

From President

KEN HOWARD



Dear Member,

June marks the start of the Joint Wages and Working Conditions (W&W) process that SAG and AFTRA will conduct in preparation for the Joint TV/Theatrical and Exhibit A contracts negotiations this fall. This is important news on many levels.

First and foremost, the W&W process is your chance to help shape our contract proposals for the negotiations. The W&W meetings and caucuses allow members to give direct input about the issues that matter most to them. Members can share their personal work experiences and address specific questions or concerns, while learning from fellow members and dedicated staff.

This news is also important because it marks a return to more than 25 years of successful joint bargaining of our largest contract with our sister union AFTRA. I ran for president on a promise to strengthen SAG's relationship with AFTRA, and I'm greatly encouraged by the progress we've made. Our joint W&W process and the negotiations that follow will be a true partnership, with SAG and AFTRA members and staff working side by side to achieve the best results.

We've come a long way. Two years ago, relations between SAG and AFTRA were at a dangerous low point and the unions were negotiating these contracts separately for the first time in nearly three decades. With the unions divided and pursuing different strategies, SAG members saw work decline while employers began shifting new television pilots to AFTRA. A year later, Guild members approved the TV/Theatrical Contract, but management has continued to divide actors' work by producing most recent TV pilots under AFTRA contracts.

SAG members are understandably concerned. The splitting of work between SAG and AFTRA presents real problems for the members of both unions. Many performers pay for dual memberships, only to find that divided work makes it harder to qualify for pension and health benefits from either union. The inefficiency of funding separate organizations to provide essentially the same services is yet another costly problem. These issues must be addressed.

With that in mind, I'd like to refer you to page 10, where you'll find an important message from the Guild's SAG/AFTRA Relations Task Force. I have long believed that uniting SAG and AFTRA will increase our power, so it's reassuring to see this conversation developing. As the task force message makes clear, any attempt to bring SAG and AFTRA together will require a careful, transparent process and the overwhelming support of the members and leaders of both unions.

Since I became SAG president, countless members have asked when we will achieve the goal of a single union for performers. When SAG members voted on merger in 2003, a strong majority (57.8 percent) approved, but fell just short of the supermajority required to pass it. Since then, I believe support for uniting SAG and AFTRA has grown significantly. The experiences of recent years have given performers valuable insight into the true costs of having separate unions, and most actors I've talked with have expressed a real sense of urgency about fixing the problem. I'm committed to that effort because I'm convinced that the protections and services we depend on—fair compensation, effective organizing, workplace safety requirements, contract enforcement, and critical access to pension and health benefits—can all be strengthened if SAG and AFTRA come together as a single union.

Fortunately, we will soon be joining forces in a comprehensive and instructive W&W process. By deepening our understanding of member needs and sharpening our knowledge of industry challenges, we can build a strong foundation for this fall's negotiations. Local schedules will be made available once they are set, and I strongly urge you to participate. Your voice and experience as a SAG member need to be heard.

In unity,

A handwritten signature in black ink, appearing to read "Ken Howard". The signature is fluid and cursive, with a large, sweeping flourish at the end.

Ken Howard

From Secretary–Treasurer AMY AQUINO



Dear Member,

After the turbulence of the recent past, getting SAG's house back in order has been a top priority. Our goal for the 2009-10 fiscal year was not only to minimize losses, but to continue to strengthen the organization by refining and redefining how we do business. Looking back at our financial performance for the past 12 months, I'm pleased to report that we have managed to do both.

As of this writing, the books aren't quite closed for the last fiscal year but it appears that we've succeeded in cutting our projected losses nearly *in half*. Wise investments in a cooperative stock market contributed, but credit also goes to our chief executives, whose "*do more with less*" mantra inspired our staff to make the most of every dollar. We now have a leaner organization that is still delivering the services we need, but in a way that is much more sustainable going forward.

That said, SAG's income comes almost entirely from dues and initiation fees and, for reasons I described in November, that revenue isn't growing at the rate that we've come to expect. We count on growth in these revenue streams to compensate for inevitably rising costs of doing business, but for many reasons—including increased division of the TV market—we can't expect substantial improvement in the immediate future.

To deal with this reality for the upcoming fiscal year, staff went to work once again to find innovative ways to maintain valuable services without mortgaging our future. No more layoffs are planned, but each time a position opens up, a careful analysis is made to determine if someone must be hired to fill it or if the duties can be dealt with in other ways. To conserve resources and make SAG more resilient for the future, there has also been a major push to phase out inefficient and outdated business practices and take advantage of technological advances to streamline our operation.

Making sure that SAG is healthy—fiscally and otherwise—has never been more important. Of course, it's always critical that the Guild be on firm footing heading into negotiations, and the TV/ Theatrical Contract talks start in a few months. We need to know that, along with negotiating partner AFTRA, we have the resources to do it right and are coming to the table from a position of strength.

On top of that, renewed talk of a possible merger with AFTRA only reinforces the need for SAG to be fiscally sound. (*See the SAG/AFTRA Relations Task Force update on page 10.*) First, we need to ensure that we can perform the necessary research and due diligence should we choose to move ahead. But even more important, we know that the best way to enter into the conversation with AFTRA is as a strong partner equally committed to making two *great* organizations into one that is *even better*.

Financially speaking, there's no question in my mind that pooling resources and eliminating duplication of expenses by forming one performers' union is the only way to maximize the value of every dues dollar we pay. And it's inarguable that a single union can get better contracts than two competing unions could ever achieve—and better contracts mean more dues revenue.

That's a conversation I'm eager to have. Meanwhile, I'll continue to focus on making SAG as financially healthy and strong as it can be, both for the upcoming negotiations and to continue delivering the services and protections you need and deserve.

In unity,

A handwritten signature in dark ink, appearing to read "Amy Aquino". The signature is fluid and cursive, with a long, sweeping underline.

Amy Aquino



SAG/AFTRA RELATIONS TASK FORCE UPDATE

As chair of the Screen Actors Guild SAG/AFTRA Relations Task Force, I've been asked to convey the following message from the task force, approved April 23, 2010.

