

SAG-AFTRA

SUMMER 2012 • VOLUME 1 • NO. 1



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SAG-AFTRA

SUMMER 2012 • VOLUME 1 • NO. 1

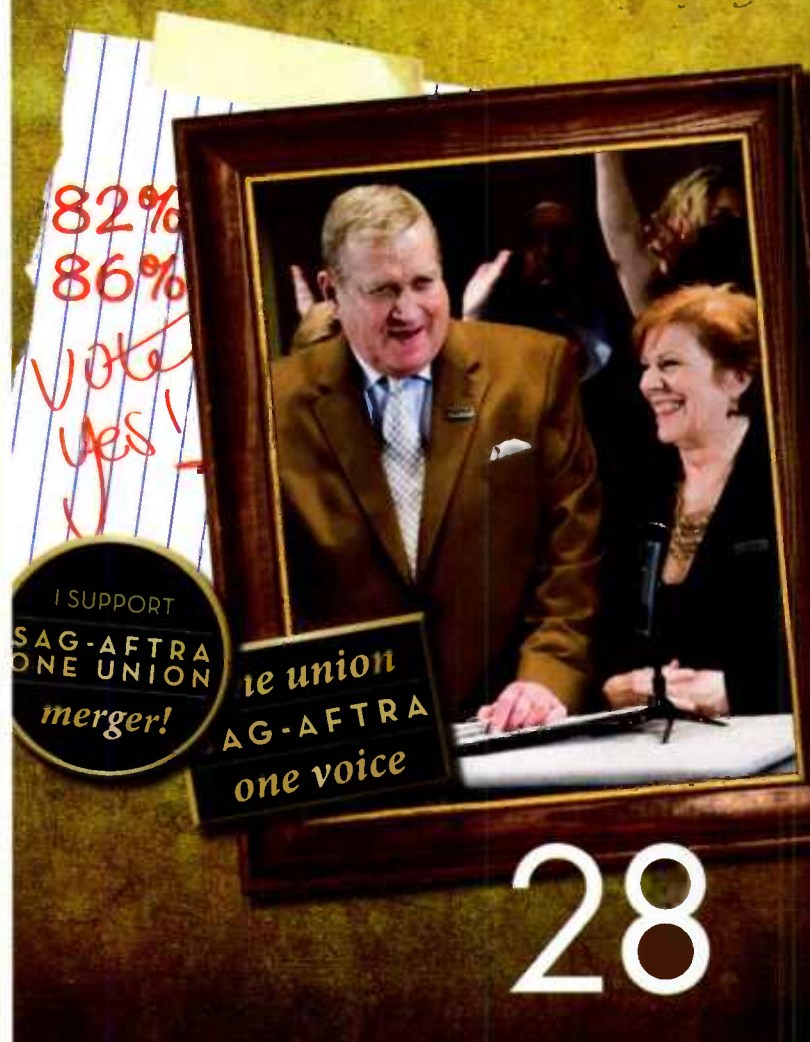
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*"So here we are:
SAG-AFTRA is born!"*



SAG-AFTRA



ON THE COVER

AFTRA and SAG members approved a merger of the two unions, creating a single organization representing everyone in front of a camera or behind a microphone. [Read about it on page 28.](#)

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Greetings from the Interim Communications Committee!

Welcome to the inaugural issue of the official SAG-AFTRA publication. Members of AFTRA and SAG have been discussing merging the two unions since the 1930s. On March 30 of this year, it finally happened. The issue you hold in your hands, or are viewing on your screen if you're reading the electronic version, is truly something historic.

Our national magazine is the only periodical we create to reach all members of our new union, so we put a lot of care into it. This is a place to learn about how your union is working on your behalf, get important news on contract negotiations, read about significant issues affecting your careers, discover programs and perks available to SAG-AFTRA members and to see what our fellow members are up to in Locals across the country.

We have worked to combine the best of the award-winning publications of both previous organizations. Readers of either will recognize some familiar features from our legacy publications, as well as some new features and a new look. It is our goal to honor the cultures of both SAG and AFTRA while moving forward. Much of this issue is dedicated to the merger — how we got here and where we are going — but there's a lot more to see here. We encourage you to read through and see what is happening with the members of our national union.

We're eager to hear from the members of SAG-AFTRA, and hope you'll be in touch. We welcome your comments for future issues and we will consider all letters for publication, so please take a moment to read the 'letters to the editor' policy below. We think it's important that you know what your union — national and local elected leaders, committee members and staff — are doing on your behalf, and we hope you do too.

As a new union with a larger, more diverse membership, we hope you'll stay abreast of everything SAG-AFTRA is doing. You can follow us on Twitter @SAGAFTRA, 'like' us on Facebook and, of course, read the national magazine.

We're finally one union. Now, we're one magazine, too. Thanks for reading.

Liz Zazzi and Ed Fry, Co-Chairs
Susan Boyd Joyce
Catherine Brown
Mary McDonald-Lewis
Ned Vaughn

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

SEND LETTERS TO:

Letters to the Editor
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Los Angeles, CA 90036
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SAG-AFTRA

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THANK YOU
FOR THE
18th ANNUAL SAG AWARD.
AND PLEASE SUPPORT THE
SAG FOUNDATION.

ALEC BALDWIN

Contact Directory

With the unions newly merged, operations are currently being fully integrated. Until that process is complete, please use the contacts listed below.

SAG-AFTRA NATIONAL HEADQUARTERS

SAGAFTRA.ORG

Switchboard (former SAG).....	(323) 954-1600
(former AFTRA).....	(323) 634-8100
Toll free.....	(855) SAG-AFTRA

LEGACY AFTRA CONTRACTS

Commercials/Infomercials.....	(323) 634-8160*
Dancers/Music Videos.....	(323) 634-8154
New Media/Interactive.....	(323) 634-8182*
Residual Payment Info Center.....	(323) 634-8250*
Sound Recordings.....	(323) 634-8150
Television.....	(323) 634-8176*
Broadcast.....	(800) 638-6796
Royalty Artist Assistance Hotline.....	(866) 912-3872

LEGACY SAG CONTRACTS

Background Actors.....	(323) 549-6811
Commercials/Infomercials.....	(323) 549-6858
Corporate/Educational.....	(323) 549-6858
Dancers.....	(323) 549-6864
Music Videos.....	(323) 549-6864
New Media and Interactive.....	(323) 549-6446
Residual Payment Info Center.....	(323) 549-6505
Singers.....	(323) 549-6864
Stunt and Safety.....	(323) 549-6855
Television.....	(323) 549-6835
Theatrical Motion Pictures.....	(323) 549-6828

OTHER DEPARTMENTS

Actors to Locate (former SAG).....	(800) 503-6737
Member Contact Info (former AFTRA).....	(323) 634 8186
Affirmative Action and Diversity (former SAG).....	(323) 549-6644
EEO and Diversity (former AFTRA).....	(323) 634 8290*
Agent Relations (former SAG).....	(323) 549-6745
Agency (former AFTRA).....	(212) 863-4305
SAG Awards.....	(323) 549-6707
AMEE Awards.....	(323) 634-8296
Governance (former SAG).....	(323) 549-6676
Committee Office (former SAG).....	(323) 549-6418
Committees and Governance (former AFTRA).....	(212) 863-4223
Membership (former SAG).....	(323) 549-6757
Membership (former AFTRA).....	(323) 634-8200*
Organizing (former SAG).....	(323) 549-6894
Organizing (former AFTRA).....	(212) 863-4220

AFTRA Unable to Locate Fund.....	(323) 634-8244
Reporting Sexual Harassment.....	(323) 549-6646
Cashiers.....	(323) 549-6752
Communications.....	(323) 549-6654
iActor Helpdesk.....	(323) 549-6789
Legal.....	(323) 549-6627
Legislation.....	(323) 549-6572

PENSION, RETIREMENT & HEALTH

AFTRA Health & Retirement.....	(800) 562-4690
aftrahr.com	
SAG Pension and Health.....	(818) 954-9400
sagph.org	
Motion Picture and Television Fund.....	(800) 876-8320
mptvfund.org	
Motion Picture & TV Country House.....	(818) 876-1888

CHARITABLE AND SUPPORT ORGANIZATIONS

The Actors Fund.....	(323) 933-9244
actorsfund.org	
AFTRA Foundation.....	(212) 863-4315
aftra.com/aftrafoundation.htm	
Frank Nelson Fund.....	(323) 634-8104
Alliance for Inclusion in the Arts.....	(212) 730-4750
inclusioninthearts.org	
Career Transition for Dancers.....	(323) 549-6660
careertransition.org	
Entertainment Industry Foundation.....	(213) 240-3900
eifoundation.org	
SAG Foundation.....	(323) 549-6708
SAGFoundation.org	
SAG Motion Picture Players	
Welfare Fund.....	(212) 221-7300
SAG.org/mppwf	ext. 119

OTHER

AFTRA-SAG Federal Credit Union.....	(818) 562-3400
aftrasagfcu.org	
Actors Federal Credit Union.....	(212) 869-8926
actorsfcu.com	

* Outside of L.A., contact your Local.

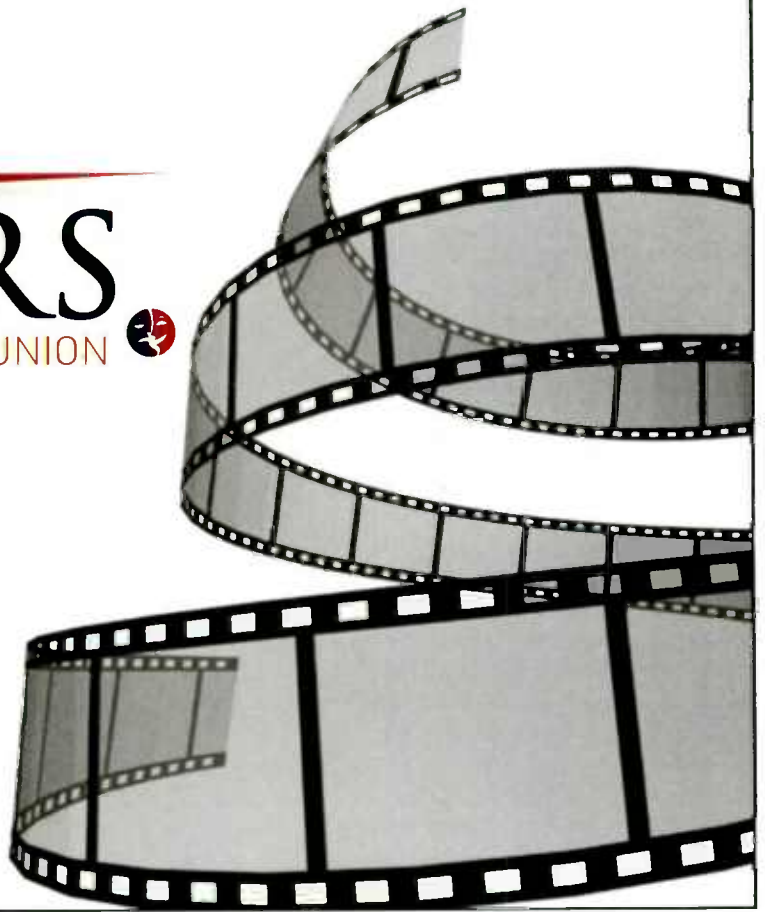
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ACTRA



KEN HOWARD

“The landmark choice to bring SAG and AFTRA together was wise indeed.”

Dear SAG-AFTRA Member,

On March 30, I had the privilege, along with Co-President Roberta Reardon, of announcing to all who watched that our new union, SAG-AFTRA, was born. It was a remarkable moment in a historic day, one I will never forget.

If you haven't had a chance, I recommend visiting SAGAFTRA.org to watch footage of the press conference that was held as results of the merger vote were read. What you'll see is an exhilarating mix of celebration, gratitude, and a renewed sense of pride and purpose. As I said then, the biggest and most important congratulations go to you, the members. Your decision to unite SAG and AFTRA was unequivocal and inspiring, and it changes the possibilities ahead of us.

Not unlike the careers we pursue, a moment of great accomplishment — even a defining achievement like merger — calls for us to work even harder, as it presents new opportunities. That is certainly true as we set about building the future of SAG-AFTRA, and I'm happy to report that one of our first efforts has already produced an exciting result. As you'll see on page 24, SAG-AFTRA has reached a tentative agreement on a first-ever industrywide contract with major record labels to cover dancers and other performers in music videos.

Last year, as SAG and AFTRA representatives worked to develop a merger plan, dancers and staff organizers were busily engaged in an effort to galvanize music video performers. That energetic organizing campaign raised awareness and strengthened resolve, but the contract negotiations hit a sticking point and stalled. In the wake of our successful merger, we prepared to take the serious step of issuing a Do Not Work notice against music video productions — a move that would have become the first major action of SAG-AFTRA.

Harnessing the momentum of our newly created union paid off. Negotiators returned to the bargaining table and reached an agreement that, if ratified, will finally provide crucial union protections to our members who work in music videos. It's a terrific example of one historic achievement following another.

The bigger point, however, is this: While SAG-AFTRA is now the largest union in the entertainment and media industry, that alone isn't enough. We must still undertake smart, strategic and potentially difficult efforts to reach our goals. Our transformation into a single union dramatically improves our ability to do that but, as always, our success ultimately depends on the strength of our commitment and the wisdom of our choices. The landmark choice to bring SAG and AFTRA together was

wise indeed, and as we continue shaping our new union, we will find countless opportunities to exercise more good judgment.

We will soon begin preparing for the upcoming negotiation of our Commercials Contract, which expires next spring. It is one of SAG-AFTRA's most valuable contracts, thanks not only to the earnings and employer benefits contributions it generates, but also the large number of members who work under it. This summer, Wages and Working Conditions meetings will take place in SAG-AFTRA Locals across the country, providing members direct participation in the process of determining our contract proposals. The “W&W” process is not just your chance to give input about the contract issues that matter most to you, it is a remarkable way to get involved with your fellow members and contribute to the life of our union.

As SAG president, my goal and my promise to members was clear. Thanks to you, that goal is now behind us, but my promise will always remain. As SAG-AFTRA co-president, I am here to listen.

In unity,

Ken Howard



ROBERTA REARDON

“We have taken the first big step — establishing us as one. Now we must get to work building on our success.”

Dear Fellow SAG-AFTRA Member,

The cover of this magazine says it all. We are one. What an incredible journey this has been.

After nearly eight decades, our two unions have merged, uniting our members from coast to coast into a strong, national organization. I am honored to serve you as co-president and to work side by side with Ken Howard and the entire national officer corps.

The creation of our new union was definitely a team effort. Not only did the official committee members work long and hard on your behalf, but so did you. Together we have secured a victory, not just for the current members of SAG-AFTRA, but for the generations who will follow us. Voting YES for one union announced to the world that we believe in the value of collective strength. There is power in a union. And while it is tempting to think we've made it, I urge us to think of this as the beginning of our new chapter. We have taken the first big step — establishing us as one. Now we must get to work building on our success.

In SAG-AFTRA Locals throughout the country, our new union represents a vibrant and more diverse membership of actors, broadcast journalists, recording artists, dancers, stunt performers, announcers, DJs, news writers and editors, program hosts, puppeteers and voiceover artists. In all areas of work, the strength and solidarity of our members is our greatest asset. Because of you, SAG-AFTRA rests on a rock-solid foundation that allows us to negotiate with authority, thoughtfully and wisely administer the contracts, and operate a sound and

efficient institution.

And we have our first victory (see page 24). SAG-AFTRA has a first-of-its-kind industrywide agreement in music videos. Begun under AFTRA with dancers in L.A., New York and Miami organizing together to demand respect and a contract that works for them, our campaign forcefully advanced post-merger with the approval of a Do Not Work order unanimously endorsed by our National Board, and a deal was struck following late night hours at the bargaining table with a dedicated member committee and staff. It's a new day for our members who work in that genre and a great use of our power and leverage!

But we have work ahead of us. Integrating two large organizations with their individual operations, contracts and staff in a way that encourages innovative thinking is an epic undertaking. The important thing is to stay focused on the mission:

- Build and maintain a strong national union that serves all members in every Local and all categories of work and stands up for the important ideals of unity, solidarity and economic fairness.
- Focus on organizing — especially in the so-called “right-to-work” states — to increase our market share and union density across the breadth of the entertainment and media industries.
- Manage evolving technologies in the production, distribution, promotion and protection of our work and the changing business models that represent challenges and opportunities for all members.

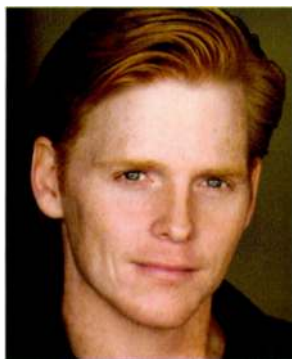
Earlier this year, tens of thousands of AFTRA and SAG members cast ballots for merger, resulting in the historic founding of SAG-AFTRA. That's real solidarity. We now know we can come together in pursuit of a common goal and achieve that goal. So let us all set our sights on our collective future. Every member is an important piece of how we move forward. I urge each and every one of you to stay active. Read the magazine, email and Local communications from SAG-AFTRA and stay involved with your union. Working together we can strengthen our Locals, our union and our industry in ways that result in more opportunity and improved protections.

Ken and I have met and talked with thousands of you over the last several years. It is only because of your support and your efforts that we were able to make this merger happen. I hope we can count on you to continue working with us to realize the full potential of what SAG-AFTRA can become — an organization empowered by its membership and defining the next century of entertainment and media.

