast from New York City.

DEVELOPING DIVERSE ROLES

More than 100 members headed to the Tateuchi Democracy Forum in downtown Los Angeles on April 25 for *Millennial Voices of Diversity: The Next Generation of Hollywood*, a high-profile panel of ethnically diverse millennial actors who discussed their experiences managing budding careers. Panelists included stunt performer Michelle Jubilee Gonzalez (*The Fate of the Furious*) and actors Brandon T. Jackson (*Percy Jackson: Sea of Monsters*), Danny Pudi (*Community*), Justin Chon (*Twilight* series) and Sujata Day (*Insecure*).



Brandon T. Jackson, Sujata Day and Justin Chon keep the panel lighthearted.

Panelists discussed the conflict felt by actors — particularly those who are just starting on their career paths and are eager for work — when they are offered a role that perpetuates ethnic stereotypes. The panel concluded on an optimistic note, saying that diversity onscreen is making slow but steady progress.

As a combined effort between SAG-AFTRA's National Ethnic Employment Opportunities Committee and the L.A. Local's NextGen Performers Committee, the panel was followed by a late-night mixer around the corner at Little Tokyo's bustling Far Bar.

Los Angeles



Members learn how to make their dance routines stand out.

CHOREOGRAPHY AND CONTRACTS

SAG-AFTRA's Los Angeles Dancers Committee, along with staff, produced a successful information session for dancers that included two professional dance classes and a seminar on April 25 at the West Coast Dance Theater in North Hollywood. Kicking off the day, choreographer Kat Burns taught her routine,

recently featured in a union-signed Southwest Airlines commercial, to demonstrate practical on-set components such as awareness of varied camera angles, switching out performers and a general understanding of a day on set. The seminar covered

contractual issues, noting that dancers should always be signed as principal performers and that dancers are covered under each union contract separately, rather than under a single overarching contract. At the day's conclusion, choreographer Tricia Miranda taught a second class focused on new media and music videos. To help them stand out, she paired up dancers with disparate styles.



From left, WINS Sports Director Marc Ernay, WINS news anchor Larry Mullins, 92.3 AMP afternoon personality Astra, WNYW FOX 5 on-air traffic personality Ines Rosales, WNBC-TV meteorologist Chris Cimino, SAG-AFTRA Broadcast Liaison Rick Somers, and SAG-AFTRA Associate Executive Director, News and Broadcast Richard Larkin.

BROADCASTERS MENTOR STUDENTS

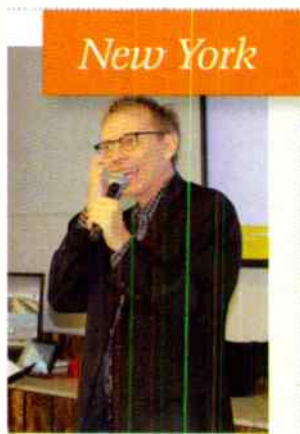
Nearly 80 students from colleges and universities from as far away as Chicago spent April 8 at SAG-AFTRA's Lincoln Center office, listening to and learning from local industry leaders as part of the union's A Call to Arts initiative.

New York media was well represented by personalities from WNBC-TV, WPLJ Radio, WINS Radio, WPIX-TV, ESPN Sports/TalkRadio, AMP 92.3 radio, WABC-TV and WNYW-TV, who volunteered their day to talk to the students. The mentors discussed their career paths, the do's and don'ts of job hunting, the impact social media has had on their careers and what potentially lies ahead for many of these students, who were due to graduate from their programs in the next few weeks.

As is the case whenever you put members of the media in a room together, there were funny stories that kept everyone rapt. The panelists discussed their experiences before and after joining SAG-AFTRA, offering great insight from personal experience.

COMMITTEE OFFERS 'MORE' SEMINARS

Along with its member orientation efforts and year-round outreach to colleges and universities, the Member Outreach, Relations and Education (MORE) Committee continued its successful seminar series with three well-attended seminars, *Tax Returns and the Working Actor* in January, *Impressive Auditions* in April, and *Making Your Own Website and Your Digital Presence* in May. Two of these seminars included other locals via videoconference: New England for the tax return seminar and Philadelphia for the website and digital presence event. These educational seminars are free to members and offer valuable information about the business of being a performer in the entertainment industry.