— Ken Howard, President

We are happy to report that relations between SAG and AFTRA have improved significantly over the last year and continue to grow stronger. Not only have the unions agreed to joint bargaining of the TV/Theatrical and Exhibit A contracts this fall, but union leaders are now openly discussing the potential for a permanent partnership. A recent open letter by AFTRA National President Roberta Reardon and other top AFTRA officers called talk of a possible merger “an encouraging sign.” Responding to the letter, SAG President Ken Howard said, “I’m delighted to see AFTRA’s leadership speak out forcefully about something that I and other SAG leaders so strongly support.”

This optimism about bringing SAG and AFTRA together is timely. Management’s ability to divide our work is costing members more than ever. Whether it’s the expense of maintaining dual memberships, or the increased difficulty of qualifying for health insurance or pension credits, performers are paying a heavy price. Creating a single union to represent all the members of SAG and AFTRA would offer valuable ways of addressing these and other crucial problems.

Of course, the defining reason to form a single union is clear: our bargaining power is increased if we cannot be divided. If we give our employers only one outlet for the skilled performers they need, we can maximize our ability to secure strong compensation and protections for the work we do. While that may seem reason enough, there is another important advantage to bringing SAG and AFTRA together.

The employment landscape for professional talent has changed dramatically over the last decade and that transformation shows no sign of slowing. While SAG and AFTRA each have rich histories of adapting to technological change, the tectonic shifts we are facing now offer a unique opportunity. By focusing on the best capabilities of both unions—in organizing, operations, governance and all other regards—we

have a rare chance to leave behind inefficient or outdated approaches. We can harness the moment to come together as a new union that is not only more efficient and effective now, but better equipped to deal with the inevitable changes of the future.

None of this will happen without the express consent and full involvement of the leaders and members of both unions. If this is pursued, a transparent process must be established to identify and resolve any problems that might stand in the way of an equitable, member-driven result. All issues must be on the table and the goal must be overwhelming support from the members of SAG and AFTRA.

More immediately, however, members will have an important opportunity to help shape the unions’ proposals for the TV/Theatrical and Exhibit A contract talks. The joint Wages and Working Conditions process begins in June, with meetings scheduled across the country through early August. These meetings offer members a vital chance to share their own work experiences and concerns—and to learn from others. Like the negotiations themselves, the “W&W” process will be a partnership of SAG and AFTRA members and staff, working together to reach a unified result.

The renewed cooperation between SAG and AFTRA is an encouraging sign indeed, and holds promise far beyond the upcoming negotiations. In addition to sharing the same employers, members of SAG and AFTRA—principal and background actors, broadcasters, stunt performers, recording artists, dancers, singers and voice over performers—share another essential characteristic: we became union members to protect our ability to make a living from the challenging, creative work that inspires us. By combining our strengths, we can adapt and thrive in a shifting marketplace. By coming together as one, we can more powerfully protect the SAG and AFTRA members who work so hard to turn their inspiration into reality.

From National Executive Director

DAVID WHITE



Dear Screen Actors Guild Member,

We are living in a time of sweeping change. This is not new for us. The move from silent films to talkies, the introduction of television and other innovations into our homes over the years... Each evolution in technology has produced a revolution in products, platforms, audience viewing habits and, fortunately, new projects for Screen Actors Guild members. Each period brought uncertainty but, with smart responses, we adapted to ensure that it also served to expand opportunities for our members.

This period is no different. Although our attention is focused repeatedly in the press on a few key areas of transformation (television production, performance capture, new media), the landscape of change in our industry is actually much broader than that, encompassing such critical areas as health care legislation (and its impact on our plans), the new financing of theatrical productions (and its impact on independent film projects), digital theft (and its impact on our residuals), tax and other regulatory incentives that have created permanent production centers outside of Los Angeles and New York—and more. This list of items represents trends that are fast accelerating and that force us to review, and rethink, the way in which we can best serve and protect our members.

As staff, we are responding to this set of challenges with much improved coordination between departments and offices, and by becoming more focused and flexible in our procedures and outreach to the industry. Our contracts, new media, legal and IT teams are working together to make our contracts more accessible to filmmakers (while keeping essential safeguards in place), and to update our signatory process to ensure that using SAG members under SAG contracts is as easy as possible for producers and their representatives. Our government affairs and policy staff have worked in partnership with our sister unions and studios on a broad range of policy issues related to the industry, and brought a particularly targeted focus to the union's work on digital theft to help protect your income and residuals in a dramatically altered digital future. Our organizing staff members have hit the streets to sign new producers and have recently notched several victories. Our finance and administrative staff have improved expense management and budget oversight leading to a leaner and more fiscally efficient organization overall.

All of this is happening while our executive and contracts staff prepare for the next round of TV/Theatrical negotiations with the AMPTP. Of all the quiet success we have achieved over the past year, I am perhaps most pleased with our steady progress in relations with our traditional, and current, bargaining partner AFTRA. One consequence of negotiating alone in 2008-09 was a dramatic increase in competition in television and, while we are taking a variety of steps to address this situation now, the most important one that we can take to improve our posture is to ensure that employers are unable to divide our two organizations at the bargaining table. The National Board's agreement to joint negotiation of the TV/Theatrical Contract with AFTRA is a welcome move that lays the foundation for our ability to protect our members in this shifting environment. In an era of profound change, this is the type of wise stewardship that provides us with the best shot at building a bright future for our membership.

In unity and looking forward,

A handwritten signature in black ink that reads "David P. White". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

David P. White

SAG AND ALLIES RAMP UP FIGHT AGAINST DIGITAL THEFT

COMBATING THE DESTRUCTIVE PRACTICE OF ONLINE THEFT OF COPYRIGHTED MOTION PICTURES AND TV SHOWS IS A TOP PRIORITY FOR SCREEN ACTORS GUILD.

Illegally downloading or streaming stolen content and/or purchasing illegally made or copied CDs and DVDs poses a considerable threat to the livelihoods and futures of the tens of thousands of actors and others employed by the entertainment industry.

For SAG, what is at stake is not just the compensation our members are directly paid for their work, but also the subsequent earnings they receive from residuals, which are generated by sales to secondary markets. The reality is 43 percent of an actor's income is derived from residuals and 36 percent of SAG's pension and health plan is derived from residuals.

SAG has worked with labor allies and industry partners to engage in intense activity designed to combat this destructive practice. On March 24, a wide coalition representing American movie, television and music industry and labor groups urged the Federal Government to bolster its efforts to protect intellectual property and protect the jobs and wages lost because of content theft.