Here's to each of us — and all of us together!

In unity,

Roberta Reardon



NED VAUGHN

“When SAG-AFTRA takes a position, there will be no other union for our employers to turn to. That’s a monumental change that will benefit us all.”

Dear SAG-AFTRA Member,

In my final message as SAG 1st Vice President, I urged you to vote YES for SAG-AFTRA. So it is fitting that I should open my inaugural message as SAG-AFTRA Executive Vice President with these words: Thank you, and well done!

I began my union service with the goal of uniting SAG and AFTRA, so members would no longer be divided in separate organizations that could be placed in competition with one another. That’s exactly where we were in September 2008, when I was first elected. On March 30, 2012, just three and a half years later, your overwhelming vote in favor of merger solved that problem once and for all.

So now what? In short, we return to our fundamental purpose: working to improve, enforce and expand our contracts. A good example of this is the groundbreaking tentative agreement we have reached in the area of music videos.

For decades, the major record labels that produce music videos have refused to provide union coverage for the dancers and other performers they employ. If the newly negotiated SAG-AFTRA agreement

is ratified, our members will finally be doing that work under a union contract — one that provides important workplace protections and helps members qualify for health insurance and retirement benefits. I offer my sincere congratulations to the outstanding team of negotiators, organizers and committed members who scored this impressive win.

Of course, merger does not mean every contract battle will go our way. We must still fight smart and hard for every gain we want to achieve. What merger does mean, however, is that when SAG-AFTRA takes a position, there will be no other union for our employers to turn to. That’s a monumental change that will benefit us all.

There’s another meaning to our successful merger — one I view through a personal lens, even though it applies to every member who holds a SAG-AFTRA card. I referred earlier to my first election in 2008, when I ran for a seat on the SAG Board of Directors. At that time, SAG’s Hollywood leadership was resolutely opposed to merger with AFTRA, and relations between our unions were at a critical low. I began talking with other members who shared my concerns, and

we decided to work together to see if we could make a change. What started as a series of conversations around a dining room table eventually grew to become the movement that would lead to merger.

That brief version of recent history doesn’t begin to acknowledge the many people whose contributions to merger were essential, but I raise it to make this point: getting involved in the life of our union can be a remarkable and powerful thing. Whether it’s running for a board seat or as a convention delegate, serving on a national or local committee, taking part in a W&W process or simply being an informed member who cares about the direction we take, your involvement matters tremendously.

As we build the future of SAG-AFTRA, I urge you to take part. Our union will only be stronger for it.

Onward together,

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

Ned Vaughn

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AMY AQUINO & MATT KIMBROUGH

“SAG-AFTRA’s elected leadership and staff are united in their commitment to crafting the type of union you demanded.”

Dear Member,

The opportunity to report to you jointly as co-secretary-treasurers of one union means that a goal we’ve personally aspired to and worked toward for years has finally been realized. Your overwhelming vote in favor of merging SAG and AFTRA is proof that this vision was widely shared, and that makes it all the more gratifying.

There were obvious long-term financial advantages to pooling our resources and consolidating our operations. But the creation of a new union was also an opportunity to rethink our approach and priorities, so the crafting of SAG-AFTRA’s financial structure was guided by what you — the members — told us you wanted: a union positioned for aggressive organizing; a union with the resources to enforce its contracts; enough money in reserve so that we can take strong stands in future negotiations. We feel confident that the plan you endorsed in the merger vote creates a sound foundation for us to begin to reach those objectives.

In the short time since the merger passed, progress is already being made. As you know, SAG-AFTRA’s staff was able to generate and mail dues bills reflecting the new rates a mere *two weeks after the vote*. While nobody likes to receive a bill, getting those out in time was a feat that

was absolutely critical to maintaining uninterrupted operations — and service — for you. The bills reflected the newly approved dues structure which, as the merger documents clearly illustrated, was a compromise between AFTRA’s and SAG’s very different work dues rates. Dues responsibilities were also slightly shifted from where they were with either union, with rates lowered for most members earning less, and somewhat increased for those who are doing well and can better afford it. To promote organizing, SAG-AFTRA also established a payment plan to help cover the new higher initiation fee, and a reinstatement policy that should encourage those who lost their membership to come back to the fold.

The National Board has also approved a preliminary budget for the union’s first year. While it includes \$2.6 million to be paid out of reserves, that deficit represents less than 3 percent of expenses and a small percentage of the union’s reserves, and was due largely to one-time-only costs of merging. It may, as well, be partially offset by additional initiation fee revenue, once the Board sets new rates in Locals and in specific work areas where post-merger rates have still not been established. Still, we recognize that one of SAG-AFTRA’s important goals is to *build* our reserves in advance of negotiations. To this end, we’ll be using every tool at our disposal to

make our new union operate as efficiently as possible without sacrificing — and in fact improving — member services. In other words, SAG-AFTRA’s elected leadership and staff are united in their commitment to crafting the type of union you demanded, and the one we all deserve.

We’ve obviously just started, so there’s still a whole lot of work ahead. If we hit bumps on this road, we will address them. We’ll keep you informed when tough decisions need to be made, just as we did before merger, and we hope you’ll share your thoughts and feelings with us as well.

One thing is clear: We are on the way to something extraordinary because we are taking this journey together, united and indivisible. That should fill us all with confidence and hope and tremendous pride.

A handwritten signature in cursive script, appearing to read "Amy Aquino".

Amy Aquino

A handwritten signature in cursive script, appearing to read "Matt Kimbrough".

Matt Kimbrough

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DAVID WHITE

“Now we begin the exciting and challenging journey towards the ultimate prize ... building a vibrant, powerful organization.”

Dear Member,

As it turns out, a timeworn insight is true: Great things happen when great people come together in pursuit of a common goal. To each and every member in our freshly expanded union, your staff sends you a hearty “congratulations!” Your overwhelming vote to create SAG-AFTRA was a resounding mandate to eliminate division and to focus on strength and opportunity. Message delivered. Now we begin the exciting and challenging journey towards the ultimate prize, which is building a vibrant, powerful organization that can represent you effectively whenever you are in front of a camera or behind a microphone, anywhere in the world.

As you might expect, any merger between two proud, national organizations is a complicated undertaking. We worked hard to prepare for the first day, when everyone wondered whether the lights would still turn on in offices around the country. I am happy to report that, to date, our operational transition is proceeding smoothly. The lights did indeed turn on, our email switched over to the new system without a hiccup, more than 125,000 dues bills

were delivered timely and accurately, and we shipped out the new SAG-AFTRA membership cards to members around the world. We are tracking our members electronically to ensure proper assignment of residuals and other union benefits. The successful conversion of such basic services was an absolute priority for me and the rest of the staff team and, despite periodic glitches, we have been effective in this overall effort.

During this period of post-merger excitement, we can also boast of several signature achievements. Chief among these is the landmark agreement that SAG-AFTRA made with the world’s largest record labels to cover dancers and other performers on music videos. This was the culmination of years of work, commenced with the members and staff of AFTRA and bolstered by the enhanced stature of the newly combined union. The agreement marks the first, clear manifestation of the power of the merger. SAG-AFTRA also hosted the celebrated kick-off event for the Got Your 6 campaign, the industrywide collaborative effort with the White House to support veterans and their families. Many of you also have been involved in events around the country. Large and small, these

member activities form the lifeblood of a vibrant union, and I have been so pleased to see the continued commitment of members to engage with their community through SAG-AFTRA.

Now, we turn our focus to the future by laying the strategic foundation for those pieces that are essential for a powerful union: expanded organizing efforts, strength at the bargaining table, effective contract enforcement, collaboration with industry partners, a strong elected leadership and an informed, engaged membership. We will build in these areas methodically and with intelligence, informed by strong member feedback and good data to ensure we understand evolving industry trends.

Great people make great things happen. You have done that, and now we build on your success. I hope that each of you has a prosperous and productive summer.

In unity and looking forward,

A handwritten signature in black ink that reads "David P. White". The signature is written in a cursive, slightly stylized font.

David P. White

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and Radio Artists**

on the successful passage of
their historic merger vote



Taylor Hackford - President

Steven Soderbergh - National Vice President

Michael Apted - Secretary-Treasurer

Jay D. Roth - National Executive Director



HOLLYWOOD TO VETERANS: WE'VE GOT YOUR BACK

We have all heard of the challenges some veterans can face when they return from serving overseas: difficulty finding a job, adjusting to civilian life or even the threat of homelessness.

SAG-AFTRA, which counts many veterans among its members and staff, knows these men and women have a lot to offer: They are disciplined, well-trained, motivated and display exceptional leadership skills. That's why the union was proud to host a press conference May 10 announcing the Got Your 6 initiative, which aims to help returning veterans get back on their feet so that we can all benefit from their talents.

The Got Your 6 campaign draws its name from the military phrase for "I've got your back," and the theme of the event was that members of the military have our backs through their service, and now it's time to return the favor.

The announcement, which took place in SAG-AFTRA's James Cagney Board Room in Los Angeles, was hosted by SAG-AFTRA Executive Vice President Ned Vaughn.

"We have a lot of members who are veterans," said Vaughn before the event. "It's great to have SAG-AFTRA support these people who do so much for all of us."

According to the Got Your 6 organization, more than 1 million service members will be reintegrating into civilian life over the next five years. To facilitate the process, the campaign has six areas of focus: jobs, education, housing, health, family and leadership.

SAG-AFTRA is one of a large number of corporations and nonprofits supporting the initiative, including the USO, the American Red Cross, Iraq and Afghanistan Veterans of America and the Sierra Club.

The entertainment industry's involvement in supporting members of the military and their families kicked into high gear last year when first lady Michelle Obama came to Los Angeles to promote the Joining Forces initiative she formed with Jill Biden, wife of U.S. Vice President Joe Biden. SAG-AFTRA's participation in that program carried forth a long legacy of supporting American troops, from World War II to Vietnam, the Gulf War and beyond.

"Being a board member of [SAG-AFTRA] and being an actor and a veteran, now I feel that the industry as a whole is supporting veterans and their families," said Jon Huertas of ABC's *Castle*. "I've been in the business 20 years and I haven't seen this level of commitment to veterans and their families ever."

Find out more about the program at GotYour6.org.



1. Actor and veteran JR Martinez speaks at the Got Your 6 event. **2.** Actor, comedian and Marine Lt. Col. Rob Riggle **3.** SAG-AFTRA Executive Vice President Ned Vaughn, Co-Secretary-Treasurer Amy Aquino, National Executive Director David White and Los Angeles Board member Jon Huertas.

BROADCAST STEERING COMMITTEE MEETS IN NEW YORK CITY

The historic first meeting of the SAG-AFTRA Broadcast Steering Committee (BSC) took place in New York on April 15 and 16. The meeting opened with welcoming remarks from BSC Chair Joe Krebs, SAG-AFTRA Co-President Roberta Reardon, SAG-AFTRA Los Angeles Co-Presidents Gabrielle Carteris and Ned Vaughn, SAG-AFTRA National Executive Director David White and Assistant National Executive Director for News & Broadcast Mary Cavallaro. The body discussed the historic merger, the involvement of broadcasters in the merger process and goals for the SAG-AFTRA BSC's agenda.

The members heard updates of the many difficult and successful contract negotiations that are ongoing or have concluded since the committee last met. SAG-AFTRA continues to aggressively fight for the interests of working broadcasters in the wake of the industry's agenda to consolidate station operations, introduce additional technical duties by consolidating job functions and other concessionary proposals. Broadcast bargaining units have mobilized both at the table and away from the table in an effort to stand their ground on critical issues.

Assistant National Executive Director and Chief Labor Counsel Thomas Carpenter updated the BSC on the work of the legal and legislative staff with regard to broadcast issues. SAG-AFTRA remains committed to aggressively pursuing legislation to make noncompetes in broadcast employment

contracts unenforceable. SAG-AFTRA's model legislation makes it illegal for management to enforce noncompete clauses in contracts, where employers attempt to force employees to either accept a below-market employment offer or remain unemployed in their chosen profession in the market where they live and work.

Additionally, SAG-AFTRA is closely monitoring the activities of the Federal Communications Commission with regard to ownership issues following then-AFTRA's submission earlier this year of comments to the agency on the proposed rulemaking related to easing ownership restrictions further.

A SAG-AFTRA staff panel presentation on personal services contracts (PSCs) provided the BSC with a primer on many of the key provisions in broadcast employment contracts. SAG-AFTRA staff review PSCs for broadcasters on a regular basis, and it has become clear that the provisions in these contracts are becoming more and more onerous and one-sided. SAG-AFTRA staff explained the continued efforts to provide this service to broadcasters, but that the ultimate goal should be to make the provisions in these contracts a priority in collective bargaining.

Social media has become a useful tool for radio and television broadcasters looking to draw more viewers to the broadcast product, but it has also generated workload and content-quality issues. A member panel presentation on social media included SAG-AFTRA Philadelphia Co-President Catherine Brown of WCAU-TV; Bruce Leshan from WUSA in Washington, D.C.; Cynthia Fox from KLOS radio in Los Angeles; and Race Taylor from WPLJ in New York. The panel included examples of their work and told stories of their successes, as well as discussing journalistic priority and workload concerns.

The BSC concluded with a presentation from the SAG-AFTRA Organizing and Research departments on the state of the broadcast industry and strategies for organizing and building leverage with certain employers. The merger of SAG and AFTRA has created opportunities by bringing together the resources, personnel and expertise from both unions. Those

Continues on page 16



RECORDINGS CONTRACT RATIFIED

Members who work under the AFTRA National Code of Fair Practice for Sound Recordings overwhelmingly ratified the contract with the major labels on Jan. 30.

Affected members voted close to 99 percent in favor of the new deal. The ratification is retroactive to Jan. 1, 2012 and runs through Dec. 31, 2014.

The Sound Recordings Code, which originated in 1951 as the American Federation of Radio Artists (AFRA) Phonograph Recording Code, covers session singers, royalty artists, announcers, actors, comedians, narrators and sound effects artists who work on recordings in all new and traditional media and all music formats, in addition to audiobooks, comedy albums and cast albums. The Code generates more than \$140 million annually in AFTRA-covered earnings and benefits for both major artists and session singers around the country.

Members achieved an increase in base rates, as well as the key objective of increasing employer contributions to the AFTRA Health & Retirement Funds.

Highlights of the contract include:

- Increase in base rates by more than 6 percent over the term of the agreement (2-percent increases effective each year of the contract).
- Increase in the employer health and retirement contribution rate on royalty income by 1 percent over the life of the agreement.
- Maintained required special employer contributions, which guarantee health insurance benefits for royalty artists on the current "roster" of a label, by increasing the maximum on employer contributions by 30 percent, from \$5,000 to \$6,500 per year.
- Improved and expanded performers' base of participation in revenue from sale of digital downloads.
- Succeeded in establishing a new structure of revenue-based payments for new areas of low-budget licenses and licenses for nontraditional usages, such as re-use of recordings in novelty consumer products, which will also enhance compliance and expedite payments to members.



MEMBERS OK NETWORK TV CODE

Prior to merger, AFTRA members overwhelmingly ratified the former union's largest national collective bargaining agreement, the Network Television Code "Front of the Book," with the four major television networks on Feb. 22.

Members passed the contract, known as the AFTRA National Code of Fair Practice for Network Television Broadcasting, 96 percent in favor, achieving their primary objective in this negotiation: a 1-percent increase in employer contributions to the AFTRA Health & Retirement Funds upon ratification, which will bring the total H&R contribution rate to 16.5 percent. The three-year agreement will run retroactively from Nov. 16, 2011 through Nov. 15, 2014.

The Network Code was AFTRA's largest national collective bargaining agreement,

generating more than \$250 million a year in member earnings. The Code covers programming in all television day parts (except for scripted primetime programs on the networks and the CW, which are covered under the AFTRA Exhibit A contract) and programming produced for digital media. Covered programs include dramas in first-run syndication, morning news shows, talk shows, daytime dramas, variety, reality, sports, contest programs, award shows and promotional announcements. Current programs covered by this contract include: *Good Morning America*, *The View*, *The Price is Right*, *The Young and the Restless*, *Saturday Night Live*, *Jeopardy*, *Dancing with the Stars*, *Late Show with David Letterman*, *The Voice*, *Amazing Race*, *Deal or No Deal*, *The Tonight Show with Jay Leno* and *American Idol*, among many others.

SAG-AFTRA LEADERS RATCHET-UP DIGITAL THEFT FIGHT

The rise of the Internet has made copyright infringement easier than ever, and sites that distribute or stream stolen content are depriving our members of residuals earnings and royalties, and reducing total profits. That, in turn, undermines motivation for investors to put their money into the kinds of projects that generate work, not only for our members, but for professionals in the entertainment industry as a whole. This typically has greatest impact on middle-class workers such as camera operators, grips, editors, electricians, hairstylists, makeup artists and, of course, actors.

SAG-AFTRA leadership has made combatting digital theft one of its top priorities, and your elected representatives are continuing to push on all fronts.

Most recently, SAG 1st Vice President (now SAG-AFTRA Executive Vice President) Ned Vaughn and SAG New York Division Vice President (now SAG-AFTRA New York Local Co-1st Vice President) Rebecca Damon traveled to Washington, D.C. to meet with officials who are helping to lead the charge on this issue. During a meeting on March 6, the two thanked John Morton, director of Immigration and Customs Enforcement and Lev Kubiak, director of the National Intellectual Property Rights Coordination Center, for their work to fight digital theft, and discussed ways that members and the union can contribute to this effort.

SAG-AFTRA leadership has made combatting digital theft one of its top priorities.