Member David Dean Bottrell speaks at the *Impressive Auditions* seminar held in the Ken Howard Boardroom.



N.Y. YPC member Julie Hyman acts as the reader and Elle Campagna and Ania Rapp work the camera while N.Y. YPC member Ricardo Lewis III records his mock self-tape audition. Below, N.Y. YPC volunteer Anne-Marie Cusson helps member Tyler Rapp shoot his mock self-tape audition.

YOUNG PERFORMERS LEARN TO SELF-TAPE

The New York Young Performers Committee hosted another successful SAG-Producers Industry

Advancement Cooperative Fund-sponsored seminar at the SAG-AFTRA office on May 22. The self-tape workshop



featured a morning seminar about the do's and don'ts of self-taping for young performers and their parents, led by N.Y. YPC member and acting coach Denise Simon. In the afternoon, the young performers worked on mock self-tape auditions in breakout groups, and the parents sat in on a panel discussion titled *Raising Healthy and Happy Kids in the Industry* featuring Simon and entertainment attorney Sally Gaglini.

SAG-AFTRA ROCKS NYC

On May 2, SAG-AFTRA held its annual Rock the City event, sponsored by *Backstage*, at its national New York office across from Lincoln Center. Hosted by the New York Local Board and the New York Host Committee, the 8-year-old event brought together the city's entertainment and media labor organizations, production studios, broadcasters, recording artists and influencers for an evening of industry networking.



John Dalton and Greg Miller of the New York Dance Parade join National Board members Maureen Donnelly and Elaine LeGaro at the 2017 Rock the City event.

Washington- Mid Atlantic



NPR Senior Vice President of News and Editorial Director Michael Oreskes presents the Radio Television Digital News Foundation Lifetime Achievement Award to Nina Totenberg.

NPR CORRESPONDENT HONORED

Longtime SAG-AFTRA member Nina Totenberg was honored with a Lifetime Achievement Award by the Radio Television Digital News Foundation on March 14 in Washington, D.C. The RTDNF Awards honor individuals and organizations for their work on behalf of First Amendment freedoms and the American right to a free and unfettered media. SAG-AFTRA was a sponsor of the event.

Nina Totenberg is NPR's award-winning legal affairs correspondent. Her reports air regularly on NPR's critically acclaimed *All Things Considered*, *Morning Edition* and *Weekend Edition*. She is also a frequent contributor to major newspapers and periodicals.

"Being honored by your peers is really the best thing that could happen to a professional person," stated Totenberg. She said that just because she got a lifetime achievement award doesn't mean she's going to retire. "I'm not retiring. I'm not going anywhere except back to work!"

 [Read about NPR's new contract on page 14](#)

AGENTS' ROUNDTABLE FEEDS THE HUNGRY

The Muriel Moore/
Danny Nelson
SAG-AFTRA
Conservatory's
fifth anniversary
celebration on
May 22 drew a
massive turnout
— and helped
feed the hungry.
Over 1,100
people — more



Attendees pack the house at the May 22 roundtable.

than 60 percent were SAG-AFTRA members — came out to watch *Where Do We Go from Here*, a roundtable discussion featuring 15 Atlanta franchised agents. Attendees were asked to bring items for the local food pantry and came through with an impressive 1,500 pounds of food.

The agents examined the changes that have occurred in the Atlanta Local, as it has become the No. 3 film and TV production center in the world. They discussed the casting process, as well as the evolving expectations for actors in the market.

The evening was an unparalleled success in the history of the Atlanta Local, and the local is deeply grateful to all those who organized and attended the event.

Atlanta

ASIAN PACIFIC PERFORMERS FRONT AND CENTER

Twenty-four performers and
broadcasters representing
cultures from China, India,
Japan, Korea, Taiwan, Thailand,
Vietnam and more eagerly came
together on May 15 to examine
both the opportunities and issues
that those of Asian and Pacific
Islander heritage face in the
entertainment industry.