In response to a request for public comment by the White House's Office of Intellectual Property Enforcement, Screen Actors Guild, the American Federation of Radio and Television Artists, the Directors Guild of America, the International Alliance of Theatrical Stage Employees, the Motion Picture Association of America,

the National Music Publishers Association and the Recording Industry Association of America submitted a joint filing that outlined the organizations' collective views.

The groups commended Victoria Espinel, the U.S. intellectual property enforcement coordinator, for embarking on a landmark effort to develop the first Joint Strategic Plan for enforcing intellectual property rights. And while they hailed the promise of online distribution models, they emphasized the potential theft of creative content.

A week later, on March 31, President Obama was praised in a letter signed by SAG, AFTRA, IATSE and the DGA for his public remarks supporting protection. The letter read in part: "On behalf of the 300,000 members of our guilds and unions that work in the film, television and music industries, we thank you for your remarks on the importance of protecting intellectual property made before the Export-Import Bank Annual Conference.

"We wholeheartedly embrace your view that, 'our single greatest asset is the innovation, ingenuity, and creativity of the American people. It's essential to our prosperity.'"

Among the additional activity SAG has undertaken over the last 12 months:

- ▶ SAG President and AFL-CIO Executive Council member Ken Howard, along with other labor allies, urged passage

of an Executive Council statement in support of industry efforts to fight digital content theft. Howard's remarks addressed the impact of digital theft on entertainment union jobs and workers. The measure was unanimously approved by the council.

- ▶ SAG Secretary-Treasurer Amy Aquino, National Executive Director David White and other labor leaders participated in a roundtable discussion with U.S. Secretary of Commerce Gary Locke and Under Secretary for the Patent and Trademark Office David Kappos. The event was hosted by the Motion Picture Association of America.

- ▶ Former SAG President, National Board Member and National Legislative Chair Richard Masur, and SAG National Director of Government Relations and Policy Nancy Fox joined with the DGA, IATSE, the MPAA and several studios to have an in-depth meeting with Department of Homeland Security Secretary Janet Napolitano and key staffers to discuss how DHS, Justice and the rest of the U.S. Government can work with us to interdict theft of film and TV work.

- ▶ SAG NED David White and other labor leaders met with Vice President Joe Biden. In a joint press statement, White said, "We greatly appreciate the opportunity presented by Vice President Biden, Attorney General Holder,

Secretary Locke, Secretary Napolitano, Director Mueller, I.P. Coordinator Victoria Espinel and other Administration officials to participate in the discussion of how to prevent the theft of intellectual property.”

- ▶ SAG NED David White and other labor leaders met with White House officials Valerie Jarrett, senior advisor to the President for Intergovernmental Affairs and Larry Summers, director of the President’s National Economic Council, to discuss the need to address digital theft in upcoming Network Neutrality discussions.
- ▶ SAG President Ken Howard along with White and other SAG staff attended a congress of the International Federation of Actors and, along with SAG’s sister unions, gave support for a presentation by the Motion Picture Association of America’s Robert Pisano and Fritz Ataway regarding TV and film theft.
- ▶ The California Legislature Assembly Committee on Arts, Entertainment, Sports, Tourism and Internet Media held a hearing on March 22 regarding legislative efforts to combat digital theft. Titled

“Stemming the Tide of Media Piracy: What is Working? What is Not? What is Left to be Done?” the hearing brought together representatives from SAG, DGA, IATSE, RIAA, MPAA and others to detail the impact of digital theft on the entertainment industry in the form of lost earnings and jobs.

- ▶ SAG Secretary-Treasurer Amy Aquino, NED David White, National Board members, committee chairs and staff received presentations from Paramount Pictures regarding digital content theft.
- ▶ SAG NED David White and other labor representatives met with the Office of the United States Trade Representative Ambassador Ron Kirk and other personnel from that office. USTR is the lead U.S. Government agency on the Anti-Counterfeiting Trade Agreement, Free Trade Agreements and Special 301, and is a key player in the development and implementation of U.S. international intellectual property policy. The event was hosted by the MPAA.
- ▶ SAG NED David White, along with other labor leaders, met with Secretary of Labor Hilda Solis and Deputy Under

Secretary of Labor for International Affairs Sandra Polaski to discuss labor issues and prepare for the upcoming G20 meeting and international meeting of labor ministers.

- ▶ SAG, DGA, IATSE and AFTRA jointly filed comments with the FCC on the issue of Network Neutrality.
- ▶ SAG representatives met with other labor leaders in a roundtable luncheon with Under Secretary of State for Economic and Business Affairs Robert Hormats to discuss the U.S. motion picture industry’s priorities for intellectual property protection overseas.

SAG continues to partner with other entertainment unions and the MPAA to create a broad-based educational campaign to de-romanticize so-called “piracy” and name it for what it is—the theft of our work.

Our concern is not simply for actors working today, but for the actors, directors, writers and craftspeople of the future. We will continue to publicly and visibly engage in a sustained effort to protect members’ livelihoods.

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PREPARE TO ENTER A STRANGE NEW WORLD

WHAT ONCE WAS IMPOSSIBLE IN FILMMAKING IS NOW POSSIBLE WITH PERFORMANCE CAPTURE

We've come a long way since Betty Boop—or Jar Jar Binks for that matter.

Today, the performances of screen actors are being comprehensively integrated into the world of fantasy, as evidenced by such recent films as *Avatar*, which has recouped its \$237 million investment by more than ten-fold in worldwide theatrical release, and *Disney's A Christmas Carol*, which suffered in the wake of *Avatar's* rolling success, but which no less broke boundaries.

That character you see on screen is indeed a flesh-and-blood actor, just made more *unusual* looking, and the effect was achieved without a moment spent in costume and makeup.

The technology is called "performance capture." And whether you love it, fear it or know nothing about it, the cinematic technique is changing filmmaking.

WHY IT'S HERE TO STAY

Since December of last year, there has been no escaping the *Avatar* success story, thanks in large part to fan and press interest, and to director James Cameron's own titanic efforts to educate the public regarding the technical art form.