On Feb. 8, Vaughn and AFTRA National President (now SAG-AFTRA Co-President) Roberta Reardon visited the American Federation of Teachers and gave a presentation on the enormously detrimental effect digital theft has on working actors in the film and television industry.

A 2011 report from the U.S. International Trade Commission demonstrated the impact on jobs. It estimated that if China protected intellectual property as the United States does, there would be “approximately 923,000 new jobs for U.S. [intellectual property]-intensive firms.” China, for example, hosts many manufacturers that endanger U.S. consumers by counterfeiting brand-name U.S. goods, from smoke detectors to pharmaceuticals, and websites that traffic illegally in U.S. entertainment. It’s only one of many countries that do so.

Stopping content theft is a group effort. Rogue websites that offer easy, fast and free access to infringing content harm everyone in the industry — and are against the law. Find out more at the U.S. Immigration and Customs Enforcement’s website at ice.gov.

BALDWIN PROMOTES FOUNDATION

Film and television icon Alec Baldwin has been named the first-ever ambassador of the Screen Actors Guild Foundation. Baldwin’s role as ambassador will raise awareness within the acting community of the Foundation’s philanthropic programs, while encouraging the public to provide much-needed contributions.



Jason Merritt/Getty Images

The star of *30 Rock*, who was honored at the SAG Awards in January for Outstanding Performance by a Male Actor in a Comedy Series for the sixth year in a row, took the opportunity during his acceptance speech to promote the Foundation’s good work. To learn more about the SAG Foundation, sign up for events or to make a tax-deductible donation, visit sagfoundation.org.

VOICE-OVER SUMMIT 2012 OPENS DOORS OF OPPORTUNITY

The 2012 SAG Foundation Voice-Over Summit benefiting the Don LaFontaine Voice-Over Lab was comprised of two sets of four weekly discussions led by established voiceover artists (from all the principal areas: animation, trailers, promos, commercials and ADR), casting directors, producers, agents and technical engineers. The curriculum focused on the hottest topics facing the voiceover industry today, from video games, ADR, promos and trailers to technology, commercials, demos and representation.

The Voice-Over Summit offered the opportunity for union actors to learn about the art of voiceover and the tools to get started, as well as hear about the relevant issues from leading experts both in front of and behind the microphone. Since the inception of the Don LaFontaine Voice-Over Lab, the SAG Foundation has been committed to offering actors access to educational programming, technological resources, and networking opportunities in the voiceover industry.

BSC continued from page 15

combined resources are already being used to assist staff and members with negotiations and ongoing organizing drives, and will be of value as the SAG-AFTRA BSC establishes its goals for the future.

The next date for the BSC has not yet been set.



WHEREVER THERE'S NEW MEDIA, SAG-AFTRA IS THERE

As the industry evolves, SAG-AFTRA is dedicated to staying on the cutting edge of new media and seeking ways to develop business in emerging and evolving media forms to ensure that work in this area is covered under a union contract. As part of these efforts, SAG-AFTRA New Media participates in key industry conferences and provides member education and outreach workshops.

So far, 2012 has proven to be a busy year for SAG-AFTRA. On Jan. 12, prior to merger, SAG sponsored the inaugural International Academy of Web Television Awards, which took place at the International Consumer Electronics Show in Las Vegas. The awards served as a platform to honor outstanding individuals in the Web television community, as well as a networking and outreach platform for the industry. Also in January, former SAG sponsored the International CES Conference, and New Media department staff participated on two panels. On Jan. 21, SAG-AFTRA National Director of New Media Mark Friedlander, moderated

a GLAAD panel titled *The Kindness of Strangers: Funding LGBT Film through Social Media*. The panel was part of the Sundance Film Festival and featured key LGBT indie filmmakers. In addition, the union co-sponsored the Sundance Tweet House, a celebration of the importance of real-time Web and social media. On Jan. 31, legacy SAG launched a workshop series to educate active and budding producers on how to best utilize the union's new media agreements.

"New media has never been more important," said Friedlander. "It has grown into its own viable industry and is beginning to affect our traditional areas of business as well. New media has made it possible for more people than ever to tell their stories, creating more employment opportunities for SAG-AFTRA members."

In March, SAGIndie sponsored the South-By-Southwest (SXSW) Interactive Conference, where representatives provided education and outreach to members, pre-union talent and industry executives. In addition, the former

AFTRA Houston, Dallas/Ft. Worth and Los Angeles Locals co-sponsored a panel and mixer with the creators of the union-covered program *FCU: Fact Checkers Unit* and its signatory producer SXM Productions. The discussion and Q&A, titled *Making a Hit Web Series*, featured the two stars and creators of the program, Peter Karinen and Brian Sacca, as well as the writer/director Daniel Beers and producer and CEO of SXM Productions, Thomas Bannister.

SAG-AFTRA representatives were also present at several other new media conferences, including the National Association of Television Program Executives Conference, the Los Angeles Games Conference, *Variety's* Entertainment and Technology Summit, Digital Hollywood and the Produced By Conference. SAG-AFTRA members receive discounts to events and conferences that the union sponsors by itself or in partnership with others, so please visit SAGAFTRA.org for the latest event discounts.

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I AM PWD CAMPAIGN WRAPS UP, LOOKS TO THE FUTURE

After three years, the Tri-Union partnership to promote inclusion of people with disabilities in the media marked the end of a successful collaboration with a bicoastal industry summit.

The Jan. 12 I AM PWD event, Disability IS Diversity: Reflecting the True American Scene, included casting directors, filmmakers and studio and union representatives at the Skirball Cultural Center in Los Angeles and at Baruch College in New York. It focused on ways to increase the visibility of both actors and characters with disabilities in popular entertainment, as well as the employment of journalists with disabilities.

Co-hosted by Danny Woodburn (*Seinfeld*) and Robert David Hall (*CSI: Crime Scene Investigation*), the summit featured a lively discussion about what was accomplished over the last three years and the work yet to be done. Keynote addresses were given by RJ Mitte (*Breaking Bad*) in Los Angeles and in New York by Kathleen Martinez, assistant secretary of labor at the U.S. Department of Labor's Office of Disability

Employment Policy.

"As the number of disabled Americans continues to grow, the entertainment industry has a responsibility to accurately reflect the world in which we live," said Christine Bruno, I AM PWD campaign co-chair. "Our job as arts and entertainment professionals is to connect with the audience by telling authentic stories and depicting multidimensional, complex characters from America's rich and diverse landscape that reflect our shared humanity."

Diana Elizabeth Jordan, I AM PWD campaign co-chair, stated, "We know that the entertainment and news media reflects back to us who we are, what we do, and whether or not we are truly a part of the American Scene — or are erased from it entirely and cease to exist. This campaign



From left, SAG-AFTRA Co-President Ken Howard, SAG-AFTRA National Board member Bob Butler, actor Danny Woodburn, SAG-AFTRA Co-President Roberta Reardon and actor Robert David Hall

has made sure that people with disabilities will never be forgotten when discussing diversity and who we mean when we say the American Scene."

I AM PWD, which stands for Inclusion in the Arts and Media of People With Disabilities, was a three-year campaign formed by the Performers With Disabilities Tri-Union Committee of Actors' Equity, AFTRA and SAG in response to the lack of representation in popular entertainment of people with disabilities.

UNION BOOSTS FILM LIFE FOUNDATION

On April 5, the Film Life Foundation invited Bertila Damas, former national co-chair of the SAG Ethnic Employment Opportunities Committee, and SAG-AFTRA National Executive Director David White to speak at the NFL Pro Hollywood Boot Camp. The foundation is a nonprofit organization dedicated to promoting diversity in the entertainment industry by supporting underprivileged minority youth with interest in careers in television and film.

The four-day program, held at Universal Studios, offered intensive education workshops created to encourage and support former and current NFL players

in the pursuit of post-sports careers in the entertainment industry. The boot camp gave players the opportunity to learn the basics of filmmaking and to explore various areas of the industry through classes, lectures, mentoring and hands-on projects. John Singleton, Robert Townsend and Damon Wayans were among the professionals who led events at the boot camp.

Then, on April 21, the former SAG National EEO Committee showed further support for the Film Life Foundation by sponsoring the American Black Film Festival's (ABFF) first annual celebrity bowling fundraiser, ABFF Strikes for Education. The event brought together artists and industry professionals for a night of fun knocking down pins while raising support for the Foundation. To learn more about ABFF, visit abff.com.



SAG-AFTRA members of the former SAG National EEO Committee at the American Black Film Festival's first annual celebrity bowling fundraiser, from left, John Wooten, Jason George, Bertila Damas, Andrea Lyman and Shyla La'Sha.

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ANTE UP FOR FNF POKER BENEFIT

It's not too early to start perfecting your poker face for the Frank Nelson Fund's inaugural Celebrity Poker Party, set to deal Sept. 29 at the Mulholland Tennis Club in Los Angeles. Along with hands of Texas Hold 'em, cocktails and hors d'oeuvres will be served. Prizes will be awarded to the evening's top three winners and final table. The fundraising party also includes a VIP reception and silent auction.

All proceeds go directly to the Frank Nelson Fund, a nonprofit organization separate from the union and under the umbrella of the AFTRA Foundation that provides qualified SAG-AFTRA members with emergency financial aid and other resources in times of need. Generosity — not member dues — supports the Foundation and the Frank Nelson Fund.

"This is going to be an exciting night, not just for those who attend, but for the members the Fund helps," said National Vice President from Los Angeles and Los Angeles Local Co-President Gabrielle Carteris. "I'm looking forward to it. We always have a good time, especially when we know our good time is for a good cause."

Carteris is also co-chair of the event, along with SAG-AFTRA National Board and AFTRA Foundation Board member Patrika Darbo.

"This event will make you jump up and yell 'Yippee,'" Darbo said. "All winning and losing gamblers benefit our less-fortunate members. We are fortunate to

be able to offer such a great time for a great cause."

Frank Nelson's legacy of activism and outreach continues through the work of the Fund. Nelson began his career as a radio actor in 1926, and with other professionals across the country, formed the American Federation of Radio Artists (AFRA) in 1937. After the merger of AFRA and the Television Authority created AFTRA in 1952, Nelson, a National and Local Board member, fought to establish the first-ever pension and welfare program for performers. President of AFTRA from 1954-57, Nelson solidified the Los Angeles Local's Sick & Benefit Fund. Upon his death in 1986, the fund was renamed to honor Nelson, and continues today as the Frank Nelson Memorial Sick and Benefit Fund.

To reserve your spot at a table and learn about different sponsorship opportunities, please contact Fund administrator Olga Perez at (323) 634-8104 or email franknelsonfund@sagaftra.org.

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SAGINDIE GOES BOWLING AT TRIBECA

SAGIndie and SAG-AFTRA joined forces with the Tribeca Film Festival to throw the 4th Annual Cast Bowling Party on April 22 at Bowlmor Lanes in New York. The event invited filmmakers, cast and crew from the line-up of films showing at Tribeca to come and bowl. SAG-AFTRA elected and staff, including, in the back row, from left, National Board member Abby Dylan, Governance Executive Director Michelle Bennett, National Director of New Media Mark Friedlander, New York Local Co-1st Vice President Rebecca Damon, Executive Vice President Ned Vaughn, New York Local Co-President Mike Hodge and New York Local Board member John Rothman. In front, from left, are Adam Moore, Interim National Director of Affirmative Action/Diversity, and Chief Administrative Officer and General Counsel Duncan Crabtree-Ireland.

EDWARDS THE FOCUS OF DPE EVENT



Former AFTRA National First Vice President and current SAG-AFTRA National Board member Bob Edwards was the guest of honor at an event in Washington, D.C. hosted by the Department for Professional Employees (DPE) on Feb. 28.

Edwards, the host of *The Bob Edwards Show* and *Bob Edwards Weekend* on Sirius XM, was lauded for his decades of union activism,

and read from his new memoir, *A Voice in the Box: My Life in Radio*, and signed copies for those attending.

In introducing Edwards, SAG-AFTRA Assistant Executive Director for the Washington-Baltimore Local Ken Greene told the story of Edwards' unionism while at NPR and how he faced charges of insubordination over having to introduce contract employees for National Public Radio as regular employees. As a result, 22 employees moved to full-time employee status with improved pay and benefits.

DPE President Paul Almeida also introduced Edwards, praising the broadcaster for making his interviewing and writing look easy, and for his artistry.

Also attending the event was AFL-CIO Secretary-Treasurer Liz Shuler.

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Prof Richard Walter
UCLA Screenwriting Chairman

She provided the keys to unlocking engine behind storytelling in acting, writing and directing.

Peter Horton

She was a tough teacher, in the best sense, always brutally frank, demanding one go the extra mile and not allowing anyone to get away with a thing.

Julie Andrews

She opened up the door to me about how actors think. Everything I ever learned came from her.

Ron Underwood

When I met Nina everything changed, my career, my life. We would break down my pop lyrics like it was Tennessee Williams!

Barry Manilow

I've only been a professional in the movie business for just under 49 years- as an actor, producer and director - so I still have a lot to learn. I learned a great deal from this wonderful 2 set DVD.

Tony Bill

This should be required for all film and theater and all professionals working in the Industry. It is simply amazing.

Barbara Boyle
Chair, UCLA Department of Film,
Television and Digital Media

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SAG-AFTRA CELEBRATES HEDGPETH

Tributes from colleagues, staff, members and friends were the highlights of farewell celebrations in New York, Los Angeles and SAG-AFTRA Locals across the country honoring former SAG-AFTRA Co-National Executive Director Kim Roberts Hedgpeth, who left on April 30.

“It was with great pride and joy that I was able to join you on March 30 to toast the birth of the new merged union. But for me, after 31 years with AFTRA (and a similarly long association with SAG), this exciting occasion was not only a moment to celebrate the merger that generations of AFTRA and SAG members worked to achieve, it was also a time to begin a new chapter in life,” Hedgpeth said.

Hedgpeth received not only accolades, but emotional farewell messages, gifts, scrapbooks, tribute videos and a bit of good-natured teasing. In New York and Los Angeles, staff gathered to share cake and stories of their time working with Hedgpeth and the impact she made through her focused commitment to

serving members, as well as to her staff and colleagues.

“We’re here today to thank you for all your wonderful years of leading us and teaching us because you are probably one of the greatest teachers I have ever known,” said, SAG-AFTRA Assistant National Director of Contracts Joan Halpern Weise, at the standing-room only staff event in Los Angeles.

Hedgpeth returned rounds of applause with applause, repeatedly thanking staff and members for their years of hard work and commitment.

“Your legacy is something that we will celebrate today and that we will celebrate every day and try to build on,” SAG-AFTRA National Executive Director David White said at the gathering, “because we wouldn’t be here without you.”

In New York, where Hedgpeth began her career with SAG-AFTRA in the former AFTRA office, staff and members gathered to say goodbye and good luck to a visiting Hedgpeth in person.

“Thank you, Kim, for everything — your leadership, your guidance, your friendship, your understanding — everything,” said, National Assistant Director of Human Resources Roe Badamo. Badamo worked for more than 30 years with Hedgpeth,

Kim Roberts Hedgpeth departed after 31 years with AFTRA.



Kim Roberts Hedgpeth departed after 31 years with AFTRA.

“When I think of you, I think of commitment, integrity, trade unionism and my friend,” Dunn said.

Hedgpeth cited her ability to serve members as the driving force behind her career. “It’s all about the members,” she said.

“I look forward to observing and cheering you on, from a respectful and affectionate distance, as you achieve new breakthroughs on behalf of SAG-AFTRA’s members and realize the dream of building a new union for the new world ahead,” Hedgpeth said to staff.

STAFF MILESTONES

Congratulations to SAG-AFTRA employees who reached a milestone in the fourth quarter of 2011. **Cynthia Poplos** has been with the union an impressive 35 years. **Diane Parents** and **Lorrel Hughes** are both marking 30 years. **Maura Walker** has been with the organization 25 years. **Illyanne Morden Kichaven** and **Kimberly Davis** each have 10 years of service. Those who have been with the union for five years include **Lisa Catalanotti**, **Robin Hilman**, **Dinah Ellison**, **Caroline Coderoni**, **Debra Delgatto**, **Jean Jacques Blitstein**, **Eduardo Galan**, **Ernest Johnson** and **Mary Hashimoto**.

Congratulations also to SAG-AFTRA employees who reached a milestone in the first quarter of 2012. Reaching the 25-year mark are **Rey Sahawi** and **Treslyn Williams**. Marking 20 years are **Karen Lipney**, **Michael Maguire**, **Eileen Neel** and **Andrew Schefman**. With 10 years of service are **Hardy Obey** and **Noris Pinezic Boccanfuso**. **Rachael Aguirre**, **Nieema Alford**, **Tanya Anderson**, **Dan Bowser**, **Pamela Cardenas**, **Jamila Daniel**, **Lorie Divuolo**, **Volneta Felton**, **Pamela Greenwalt**, **Robert Jensen**, **Dina Kampmeyer**, **Lucia Kovacs**, **Adrian Mendoza**, **Dinah Muir**, **Cheryl Ritchkoff**, **Fernando Valle**, **Qarlos Villagran** and **Catherine Williams** celebrated their five-year anniversary.



Ken Wright



HONORING MLK AT LABOR EVENT

Los Angeles Local Board member Shyla La'Sha and Secretary of Labor Hilda Solis attended the 2012 AFL-CIO Martin Luther King Jr. holiday observance on Jan. 15 in Detroit. King was a champion of workers' rights, and his final act as a civil rights leader was to travel to Memphis to support striking sanitation workers in 1968. SAG-AFTRA Co-President Roberta Reardon also spoke at the event.