SAG-AFTRA members gather to discuss Asian Pacific American issues.

Timed to coincide with Asian Pacific American Heritage Month and guided by members from Colorado and Wyoming, the discussion addressed the challenges faced by a demographic that often feels marginalized within the industry. Both

veteran and novice performers shared their stories and expressed concern over the underrepresentation and misrepresentation of Asian Pacific Americans in film and television on the local and national scenes. Through the discussion, a community emerged, and the evening was one of optimism and encouragement, with those in attendance feeling reinvigorated to take charge of their careers individually and collectively.

The event was sponsored by the SAG-AFTRA National Asian Pacific American Media Committee and took place in the Black Box Theatre. Its use was generously donated by the Aurora Fox Arts Center.

Colorado

PROACT ENCOURAGES PRODUCTION

Fresh off the success and excitement of the Script2Screen series of short live reads on May 7, the ProACT

Conservatory hosted a film-funding workshop with entertainment and securities attorney John

Cones on May 20 in Dallas. Producers, members and other industry players were eager to learn from Cones about the details of investor financing, crowdfunding, new media and distribution.

Dallas-Fort Worth



Attorney John Cones addresses attendees at a discussion of film funding.

MAKING MEMORIES AT THE MEMBERSHIP MEETING

Ohio-Pittsburgh

Over 50 Ohio-Pittsburgh Local members gathered in Pittsburgh on the night of May 22 for the local's annual membership meeting, an occasion filled with lots of food and fellowship.

Erin Hiatt, a guest from The Actors Fund, opened the night's presentations by teaching the members about the services the organization offers. Members also heard informative reports on work performed within the local, the local's activities of the past year and its priorities for the year to come. Members left energized and well informed — many stated that this was the best annual meeting yet.



Ohio-Pittsburgh Local members show off their membership cards at the annual membership meeting.

LET'S GET SOCIAL

The Chicago Local hosted a social media discussion with Chicago news veteran Charlie Meyerson on May 13 at the Kaufherr Center.

The event included a dynamic Q&A panel with Mary Ann Ahern of WMAQ-TV, Monica Eng of WBEZ-FM and the *Chewing the Fat* podcast, and James VanOsdol of WLUP-FM, WKQX-FM and the Yak Channel Podcast Network. Broadcast members learned effective ways to boost their social media presence, tips on balancing personal and professional personas, and strategies on posting swiftly while being in the center of newsworthy action. Members were also provided several social media consolidation apps to help with account management for their erratic work schedules.



From left, broadcasters James VanOsdol, Monica Eng and Mary Ann Ahern

Chicago



Twin Cities members enjoy mingling at a recent mixer.

MINGLING AT MIXERS AND LEARNING ABOUT AUDIOBOOKS

Twin Cities members, pre-members and industry friends continue to enjoy Second Monday Mixers each month at Bar Louie in Minneapolis. Local Board leaders are on hand to greet, mingle and help members connect with "member-curious" performers at these casual happy hour events.

Award-winning audiobook pros Susan Ericksen and David Collaci held a well-attended workshop in April — despite a surprise snowstorm — to teach members the basics about how to get started in audiobook work. They briefed members on what it takes to pursue audiobook work professionally, and included many helpful tips on training and skills, home studio setup and professional resources. Members who attended were enthusiastic about getting started in this growing area of SAG-AFTRA work.

Twin Cities

On Location



LARRY F. LEVENSON

MISSOURI VALLEY MEMBERS MEET

The Missouri Valley Local Board of Directors hosted the annual membership meeting in Kansas City on May 12. Members were updated on various activities, which included contract negotiations, election information and upcoming workshops and events in the Missouri Valley Local.

Missouri Valley

San Francisco-NorCal



From left, Jessica Medina-Day, KSEE, Fresno; Candice Nguyen, KTVU, Oakland; Maureen Kelly, KRON, San Francisco; and Luz Pena, Univision, San Jose

FOCUS ON FEMALE BROADCASTERS

The SAG-AFTRA San Francisco-Northern California Local sponsored a pilot Women in Broadcast luncheon on April 29. SAG-AFTRA female broadcast members from radio and television came together to discuss the challenges and opportunities for women broadcasters and how to navigate change in an evolving industry. The local plans to build off this event and hold more gatherings in the future.