For both actors and directors, performance capture makes just about any creative vision possible. It allows

thesps to leave their physical limitations at the doorstep and enter into fantastic new worlds, without sacrificing emotive expression. (That's right, a trained actor is still the only way to make a believable, emotionally engaging character.)

"Now that the technology is more mature, you can record more performance than just body motion or skeletal motion," said Demian Gordon, who has been a performance capture supervisor for numerous films, including *The Polar Express*, *Beowulf* and *Watchmen*. "You can actually record the soul of the actor coming through this artificial character."

While the expense is still prohibitive for most filmmakers, that will change, but the benefits will remain the same. Performance capture provides the ability to seamlessly incorporate actors into any real or imagined landscape, and even correct for lighting or other technical problems that might otherwise spoil a great take, saving time and money.

"The benefit of doing this kind of thing is you only need to do one take. If you get it right all the way through, you're done," said Seth Green, of the upcoming *Mars Needs Moms!*

"We shot like 22 pages a day, which is unheard of for a feature film. And really complicated stunt sequences and huge set changes, things that would cost tens of

millions of dollars and weeks and weeks of production time."

ORIGINS OF THE PROCESS

Feature films provide the most dramatic examples of performance capture, but the technique has become increasingly used for video games and the production of commercials as well.

Its origins date back to 1915 with the development of rotoscoping by animator Max Fleischer. The process initially involved the projection of a live action actor's filmed movements onto a frosted glass panel, which could then be redrawn, frame by frame, by an animator.

Rotoscoping helped Betty Boop dance the hula and facilitated an early Superman in his fight against crime.

The goal, of course, was to capture realism in ways that couldn't be achieved by other forms of observation. Walt Disney would later use the process to more full effect, most notably in *Snow White and the Seven Dwarfs* (1937) and *Cinderella* (1950).

While Disney Studios later distanced itself from the process, rotoscoping continued to be practiced by other filmmakers to enhance effects in a variety of animated and live action films.

But real models would soon be used in new ways.

MOTION CAPTURE PROVIDES FOUNDATION

The study of human movement for medical purposes prompted the development of motion capture—nicknamed “mo-cap”—starting in the 1970s and ’80s.

As its best known, the process involves placing a series of body markers via a light, tight-fitting bodysuit at key positions relative to a person’s joints. The change in relative positioning of the markers is then translated into data by a computer to reflect a full range of motion.

By the 1990s, the technology’s applications for the entertainment industry were beginning to be realized.

Atari released the first mo-cap video game in 1995, and by the end of the decade, films such as *Star Wars: The Phantom Menace* and *The Mummy* would incorporate motion capture to more credibly integrate computer-generated, or CG, characters into live action.

The transition from mo-cap to true performance capture, however, wouldn’t be fully realized in movies until the turn of the century.

INCORPORATING A FULL PERFORMANCE

Andy Serkis’ achievement as Gollum in the live action *The Lord of the Rings* series (2001-03) became arguably the first emotionally satisfying performance capture role. Movie-goers not only willingly suspended disbelief of the character, they embraced it, due to Serkis’ talent shining through.

“Because there were no rules to it, we were kind of making it up as we were going along,” the award-winning actor said. “It was literally a handful of cameras and just a few feet to move in.”

Ironically, rotoscoping was the final element that integrated the motion capture and computer-generated imagery.

“The way they redesigned the face, it was along the same lines of my facial structure, and then they keyframed – copied, basically – frame for frame my facial expressions.”

It would not be until *The Polar Express* (2004) that facial capture would become viable for use throughout a film.

Serkis said even though modern performance capture can collect more information, as it did for his roles in *King Kong* (2005) and in the upcoming *The*

Adventures of Tintin: The Secret of the Unicorn (2011), animators will always play a part. Their work is just one more facet of the collaborative art of filmmaking.

“There’s no such thing as an unenhanced actor’s performance on screen,” he said. “The point is that what directors are after, more and more, is a fidelity to the initial performance that was shot on the day. They want it cloaked in that manifested digital character, but they want the performance.”

THE TECHNOLOGY REACHES MATURITY

Advancements now make it possible to record the smallest nuances of an actor’s performance. Bodies are tracked by hundreds of infrared cameras collecting information. Facial expressions are tracked either with facial markers or a head-mounted camera and face paint.

James Cameron’s team made so many improvements to facial capture and real-time monitoring during *Avatar*’s creation that some segments were actually reshot before the film’s wrap in order to account for the breakthroughs. Through all of the layers of effects, genuine emotion surfaced—the kind no animator could render based on imagination alone.

Producer Jon Landau said everything about the making of *Avatar* was designed to be faithful to the acting. “We made a commitment to the cast that when they saw the end result, they would see themselves on screen,” he said. Actor CCH Pounder, who played “Moat” in the film, said despite any initial concerns, her mind was put at ease by the end of the process.

“We’re going to be able to tell great stories with these new enhancements,” she said.

But because of the growing sophistication of the technology, many people simply can’t differentiate the effects from the performances. Gil Kenan, director of the Oscar-nominated *Monster House*, said some good comes from that confusion.

“We are creating an illusion,” he said. “I think it’s something to celebrate that the audience is not spending their time trying to pull it apart and figure out how it’s done. The good news is we’re getting to a place where it’s just a tool for telling a story and for actors to do what they’re good at doing, which is bringing characters to life.”



Bob Riho

ABOVE: Andy Serkis, in body suit and facial markers, on the set. BELOW: *Avatar* actors Sam Worthington and Zoe Saldana don camera-mounted headgear to record their facial expressions. Center: Director James Cameron is able to watch their performance through a “virtual” camera, which roughly generates their forms in the world of Pandora. Bottom: The final rendering as seen on the big screen.



Julene Renee in character for *Avatar* with director James Cameron.



Walter Dillman, 20th Century Fox

THE PLAY'S THE THING

ASPECTS OF PERFORMANCE CAPTURE DRAW ANALOGIES TO THEATRE



MITCHEL MUSSO

“I still can’t comprehend it all,” said Mitchel Musso regarding the technology used to make *Monster House*, in which he co-starred. “I definitely felt like I looked like myself, but then again you had Kathleen Turner play a house.”

Behind the scenes, Turner was rolled around on casters in a minimalistic space, relying on her imagination to terrorize the township of the film.