HISTORIC MUSIC VIDEO AGREEMENT FORGED

In its first major action as a new union SAG-AFTRA has successfully negotiated a first-ever industrywide contract with the major record labels to cover dancers and other performers on music videos.

The three-year agreement was reached during talks between the union and the major record labels — Universal Music Group, Sony Music Entertainment, Warner Music Group, EMI Music and The Walt Disney Co. — on May 30 and 31 in Los Angeles.

SAG-AFTRA National Executive Director David White said that the union's focus on organizing has been rewarded with these latest gains for members.

"We reached a historic, tentative agreement with the first industrywide contract for music video performers," White said. "Our members working in this space now have basic health and safety guarantees, minimum daily rates, grievance and arbitration provisions and contributions to our retirement plans. My hearty congratulations to our members, lead negotiator Randy Himes, our national co-counsel Susan Davis, and our terrific team of organizers who worked with members across the country to get this done."

"Music videos have been around for 30 years, but this is the first industrywide contract for dancers and other performers,"

Beat Freaks dance crew members BGirl Shorty, left, and Teresa Espinosa

What We Gained

- Minimum daily rate for dancers
- Contract covers all videos produced by any production company producing music videos on behalf of the labels
- A 12.5-percent contribution to AFTRA H&R for all covered performers
- Guaranteed production conditions, including water, toilets, chairs and shelters
- A binding grievance and arbitration process
- Union access to auditions, rehearsals and productions
- Improved audition conditions, including notification to performers (or their representatives) of start times; individual audition times no longer than four hours; suitable shelter provided during auditions; scale paid if audition footage is used in a music video and re-use of audition footage is paid pursuant to a re-use agreement
- 12-hour rest periods between call times, including rehearsals, makeup and wardrobe
- Safety protections and additional compensation for hazardous performances
- Wardrobe allowance
- Agreement to form a joint labor-management committee to resolve issues as they arise and to assess employment patterns and other matters over the term of the contract



On Jan. 6, dancers in New York, Miami and Los Angeles participated in actions outside Sony Music offices. The dancers also performed a flash mob to get the labels' attention.



The SAG-AFTRA negotiating team shows off their solidarity wristbands in celebration of a successful negotiation.

said SAG-AFTRA Assistant National Executive Director of Sound Recordings Randall Himes. “The changing nature of the music video industry made these negotiations more important than ever. Our agreement with the labels gives performers the working conditions they deserve, while also recognizing realities of the industry. The members really led the way. They were committed and mobilized to get this agreement and they have my total admiration for their support and dedication.”

Dancer and negotiating committee member Galen Hooks said, “This agreement is revolutionary for the dance community. For the first time, we have nationwide guarantees for health and retirement benefits for performers, choreographers and assistant choreographers, as well as guaranteed fair pay, safe working conditions and reuse fees. I’m so proud of SAG-AFTRA and Dancers’ Alliance.”

The road to this agreement has been a hard-fought battle led by top dancers and choreographers in the industry, including SAG-AFTRA Board members Bobbie Bates, Sharon Ferguson and Galen Hooks. While dancers have for years sought a union contract for music videos, the latest campaign began last year with the teaming of then-AFTRA and Dancers’ Alliance, a grassroots organization dedicated to educating dancers and building solidarity in the dance community.

The tentative agreement will now go to the SAG-AFTRA National Board for approval. It creates a separate contract under the existing AFTRA National Sound Recordings Code that provides safe and fair working conditions and health and retirement for virtually all performers employed in the production of music videos, including dancers, actors, narrators, singers, models and stunt performers. Choreographers and assistant choreographers are also covered in the contract for purposes of receiving health and retirement contributions.

“This agreement is revolutionary for the dance community. For the first time, we have nationwide guarantees for health and retirement benefits for performers, choreographers and assistant choreographers, as well as guaranteed fair pay, safe working conditions and reuse fees. I’m so proud of SAG-AFTRA and Dancers’ Alliance.”

— Galen Hooks

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FOCUS TURNS TO LATINO ACTORS

Entertainment doesn't just bring us fantasy; the world of television, film and radio also connects us to the world around us in a real, recognizable way. And our world is diverse. Reflecting this diversity in entertainment, not just in what we hear and see, but behind the scenes as well, has always been and continues to be a priority for SAG-AFTRA.

On May 3, members gathered in Los Angeles for a panel and discussion focused on the growing importance of Latino representation in our industry. Conceived and funded by the former SAG Ethnic Employment Opportunities Committee, led by co-chairs Bertila Damas and Sharon Washington, *The Latino Voice: Changing the Hollywood Landscape* offered an opportunity to discuss the importance of the Latino perspective and involvement in the entertainment industry.

"For the Latino community, in particular, we have brought some much-needed attention, and I hope with this event we have demonstrated that the union is here to serve and protect them," said Damas. "First and foremost, our responsibility is to serve and empower the members with valuable tools and education. For all our members, each of our EEO Committee events is an affirmation and acknowledgement of our union's strong stand for diversity."

Actor and writer Yarelia Arizmendi (*A Day Without a Mexican*) moderated the panel, made up of professionals she described as experts and "people who have been around for the evolution of Latinos in Hollywood." The panel featured casting director Renita Gale (*Spun, Jesus is Magic*), director and casting director Risa Bramon Garcia (*Twister, Wall Street*), casting director Roger Mussenden (*X-Men, Valkyrie*), actor and producer Jimmy Smits (*NYPD Blue*), and writer and director Chris Weitz.

Mussenden explained that our world has become "more multicultural and



Actor Jimmy Smits discusses his experiences while casting director Renita Gale looks on.



Panelists at *The Latino Voice: Changing the Hollywood Landscape* discuss issues confronting Latino actors.

“For all our members, each of our EEO Committee events is an affirmation and acknowledgement of our union’s strong stand for diversity.”

multilayered.” Latino culture has developed a larger and stronger influence in our nation’s media, advertising and politics. According to the 2010 census, Latinos represent 16.3 percent of the population of the United States. With more than 50.5 million people in the U.S. identifying themselves as Latino, it is currently the country’s largest ethnic or race minority. In addition, the U.S. Latino population grew 43 percent between April 2000 and April 2010, making Latinos the fastest-growing ethnic group in the country.

Weitz noted his feeling of connectedness to the Latino community thanks in part to the heritage of his famous grandmother — Mexican actress Lupita Tovar. A director best known for *The Golden Compass*, *Twilight: New Moon* and *About a Boy*, Weitz also directed *A Better Life*, a feature film focused on the struggles of a Latino father in East L.A. as he tries to raise his son in a threatening neighborhood. Weitz recently collaborated with journalist Jose Antonio Vargas on *Is This Alabama?*, a series of short documentaries investigating the effects of immigration legislation in the Southern state. He noted some of the challenges facing Latinos in today’s media.

“There’s apathy often on the part of large media corporations in that they think that they are going to get the Latino audience no matter what, so they put forward less effort than they might in representing Latinos in a nonstereotypical way,” Weitz explained. “The Latino community buys more tickets per capita than any group in this country. And they sometimes don’t go out and support films that are directed right toward them. How do we address that situation? How do we make people more aware about films that are about their lives?”

Emmy Award- and Golden Globe-winning actor Jimmy Smits highlighted what the panel agreed on most: Performers must focus on their craft, hone their skills and nurture their talents. Being the best choice for the role — whether casting calls for a Latino or not — is what is most important for success and promotion of Latinos in media. That, and keeping the joy in the work.

“Because of our population numbers in this country — we’re at a place that is a little bit different. I think that we’re in a very right time to really take advantage of it,” Smits said. “[It’s important to know] how to best prepare and have a toolbox at the ready, so you can be as versatile as possible to get those gigs.”

“There are challenges that we have to overcome. But preparation and having versatility in terms of being an actor — that’s at the forefront,” Smits explained. “You have to find ways to keep that specialness about you.”

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05/12

TOGETHER. AT LAST.

In the end, the vote was overwhelming. After decades of discussions and false starts, two great entertainment unions, AFTRA and SAG, have become one. And so SAG-AFTRA was born.

SAG members voted close to 82 percent in favor of the merger. AFTRA members favored the merger by more than 86 percent, exceeding the 60 percent threshold needed by both unions' membership for passage.

The results were announced March 30 in Los Angeles to a flurry of media attention. AFTRA and SAG presidents Roberta Reardon and Ken Howard addressed members at the historic occasion.

"With this overwhelming vote, you have sent a message not only to all your fellow members but, most important, you have sent a message to our employers," Howard said. "You have said, loud and clear, that this is not a fractured group — no, this is a united group. This is the largest, most powerful union in the entertainment and media industries and we are now united in our commitment to improve the wages and working conditions, residuals and

benefits that our members depend on."

"This new union will give us the voice and presence we will need to protect and strengthen our contracts in existing media, and to establish and grow our presence in emerging areas of work so that we can bring all of these areas under SAG-AFTRA contracts — not just here in Los Angeles and in New York, but in all areas of the country. Finally we are able to speak with one truly unified voice," Reardon said.

The merger brings under a single union banner more than 160,000 actors, announcers, broadcast journalists, dancers, DJs, news writers, news editors, program hosts, puppeteers, recording artists, singers, stunt performers, voiceover artists and other media professionals. Their work can be seen and heard in theaters, on television and radio, sound recordings, the Internet, games, mobile devices and home video.

"We are undoubtedly stronger now," said Ned Vaughn, the executive vice president of the new union. "We have come together all under one roof so we can band together to fight with our employers



Third Time's the Charm: THE ROAD TO MERGER

This year's campaign to merge AFTRA and SAG wasn't the first attempt to bring these two unions together. The idea has been around since the 1930s, but the proposal got serious in October 1998, when the national boards of SAG and AFTRA approved

sending a merger referendum to the membership and recommend a "yes" vote. Ballots went out to members in January 1999. Although 67.6 percent of AFTRA membership voted in favor, SAG membership voted it down, with 52.1 percent opposed.

The second try came in 2003, when then-AFTRA National President John Connolly and SAG National President Melissa Gilbert led their respective national boards in forging an agreement to consolidate unions. This time, 75 percent of AFTRA

members voted in favor of the plan, and the majority of SAG members supported it as well, but the SAG vote fell 2.2 percent short of the 60-percent threshold for approval.

Understanding that the desire to combine unions was still there, and realizing that the changing media landscape of the 21st

SAG

81.9%
YES votes

105,368 ballots mailed

53% returned

AFTRA

86.18%
YES votes

65,744 ballots mailed

51.7% returned

Merger Saga Resolves in Success After Mandate from Members



century made a merger more vital than ever, in July 2010, SAG and AFTRA national presidents Ken Howard and Roberta Reardon created the Presidents' Forum for One Union to establish a vision for a single union covering all performers.

November 2010 – The first meeting of what would become

the Listening Tour was conducted in New York City. The presidents were able to speak directly with members about the benefits of a potential merger. The members were able to hear directly from the presidents how the unions might approach preparation for a merger effort. Over the next several months, meetings were held in locations across the

country, including Los Angeles, New York, Atlanta, Boston, Chicago, Miami, Philadelphia, San Francisco, Seattle and Washington, D.C.

April 30, 2011 – SAG National Board of Directors approved a resolution to create the SAG Merger Task Force to meet with its AFTRA counterpart.

May 14, 2011 – The AFTRA National Board approved the New Union Committee and Mission Statement.

June 17-19, 2011 – AFTRA and SAG convened the first formal face-to-face discussions between the SAG Merger Task Force and the AFTRA New Union Committee at the AFL-CIO's

Now that AFTRA and SAG have merged, what happens with...

CONTRACTS – All contracts will remain in effect until SAG-AFTRA next negotiates with employers. Existing TV/Theatrical contracts remain in effect until 2014.

PENSION AND HEALTH/HEALTH AND RETIREMENT BENEFITS – In the near-term, nothing changes with the health and retirement plans; members will accrue credits toward the plan in the same way they did before merger, and earned benefits

do not change. However, the merger removes a major obstacle to eventually combining the plans. The plans are separate from SAG and AFTRA, and the decision will ultimately be up to the plans' trustees.

MEMBERSHIP – All AFTRA and SAG members are now members of SAG-AFTRA.

LEADERSHIP – Upon merger, AFTRA National President Roberta Reardon and SAG National President Ken Howard became co-presidents of SAG-AFTRA. Prior to the first convention in the summer of 2013, elections will be held and the first president will be elected.

REGIONAL OFFICES – Former SAG Branches and former AFTRA Locals are now Locals of SAG-AFTRA, and in areas where both exist, they are now combined.

STAFF – The staff of SAG and AFTRA will be integrated.

GLOBAL RULE ONE AND THE NO CONTRACT/NO WORK RULE – AFTRA's No Contract/No Work Rule will continue to apply in areas that were within AFTRA's traditional jurisdiction, and SAG's Global Rule One will continue to apply in the areas of SAG's traditional jurisdiction for all members of SAG-AFTRA.

For more information, visit SAGAFTRA.org/faq

when we need to, to bargain with our employers, to improve our wages, our working conditions, our residuals — the benefits that we all depend on. This is what it's all about."

SAG-AFTRA Co-Secretary-Treasurer Matt Kimbrough said the lopsided results of the vote showed the strength of conviction members had about merging the two unions.

"The overwhelming 'yes' vote is nothing less than a mandate. We want members to know we have heard you and we're moving forward, from a position of strength, to focus our energy on organizing to help create more work opportunities for all members."

SAG-AFTRA Co-Secretary-Treasurer Amy Aquino credited the success of the campaign to all those members who volunteered their time.

"This was a complete team effort. These unbelievably busy people said, 'This is the

job I'm going to do to make this happen — and they did it. Everybody stepped up," she said.

In July 2010, Reardon and Howard, as presidents of AFTRA and SAG respectively, created the Presidents' Forum for One Union to facilitate focused and informed discussions between leaders of the two unions and their members to establish a common vision for a single, new national union.

The forum included a nationwide Listening Tour, in which Howard and Reardon traveled to cities across the country to connect with members and solicit their feedback for a possible merger. They received an overwhelmingly positive response.

In June 2011, elected member leaders from both unions formed the Group for One Union — known

as G1 — which subsequently created workgroups to focus on key areas such as governance, collective bargaining and operations for the proposed new union. In late January, the national boards of AFTRA and SAG voted to send the merger package to members for ratification.



HAWAII LOCAL

Third Time's the Charm: THE ROAD TO MERGER cont'd

National Labor College in Silver Spring, Md.

The two groups formally created the Group for One Union (G1) to facilitate the creation of a successor union to represent all of the members of AFTRA and SAG. The G1 established a series of workgroups to discuss six key areas that rank-and-file



members identified as important during the SAG and AFTRA Presidents' Forum for One Union nationwide Listening Tour. The six workgroups established were Governance & Structure; Finance & Dues; Collective Bargaining; Pension, Health & Retirement; Operations & Staff; and Member Education & Outreach.

Following the initial meeting of the Group for One Union in June, the six G1 workgroups began a series of meetings to develop recommendations to be considered by the full Group for One Union. The workgroups meetings continued through 2011 and resulted in comprehensive proposals reviewed by the G1.



HOUSTON LOCAL



NEW YORK LOCAL



CHICAGO LOCAL



WASHINGTON-BALTIMORE LOCAL



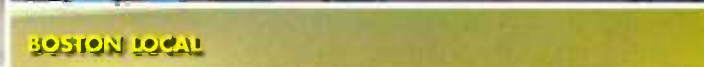
DETROIT LOCAL



DALLAS/FT. WORTH LOCAL



SAN FRANCISCO LOCAL



BOSTON LOCAL



SAG-AFTRA LEADERSHIP AT HEADQUARTERS



August 27-29, 2011 – Even Hurricane Irene couldn't stop a meeting of the G1 in New York. Those who could not be there in person attended via teleconference. During the second round of talks, the G1 received reports back from each of the six workgroups on achievements to date.

Oct. 14-18 and Dec. 11-12, 2011 – The G1 met in Los Angeles and received status reports from its six workgroups. The workgroups met to develop recommendations that formed the basis of the merger agreement, constitution and dues structure of the proposed new union.



January 7-16, 2012 – In a marathon session, members of the G1 and various workgroups worked around the clock to reach a consensus on the constitution, merger agreement and dues structure.

Three Honored with AFTRA Founders Awards

At the final AFTRA National Board meeting on March 24, President Roberta Reardon honored three AFTRA veterans with the president's Founders Award.

Broadcast member Belva Davis was honored for her dedication to AFTRA. A past national vice president, national EEO Committee chair, president of the San Francisco Local and recipient of the union's highest honor, the George Heller Memorial Gold Card, Davis will be retiring this year after six decades as a newsperson.

Actor and former Mouseketeer Paul Petersen was honored for his work in protecting "the most vulnerable among us: infants and minors in the entertainment industry."

Petersen founded the national advocacy group A Minor Consideration in 1990, advocating for the rights of child actors, and served as the chair of AFTRA's national Young Performers Committee.

Former SAG-AFTRA Co-National Executive Director Kim Roberts Hedgpeth was honored for her lifelong dedication to trade unionism and AFTRA, in both the Local and national staff leadership (read about Hedgpeth's departure, page 23).

"We stand at this historic point today because of Kim's leadership, her belief in us collectively and her belief in our future," the award reads. "For all this, Kim is a founder of AFTRA because she has exhibited deeply felt union values her entire life."