@ For more on SAG-AFTRA Locals, visit SAGAFTRA.org



RANDY POLE

OUTREACH AND TRAINING IN SOUTH TEXAS

Member leaders in Houston targeted the next generation of performers this spring with presentations at the University of Houston on April 20 and at Worldfest on April 28. The discussions focused on the union's contract provisions and what it takes to become a SAG-AFTRA member. Meanwhile, on April 9, the Austin Actors Conservatory featured member-training workshops on Michael Chekhov techniques for acting and stunt careers, as well as cold reads with regional casting directors Toni Cobb-Brock and Sally Allen on May 21.

Houston-Austin



The SAG-AFTRA Foundation held Casting Access workshops in Hawaii in June. Local members were excited and grateful to have the opportunity to work with, and receive valuable feedback from, Los Angeles casting professionals.



Red Cross of Oregon volunteer Roy Todd explains proper water sterilization technique to the attentive Portland audience.

PROACTIVE ON DISASTER DEFENSE

Nearly three dozen people attended an emergency

Portland

preparedness workshop organized by members of the SAG-AFTRA Portland Local in early May. Presenters from the Red Cross of Oregon, along with the Portland Bureau of Emergency Management's Neighborhood Emergency Teams, educated attendees on a variety of subjects, ranging from survival kits to sanitation and everything in between.

"The Ring of Fire is alive and well," said then-Local President Duane Hanson, referring to the areas of the Pacific Rim that are prone to seismic activity. "Part of serving our members is the wellness factor, and getting them up to speed on what to do in the event of a catastrophic event is just what we did with this event. We are all in this thing together."

EDUCATION WORKSHOPS GOING STRONG

San Diego members have enjoyed five monthly educational workshops this year, covering topics ranging from cold-reading practice and audition skills for film and television to the art of improv. Skills workshops included accents, diction, vocal exercises and comedy techniques for actors. Local industry pros have volunteered their time and skills to present the workshops, which have been well attended.

San Diego



Back row, from left, Rachel Glass, Nike Imoru, LaChris Jordan, James Grixoni, Aaron Washington, David Natale. Front row, Bao Tran, Wes Hurley, Kathy Hsieh, Clyde Peterson, Tee Dennard.

DISCUSSING DIVERSITY

SAG-AFTRA Seattle Local members joined with Seattle and Los Angeles-based filmmakers on May 28 to present a panel highlighting the challenges and opportunities of diversity in casting as part of the 2017 Seattle International Film Festival Forum Series.

ACCOMPLISHED WOMEN TALK BROADCASTING

SAG-AFTRA member Lu Ann Cahn of Temple University, left, joins fellow SAG-AFTRA broadcasters Ines Ferre of Telemundo 62, Marissa Magneta of WMMR, Kristen Johanson of KYW-AM and Casey Reed of Q102FM, who served on a panel focused on women in broadcasting. The April 19 panel brought students and members to Temple University in Philadelphia to hear the journey of these four remarkable women as they discussed their careers. Topics included how they got started, the challenges of being a woman in a male-dominated field, what's changed for women working in broadcast and mentoring advice for the students in attendance. Cahn moderated the panel.

Philadelphia



YOUNG PERFORMERS

The SAG-AFTRA New England Local hosted a young performers conservatory on March 1 in Boston featuring SAG-AFTRA members and young performers Robert Capron and Madison Garland, along with their fathers, member Ted Garland and Bob Capron, founder of RWC Management. Topics included work permits, working with agents and managers, set safety and on-set schooling. The younger members, who both attend college, encouraged attendees to keep up with their education and strike a balance between fun and a strong dedication to work.

New England



Back row, from left, Madison Garland, Robert Capron, Jessica Van Oss and Giana Ribeiro. Front row, Nick Yiakoumatos and Alex Yiakoumatos.