That kind of filmmaking, in which actors not only voice but physically play outlandish characters, often with very little in terms of set pieces to play off of, has prompted many to draw the analogy between performance capture acting and black box theatre.



SETH GREEN

Kwaku Alston

“Performance capture is an amazing liberation,” said Seth Green, who plays 9-year-old Milo in the upcoming *Mars Needs Moms!* “Your only limitation of performance is your

personal limitation.”

Green said that just about everything audiences will see his character do, he physically had to achieve.

“So in the movie you’ll see my character running from the top floor of a house, through the house, up over the railing, out onto the lawn, running across the lawn, up a hill, over several rocks and through a thick forest and into a clearing.” And even though it was a virtual space, with only basic props for reference, “I had to actually film that. So it’s like a two-minute sequence of running.”



MINDY STERLING

Co-star Mindy Sterling, an alumnus of the Groundlings who plays an alien leader in the film, said utilizing her improvisational skills was essential and that trained, professional actors have no reason to fear performance capture’s ever-increasing use in filmmaking.

“There’s still always going to be talent or no talent, timing, and all the other requirements for the business in general,” she said.

For her, the main drawback was the

tight suit and helmet camera, which took some getting used to, but she added, “I would do it again in a heartbeat.”

Like any other screen acting specialty, the more times you’ve successfully done it, the more likely you’ll be called back to do it again.



WOODY SCHULTZ

“Once you have that shorthand, that knowledge, whether it’s film, video games or commercials, the easier it is to keep prying that door open,” according to Woody Schultz, SAG National Performance

Capture Committee chair.

Julene Renee can count *The Polar Express*, *Beowulf*, *Disney’s A Christmas Carol*, *Avatar* and *Mars Needs Moms!* among her credits, in addition to her traditional on-camera work.

“It’s so much fun to play roles you may not otherwise be cast for,” she said.

Andy Serkis is probably the most famous example of how success in one performance capture role can be parlayed into successive ones, and without sacrificing a career in live action. He said it’s helpful to think of performance



ANDY SERKIS

capture technology like any of the other equipment on a set.

“Once you get over the first day of standing in front of another actor who has dots all over their face, looking like a speed skater,” he said,

“once you get over that, I say get on with the job at hand which is playing your part.”

LEARN MORE

For a more detailed examination of performance capture, go to SAG.org, where you can read Q&As with Andy Serkis and Seth Green and watch a SAG TV panel discussion with Mindy Sterling; Mitchel Musso; director Gil Kenan; moderator and SAG Director, Communications Damon Romine; Julene Renee; performance capture supervisor Demian Gordon; and SAG National Performance Capture Committee Chair Woody Schultz.

SAG CREATES COMMITTEE TO ADDRESS THE WORK

The creation of the SAG National Performance Capture Committee could be looked at as approximately 10 years in the making, ever since motion capture first took that leap into more faithfully rendered performances. In fact, SAG recognized the potential for an actor to break through even then.

Noting the changes in the industry, including the increased use of performers for stunts, puppeteering and rudimentary facial tracking with the emerging technology, SAG created the New Technologies Performance Capture Subcommittee in 1999.

While the subcommittee would go dormant during the next decade, it served to move the conversation forward while it lasted. The subcommittee is one of the reasons the preferred term “performance capture” is used today to differentiate the added value that trained acting talent brings.

From a logistical standpoint, however, the origins of the new National Performance Capture Committee are as recent as the end of last year.

“In December, we had a meeting of performance capture actors both in feature film and video games at SAG, and we opened it up to anyone who ever worked in that field, whether union or non-union,” said Woody Schultz, national chair. “It was mainly to hear from actors who had experience, the positive and negative, and if there were issues that they felt needed to be addressed. It was a forum for people to speak their minds and ask questions and offer information.”

The meeting, organized by the TV/Theatrical Standing Committee and Contracts Department staff, proved a productive exchange of information. Out of that meeting, the committee was recommended. The National Board of Directors agreed and officially formed the committee at its winter plenary earlier this year.

2 5 Y E A R S

SCREEN ACTORS GUILD FOUNDATION



Photo: Kaye Kittrell

Don LaFontaine Voice-Over Lab Raise a Voice, Build a Legacy

The Don LaFontaine Voice-Over Lab is opening in June and your name can be featured prominently in this unique space. The following naming opportunities are available for you, your organization or a designated honoree—

- * \$5000 or more for your name featured in the Donor Commemorative Art Installation
- * \$1000 for a Studio Chair
- * \$500 for a Classroom Chair

Your name has lasting impact...let the Lab say it for you!
Visit our website to make your tax-deductible donation or call us at (323) 549-6708. www.sagfoundation.org



Sex and the City 2 • Robin Hood • LESS THAN \$2!



Hollywood Screening Series

SAG Film Society members and a guest:

- See 50-60 FIRST-RUN AND PRE-RELEASE FEATURE FILMS for less than \$2!
- Are invited to special events and bonus Q&As with the film's directors and stars.
- Receive 10% off at Pizza Fusion next to the DGA Theatre.
- Have a great movie-going experience. No ads! No trailers!

JOIN NOW FOR ONLY \$90!

HURRY, SPACE IS LIMITED!

AS A MEMBER IN GOOD STANDING OF SCREEN ACTORS GUILD, you are eligible to join the SAG FILM SOCIETY for only \$90, which allows you and a guest to see 50 - 60 new and pre-release films a season, many at the state-of-the-art Directors Guild of America Theatre, 7920 Sunset Blvd., Los Angeles, CA. There are also invites to many off-site bonus screenings and cast Q&As.

Secured parking at the DGA is available for \$7 in cash per screening. Or you can purchase a season parking pass for \$85, or a discount book of ten parking coupons for only \$35 per book. The pass and the books, which can be purchased by check only, are sold at SAG Headquarters throughout the season and are valid only for that season. Those displaying a valid DMV disabled placard will receive free parking.