DAVIS



HEDGPETH



PETERSEN



John McGuire Gets Last SAG Card

SAG-AFTRA Senior Advisor John McGuire received an honorary membership in Screen Actors Guild and the last SAG card in a ceremony shortly after the merger was approved on March 30. McGuire was bestowed the honor by SAG's Board of Directors for his 43 years of dedication to advancing the cause of actors. Pictured, from left, are McGuire and SAG-AFTRA National Co-President Ken Howard.

Third Time's the Charm: THE ROAD TO MERGER cont'd

January 16, 2012 – The G1 approved the merger package and sent it to the AFTRA and SAG national boards for approval.

January 27, 2012 – SAG's National Board of Directors approved the merger package with 87.1 percent voting in favor.

January 28, 2012 – AFTRA's National Board approved the merger package with 94 percent voting in favor.

February 27, 2012 – Ballots were mailed to the members.

March 30, 2012 – Members vote overwhelmingly to approve merger, creating SAG-AFTRA.



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MUSIC ENTERTAINMENT

Pictures



Media Networks

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Studio Entertainment



The above is a sample representation and not all-inclusive.

SAG-AFTRA

2012-2013 INITIAL NATIONAL BOARD OF DIRECTORS

With the merger of SAG and AFTRA, the national boards of both organizations combined to form the SAG-AFTRA Initial National Board.



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Co-President



ROBERTA REARDON
Co-President



NED VAUGHN
Executive Vice President



AMY AQUINO
Co-Secretary-Treasurer



MATTHEW KIMBROUGH
Co-Secretary-Treasurer



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Craig Dellimore
National Vice President,
Mid-Sized Locals



David Hartley-Margolin
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Michael O'Keefe
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Edward Badrak
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Pepe Barreto
Los Angeles



Bobbie Bates
Los Angeles



Denis Berkfeldt
Denver



Lewis Black
New York



Jayne Bower
Detroit



Susan Boyd Joyce
Los Angeles



Rodger Brand
St. Louis



David Browde
New York



Suzanne Burkhead
Dallas/Ft. Worth



Rolf Burton
Hawaii



Bob Butler
San Francisco



L. Scott Caldwell
Los Angeles



John Carter Brown
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Stephen Collins
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Denny Delk
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Sharon Ferguson
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Richard Ferrone
New York



Frances Fisher
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Kate Flannery
Los Angeles



Sam Freed
New York



Dan Frick
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New York



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Los Angeles



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Margie Ghigo
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Dean Vivian
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Marcia Wallace
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Sharon Washington
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Liz Zazzi
New York

HONORING THE ARTISTS

Old-Fashioned Glamour Meets Modern Hollywood at the SAG Awards®

Screen Actors Guild presented its coveted Actor® statuettes for the outstanding motion picture and primetime television performances of 2011 at the 18th Annual Screen Actors Guild Awards® on January 29 at the Shrine Exposition Center in Los Angeles. It was televised on TNT and TBS. From the vintage feel of *The Artist* to the 21st-century *Modern Family*, actors honored the best work of their peers at the annual awards ceremony.

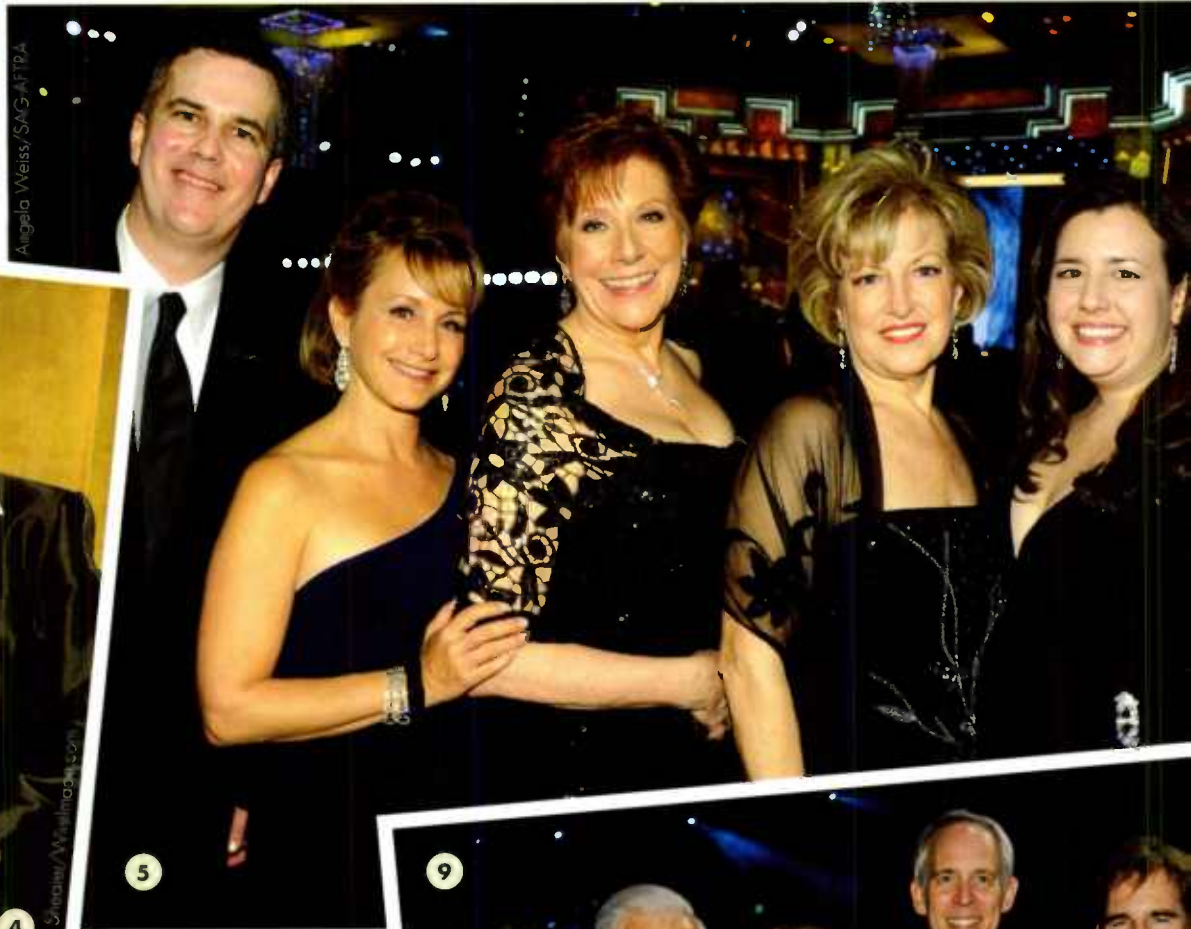
The SAG Awards benefits the SAG Foundation, a nonprofit organization that provides financial assistance and learning opportunities for performers, hosts workshops and seminars, promotes literacy and offers a variety of other services. Find out more at sagfoundation.org.

1. Viola Davis and Octavia Spencer generated plenty of buzz for their roles in the Civil Rights-era film *The Help*. Davis took home an Actor for Outstanding Performance by a Female Actor in a Leading Role, while Spencer received the Actor for Outstanding Performance by a Female Actor in a Supporting Role. *The Help* also took the honor of Outstanding Performance by a Cast in a Motion Picture.
2. SAG members chose Jean Dujardin to receive The Actor for Outstanding Performance by a Male Actor in a





Leading Role for his turn as George Valentin in *The Artist*. **3.** Van Dyke had the honor of presenting the 48th SAG Life Achievement Award to **4.** Mary Tyler Moore for her impressive body of work, including *The Dick Van Dyke Show*, *Mary Tyler Moore* and *Ordinary People*, as well as for her advocacy work in raising awareness of juvenile diabetes. **5.** SAG-AFTRA leadership at the event, including, from left, Asst. National Executive Director and Chief Labor Counsel Tom Carpenter, National Vice President from Los Angeles Gabrielle Carteris, Co-President Roberta Reardon, and New York Local Co-1st Vice Presidents Anne Garltan and Rebecca Damon. **6.** SAG-AFTRA National Executive Director David White and James Cromwell (*The Artist*). **7.** *Glee* stars Matthew Morrison and Jayma Mays with SAG-AFTRA Co-Secretary-Treasurer Amy Aquino and husband Drew McCoy. **8.** SAG-AFTRA Associate National Executive Director Mathis Dunn and National Vice President from Small Locals David Hartley-Margolin. **9.** SAG Awards producer Kathy Connell with SAG Awards Committee members Paul Napier, JoBeth Williams, Daryl Anderson and Scott Bakula. Not pictured is committee member Shelley Fabares.





10. The cast of *Modern Family* took the Actor for Outstanding Performance by an Ensemble in a Comedy Series. **11.** SAG-AFTRA New York Board member Liz Zazzi and New York Local Co-President Mike Hodge. **12.** Jessica Lange received The Actor for Outstanding Performance by a Female Actor in a Drama Series for her work in *American Horror Story*. **13.** Melissa McCarthy stops to sign an autograph for winners of the Red Carpet Fan Bleacher Seat Auction, which benefitted the SAG Foundation. **14.** D.C. pollster Frank Luntz, SAG Award-nominee George Clooney, Rep. Jeff Denham, Rep. and Majority Whip Kevin McCarthy and SAG-AFTRA Executive Vice President Ned Vaughn.



Save the Date!

Nominations for outstanding film and primetime television performances of 2012 will be announced on Wednesday, December 12, 2012. The 19th annual SAG Awards® ceremony will be held at the Shrine Exposition Center on Sunday, January 27, 2013, telecast live on TNT and TBS at 8 p.m. ET/5 p.m. PT, and webcast live on TNT.tv and TBS.com.



Phoenix

Albuquerque

Houston

Las Vegas

Wash.-Balt.

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SAG AWARDS *Parties Sparkle*

ON JANUARY 29, SAG-AFTRA MEMBERS GATHERED AT LOCALS ACROSS THE NATION TO ENJOY THE COMPANY OF THEIR FELLOW MEMBERS AND ROOT FOR THEIR FAVORITE PERFORMERS AT SAG AWARDS® PARTIES. IT WAS A NIGHT THAT CELEBRATED THE MOST MEMORABLE PERFORMANCES OF THE YEAR AND HONORED THE GREAT WORK BEING DONE BY ACTORS.



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Miami

Chicago

New Orleans

Austin



Detroit

Denver

Boston

Nashville

Los Angeles



SAG-AFTRA Co-President Roberta Reardon and honorees Rosanne Cash, the late Pete Fornatale and Phylicia Rashad with AFTRA Foundation President Shelby Scott.

A NIGHT *of* EXCELLENCE

Celebrating AFTRA's 75th anniversary and the AFTRA Foundation's 15th year of building for the future, the 2012 AFTRA Media and Entertainment Excellence Awards (The AMEES) honored three of the union's best at the Foundation's annual gala benefit dinner held Feb. 6 at the Plaza Hotel in New York. This year's honorees were veteran disc jockey and rock historian, the late Pete Fornatale, actor Phylicia Rashad and singer Rosanne Cash.

Led by master of ceremonies and 2004 AMEE honoree in broadcasting Bob Edwards, the grand ballroom hosted more than 300 guests for a night of laughter, gratitude and excitement over not only the accomplishments of the honorees, but the history, future and strength of the union and its members.

"We are proud and honored to have Pete, Phylicia and Rosanne as representatives of AFTRA's unique, diverse and talented membership," said AFTRA Foundation President Shelby Scott. "All three have shown great integrity in their careers, dedication to their art and commitment to excellence — prime values of AFTRA."

"Our honorees inspire us, challenge us to strive for success and greatness in our fields, remind us that at the heart of every artistic endeavor is a passion for expression, connection to one another and simple pursuit of joy," said then-AFTRA President Roberta Reardon. "Pete Fornatale, Phylicia Rashad and Rosanne Cash prove that while our industry is always changing, dedication and commitment result not only in success, but longevity."

As well as being a good time, the AMEES are the major fundraising event for the AFTRA Foundation, a charitable and education organization that supports union members with programs that fall outside of the scope of usual union activities. The Foundation is funded entirely through tax-deductible donations, contributions, grants and bequests. Union members benefit from the Foundation's numerous emergency aid programs, scholarships, events and seminars, including the programs and support offered by the International News Safety Institute (INSI). A unique coalition of news organizations, journalists and media professionals committed to the protection of staff working in hostile and dangerous conditions, INSI provides training, advice and assistance to journalists,



Music producer John Leventhal with his wife, honoree Rosanne Cash.

broadcasters and news professionals worldwide. Since 2003, the AFTRA Foundation has provided the U.S. home of INSI.

INSI North America Advisor Judith Matloff, a journalist and educator, spoke to the AMEES audience of the importance of not only the work of INSI, but of the Foundation.

"I can't thank the AFTRA Foundation and the members enough for their support. Without them, we would not be able to operate here in North America," Matloff said.

The journalism professor had just returned from a trip to Mexico, where she had been conducting workshops and training designed to protect journalists working in what she considers "the most dangerous place in the world for reporters." She also noted that the need for safety training in the United States is growing, as evidenced by the threats of arrest and even physical harm to journalists covering the Occupy Wall Street movement.

Whoopi Goldberg presented the first award of the night, the AMEE Award in Entertainment, to Phylicia Rashad. Referencing the previous day's Super Bowl game, Goldberg compared Rashad's performances onstage and in front of the camera to Eli Manning's on the field.

"To me, she's — well she's a big old super star," Goldberg said. "I don't think she hears it enough. I don't think she is told enough what a great artist she is."

Rashad, who in addition to her well-known television, film and stage performances also plays a lead role in education as the inaugural Denzel Washington Chair in Theatre at Fordham University, spoke to the special significance of the AMEE Award.

"This is unique and very different because it comes from you, the first union that I joined," Rashad said. "I thank you so very much for this recognition for work that I feel privileged to do."

Popular comedian and talk show host Robert Klein gave an entertaining presentation for the AMEE Award in Broadcasting to long-time friend Pete Fornatale.

"He is absolutely one of the loveliest people I have ever met in this business," Klein said. "Pete has always given dignity to the music business — and a scholarly approach at that."

Fornatale's comedic skills rivaled his presenter's.

"The truth of the matter is," he said upon reaching the podium to accept his AMEE, "I'm the only one being honored here tonight that I've never heard of — seriously."

Fornatale began his career as an undergraduate at Fordham University, joined AFTRA in 1970 and hosted a weekly radio show. He wrote numerous books focused on American media, pop culture and music. He spoke of the joy he felt in sharing his passion for great music, including some of his favorites: Bruce Springsteen, Art Garfunkel and Tony Bennett.

"I can't tell you how proud I am to receive this award," Fornatale said. "I can say without reservation that it is the most meaningful professional honor that I have received in my life. This couldn't be sweeter, my AFTRA brothers and sisters. Thank you so much." Sadly, Fornatale passed away on April 26.

Rosanne Cash received the AMEE Award in Sound Recordings, presented by MTV Networks Music Group Executive Vice President Bill Flanagan. He noted Cash's passionate support for good causes and lifelong career of producing emotional music that connects and inspires.

"I was just delighted to be asked to say a few words about Rosanne Cash, who is not only one of the greatest artists we have, but one of the best people who you are lucky enough to have in your company," Flanagan said.

"I showed up for work for 35 years," Cash said at the podium after watching her honoree video play. "That's all I did was show up for work. And I love it so much."

Cash talked of how her father encouraged her to join AFTRA when she was 19 years old. She had only sung on a couple of his records, but knew she wanted to make music her career. She joined SAG the same year.

Planning has begun for the 2013 AMEES. For more information and to learn about how you can become involved with the good work of the AFTRA Foundation, please visit aftra.com/aftrafoundation.htm. To learn more about INSI and how SAG-AFTRA members can benefit from and support INSI programs, go to newssafety.org.



From left, Host Committee members Frank Simms, Holter Graham, Sally Winters, Ed Fry, Lainie Cooke, David Alan Basche, Polly Adams and Jim Kerr



Presenter Robert Klein and honoree Pete Fornatale



Whoopi Goldberg presented Phylicia Rashad with her AMEE Award.



1. MTV's Bill Flanagan and John Levanthal. 2. SAG-AFTRA New York Executive Director Jae Je Simmons, SAG-AFTRA New York Local Co-1st Vice President Rebecca Damon and SAG-AFTRA Assoc. National Executive Director Mathis Dunn. 3. Department for Professional Employees President Paul Almeida and SAG-AFTRA Co-Secretary-Treasurer Amy Aquino. 4. SAG-AFTRA Senior Advisor John McGuire, Almeida and SAG-AFTRA New York Local Co-1st Vice President Anne Gartlan. 5. AMEE Awards Emcee and SAG-AFTRA National Board member Bob Edwards and his wife Windsor Johnston. 6. SAG-AFTRA Organizer Jennifer Peat, SAG-AFTRA Field Rep Nancy Kelly and SAG-AFTRA New York Board member Corey Anker. 7. AFTRA Foundation Board member J.R. Horne and SAG-AFTRA National Asst. Director of Governance Carol Keenan-Kohl. 8. Actor Alysia Reiner and husband, SAG-AFTRA New York Board member David Alan Basche.

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On Location



ONE UNION RUN/WALK

SAG-AFTRA members and staff participated in the annual Entertainment Industry Foundation (EIF) Revlon Run/Walk For Women on May 12 in Los Angeles.

At the starting gate, Halle Berry and Mario Lopez cheered on the participants of the 5-kilometer run/walk and gave a shout-out to SAG-AFTRA. The SAG-AFTRA team joined hundreds of others to raise money to fight women's cancers, help provide diagnostic treatment services for medically underserved women, and deliver psychosocial services and financial support to women with cancer and their families.