CHRIS CORNELL



JUNE FORAY



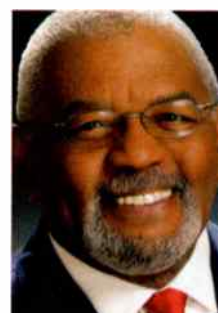
PAT HARRINGTON



MARTIN LANDAU



ROGER MOORE



JIM VANCE

Ken Ackerman	5/28/17	Abel Fernandez	5/3/16	Neil Kinsella	5/29/15	Gloria Pilot	6/27/08
Jane Adrian	5/1/09	Herb Flynn	2/11/03	Connie Kunkle	12/14/16	David Pressman	8/29/11
Larry Agney	3/26/16	Jeremy Flynn	8/21/16	Garret Lambert	1/7/17	Gabe Pressman	6/23/17
Penelope Allen	3/16/16	June Foray	7/26/17	Martin Landau	7/15/17	Sean Michael Rice	6/8/17
Gregg Allman	5/27/17	Iva Franks Singer	10/25/16	Courteen Landis	1/3/03	Don J. Rickles	4/6/17
Harvey Atkin	7/17/17	Thomas H. Friedkin	3/14/17	Esther Lapiduss	11/22/16	Samuel G. Roberson	5/21/17
Arlo Baldwin	6/18/17	Cynthia Frost	2/20/17	Laryssa Lauret	7/5/15	David Rose	6/24/16
Erik Bauersfeld	4/3/16	Hal Fryar	6/25/17	Darren Lebrecht	4/1/17	Stevie Ryan	7/1/17
Yahee Baxter	3/30/17	Stephen Furst	6/16/17	Alexandra LeClair	9/19/16	Frances Salisbury	8/24/16
Marilyn Beck	6/30/12	Dennis E. Garber	5/31/17	John Lehman	2/17/17	Irma Sandrey	8/27/16
Chester Bennington	7/20/17	Alan Gardner	10/27/16	Tony Lincoln	5/2/17	Joe Santos	3/18/16
John Bernecker	7/13/17	Irv Gooch	2/18/17	Keith Loneker	6/22/17	Aaron M. Saxton	3/7/17
Robert W. Bishop	12/17/16	Don Gordon	4/24/17	Curt Lowens	5/8/17	Robert Schiraldi	4/1/16
Margaret M. Blye	3/24/16	James R. Gough	6/7/16	Don Lykins	11/29/16	Frank Senger	4/15/16
Jimmie Booth	3/16/17	Virginia B. Graham	12/22/16	Alexander Mackenzie	10/26/16	Dolores A. Shepard	12/7/16
Powers Boothe	5/14/17	Vertamae Grosvenor	9/3/16	David Macklin	4/6/17	Sam Shepard	7/27/17
Alban L. Branton	7/5/16	Trevor Habberstad	2/19/17	Babs Malone	11/17/16	Edi Silverman	4/4/17
Kim Britton	11/16/08	Karin Hali	4/10/17	Michael Mancini	8/1/16	Barbara Sinatra	7/25/17
Lonnie Brooks	4/1/17	Bruce Hall	5/2/17	Ric Marlow	2/28/17	Eric Smith	12/1/10
William Bryson	4/30/17	Peter Hansen	4/9/17	Dixie Marquis	10/28/14	Roger Smith	6/4/17
Wendell Burton	5/30/17	Pat Harrington	1/6/16	Jared Martin	5/24/17	Charles J. Stewart	10/17/16
David E. Campbell	12/9/16	Howard P. Hart	4/30/17	Thomas Mastrolia	9/28/12	Morris Stewart Jr.	5/19/17
