



SPRING 2018



STERLING *the* FIRST

Members Shine
at the 24th Annual
SAG Awards

ALSO INSIDE
**UNION
LAUNCHES
FOUR PILLARS
OF CHANGE
INITIATIVE**

Double SAG Award recipient
Sterling K. Brown

Features

26 CONFRONTING HARASSMENT HEAD-ON

SAG-AFTRA is taking the lead in fighting the culture of sexism in the industry and beyond.

30 NAVIGATING THE NEW TAX TERRAIN

The federal tax overhaul passed last year will have a significant impact on some SAG-AFTRA members. Now's the time to prepare.

32 FOUNDATION SALUTES VISIONARIES

The SAG-AFTRA Foundation honored artists, patrons and humanitarians at the Patron of the Artists Awards Gala in November.

34 ACTORS AND ACCOLADES

It was a history-making SAG Awards, with Sterling K. Brown becoming the first African-American to win a SAG Award for Male Actor in a Drama Series.

Departments

- | | |
|---|--------------------------------|
| 6 President's Letter | 20 Broadcast News |
| 8 Executive VP's Letter | 22 Scene Around |
| 10 Secretary-Treasurer's Letter | 42 On Location |
| 12 National Executive Director's Letter | 48 In Memoriam |
| 14 For Members | 51 Deals & Discounts |
| | 52 Snapshot: <i>June Foray</i> |



MATTHEW PETIT / IGLA / SCREEN ACTORS GUILD AWARDS, LLC

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

ACTION ITEMS @

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

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

Contact Us

**24-Hour Safety Hotline..... (844) SAFER SET
(844) 723-3773**

GENERAL INFORMATION

Toll free (855) SAG-AFTRA
(855) 724-2387

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

CONTRACTS

Audiobooks (212) 863-4242
(301) 634-4859
Background Actors..... (323) 549-6811
Commercials and Infomercials (323) 549-6858
Corporate/Educational (323) 549-6858
Field Services (323) 549-6879
(212) 827-1538
Music (*Singers, Dancers, Sound Rec., Music Videos*)..... (323) 549-6864
New Media..... (323) 549-6446
News & Broadcast (800) 638-6796
Residuals (323) 549-6507
Safety (323) 765-2911
Stunts (323) 549-6855
Television..... (323) 549-6835
Theatrical Motion Pictures..... (323) 549-6828
Voiceover..... (323) 549-6815

OTHER DEPARTMENTS

Cashiers (323) 549-6752
Committee Office (323) 549-6676
Communications & Marketing (323) 549-6654
EEO & Diversity..... (323) 549-6644
Governance (323) 549-6676
Government Affairs & Public Policy (212) 827-1512
iActor Helpdesk (323) 549-6451
Industry Relations..... (323) 549-6717
Legal..... (323) 549-6627
Membership (323) 549-6757
Organizing..... (323) 549-6002
Professional Representatives (323) 549-6745
(212) 863-4205
Reporting Sexual Harassment..... (323) 549-6644
(212) 827-1542
SAG Awards (323) 549-6707
WebHelp..... (323) 549-6789
Young Performers..... (323) 549-6730

PENSION, RETIREMENT & HEALTH

SAG-AFTRA Health Plan (800) 777-4013
sagaftraplans.org
AFTRA Retirement Fund (212) 499-4800
aftrarretirement.org
SAG-Producers Pension Plan..... (800) 777-4013
sagaftraplans.org
MPTF (855) 760-6783
mptf.com
MPTF Industry Health Network..... (800) 876-8320

CHARITABLE AND SUPPORT ORGANIZATIONS

SAG-AFTRA Foundation (323) 549-6708
sagaftra.foundation
Motion Picture Players Welfare Fund..... (212) 221-7300
sagaftra.org/mppwf ext. 119
The Actors Fund (323) 933-9244
National Headquarters NYC..... (212) 221-7300
actorsfund.org
Alliance for Inclusion in the Arts (212) 730-4750
inclusioninthearts.org
Career Transition for Dancers (323) 933-9244
actorsfund.org/careertransition ext. 454
Entertainment Industry Foundation (424) 283-3600
eifoundation.org

OTHER

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

CONNECT WITH US

SAGAFTRA.org



/SAGAFTRA



@SAGAFTRA



@SAGAFTRA



/SAGAFTRA

NEWS



@SAGAFTRAnews

SAG AWARDS



/sagawardsofficialpage



@SAGAwards



@SAGAwards

SAGINDIE



/SAGindie.org



@SAGindie

SAG-AFTRA FOUNDATION



/SAGAFTRAFoundation



@SAGAFTRAFound



@SAGAFTRAFound



/SAGAFTRAFoundation



SAGAFTRAFound

NGP



/NextGenPerformers



@Nextgenperforms



@Nextgenperformers

SAG-AFTRA, SAG, AFTRA, AMEEs, Screen Actors Guild Awards, The Actor, the Screen Actors Guild Life Achievement Award and all related elements and images are TM & © 2018 Screen Actors Guild-American Federation of Television and Radio Artists. All rights reserved. The appearance of advertising in this publication neither guarantees nor implies an endorsement by SAG-AFTRA of the product, service, or company or the claims made for the product in such advertising. SAG-AFTRA disclaims any liability whatsoever in connection with advertising appearing herein, in digital publications and on the SAG-AFTRA website.