GYPSY A GO-GO

The Professional Society of Dancers presented its 25th annual Gypsy Awards at a luncheon at the Beverly Hilton

March 18. Benefiting dancers by providing emergency funding, low-income housing and help with medical expenses through The Actors Fund, this year's ceremony honored entertainment legend Julie Andrews. Attending the event were, from left, Los Angeles SAG-AFTRA Dancers Committee members Allen Walls and Sharon Ferguson, National SAG-AFTRA Dancers Committee chair Bobbie Bates and Glenn Hiraoka, national director of the SAG-AFTRA Stunts, Singers, Dancers & Safety Department.



GREY'S MELODIES



On March 18, The Actors Fund presented an evening of song that looked at the integral role of music in the hit ABC series, *Grey's Anatomy*. Benefiting The Actors Fund, The Songs Beneath the Show took place at Royce Hall at the University of California, Los Angeles, and featured Jessica Capshaw, Justin Chambers, Eric Dane, Sarah Drew, Kevin McKidd, Ingrid Michaelson, Sandra Oh, Jim Pickens Jr., Sara Ramirez, Kim Raver and Chandra Wilson. Pictured are, from left, The Actors Fund President and CEO Joseph Benincasa, McKidd and Los Angeles Local Executive Director Ilyanne Morden Kichaven.

Los Angeles

FOR THE HEALTH OF IT

As a free service to members, the Los Angeles Local of SAG-AFTRA held a health fair on May 16. The fair, which took place in the James Cagney and Frank Maxwell board rooms at SAG-AFTRA headquarters, offered a variety of services, including eye screenings, massage therapy, skin cancer exams, mental health services and blood pressure tests. The fair was organized by the SAG-AFTRA Healthcare Safetynet Committee.



LABOR LEADERS GATHER

Organized by SAG-AFTRA's New York Host Committee, the union's New York Local hosted a reception for labor leaders from the entertainment community on April 23. The gathering brought together about 140 people to discuss labor issues and celebrate the SAG-AFTRA merger. SAG-AFTRA national officers and staff attended the bash, including Co-Presidents Ken Howard and Roberta Reardon, Executive Vice President Ned Vaughn, Co-Secretary-Treasurer Amy Aquino, and National Executive Director David White. Pictured, from left, SAG-AFTRA New York Local officers and staff, Co-1st Vice President Rebecca Damon, Co-President Holter Graham, Executive Directors Jae Je Simmons and Stephen Burrow, Co-President Mike Hodge and Co-1st Vice President Anne Gartlan.



New York

NEW YORK SOLIDARITY PICKET

In an act of solidarity with the SAG-AFTRA Miami Local, members of the New York Local picketed in front of the New York office of Miami-based producer Machado Garcia-Serra on April 17 and again on May 8. Machado Garcia-Serra is one of a group of producers targeted for the ongoing Area Standards Campaign. The campaign, which has been active since October in both St. Louis and Miami, is asking producers to pay area standard wages to performers hired to do work on their behalf.



YOUNG PERFORMERS FIND THEIR VOICE

The 8 million inhabitants of New York City offer a lot of inspiration for actors who create voiceover characters, and nearly 50 young performers of SAG-AFTRA's New York Local learned how to find that inspiration at an event on March 10.

The Voice (Over Performer), a seminar sponsored by the N.Y. Young Performers Committee's SAG-Producers Industry Advancement and Cooperative Fund, was the second in a popular series focused on the art and business of voiceover work.

The event featured a panel of committee members and union member mentors talking about the ins and outs of voiceover. Young Performers Committee Co-Chair Alan Simon moderated the panel, which consisted of YPC Chair Elizabeth McLaughlin, YPC Co-Chair Diane Jones and four volunteer mentors: Oscar

Castillo, Jim Conroy, YPC Co-Chair Lee Bryant, and National Board member and YPC member Monica Trombetta.

The young participants also had the



opportunity to perform for each other, their parents and two invited agents, Barbara Coleman of Innovative Artists and Natasha Matallana of Take 3 Talent. Both gave young participants feedback on their performances and were quite impressed with the level of talent of the young performers.



From left, SAG-AFTRA members Nicole Hill and Ray Durand, SAG-AFTRA LGBT Committee member Elli, SAG-AFTRA member Brad Natrifax and SAG-AFTRA LGBT Committee member Ron Belaguer

PERFORMERS REPRESENT AT EXPO

New York

Prior to merger, the Screen Actors Guild's National Lesbian, Gay, Bisexual and Transgender (LGBT) Actors Committee proudly supported the Original GLBT Expo by sponsoring an exhibitor booth over the weekend of March 17 and 18. In its 19th year, the GLBT Expo took place at the Jacob K. Javits Center and hosted vendors from a multitude of industries and community-based organizations that shared the common goal of increasing their reach to this distinct and often untapped niche market. The Expo regularly draws in more than 20,000 attendees, which made the union's presence this year particularly valuable.

Staffed by volunteers from the LGBT Actors Committee, the SAG booth offered a plethora of informative materials and personal insight concerning experiences specific to LGBT actors. Necessary steps to join the union, the mission of and

services extended through the union's diversity department, and the structure, purpose and advancements of the LGBT Committee were among the many topics which were frequently discussed. In addition, a variety of giveaways were distributed to performers who were able to produce a union card.

As the goal of the committee is to provide support to LGBT actors and to educate the membership, industry, and public on LGBT actors' issues, the GLBT Expo proved to be an overwhelming success. Committee member Ron Belaguer emphasized how important it is for the union to be supportive of such events, "Because we are so much a part of what goes on in this city and in this industry, it is truly great to be here with the support of my colleagues, the union and thousands of New Yorkers under one roof."

SAG-AFTRA LOCAL LEADERS



DOUG BOWEN-FLYNN

SAG-AFTRA Boston Local Co-President Doug Bowen-Flynn is a Boston-based film, television, commercial and stage actor. He began at the age of 5 in a stage production of *The Three Billy Goats Gruff*. He has since found success in commercials, although some of this work was for low pay and

without health or pension credits, no residuals and no protections. Six years ago, Bowen-Flynn became involved in service to members of SAG. Four years ago, with encouragement from his predecessor, Bill Mootos, he ran for the Boston Branch president's seat and was elected. Having worked under less-than-desirable conditions in the past, Bowen-Flynn said he is "grateful to the generations of actors who came before and worked to secure the terms in our contracts. Volunteering my services to maintain and improve those contracts seems the least I can do to give the next generation of actors the same benefits I enjoy. I have been consistently astounded by the commitment of our members and by what we can accomplish when we unite efforts. We put Boston in the vanguard of the SAG-AFTRA merger movement by hosting AFTRA President [Roberta] Reardon and SAG President [Ken] Howard's first joint meeting for SAG and AFTRA members. The rest, as they say, is history!"



PAUL HORN

SAG-AFTRA Boston Local Co-President Paul Horn combines his performance work with teaching communications courses at several Boston-area colleges, and coaching corporate clients on presentation and public speaking skills. He started as an AFTRA and SAG member in the mid-'80s as

a way to get started in the film business, though he admits it was without any particular appreciation for unions at the time.

Horn credits Dona Sommers, past executive director of the Local, with getting him involved in the union, and he later joined the former AFTRA National Board. Horn became a driving force in the Local's organizing efforts for nonbroadcast production, and was elected Boston Local president in the late '90s. When asked about the recent SAG-AFTRA merger, Horn shares that "while there was a certain poignancy in bidding farewell to the people and traditions so many of us had grown fond of in the AFTRA world, it now feels like we'll be free at last to devote more time to the causes and goals that always concerned and united us — negotiating better contracts, organizing non-union work, providing more services to our expanding membership, continuing to attract more production, and recruiting and mentoring our own successors."

Boston

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



REACHING OUT AT THE TWIN CITIES ACTORS EXPO

The SAG-AFTRA Twin Cities Local participated in the annual Twin Cities Actors Expo on March 31 — just one day after merger. Young performers and pre-union/non-union performers were eager for information, and many signed up for an informational session about SAG-AFTRA. Local union members helped plan the Actors Expo presentations and were involved in several successful workshops for the 300-plus expo attendees, including:

- Stage and Set Etiquette for Kids — and Their Parents, presented by Twin Cities Local President Peggy O’Connell and member Michelle Myers Berg;
- The Actor’s Worth (Part 1: The Actor’s Psyche and Part 2: The Numbers and Resources for Accurately Pricing Your Work), presented by Twin Cities Local member Tena May Gallivan, along with others.

Agents, local indie filmmakers and other industry partners take part in the Actors Expo. This is the second year that performers’ unions — SAG-AFTRA and Equity — have been invited to participate thanks to the strong desire among pre-union talent in the Twin Cities to learn more about the benefits of union protections.

Twin Cities

STANDING AGAINST “RIGHT TO WORK” IN MINNESOTA



From left, Local President Peggy O’Connell, Sue Scott and Mark Bradley at the Minnesota State Capitol on March 12.

Twin Cities Local members joined a massive protest at the Minnesota State Capitol on March 12. More than 1,700 Minnesotans turned out to show their opposition to a proposed, so-called “right-to-work” constitutional amendment that had its first hearing that day. The proposed amendment has foundered in the Minnesota legislature so far, and labor leaders are cautiously

optimistic that it won’t go anywhere this year, but Minnesota unions are actively educating their members about the issue to prepare them should the amendment be put on the ballot this year. In April, the SAG-AFTRA Twin Cities Local Board participated in a training session about “right-to-work” laws, provided by the St. Paul Regional Labor Federation.

BROADCAST CONFERENCE PROMOTES UNITY

Planned prior to the merger, the AFTRA Broadcast Conference took place on April 21 at DePaul University.

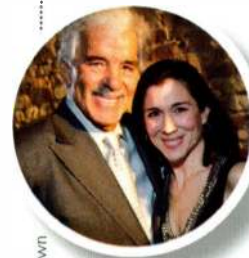
With the the goal of the conference to establish community among SAG-AFTRA broadcasters, the event grew to include members of sister unions and news organizations (IBEW and Associated Press), students (DePaul University, Illinois Center for Broadcasting and Tribeca Flashpoint) and pre-union individuals interested in sharing common issues and learning about the various aspects of the broadcast industry. The conference sessions featured several hot-button topics, including safety and civil unrest, the use of social media, and the growth of Spanish-language broadcast, among others. SAG-AFTRA Chicago staff was also on hand to share its expertise, presenting panels on personal service contracts, legal rights in the workplace, and demystifying the variety of SAG and AFTRA agreements available to broadcasters.

Panelists for the two-part panel on social media included, pictured above from left, Steve Zimmerman, national staff counsel for SAG-AFTRA, and Luvvie Ajayi, social media consultant and professional blogger.



Chicago

MIDWEST GALA



C. Jason Brown

At the Best of the Midwest Awards gala, the Midwest Independent Film Festival named

Dennis Farina 2011’s Best Male Actor for his performance in *The Last Rites of Joe May*. On hand to present the honor was then-SAG Chicago Branch President Ilyssa Fradin.

SINGERS SHINE AT NIGHT OF MUSIC WITH MUSICIANS ON CALL



From left, Michael Hill of Musicians on Call, SAG-AFTRA Broadcast Membership Supervisor Sara Bennett, Janine Werkman of MOC and Jordan Rosenblatt of Hard Rock Café

On Feb. 22, the Recording Artists and Singers Committee (RASCals) and the Washington-Baltimore Local teamed up with the local branch of Musicians On Call (MOC) for a musical showcase at the Hard Rock Café. Members mingled with representatives of Musicians On Call and local D.C.-area artists, while seven musicians and bands performed on stage. The event was emceed by Local member Toby Knapp of HOT 99.5 and featured the band King Lewman, comprised of members Kristan King and Lance Lewman, as well as other D.C.-area musicians.

The event also raised money and recognition for Musicians On Call, which recently opened its third national office in Washington, D.C. Musicians On Call is a national nonprofit organization focused on bringing music to patients in health care facilities nationwide. Singers and musicians volunteer for MOC's Bedside Performance Programs. The new D.C. office brings music to wounded veterans at the Walter Reed National Military Medical Center.

Washington-Baltimore

BOHANNON HONORED WITH A FIRST AMENDMENT AWARD

On March 15, Jim Bohannon, veteran radio broadcaster and SAG-AFTRA member, received a Special Recognition First Amendment Award at the Radio Television Digital News Foundation's 22nd Annual First Amendment Awards dinner. Every year, the RTDNF honors leaders in broadcast journalism for their dedication to the First Amendment and excellence in their field.

Bohannon can be heard on more than 350 radio stations nationwide, as the host of *The Jim Bohannon Show*, *America in the Morning*, *America this Week* and *Offbeat*. Bohannon was inducted into the Radio Hall of Fame in 2003. He has also won numerous awards during his career, including the Edward R. Murrow Award. He originated the National Freedom of Information Day and has broadcast dozens of programs on freedom of information issues.



From left, Dial Global Director of News and Programming Kevin Delany, broadcaster Jim Bohannon and Dial Global Executive Vice President of News and Programming Bart Tessler



Phoenix



Phoenix Executive Directors Don Livesay and Roxanne Chaisson

OH WHAT A NIGHT!

Due to the March 30 merger announcement happening in the middle of a workday, the viewing party started at the Phoenix office, but expanded into a bigger celebration later that night at the industry mixer at the Phoenix Film Festival. The mixer provided an exciting opportunity for SAG-AFTRA members to celebrate the merger news by combining the AFTRA and SAG booths, draping the SAG-AFTRA One Union banner across the tables and welcoming everyone to join the festivities. Throughout the evening, board members and staff answered hundreds of questions from members, actors, directors and producers. The mixer was a great way to kick off the unification of the two unions and was definitely the buzz of the night!

MICHIGAN UNION WORKERS FIGHT FOR JOB PROTECTION



Michigan's AFL-CIO has embarked on a Protect Our Jobs campaign, aimed at amending the state constitution to protect collective bargaining rights for Michigan workers. Included in the amendment is a paragraph that will prohibit Michigan from becoming a so-called "right-to-work" state. The paragraph states:

No existing or future law of the state or its political subdivisions shall impair, restrict or limit the negotiation and enforcement of any collectively bargained agreement with a public or private employer respecting financial support by employees of their collective bargaining representative according to the terms of that agreement.

This constitutional amendment proposal can be put on the November election ballot if more than 322,000 valid signatures are collected by July. Detroit Local Executive Director Marcia Fishman said, "Staff and volunteers from SAG-AFTRA and IATSE have been meeting together to see how they might best serve this effort. We do not want to be the 24th 'right-to-work' state."

In a letter to the state's unions, Michigan AFL-CIO President Karla Swift appealed, "Help us rebuild Michigan's middle class, grow our economy and protect collective bargaining rights for all Michigan workers."

"Faced with more than 80 anti-worker bills passed or pending in the Michigan Legislature, a bold stand is needed and we hope to send a very clear message to our elected leaders in November," said Detroit Local Director of Broadcast Janette Rook.



MEMBERS CELEBRATE 3rd TRI-UNION PICNIC

Prior to merger, more than 60 union members of SAG, AFTRA and Actors' Equity showed up in solidarity for the third Tri-Union picnic in Miami. The celebration, held at Greynolds Park, was a way of saying thank you for our members' support, and a day to share union pride with family and friends.

"Coming together in person (always reminds me that actors are not only special people but all belong under one roof," said SAG-AFTRA Miami Local Co-President Steve Gladstone. "We are actors — whether we practice our craft in front of a camera or microphone or on stage. We don't need separate unions to protect us — just one."

With such a supportive turnout, the goal is to make it an annual event. The Local will continue to seek more opportunities to collaborate with all entertainment industry unions, whether it is for social outings or solidarity organizing.

A special acknowledgement goes out to Florida Councilor and event Chair Deanna Case, who coordinated games, food, entertainment and children's activities. Her efforts received rave reviews.

Miami

MIAMI LOCAL MAKING WAVES FOR WOMEN OVER 50

On April 24, SAG-AFTRA Miami Local Co-Vice President Ellen Wacher, along with the former SAG National Women's Committee, set the stage for a national conversation to address decreasing work opportunities for women over age 50. As a follow-up to last year's local seminar, Wacher created a call to action and livestream seminar titled Take Back the Work, which engaged SAG-AFTRA members from all across the country.

The event was led by marketing and branding expert Mona Finston and facilitated by Wacher. Finston guided participants in how to take back work traditionally reserved for the 18-49 demographic. The call to action included detailed steps and suggestions for building your own brand, as well as grass-roots media



Miami Local Co-Vice President and Women's Committee Chair Ellen Wacher, left, and branding and marketing expert Mona Finston at the Take Back the Work event April 24.

awareness campaigns. The panel was rounded out by a lively discussion with local agents, and input from members in almost every major market on how to reintroduce the positive, proactive image of 50-plus women. The Miami Local gives a special thanks to Finston and particularly Wacher for their dynamic presentation and ongoing commitment to this important cause.

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The UPS Store does more than shipping. With more than 4,300 locations nationwide, chances are there's one near you. And now SAG-AFTRA members get 5 percent off on eligible products and services. Just show your valid membership card at the time of purchase. To find a location near you, visit theupsstore.com.

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. SAG-AFTRA members can use Private WiFi free for three days, with the option to continue at the special SAG-AFTRA six-month subscription rate of \$24.95. Visit privatewifi.com/SAGAFTRA to sign-up.

CAR RENTAL

Are you hitting the road? You can rent a car through Union Plus and save up to 25 percent on car rentals every day. Visit unionplus.org/CarRental.