Lynda Carlin	6/30/16	James R. Hartman	5/3/17	Ron Max	5/13/17	Michele J. Tamburro	5/4/16
Anna Lee Carroll	4/30/17	Bobby Harwell	4/1/17	Robin M. McClamb	2/1/17	Mark A. Thomson	12/5/16
Emilie Clark	4/9/16	Glenn Headly	6/8/17	Kim McGuire	9/14/16	Barton Tinapp	4/1/17
Maggie Cooper	10/3/16	John Heard	7/21/17	Paul J. McKenna	6/15/17	Frederick D. Tucker	1/15/17
Chris Cornell	5/18/17	Evan Helmuth	7/17/17	Dina Merrill	5/22/17	Charles Tuthill	4/28/17
Rita Crafts	2/20/17	Richard E. Hirschfeld	4/11/17	Helen Miller	5/18/17	Jim Vance	7/22/17
Betty Jane "Kathleen" Crowley	4/23/17	Skip Homeier	6/25/17	Mark Mitchell	9/23/14	Elena Verdugo	5/30/17
Ji-Tu Cumbuka	7/4/17	Linda Hopkins	4/10/17	Roger Moore	5/23/17	Oleg Vidov	5/15/17
Kevin Curran	10/25/16	Martin Horsey	10/9/16	John M. Morgan	3/29/16	Janet Waldo	6/12/16
John Cygan	5/13/17	Lawrence J. Imel	4/30/17	Robert M. Morris	5/30/17	Mark Watson	1/25/17
Michael Dalby	4/8/17	Tino Insana	5/31/17	Sam Moses	6/21/16	Frank W. Wess	10/30/13
Harry Daley	4/4/17	Eugene W. Jackson	10/26/01	Charlie Murphy	4/12/17	Adam West	6/9/17
Bill Dana	6/15/17	H.J. Jackson	6/15/16	Michael Nyqvist	6/27/17	Red West Red	7/18/17
Jaye K. Danford	6/3/16	Lisa Jacobson	6/1/17	George T. Odom	9/17/16	Jacob Witkin	12/30/16
Tony Dario	1/4/17	Clifton James	4/15/17	Quinn O'Hara	5/5/17	Russell Wolfe	5/27/15
Lou Davis	8/2/16	Brandon James	5/23/17	Jack Ong	6/13/17	Bob Wolff	7/15/17
Paul De Rolf	6/22/17	Richard L. Jamison	3/19/17	G.I. Orlando	12/2/16	Donna Wong	3/22/17
Alfonso De Rose	12/8/16	Loren Janes	6/24/17	Jonathan Overgaaauw	5/16/17	William G. Wright Jr.	4/30/17
Vincent Deadrick	5/27/17	Enid Jaynes	7/8/11	Bob Owczarek	8/29/16	Ben Zeller	4/26/17
Gary DeCarlo	6/28/17	Barry Jenner	8/8/16	Evelyn Paglini	3/29/14	Larry Zerkel	6/13/08
Richard Denni	10/11/12	Richard Johnson	6/5/15	Shannon Paju	4/22/17	Robert Zermeno	8/28/13
Benjamin Dodge	3/12/07	Edward Kafafan	7/19/17	Sophia H. Paris	11/1/16	Mel Zimmer	12/12/16
Alice Drummond	11/30/16	Sally Kemp	3/21/17	Michael Parks	5/9/17		
Nelsan Ellis	7/8/17	Robert J. Kenney	8/24/16	John Peebles	1/17/17		
Areta Farrell	12/24/15	Kenneth M. Kimura	5/10/10	Robert M. Pehrson	1/13/17		