The 2010/11 season begins May 28 and runs through April 2011. PLEASE READ THE FOLLOWING BEFORE FILLING OUT THE APPLICATION

1. To apply, a **recent passport-size color photo** of each applicant must be enclosed **ONLY** if you have never submitted a photo for any prior season (or if you wish to update your photo on file). **Please be sure to write your SAG number and name on the back of the photo or photos.**
2. You must be an **active, paid-up** SAG member and be at least 10 years old.
3. Your mailing address must be the same address as recorded at your Guild.
4. Your Film Society membership is not transferable. Your membership card will admit you and a guest. Two SAG members living at the same address (as verified by SAG membership records) may **share** a single Film Society membership. Either member may attend screenings with a guest **in the absence** of the other member. To apply for a dual membership (available only at application time), please place both names, SAG numbers and signatures on the application and enclose a photo for each member.
5. The Film Society does not accept hand-delivered applications, and you may not apply over the phone. Once your application is accepted, you will receive new season information and your Film Society card by early May. Your cancelled check will serve as your receipt. Finally, please write your SAG membership number on your check.

The application period will close when the Film Society reaches capacity.

2010/11 SAG Hollywood Film Society Application

Clip and mail application and check to **SAG Film Society, 5757 Wilshire Blvd., Los Angeles, CA, 90036-3600**

RENEWAL NEW - First-time applicants must include a color photo.

NAME(S) _____

ADDRESS _____

CITY _____

STATE _____ ZIP CODE _____

SAG NO.(S) _____
(SAG I.D. number required)

SOCIAL SECURITY NO.(S) _____
(last 4 digits only)

PHONE NO.(S) _____

E-MAIL(S)* _____
(please provide e-mail address to receive screening info via e-mail)

SIGNATURE(S) _____
(both SAG members' signatures are required for dual membership)

If I'm accepted for Film Society membership, **I agree** in advance to abide by all its rules and regulations. Furthermore, I understand that membership is limited and can be revoked.

I am enclosing a check in the amount of:

- _____ **\$90** (subscription only)
- _____ **\$125** (subscription + 10 parking coupons)
- _____ **\$160** (subscription + 20 parking coupons)
- _____ **\$175** (subscription + season parking pass)

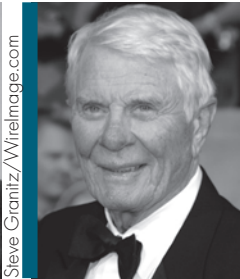
(There will be a \$10 charge for any returned check.)

HELP US GO GREEN! Check here to receive upcoming screening announcements by e-mail only.

*E-mail information is for exclusive use by the Film Society to ensure timely notification of bonus screenings and last-minute additions. Note: Because the e-mail database is deleted and updated every season, **please provide your e-mail address every year if you wish to receive the e-mail notifications.**



ROBERT
CULP



PETER
GRAVES



KATHRYN
GRAYSON



COREY
HAIM



BRITTANY
MURPHY



FESS
PARKER

IN MEMORIAM

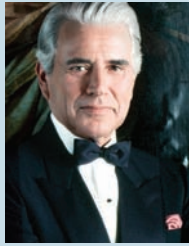
honors the memory
of Guild members
who died between
October 10, 2009,
and March 31, 2010.*

*As reported by SAG Pension & Health. Please note: Due to publishing deadlines, notices that are received outside of these dates cannot be considered for publication.

• Niger Akoni	10/28/2009	• Jim Deaderick	2/9/2010	• Lionel Jeffries	2/19/2010
• Lou Albano	10/14/2009	• Cherie De Castro	3/14/2010	• Christopher Jenkins	10/29/2009
• Tony Lee Allen	2/13/2010	• Stephanie Degenhardt	10/10/2009	• Alex L. Jenkins Jr.	11/27/2009
• Katie Anders	12/25/2009	• Michael Phillip Del Rio	12/13/2009	• Bernard Johnson	3/21/2010
• Mark Duane Anderson	11/10/2009	• Lynn Delaney	3/19/2010	• Jennifer Jones	12/17/2009
• Ray Andreano	3/1/2010	• Richard Dely	2/6/2010	• Sally Julian	12/13/2009
• Ann L. Archer	1/6/2010	• Richard Devon	2/26/2010	• Peter Kalua	2/22/2010
• Thor M. Arngrim	12/16/2009	• Edith Diaz	11/19/2009	• Sachio Kano	11/25/2009
• Val Avery	12/12/2009	• Roy E. Disney	12/16/2009	• Bernard Kates	2/2/2010
• Carl Ballantine	11/3/2009	• Tom Dixon	3/13/2010	• Dorothy Keller	12/3/2009
• Gene Barry	12/9/2009	• Joseph Dobish	3/29/10	• J.D. Kelly	3/26/2010
• Rich Bartholomew	12/24/2009	• Muriel Dolan	12/29/2009	• Richard Kennedy	2/27/2010
• Dan Barton	12/13/2009	• Donal Donnelly	1/4/2010	• Max Kerstein	11/16/2009
• Frank Baxter	10/17/2009	• Richard Elmore	1/22/2010	• Rayburn Key	11/26/2009
• Neva Beach	3/6/2010	• Tony Ferrara	12/3/2009	• Joseph M. King	12/14/2009
• Lynda Beattie	10/13/2009	• Doug Fieger	2/14/2010	• Yvonne King	12/13/2009
• Margery Beddow	1/3/2010	• Lou Filippo	11/2/2009	• Jim Kirby	2/27/2010
• Mina Bern	1/10/2010	• Stocker Fontelieu	12/14/2009	• Sally Klein	12/13/2009
• Bob Biniak	2/25/2010	• Lee Forest	1/2/2010	• David Kleist	12/16/2009
• Richard Blum	12/13/2009	• Phil Forman	12/24/2009	• Nikita Knatz	1/6/2010
• Phyllis Boyews	12/9/2009	• Conard Fowkes	12/14/2009	• Andrew Koenig	2/25/2010
• Art Bradford	3/3/2010	• David W. Froman	2/8/2010	• Jessica Korn	2/3/2010
• Patricia Bright	10/10/2009	• James Funk	12/29/2009	• Fred Krone	1/14/2010
• Gary Brockett	2/1/2010	• Sue Gaetzman	10/26/2009	• Richard Kwong	3/22/2010
• Richard Brown	12/4/2009	• Bobby Gale	1/22/2010	• Don Law	3/7/2010
• Brienin Bryant	12/23/2009	• Elizabeth Gardner	11/4/2009	• Sean Lawlor	10/10/2009
• Paul Carlton Bryant	12/4/2009	• Jerry Lynn Gauny	12/17/2009	• Jan Leighton	11/16/2009
• Norton Buffalo	10/30/2009	• Dick Gjonola	10/25/2009	• George Lance Lesnick	1/31/2010
• Gene Burke	12/9/2009	• Martin Grace	1/27/2010	• Ruth Livingston	3/2/2010
• Jacqueline Burr	2/28/2010	• Clarence Graham	3/21/2010	• Lynne Lohmann	10/22/2009
• Paul Butler	1/12/2010	• Peter Graves	3/14/2010	• Esther Loo	3/6/2010
• Kent Card	11/12/2009	• Kathryn Grayson	2/17/2010	• Margie Loomis	11/12/2009
• Richard Carlyle	11/15/2009	• Sam E. Gray	2/1/2010	• John T. Lopez	11/4/2009
• Mitchell Carrey	2/15/2010	• Dave Gruner	12/22/2009	• Carole Lord	3/10/2010
• Claiborne Cary	3/20/2010	• James Gurley	12/27/2009	• Ron Lundy	3/15/2010
• John Davis Chandler	2/16/2010	• Corey Haim	3/10/2010	• Sandra MacDonald	2/17/2010
• Bob Charlton	12/3/2009	• Don Hairston	11/12/2009	• Johnny Maestro	3/24/2010
• Vic Chesnutt	12/25/2009	• Alaina Reed Hall	12/17/2009	• Joseph R. Maross	11/7/2009
• Ron Chuckovich	10/30/2009	• June Havoc	3/28/2010	• Audrey Marsh	12/13/2009
• Arthur Clokey	1/8/2010	• Paul Herlinger	2/2/2010	• Dorothy Martin	1/28/2010
• Dennis Cole	11/15/2009	• Vivian Hernon	10/6/2009	• Nan Martin	3/4/2010
• James Cole	1/24/2010	• Constance Faith Hines	12/18/2009	• Al Martino	10/14/2009
• Jeannine Ann Cole	1/1/2010	• Robert Hirschfeld	12/4/2009	• Sid McCoy	11/5/2009
• Rik Colitti	1/30/2010	• Jerry Houston	10/17/2009	• Bill McIntyre	3/19/2010
• Bob Colletti	3/10/2010	• Tom Hoving	12/10/2009	• Caroline McWilliams	2/11/2010
• Rose Cresci	1/28/2010	• Clark Howat	10/30/2009	• Daniel Melnick	10/13/2009
• Kathy Cullis	1/4/2010	• Robert Hoy	2/7/2010	• Steven Meltzer	11/30/2009
• Robert Culp	3/24/2010	• Will Hunt	11/5/2009	• Sam Menning	3/31/2010
• Michael Currie	12/22/2009	• James Huston	1/28/2010	• Justin Mentell	2/1/2010
• Lisa Daniels	2/12/2010	• Kathleen S. Jackson	11/10/2009	• George Robert Merritt	2/15/2010
• Charles Davis	12/12/2009	• Lou Jacobi	10/23/2009	• Alex Miles, Jr.	10/24/2009
• Travis Davis	10/12/2009	• Jerry Jaffe	1/13/2010	• James Mitchell	1/22/2010
• Willie H. Davis	3/9/2010	• Mary Jaurequi	1/13/2010	• Victor Mizzy	10/17/2009