BACK STAGE

Subscribe to *Back Stage* magazine and save more than 35 percent on a combined print and online subscription. Call (800) 658-8372 or visit backstage.com/sagaftra-offer to place your order or for more information.

CRUNCH FITNESS

Crunch Fitness, a collection of state-of-the-art health clubs, has a special offer for members on month-to-month memberships — 50 percent off enrollment (plus processing fee) and \$84.99 per month. All classes included. Interested in signing up? Visit any Crunch club and provide your SAG-AFTRA card. Go to crunch.com to find a location near you. If you have questions, contact corporateaccounts@crunch.com.

AFLAC

Interested in some extra protection? Your SAG-AFTRA membership affords you and your family members access to the lowest rates from Aflac on various supplemental insurance options. Regardless of qualification for other insurance programs, Aflac pays cash benefits when a triggering health event occurs. Call Aflac's toll-free line at (800) 788-4031 or visit aflac.com/sagofthsmembers for more information.

AVEDA

Join Aveda's Pro-Privilege discount program and receive a 25-percent discount on its retail products. You may purchase products at any free-standing Aveda retail store throughout the United States. To apply, just present your current SAG-AFTRA card, photo ID and pay a one-time membership fee of \$20. Applications are processed instantly and the discount is effective immediately. To locate a retail location near you, go to aveda.com.

UNION PLUS MOTOR CLUB

SAG-AFTRA members are eligible for membership to the Union Plus Motor Club — a full-service but less-expensive alternative to other auto clubs. Select from single or family coverage for one low price of \$69 a year or \$6.90 per month and receive \$40 in gas vouchers when you sign up! Perks include 24-hour roadside assistance and locksmith services provided by a network of 40,000 independent providers across the country; coverage for most every vehicle you own, rent or lease; and expert second opinions on service or repair estimates from ASE-certified mechanics. To enroll, call (800) 454-8722 or go to unionplus.org/auto for more details.

HOME LOANS & MORE

Buying a new home or looking to refinance? Through Union Plus and Chase, SAG-AFTRA members, their parents and children can access exclusive benefits including a \$495 savings on closing costs for new home purchases or refinances; a wide array of loan programs, from conventional, FHA and VA loans; special mortgage assistance benefits in the event of unemployment, disability, or a union-approved strike or lockout; strike benefit grants that cover up to six monthly mortgage payments for union members who are locked out or participating in a union-approved strike for 30 consecutive days or more; and other additional benefits, from hospital care to disaster relief to college savings grants. First-time home-buyers may also earn a \$500 Union Plus “Welcome to Your First Home Award.” Visit unionplus.org/home-mortgage-programs.

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!





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310-557-0300

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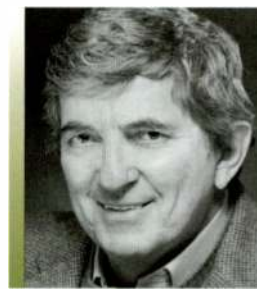
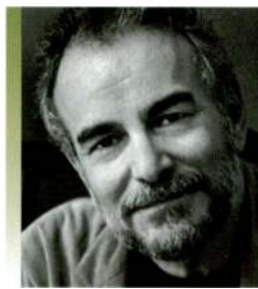
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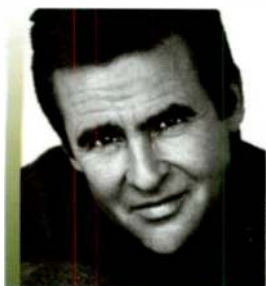
PETE FORNATALE

JONATHAN FRID

WHITNEY HOUSTON

ETTA JAMES

Elizabeth Abbassi	2/14/2012	Zina Bethune	2/11/2012	Sharon Claveau	11/27/2011	Allan Eisenman	5/11/2006
Claire Abbey	12/7/2011	Dan Biggers	12/5/2011	Nancy Coleman	1/18/2000	Harvey S. Ellington	2/14/2009
Ian Abercrombie	1/26/2012	Etel Billig	3/28/2012	Charles A. Conners Jr.	3/1/2011	Chenoa Ellis	2/7/2011
Dennis Albanese	1/24/2011	Sally Birdsong	1/29/2012	Linda Cook	4/12/2012	Robert J. Ellsworth	10/9/2009
Joel W. Aldred	10/12/2011	John Bisom	3/16/2012	Mary Cooper	10/22/2008	Virginia Emerson	11/2/2011
Ava Aldridge	8/12/2003	Dick Bixby	11/10/2004	Sam Coppola	2/5/2012	Christina Fadala	9/11/2010
Phillip R. Allen	3/2/2012	Cyrus Blanton	8/26/2008	Natalie H. H. Core	10/14/2011	Scott Faerber	5/28/2011
Bob Allison	11/7/2007	Aaron Boddie	7/15/2011	Don Cornelius	2/1/2012	Jinx Falkenburg	8/27/2003
Bill Anders	10/11/1994	Tommy Bond	9/24/2005	Joseph Coscia	4/15/2006	James Farentino	1/24/2012
Buck Anderson	7/1/2005	Victoria Boothby	9/6/2009	Dave Costell	7/5/2011	Leon E. Ferguson	2/15/2012
Paul Anderson	7/10/2005	Larry Bortolott	10/19/2010	Lee Cotterell	12/24/2011	Brandy Field	6/5/2008
Robert Craig Anderson	3/11/2012	Toby Bosniak	12/11/2011	Jerome Courtland	3/1/2012	William Finley	4/14/2012
Jack Angeles	4/18/2009	Jacob Botma	7/12/2011	Wilma Jeanne Cummins	8/21/2011	Angelica Fiore	1/6/2012
Darwin R. Apel	10/8/2010	Dennis Bowen	3/9/2012	Roman Czerwinski	11/4/2005	Michael Fiorillo	10/24/2010
Ray Aranha	10/9/2011	Esther Brandice	1/24/2012	Melvin O. Dacus	10/6/1999	Neil First	7/25/2011
Hugo Ardigo	1/26/1996	Mel Brandt	6/28/2009	Gunnar Dahlberg	8/30/2006	Danny Fix	9/19/2006
Tom Ardolino	1/6/2012	Peter J. Breck	2/6/2012	Chick Dahlsten	12/20/2011	Muriel Fleit	12/7/2009
Frank Argento	10/16/1997	Andrew Breitbart	3/1/2012	James Daly	11/24/2010	Howard F. Flynn	10/25/2011
Dimitra Arlys	1/26/2012	Mary Brian	12/30/2002	Mordo Dana	1/7/2003	Pete Fornatale	4/26/2012
Kay Armen	10/2/2011	Steve Bridges	3/3/2012	Carman Dangelo	2/27/2004	Robert H. Forward	1/30/2001
Pedro Armendariz Jr.	12/26/2011	James E. Brodhead	4/6/2012	Ogden Dangerfield	1/15/2004	Sheila Foster	8/27/2010
Russell L. Arms	2/13/2012	Bill Bromberg	6/18/2008	Harman Daniels	11/14/2011	Don Foto	4/17/2011
Newton Dennis Arnold	2/12/2000	Clarence Brown	10/30/2011	Howard Daniels	6/27/2008	Tom C. Fouts	5/24/2004
Victor Arnold	4/13/2012	Graham Brown	12/13/2011	Roger Dasilva	4/9/2010	Roger Franklin	5/24/2011
Claudia Asbury	5/30/2010	Jack J. Brown	10/19/2011	Jean David	4/2/2001	Dan Frazer	12/18/2011
Luke Askew	3/29/2012	Toby Brown	11/28/2011	Heidi Helen Davis	12/15/2011	Joe Frazier	11/7/2011
Larry E. Attebery	5/5/2006	Troy Brown Jr.	10/5/2011	Stanley Stan Davis	8/7/2002	Rose Freeman	3/4/2012
Gladys Austen	7/18/2006	Anne D. Brownstone	1/29/2012	Stephen Max Davis	3/17/2005	Valerie French	11/4/1990
Nic Avrami	8/6/2008	Vince Bruce	9/24/2011	Greg Stewart Dawson	7/3/2010	Jonathan Frid	4/14/2012
Paul R. Badome	5/21/2011	Philip Bruns	2/8/2012	Gloria Delaney	4/27/2011	Greta Lenetska Furst	6/1/2005
Melvin L. Bailey	9/4/2010	Pamela J. Bryant	12/5/2010	Myrna Dell	2/11/2011	Frances Gaar	6/9/2008
Vicki Bakken	8/21/2009	Ed Bryce	12/6/1999	Daniel P. Dempksi	11/27/2011	Robert Gabriel	12/2/2005
Harry Bali	11/12/2011	Larry Buck	10/9/2002	Sam Denoff	7/8/2011	Harold Gaetano	7/9/2005
Bill Barisoff	8/5/2011	Steven L. Buckingham	10/20/2011	Manuel Depina	1/29/2012	Silvana Gallardo	1/2/2012
Amy Louise Barrett	8/24/2004	Mary Louise Burke	12/15/2010	Patrick Deveny	4/29/2011	Louis Frank Galliani	2/19/2009
Peter J. Barrett	4/21/2010	Adele Burnett	1/2/2009	Tony Di Milo	12/16/2011	John A. Gambling	1/8/2004
James Barron	2/3/2003	Robert A. Bush	3/6/2012	Crandall Diehl	4/5/2011	Daryl F. Gates	4/16/2010
Paul R. Barstow	11/18/2004	Larry Butler	1/20/2012	Terrence P. Dineen	5/3/2011	Ben Gazzara	2/3/2012
Earl Barton	10/28/2003	Barry Cahill	4/9/2012	Ray Dittrich	4/22/2008	Earl Duncan George	1/30/2004
John S. Batchelder	8/14/2000	P. L. Carling	11/8/2010	Andrij Dobiransky	2/1/2012	Robin Gibb	5/20/2012
C. J. Bau	4/29/2009	Gary E. Carter	2/16/2012	Dodge	1/31/2012	Hazen Gifford	9/16/2003
Michael H. Beatrice	8/26/2011	Dominic Castino	12/17/2010	Clarence W. Doyle	12/26/1998	Buddy Gilbert	3/8/2012
George E. Becker	4/22/2011	Paul Castle	1/23/2010	Colin Drake	3/27/2011	John Rudolph Gilbert	11/7/2006
David Beckett	12/25/2011	Jimmy Castor	1/16/2012	Margaret Draper	10/14/2011	Peggy Gilbert	2/12/2007
Sam Benami	2/23/1988	Shirley Chambers	9/11/2011	John Richard Drury	11/25/2007	Lee Roy Giles	8/13/2010
Bob Bencomo	9/30/2011	Leonardo Cimino	3/3/2012	William Duell	12/22/2011	Tony Giorgio	2/1/2012
Rex Benson	10/28/2011	Don Circle	2/5/2012	Angelo Dundee	2/1/2012	John Gipson	2/4/2012
Hamilton Benz	10/10/2003	Dick Clark	4/18/2012	Kathryn Eames	12/12/2004	Robert K. Gladstone	8/3/2000
Ed Berger	11/30/2011	Gregory Clark	3/20/2012	Joseph P. Earley	7/7/2009	Charles E. Goff	12/12/2010
Charles Bernard	1/21/2012	James Leslie Clark	7/19/2011	Robert Easton	12/16/2011	Joyce Goldman	9/23/1998
Marilyn Bernard	1/8/2012	Thomas D. Clark	3/28/2012	Rita Ebenhart	9/21/2011	Mel Goldstein	1/18/2012
Dale Berry	10/20/2011	Herb Clarke	1/8/2012	Louis Edmonds	3/3/2001	Bob Gordon	1/12/2012



DAVY JONES



GEORGE LINDSEY



HARRY MORGAN



DONNA SUMMER



ADAM YAUCH

Douglas Gordon	12/18/2009	Slosson Jong	10/25/2009	Michael L. Luckeroth	9/4/2011	Andrew Musser	1/22/2012
Susan Gordon	12/11/2011	Dulcie Jordan	12/26/2011	Robert Ludlum	3/12/2001	L. Muttick	12/7/2011
Val Gould	4/3/2001	Jerry "JJ" Joseph	10/23/2011	Phyllis T. Lycett	5/9/2006	Dwight "Heavy D" Myers	11/8/2011
Bob Grabeau	6/6/2008	Hal Kanter	11/6/2011	Richard Lyonhart	9/19/2011	Charles Napier	10/5/2011
Teddy Gradjelick	3/6/2003	Ron Karabatsos	4/17/2012	Charles Magruder	12/17/2011	Marilyn A. Nash	10/6/2011
Dorothy Granger	1/4/1995	Tony Karloff	1/15/1997	Walter Maher Jr.	10/6/2011	John Neville	11/19/2011
Dobie Gray	12/6/2011	Geraldine Kay	9/25/2001	Maggie Mahoney	11/6/2011	Victoria Newell	11/8/2010
Reuben Green	2/10/2011	Gwendolyn Kay	2/23/1997	Laurie Main	2/8/2012	Carl Nicholas	10/7/2000
James Arthur Griffin	1/11/2005	Lillian Rose Kay	6/21/2007	Howard Malpas	11/27/2010	Dave Niehaus	11/10/2010
Carol Gustafson	2/9/2012	Aja Kelly	7/30/2009	Alex Mann	7/2/2010	Ronald W. C. Nipp	6/28/2008
J. Frank Haas	11/20/2010	Bebe Kelly	2/26/2012	Jerry Marcus	7/22/2005	Eulalie Noble	9/20/2011
Bill Hale	10/29/2011	James Kennedy	4/2/2012	Bill Marine	3/6/2012	Gil Noble	4/5/2012
Nita Hall	12/30/2011	T. M. Kennedy	12/7/2011	Midge Marinello	12/23/2011	Jonathan Nocera	7/3/2011
John Hollow	3/13/2012	Paul Kent	10/7/2011	Ted Markland	12/18/2011	Hal Jon Norman	7/12/2011
Milt Hamerman	2/14/2012	Virginia Keppel	11/21/2011	Marko	1/18/2012	Joseph A. O'Brien	7/24/2005
Gwyn Hamilton	2/11/2012	Bruce Kimball	3/9/2012	Ruth Marsh	10/14/2011	Ronan O'Casey	4/12/2012
Mildred Block Hanak	1/22/2012	Everett King	8/15/2009	Conrad Marshall	8/17/2006	Marilyn O'Connor	11/13/2011
Lynne Hardy	6/1/2003	Zalman King	2/3/2012	Frances Marshall	1/26/2012	Kent Odell	2/16/2011
Bill Hargreaves	8/28/2011	Don W. Kirk	6/22/2011	Catherine L. Martin	8/30/2004	Patrice O'Neal	11/28/2011
Keith Hargrove	11/26/2011	Howard Kissel	2/24/2012	Joaquin Martinez	1/03/2012	Peg Osborne	1/3/2005
Amanda Harley	2/27/2012	Michael G. Klicman	10/18/2011	John Hallett Mather	1/25/2006	Ethel Owen	2/16/1997
Stephen Harrison	10/19/2011	Frank Knapp	2/11/2012	Pamela Matheson	4/20/1997	Deirdre Owens	11/16/2010
Jerry Haynes	9/26/2011	Wyatt Knight	10/26/2011	Marilyn Lovell Matz	4/13/2012	Charles Roe Paden	9/29/2011
Robert Hegyes	1/26/2012	Elyse Knox	2/16/2012	Joe Mayer	1/31/2012	Augustin V. Paege	3/13/2012
Norman Heidinger	12/4/2010	Claudia Koeze	9/26/2011	Vincent Mazzello Jr.	12/11/2011	Randy Paulos	6/21/2011
Mark "Levon" Helm	4/19/2012	Earl Kress	9/19/2011	Angelita McCall	9/25/2010	Lee Paves	12/2/2011
Gary Henderson	6/1/2010	Pam Kristian	6/11/2004	Marion McCartor	3/11/1995	John Paxton	11/17/2011
David Alexander Hess	10/8/2011	Charla Krupp	1/23/2012	Rod McGaughy	10/10/2011	Richard A. Paxton	2/28/1997
Charles C. Hill	5/23/2010	Allan Kulakow	7/26/2011	Al McGuire	1/26/2001	David Peaston	2/1/2012
Kelly Gill Holland	5/15/2011	Mae Laborde	1/9/2012	James McInnes	11/4/2011	Mario Petrilli	11/23/1999
Joel Percy Holman	12/22/2010	Charles S. Lamb	3/7/2012	Bill McKinney	12/1/2011	Joseph Petrucco	10/7/2011
Howard Honig	11/25/2011	Jay Lashell	2/6/2010	Pat McLemore	1/13/2012	Carol Pfander	7/29/2010
Frank Hooper	5/8/2000	Robert S. Lasky	3/5/2006	Charles R. McNabb	4/6/2012	Andrew Pfeufer	8/10/2011
B. J. Hopper	8/22/2011	Patricia K. Lawford	9/17/2006	Margie McNally	11/25/2011	Thomas Phillips	4/3/2007
Michael Hossack	3/12/2012	John B. Lawhorn	9/23/2011	Tom McNeeley	10/25/2011	Si Picker	10/14/2011
Whitney Houston	2/11/2012	Dutch Lawrence	1/2/2012	Hazel J. Medina	2/14/2012	Quin Pierrot	4/10/2012
Bruce Howard	1/30/2012	Barbara Lea	12/26/2011	Patricia Medina	4/28/2012	David Anthony Pizzuto	2/10/2012
Charles Hudson	2/24/2012	Thelma Lee	3/11/2012	Stephan Meloy	8/11/2011	Larry Polson	1/26/2012
Jesse Hudson	6/10/2005	Jimmy Leeward	9/16/2011	Sid Melton	11/2/2011	Fred Porcelli	1/19/2012
Robert Hulme	10/2/2011	Murray Lender	3/21/2012	Mike Melvoin	2/22/2012	Norman C. Porter	9/3/2002
Leyla Incikaya	2/25/2011	Charles Wesley Leonard	8/12/2004	Arthur Mendez	3/31/2005	James Price Jr.	12/22/2011
Billy Gene Ingram	3/8/2011	Carol Jean Lewis	3/1/2012	Jacqueline Mickles	11/7/2008	Joseph A. Pryor	5/16/2008
Steve Irwin	3/25/2003	Marvin Lewis	1/29/1995	James Monitor	6/24/2001	Quasimodo	6/1/2004
Ike Ivarson	12/3/2006	Vita Licata	2/2/2012	Judith Montgomery	10/16/2011	Wanda Ramey	8/15/2009
Eta James	1/20/2012	George Lindsey	5/6/2012	Dennis Mooney	9/25/2011	Rich Ramirez	5/4/2012
Joseph James	8/7/2011	Carole Lineback	5/1/2011	Harry Morgan	12/7/2011	Judith Renee Ransdell	12/9/2011
Edith Jefferson	1/5/2012	Jeff Lipary	12/22/2010	Evelyn Moriarty	5/21/2008	Dolores Raskin	11/16/2011
Rich Jeffries	3/30/2012	Rose Lombardi	12/24/2009	Neyle Morrow	5/3/2012	Yuri Rasovsky	1/18/2012
Reri Tava Jobe	2/6/2010	Derek London	10/3/2011	Jean Mowry	2/5/2004	Sue Read	9/12/2001
John H. Johns	12/19/2011	Ann Loring	7/10/2005	Walter Muntner	1/3/2011	Rosemary Reddens	3/13/2009
Davy Jones	2/29/2012	Osanna Phyllis Love	10/30/2011	George Murdock	4/30/2012	Patricio Reedy	2/25/2012
Morgan Jones	1/13/2012	David Eric Lowen	3/23/2012	Milton R. Murrill	1/25/2012	Danny Rees	3/29/2012