GABRIELLE CARTERIS

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

Dear Member,

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

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

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

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

Simultaneously, we have developed our Four Pillars of Change initiative

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

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

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

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

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

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

This artificial intelligence video tool

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

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

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

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

Strength in unity,

A handwritten signature in black ink, appearing to read 'Gabrielle Carteris'.

Gabrielle Carteris



REBECCA DAMON

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

Dear Member,

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

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

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

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

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

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

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

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

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

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

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

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

Onward together,

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

Rebecca Damon



JANE AUSTIN

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

Dear Member,

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

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

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

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

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

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

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

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

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

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

In solidarity,

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

Jane Austin



DAVID WHITE

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

Dear Member,

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

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

All of it must be stopped.

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

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

issue of harassment and advance equity in the workplace.

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

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

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

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

these efforts until true, lasting change has occurred.

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

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

In unity and looking forward,

A handwritten signature in dark ink, appearing to read "David White".

David White



National Board of Directors Approves

CODE OF CONDUCT

SEE PAGE 26

and Sound Recordings Code Proposals

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

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

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

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

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

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

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

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

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

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

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

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



DAVID CASSIDY



REG E. CATHEY



VIC DAMONE



DICK ENBERG



KEITH JACKSON



JOHN MAHONEY

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

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



DOROTHY MALONE



ROSE MARIE



JIM NABORS



DELLA REESE



MEL TILLIS



JERRY VAN DYKE

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



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

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

away Feb. 22 at the age of 97.

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

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

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

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

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

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

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

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

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

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

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



Gavin during his SAG presidency.

MEMBER PERKS!

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

DEALS & DISCOUNTS FOR SAG-AFTRA MEMBERS

AT&T

Take advantage of the special rate for union members when selecting AT&T wireless service plans. Visit the Union Plus website at unionplus.org/att for more information, and to find out how you can save if you are an existing customer.

BACKSTAGE.COM

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

HERTZ CAR RENTAL

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

MY ACTING SITE

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

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

STORYTIME

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

UPS STORE

Members now receive 15 percent off on eligible products and services when you show your valid SAG-AFTRA membership card. Save money next time you need mailbox service, packaging materials, shipping supplies and more. Visit sagaftra.org for participating locations.

TIRE AND AUTO SERVICES

Gearing up for the next road trip? Members can save 10 percent on all

Goodyear tires or 5 percent on sale tires at company-owned Goodyear, Just Tires or Allied Tires and service stores. Also save 10 percent on car service, including auto maintenance and auto parts, or get 5 percent off preventative maintenance. Choose Auto from the Benefits + Discounts tab at unionplus.org for more information.

WORKING ADVANTAGE

Working Advantage offers discounted tickets to theme parks, Broadway shows, museums and more. To take advantage of all this program has to offer, sign up online and, when prompted, enter Company ID 941416381 during the registration process. Visit workingadvantage.com to learn more.



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



SAGAFTRA.ORG/APP

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

THE SAVINGS ADD UP!

PROMOTION

BE A PATRON OF YOUR FOUNDATION

\$25


Give \$25 and teach one actor how to edit their own reel and headshots.

\$100


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

\$250


Give \$250 and fund the operations of our self-tape, on-camera lab for one day.

\$500


Give \$500 and provide 25 actors with a *Casting Access* class taught by a top casting agent.

\$1,000


Give \$1,000 to record a live *Career Retrospective* with a legendary actor for the Actors Archive.

\$3,000


Give \$3,000 and grant a college scholarship to a dependent of a SAG-AFTRA member for one year.

HOW TO GIVE

Your support allows us to offer free educational and professional development opportunities to 160,000 SAG-AFTRA members, as well as assist your fellow artists in times of emergency and unexpected hardship.

ONLINE

Make an immediate tax deductible donation by going online at:

sagaftrafoundation.org/donate

WRITE A CHECK

Mail a check to:

SAG-AFTRA Foundation
ATTN: Development Department
5757 Wilshire Blvd. PH-1
Los Angeles, CA 90036

DONATE RESIDUALS

You can donate your residuals in one of two ways:

1. Mail your residuals check(s) to the SAG-AFTRA Foundation.
2. Deed all future residuals to the SAG-AFTRA Foundation.

sagaftra.foundation/residuals-donation

ESTATE PLANNING

Charitable bequests are gifts made through your will or living trust. A bequest can be a wonderful opportunity to support the work of the Foundation. It is a living legacy of your compassion and concern for the future of our community and craft.

sagaftra.foundation/bequest

SAG-AFTRA
FOUNDATION

Questions? Contact the Foundation's Development Department at 323.549.6430.

www.sagaftra.foundation