Jay Montgomery	3/18/2010
Brittany Murphy	12/20/2009
Marjorie M. Nelson	2/12/2010
Roger S. Newman	3/4/2010
Holly O'Brien	12/30/2009
Bryan O'Byrne	12/4/2009
Merlin Jay Olsen	3/11/2010
Tiger Onyeama	10/22/2009
Jaime Ortiz	2/10/2010
J.P. O'Sullivan	12/12/2009
Fess Parker	3/18/2010
Sandberg Paul	1/26/2010
Collin Wilcox Paxton	10/14/2009
Teddy Pendergrass	1/13/2010
Garwood Perkins	12/11/2009
Charles Pierce	3/5/2010
Ann E. Prentiss	1/11/2010
Dan Price	11/20/2009
Herb Foster Quebec	12/8/2009
Frances Reid	2/2/2010
Shirley Rich	12/28/2009
Mark Ritts	12/9/2009
Pat Rizzotto	1/6/2010
Jeff Roberts	10/19/2009
Pernell Roberts	1/24/2010
Rowena Rollins	1/6/2010
Zelda Rubinstein	1/27/2010
Soupy Sales	10/22/2009
Paul Sandberg	1/26/2010
Ray Seiden	3/11/2010
Johnny Seven	1/22/2010
John Shay	2/21/2010
Sylvia Shemwell	2/13/2010
Martha Sherrill	10/24/2009
Jean Simmons	1/22/2010
Jane Simoneau	10/26/2009
Gil Smith	1/24/2010
Gilbert Stafford	1/1/2010
Arnold Stang	12/20/2009
John Stannard	11/23/2009
David Joseph Steinberg	3/16/2010
Kenneth P. Strong	1/12/2010
James Patrick Sullivan	11/12/2009
Mario Tanzi	11/1/2009
Mark Anthony Taylor	3/17/2010
Clarence Thomas	12/20/2009
Mary W. Thomas	1/13/2010
Angela Thornton	3/25/2010
Richard Todd	12/3/2009
Mary Mon Toy (Okada)	12/7/2009
Antonio Valentino	2/6/2010
Warren Vanders	11/27/2009
Howard Vann	1/19/2010
Lolly Vegas	3/4/2010
Mark Voland	1/14/2010
Stratton Walling	11/23/2009
Harris Weingart	2/19/2010
Jane Webb	3/30/2010
Warren Williams	2/21/2010
Lisle Wilson	3/14/2010
Newton Winters	12/22/2009
Joseph Wiseman	10/19/2009
Edward Woodward	11/16/2009
Conrad Yama	3/10/2010
Gerald York	12/14/2009
Erika E. Young	2/25/2010
John A. Zee	11/26/2009
Kathie S. Zier	11/10/2009

IN REMEMBRANCE



JOHN FORSYTHE, a SAG National Board member from 1975-78, died April 1 at age 92 of complications from pneumonia. Forsythe had a six-decade career on stage and screen and was best known for his television work as the affable *Bachelor Father*, oil tycoon Blake Carrington on *Dynasty*, and as the voice of the unseen Charlie Townsend on *Charlie's Angels*.