In Memoriam

Priscilla Reetz	5/7/2001	Peter Stelzer	4/5/2011
Barbara Reisman	5/30/2011	Kaye Louise Stevens	12/28/2011
Mathias Reitz	10/28/2011	Oren Stevens	1/28/2012
John Rich	1/29/2012	Warren Stevens	3/29/2012
Paul Rickenbacher West	12/12/2011	Florence Stone	10/7/2011
Joseph Jon Riggs	11/27/2011	Leonard Stone	11/2/2011
Toni Ringo	3/30/2012	Kenneth Strange	7/6/2008
Sue Ritter	12/1/2000	William E. Strange	2/22/2012
John Robb	10/18/2011	Steven L. Stratf	11/8/2010
Ruth Robbins	4/19/2002	Hal Studer	10/24/2011
Sandy Robertson	2/3/2012	Alan Sues	12/1/2011
Henry F. Robinson	4/8/2012	Sumant	11/13/2011
Vic Roby	9/22/2011	Yale Summers	5/6/2012
Laura Rockefeller	9/11/2001	Donna Summer	5/17/2012
George Rogan	7/31/2011	J. Tarwater	3/22/2012
John S. Ronga	10/13/2010	Billy Taylor	12/28/2010
Andy Rooney	11/4/2011	Sandor Tecszy	12/14/2011
Ellanora Rose	2/7/2002	Bradley Thoennes	10/11/2011
Roy Rowan	5/10/1998	Al Thomas	7/6/2011
Wynn Rowell	11/25/2011	Wayne Thomas	1/27/2009
Katy Roy	11/9/2011	Dolly Thompson	10/30/2007
Alan "Mr. Fabulous" Rubin	6/8/2011	Duane Thompson	5/13/2010
Dylan Rushe	10/12/2011	Margaret Thomson	12/1/2011
Luis Manny Saca	6/15/2009	Eugenia Thornton	1/12/2005
Val Safran	7/13/2010	Richard Threlkeld	1/13/2011
Arden Sampson	7/12/2002	Jan Tice	10/22/2011
Lynn Samuels	12/24/2011	Paul Todd	10/9/2011
Charles Sanders	10/10/2011	Father Frank Toste Csc	7/6/2011
Nick Santino	1/25/2012	Pete Trama	9/25/2011
Sarallen	7/26/2008	Richard Tufeld	1/22/2012
Cathy Sarkady	2/13/2011	Norma K. Valleau	11/9/2010
Vidal Sassoon	5/9/2012	Dorothy Van	12/4/2002
Robert Saxen	6/27/2002	Dennis W. Vanderveer	9/23/2011
Dane Saxon	3/16/2009	Helen Verlenden	11/18/2002
Lisa Saxton	4/19/2005	Shirley Verrett	11/5/2010
Lucille Sayre	1/25/1996	Al Vescovo	10/10/2011
Jess Schwidde	12/9/2005	Edmund E. Villa	5/29/2011
Joe Scorzo	3/27/2011	Robert D. Von Fliss	11/22/2010
Sydna Scott	6/23/1996	Arthur Wachtel	10/22/2003
Earl Scruggs	3/28/2012	Michael Wager	12/26/2011
Junior Seau	5/2/2012	Garry Walberg	3/27/2012
Eddie Shaw	4/7/2003	David Joe Walker	4/15/2010
Carroll Shelby	5/10/2012	Sullivan Walker	2/21/2012
Felix Shuman	1/3/2012	Mike Wallace	4/7/2012
Ken Sidwell	12/3/2011	Phyllis E. Wanger	9/30/2003
Edythe Sills	2/24/2012	Gloria Ward	6/20/2011
Frankie Silver	10/2/2002	Stan Weinstein	9/18/2011
Jeff Singleton	10/5/2011	George Weintraub	1/14/2011
Ramon Sison	1/7/2009	Maurice Weiss	11/24/2010
Nancy Skelton	9/23/2006	Richard C. Wessler	3/2/1994
Doc Slevin	5/11/2007	Kenneth White	3/2/2012
Mollie Smilie	5/17/2003	Dick Anthony Williams	2/16/2012
Nitche Hervey Smith	6/12/2010	Nicol Williamson	12/16/2011
Wonderful Smith	8/28/2008	Carole Wilson	1/20/2009
Jasper S. Solomon	1/3/2011	Eleanor L. Wilson	8/2/2011
Dorothy Soper	12/19/2011	Ty Wilson	8/20/1983
Frank A. Soto	11/22/2011	Michael Winkelman	7/27/1999
A. L. South	1/27/2011	Elizabeth Wolfe	2/15/2004
Joyce Sazen	9/7/2006	George J. Woods	7/3/2010
Michael Spangler	2/14/2012	Belita Woods	5/14/2012
Kay Spurdis	11/14/2009	Deborah Wren	4/13/2011
Bill Stabler	4/7/2012	Al Wyatt Jr.	2/3/2012
Don Stanley	1/20/2003	Adam "MCA" Yauch	5/4/2012
Clayton Starling	6/29/2005	Marion Young	12/8/2011
Kurt James Steffka	11/11/2011	Zohra A. Zein	5/13/2002
William Steinfeldt	2/17/2012	Torrie Zito	12/3/2009

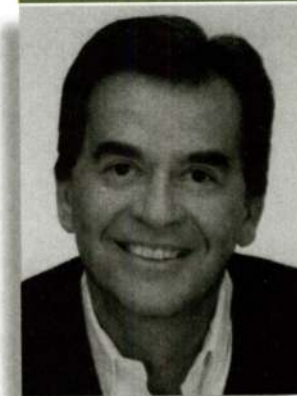
In Remembrance



MIKE WALLACE died April 7 at the age of 93. Best known for his work on *60 Minutes*, Wallace had already been in broadcasting for decades when the show debuted in 1968. He developed his distinctive interview style on a popular New York television show called *Night Beat*, and went on to head *The Mike Wallace Interview*.

Over his 60-year career in broadcasting, Wallace received 21 Emmy Awards, five Peabody Awards, five DuPont-Columbia Journalism Awards, and in 2003, the American Federation of Television and Radio Artists presented Wallace and the entire *60 Minutes* team with the AFTRA Media and Entertainment Excellence Award (AMEE) in Broadcasting.

Wallace will be a presence deeply missed within the broadcast community. He was a pioneer in his field, and his journalistic style informed a generation of television news people after him.



DICK CLARK, a true maverick of television entertainment, died April 18 at the age of 82.

A member of both AFTRA and SAG since 1952, Clark was a pioneer in television programming. His career started just as television was taking a firm spot as the new medium for families to gather around to be entertained

and informed. His move to host *American Bandstand* in 1956 marked the beginning of an era and firmly established Clark as a television legend. There was never a program like *Bandstand* before it aired, nor has there been one quite like it since. As *Bandstand* host, he not only was a working union member, but he welcomed and introduced America to thousands of recording artists and performers who were fellow union members. From *Bandstand* to the series of *Pyramid* game shows, to co-hosting *Bloopers and Practical Jokes* and *The Other Half*, to ringing in each New Year, Clark was a fixture in American culture. As a producer, Dick Clark productions shared a strong history with the union, from the Golden Globe Awards to the American Music Awards and the Academy of Country Music Awards.



YALE SUMMERS, a longtime member of AFTRA and SAG, and past SAG Ralph Morgan Award recipient, passed away May 6 in Beverly Hills at age 78.

Summers joined SAG in 1961 and AFTRA in 1963, and was a committed activist and leader serving on the Screen Actors Guild National Board of Directors for more than 27 years; on the National Executive Committee for

18 years; as past national recording secretary and past national treasurer; as an emeritus director and a past member of the SAG Foundation Board; and as a trustee of the SAG Pension & Health Funds. For AFTRA, he served on both the Los Angeles Local Board and National Board of Directors for 24 years.

He was a founder, past committee chair and SAG producer of the Screen Actors Guild Awards® and, with Marie Windsor, founded the SAG Hollywood Film Society, and co-chaired it with Timothy Blake until 2010. A familiar fixture on television throughout the '60s, Summers is perhaps most notable for his roles as Jack Dane in the popular primetime series *Daktari!* and as Rodney Harrington in *Return to Peyton Place*.



ZINA BETHUNE, dancer, actor and choreographer, died February 12 at age 66.

Bethune enjoyed a successful career as a stage, television and film actress, including on television shows *CHiPs*, *Emergency!*, *The Judy Garland Show*, *Guiding Light*, *Gunsmoke*, *Little Women*, *Route 66*, and *The Nurses*, as well as the Martin Scorsese film *Who's That Knocking at My Door*.

While her resume would be remarkable for any performer, her accomplishments were particularly impressive in that she achieved all of her success despite a childhood diagnosis of dysplastic hips, scoliosis and lymphedema. Bethune's passion for dance extended beyond performance. In 1980, she founded Bethune Theatredanse (now Theatre Bethune), the first professional dance program in America to create a participatory program for youth with disabilities. She was a pioneering force for the Americans with Disabilities Act, as well as the Arts and Disability Movement inclusion guidelines for the Kennedy Center in Washington, D.C.

In celebration of her achievements, AFTRA, SAG and AEA honored Zina last October at the Tri-Union Diversity Awards for her lifetime of achievements and philanthropy in the arts.



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NOTICE OF SAG-AFTRA'S POLICY ON NON-MEMBER FEE PAYERS & DUES OBJECTIONS

The following is SAG-AFTRA's policy concerning non-member fee payers and dues objections. This policy came about as a result of decisions of the United States Supreme Court.

Employees who work under SAG-AFTRA collective bargaining agreements containing union security clauses are required, as a condition of employment, to either become members of SAG-AFTRA or to pay dues and initiation fees to SAG-AFTRA as non-member fee payers. Such provisions are applicable in most states, including California and New York, but are not applicable with regard to work performed in other states where it is not obligatory for an individual to either join SAG-AFTRA, or to pay those fees described in this Notice as a condition of performing work in those states.

A person who works under a collective bargaining agreement containing a union security provision in a state where such provisions are applicable who elects not to be a member of SAG-AFTRA but instead pay dues and initiation fees as a non-member fee payer, must still

pay to the Union their fair share of Union dues that are categorized as chargeable, for the cost of administration, negotiation and enforcement of collective bargaining agreements, though they have the right to object to the expenditure of their fees on certain activities or projects that are incurred in connection with political, social or ideological matters and are therefore "non-chargeable," or not germane to representational activities. The proportionate reduction in dues for objecting non-members is expected to be equal to approximately 2% of full dues and fees.

Any individual who chooses to pay such fees rather than joining SAG-AFTRA is not a member of SAG-AFTRA and has no rights of membership.

When considering this option, SAG-AFTRA-represented individuals should be aware that the union security clause contained in their collective bargaining agreement was negotiated and ratified by their fellow employees and is intended to ensure that all those who benefit

from the collective bargaining process share in its cost. Before choosing to forgo union membership, employees should consider that the collective bargaining agreement establishes important standards for minimum wages and other critical working conditions.

Further, employees should consider the many benefits of union membership that are not available to non-union dues payers. These valuable benefits of membership include the right to attend and participate in union meetings and to serve on union committees; the right to participate in the formulation of collective bargaining demands and to vote on union contracts and in strike votes; the right to nominate and vote for candidates for union office; the right to run for union office; the right to participate in screenings, awards programs, casting workshops, personal service agreement workshops and other professional seminars; the right to invoke the SAG-AFTRA name in resumes and individual promotional materials, and eligibility for supplemental benefit and discount programs.

SAG-AFTRA'S DUES OBJECTION POLICY

"Chargeable" expenditures include, but are not limited to, expenses related to the following: negotiations with employers; enforcing collective bargaining agreements; informal meetings with employer representatives; member and staff committee meetings concerned with matters relating to employment practices and/or collective bargaining provisions; discussion of work-related issues with employers; handling employees' work-related problems through grievance and arbitration procedures, administrative agencies or informal meetings; advocacy on work-related issues before administrative, judicial, and legislative bodies; union administration, litigation and publications relating to any of the above.

Among the expenditures currently treated as "non-chargeable," which non-member objectors are not required to support, are those

spent for community services; certain lobbying or other advocacy; cost of affiliation with certain outside organizations; and members-only benefits.

Any non-member fee payer who desires to pay only the proportion of fees that are "chargeable" pursuant to this policy must notify SAG-AFTRA in a signed writing that he or she does not desire to pay the full amount of SAG-AFTRA fees.

SAG-AFTRA will, at the end of each fiscal year and with the assistance of an independent auditor, determine which expenses for the fiscal year are chargeable and non-chargeable. The categories of expenditures used in determining which expenses are chargeable and non-chargeable, based on the opinion of legal counsel, and a summary of the most recent audit of such expenditures by an independent

accounting firm are available upon request.

Non-member fee payers will have the option of challenging the calculation of the reduced dues before an impartial arbitrator appointed by the American Arbitration Association, and the disputed portion of dues will be held in an interest-bearing, separate escrow account pending the arbitration decision. All such challenges must be in writing, signed by the challenger, and received by the Union by December 31 for a challenge to the prior fiscal year ending April 30. SAG-AFTRA will consolidate all objections in any given year in one arbitration proceeding to be held in or about the month of February.

Any individual who chooses to pay dues and initiation fees as a non-member fee payer is not a member of the Union and has no rights of membership.

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World Radio History

Eddie Cantor on the set of *Ali Baba Goes to Town* in the summer of 1937, with Louise "Gypsy Rose Lee" Hovick.



EDDIE CANTOR: SAG-AF(T)RA PRESIDENT

Screen Actors Guild and the American Federation of Television and Radio Artists share a superstar president in their early history: Eddie Cantor. A "household name" in October 1933, this motion picture and radio star accepted the honor of becoming the second president of SAG (when Ralph Morgan stepped aside after three months). Cantor also lent his fame and union experience to the American Federation of Radio Artists (AFRA) when it was chartered in New York 75 years ago, on August 16, 1937, the day he was also elected its first president. He first proved his union mettle in 1919 at 27 years old; he was elected to the council of the Actors' Equity Association, then braved the wrath of the great Broadway impresario Florenz Ziegfeld by walking out of the *Ziegfeld Follies of 1919* in Equity's first strike. In 1933, when the 3-month-old Screen Actors Guild asked for Cantor's support, he gave it without hesitation and served as president from 1933-35. Screen

Actors Guild signed its first contract on May 15, 1937, and in July of that year Cantor began filming *Ali Baba Goes to Town* (above) at 20th Century-Fox, his first SAG-signatory project. A month later, he was elected AFRA president.

Screen Guild Magazine of September 1937 praised Cantor, declaring, "At the helm of AFRA is Eddie Cantor, the unanimous choice for first president. Eddie's qualities of leadership, his unrivaled reputation as a distinguished radio artist, his enthusiasm to help his fellow professionals make his selection as president a benefit to AFRA, as was his presidency of the Guild, which will live forever." His name still lives on at New York's SAG-AFTRA office at 260 Madison Avenue, where meetings take place in the Eddie Cantor Boardroom.

On Sept. 16, 1952, the now former SAG and AFTRA president Cantor was honored in Los Angeles as Citizen of the Year by The Guardians of the Jewish Home for the Aged for his "outstanding citizenship," blood-bank work for Korean War troops, war bond sales and building up American morale. Five days later, AFRA merged with the Television Authority (TvA), a trusteeship of the Associated Actors and Artistes of America, and Cantor's union had a new name: the American Federation of Television and Radio Artists – AFTRA.

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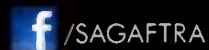
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