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

MEMBER PERKS!

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

DEALS & DISCOUNTS FOR SAG-AFTRA MEMBERS

AVEDA

AVEDA has launched the Pro-Privilege discount program for SAG-AFTRA members and beauty industry professionals. AVEDA Pro-Privilege offers a 25-percent discount on AVEDA retail products. Members may join the program and purchase products at any free-standing AVEDA retail store throughout the U.S. To apply, just present your current card and photo ID, and pay a one-time membership fee of \$20.

ATLAS GLOBAL TRAVEL

Are you ready for a vacation? A cruise, perhaps? Receive upgrades, prime room locations and additional perks available only to SAG-AFTRA members when you book through Atlas Global Travel. If you would like to take advantage of this opportunity, please contact Atlas Global Travel directly at (321) 689-8576 — make sure to identify yourself as a SAG-AFTRA member and provide your member ID number.

BACKSTAGE

Save money on a membership to backstage.com. Get access to thousands of casting calls, contact details for casting directors and agents, and add an unlimited number of photos, videos, audio clips, credits, links and skills to your profile. Log in to sagaftra.org and click on Deals and Discounts under the Member Services tab for the promotional code.

AT&T

Get covered with the nation's largest network. SAG-AFTRA members can save 15 percent on wireless service with AT&T when referencing FAN number 23508840. Visit unionplus.org/att to obtain the discount and for more information for existing users.

WORKING ADVANTAGE

Working Advantage has multiple benefit programs that offer discounted tickets to theme parks, Broadway shows, museums and more. To take advantage, sign up online at workingadvantage.com. For more information and the ID code, log in to sagaftra.org and click on Deals and Discounts under the Member Services tab.

CREDIT COUNSELING

Regain control of your finances. Get help from a high-quality, nonprofit counseling service with free counseling and debt management plans. Certified, experienced consumer credit counseling advisors listen to you and your needs and help you develop a plan of action for debt repayment. Head over to unionplus.org and look under Hardship Help for more information.

HERTZ CAR RENTAL

Make traveling easier and more affordable. Save up to 20 percent on Hertz Car Rental daily rates. With convenient locations throughout the nation, members have access to this perk just about anywhere they live or travel. For the promotional code, log in to sagaftra.org and click on Deals and Discounts under the Member Services tab.

PRIVATE WIFI

If you've ever used a Wi-Fi hotspot in a hotel, airport or coffee shop, you might not realize that you are vulnerable to having your personal information stolen by hackers. Private WiFi offers members safety and security when using public Wi-Fi. Get six months of protection for \$24.95 at privatewifi.com/sagaftra.



For the latest Deals & Discounts, download the SAG-AFTRA app.



SAGAFTRA.ORG/APP

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

THE SAVINGS ADD UP!



First lady Eleanor Roosevelt at the microphone in 1937. Her radio series, *Talks by Mrs. Roosevelt*, aired for 15 minutes each Wednesday evening from April 21 – July 14, 1937, over the NBC Blue Network, generally broadcast from Washington, D.C.

SAG-AFTRA SPECIAL COLLECTIONS

ELEANOR ROOSEVELT: FIRST LADY, HUMANITARIAN ... BROADCASTER

A surprising name appears on the list of 30 new applicants for membership in the American Federation of Radio Artists for the first week of May 1940: Eleanor Roosevelt, wife of United States President Franklin Delano Roosevelt. When Mrs. Roosevelt joined AFRA, she had been first lady for seven years and was actually a radio veteran. Her first broadcast was as early as April 6, 1925, when station WGBS New York listed a *Talk by Mrs. Franklin Roosevelt* on its schedule for that afternoon.

On the morning of Sunday, Dec. 7, 1941, the Pearl Harbor U.S. naval base on Oahu, Hawaii, was attacked by the air fleet of the Imperial Japanese Navy, killing 2,403 Navy, Marine and Army personnel, and civilians. The first Roosevelt that anxious radio audiences heard from about the attack was not the president, but Eleanor, whose regular weekly NBC news radio program, *Over Our Coffee Cups*, went on as scheduled. She told listeners:

"I have a boy at sea on a destroyer, for all I know he may be on his way to the Pacific. Two of my children are in coast cities on the Pacific. Many of you all over the country have boys in the

services who will now be called upon to go into action. You have friends and families in what has suddenly become a danger zone. You cannot escape anxiety. You cannot escape a clutch of fear at your heart and yet I hope that the certainty of what we have to meet will make you rise above these fears. We must go about our daily business more determined than ever to do the ordinary things as well as we can and when we find a way to do anything more in our communities to help others, to build morale, to give a feeling of security, we must do it. Whatever is asked of us, I am sure we can accomplish it. We are the free and unconquerable people of the United States of America."

The following day, in an address to Congress, broadcast nationwide over all radio networks, President Roosevelt asked for a declaration of war against Japan and declared Dec. 7, 1941 "a date which will live in infamy."

@ For more on Mrs. Roosevelt's broadcasting career, see the Eleanor Roosevelt Papers Project at George Washington University's website at erpapers.columbian.gwu.edu/radio-and-television.

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