LUCKY HAYES, former Arizona Branch president and current vice president, Northern Arizona, died on April 9. A proud SAG member since 1974, Hayes gave her fellow members years of service and support. A Guild leader since 1992, she was Arizona secretary/treasurer, then vice president, Northern Arizona, before becoming Arizona Branch president, 1995-2009. She was also an active board member of the AFTRA-Phoenix Local for 32 years, and co-author of *That's No Way To Act!*, a book filled with tips for budding actors.

Concurrent services were held for Hayes in Scottsdale, Arizona and in Los Angeles on April 17. With Hayes' SAG family and fellow officers gathered on the West Coast for a SAG National Board plenary, the board suspended its agenda to honor Hayes at the same time as her hometown service. At both memorials, "You Are My Lucky Star" was played.

Mary McDonald-Lewis, SAG National Board member from the Portland Branch, said the following during the plenary tribute:

Heaven got Lucky last week.

The passing of our friend brings to three the number of union family members the Regional Branch Division has lost this past year, with Jim Hutchison's death one year ago yesterday, and Jim Huston's death on January 28 of this year.

Now, Lucky's star has joined theirs.

According to our Lucky, she "flunked" her first film acting class, which then freed her up to become a professional actor in film, television, radio and voice-overs.

One of Lucky's fondest memories was when she got to hug an 8-foot grizzly bear in Arizona when she guest starred on the premiere of The Life and Times of Grizzly Adams. She also

described herself as a very careless woman when, as she put it, she "lost the same child actor in two separate TV series: The Life and Times of Grizzly Adams and Oregon Trail."

She is adored by her husband Hoot and her seven children; she loves horses, Camp Fire Girls and the SAG Foundation, where she directed any memorial remembrances to be sent.

I speak in the present tense deliberately; she is with us still. Jim Hutchison and Jim Huston are with us still. They remind us we are all more than the minutiae we struggle with here. We are like Lucky, like Jim, and like Jim, stardust, and clay. We have greatness within us, all of us here. Feet planted on soil, we look up, and with great grieving hearts, see her there. She is with our brothers. She calls us on.



JIM HUSTON, former National Board member from the Houston Branch and former Houston Branch president, died on January 28. Huston became a SAG member in 1982 and served on numerous SAG national committees. While Branch president from 2004-09, he spearheaded the Union Members Developing Work Committee as well as the formation of the Houston Script to Screen program. The continued growth of the latter is a testament to his vision of creating work for union performers. Throughout a long and distinguished career, Huston faithfully provided his fellow SAG members service and support.

To support the Jim Huston Memorial Award in Acting at Rice University's Department of Visual and Dramatic Arts, please go to arts.rice.edu and click on the "Donate Now" button. At the information giving page, use the drop down menu to highlight "Theatre" and then in the "Notes" line, please put "Jim Huston Memorial Acting Award - G82631."



CLARENCE THOMAS, former Florida Branch president, died in December. Thomas performed in film, television, commercials and on stage, appearing with the likes of Ossie and Ruby Dee Davis, Harry Belafonte and Bill Cosby. He served on the Florida Branch Council for two decades and was president from 2000-02. Thomas also enjoyed a dual career as a teacher and served as a mentor to many young actors.

Celebrating
100 years!



Gloria Stuart, left, with Eddie Cantor in *Roman Scandals*, shortly before each joined SAG in 1933. Above, Stuart in 1998 with her Screen Actors Guild Award for Outstanding Theatrical Motion Picture Performance by a Female Actor in a Supporting Role for *Titanic*.

A GLORIA STUART CENTENNIAL

Gloria Stuart was nearly 2 years old when the luxury liner *Titanic* sank into the freezing North Atlantic on April 15, 1912, killing more than 1,500 men, women and children. Eighty-six years later, on March 8, 1998, she accepted a Screen Actors Guild Award for her role as a fictional 101-year-old survivor of the disaster in James Cameron's blockbuster *Titanic*. Today, in 2010, Stuart remains the sole surviving Screen Actors Guild board member of the 1930s.

This July 4 will mark Stuart's centennial birthday, for she was born (on her family's dining room table) in Santa Monica, California on that day in 1910. So, you may wonder, has this nearly 100-year-old actress seen and enjoyed her director Cameron's latest, the groundbreaking 3D feature *Avatar*? Yes! Cameron gave her a personal screening and she was dazzled by the production: "*Avatar*, to me, is what you dream of and then make happen. Jim Cameron is a miracle."

1933, the year Stuart and Eddie Cantor made *Roman Scandals* (above), was the year the Guild was founded. Stuart joined as member number 843. That was also the infamous year when Hitler rose to power in Germany. Three years later, in the wake of meeting exiled Bavarian Catholic nobleman Prince Hubertus zu Loewenstein-Wertheim-Freudenberg, former editor of anti-Nazi newspaper *Das Reich*, Stuart became a founder of the Hollywood Anti-Nazi League for the Defense of American Democracy. As Stuart reminded us recently, "I'm an activist!" The league counted among its members and supporters such stars as James Cagney, Fredric March, Edward G. Robinson and Eddie Cantor, all current or former Guild officers at the time, and held public mass meetings on subjects like "The Menace of Hitlerism in America" and "The Nazi Menace to Americanism" with Cantor as a prominent speaker. Stuart's Anti-Nazi League work soon brought her to the attention of the Guild's nominating committee and, in March of

1937, she and other league members were asked to run for one of 15 board seats. While on the board, Stuart participated in committee work involving fundraising, agents issues and even seeking new headquarters for the union.

Unfortunately, the Anti-Nazi League was eventually charged—by an ex-Communist—with being a Communist front. Stuart recalled how in August of 1940, while about to appear in New England in the play *Pursuit of Happiness* with former Guild board member Francis Lederer, both stars received separate communications requesting them to appear before Martin Dies' Special Committee on Un-American Activities—a document each tore up and threw in the wastebasket. Stuart was never contacted again. But four of her fellow Screen Actors Guild Board members did meet with Dies that month: James Cagney, Fredric March, Humphrey Bogart and Franchot Tone. Lederer had a change of heart and also decided to testify before Dies. All, however, were officially "cleared."