

ONE UNION UPDATE

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SCREEN

Reactor



ART OF THE
ENSEMBLE

From President

KEN HOWARD



“Our most valuable opportunity to work together is now before us... We need to become one union to protect and strengthen our shared future.”

Dear Member,

The most exciting news I've been able to share as SAG president can be found on page 12, in the story "SAG, AFTRA Boards Vote to Move Forward with Merger." The SAG National Board voted unanimously to create a Merger Task Force, and both unions' boards directed that a formal merger plan be completed by January 2012. If the boards approve the plan, the members of SAG and AFTRA could vote to merge our unions as early as next spring.

Talking with SAG members in listening tour meetings across the country has been a vibrant reminder of how diverse, talented and involved our membership is. It's also given me an even stronger sense of their feelings about merger. The message — from SAG and AFTRA members alike — is clear: We need to merge now.

Traveling to some of the SAG branches where we already share joint offices and staff with AFTRA, it can be tempting to think that our unions' cooperative relationship is already serving members well enough. Why not simply extend the joint-office model nationwide? Do we really need to merge? The answer, even from the members in those branches, is a resounding yes.

The cooperative relationship between SAG and AFTRA often works remarkably well, but it can't address the problem of new performers being told they have to join two unions, and pay two very large initiation fees, to do the same work. It doesn't alleviate the burden of paying two sets of union dues for years on end. And it does nothing at all to help members who find their work divided, and their pension and health contributions split, in a way that keeps them from qualifying for those crucial benefits. Some of the most painful stories I've heard have been from members who have lost desperately needed health coverage because of this. These issues, which affect members in a very personal way, are reason enough to merge.

But the most important reason to unite SAG and AFTRA lies in the basic vulnerability that comes from having two unions organizing the same type of work. Overlapping jurisdiction allows our employers to create harmful competition between our unions. The entertainment and media conglomerates that control our industry understand this, and they will continue to exploit that advantage until we put a stop to it by forming one union.

The prospect of SAG and AFTRA competing not only undermines our shared goal of protecting performers, it doesn't even make sense. Our members are not competitors, but colleagues. We work intimately together and support one another, no matter which union is covering the job. I'm SAG's president, but I've also been a member of AFTRA for 40 years. Am I supposed to compete with myself? It's nonsense, of course.

Our most valuable opportunity to work together is now before us. The SAG Merger Task Force and AFTRA's New Union Committee will engage in months of collaboration to create the right plan to unite SAG and AFTRA — one that draws on the best traditions of each union, but is responsive to the challenges we face today. Both our organizations have rich histories, distinct cultures and unique identities, but the members of SAG and AFTRA have an even greater common need: We need to become one union to protect and strengthen our shared future.

In unity,

Ken Howard

From Secretary–Treasurer AMY AQUINO



“By taking the time to rethink the system, we were able to create more work for SAG members with less use of dues dollars.”

Dear Member,

These are dynamic times for Screen Actors Guild, with elected leaders and staff looking at what the organization does with a fresh eye. “*Because we’ve always done it that way*” isn’t a good enough reason anymore; instead, we’re examining how SAG addresses today’s realities, and asking ourselves if creativity and technology offer us a better way to use the resources that we have to benefit our members.

The processing of residuals is a good example of this. Unbelievably, our employers still insist on paying residuals the same way they did 40 years ago, in the days of three networks and five studios — by shipping SAG thousands of boxes of paper checks to distribute to members. Until recently, SAG processed these mountains of checks the same old way as well — manually reading each one, checking it against printed records, inputting the information and then producing cover letters to be stuffed in envelopes for mailing. SAG tackled this problem, researched solutions and, as of this year, is using electronic scanners to automate the process for nearly two-thirds of the checks it receives.

We made a technological leap in the vital area of organizing as well. SAG’s traditional paper signatory process was simply too time-consuming, unwieldy and just plain old-fashioned to keep up with the proliferation of new productions, especially for the Web and small independent films. So we built a section on SAG’s website to address just this, with tutorials about the Guild’s contracts and a step-by-step online process that allows producers to sign onto a SAG contract without ever stepping into a SAG office. This feature is the first of its kind in the industry, and when it was launched this spring, the response was immediate, with hundreds of SAG productions signed this way in a matter of weeks. In other words, by taking the time to rethink the system, we were able to create more work for SAG members with less use of dues dollars. Win-win.

But as terrific as it is that SAG is increasing its effectiveness and efficiency in virtually every area, the hard truth is that nothing that SAG does on its own can eliminate the ultimate waste of resources: *the expense of two unions covering the same performers doing the same work for the same employers.*

If there is one thing that I’ve learned from the hundreds of SAG and AFTRA members across the country who have spoken out at the Presidents’ Forum for One Union listening tour meetings that I’ve attended, it’s that in today’s chaotic media environment we simply can’t afford this waste anymore. Performers need organizing, to bring back producers who are deciding to go without a union contract. Performers need enforcement to combat the signatory producers who are finding ways to dodge their contractual responsibilities. Performers need ways to stay connected and informed in a new world where actors are increasingly isolated, auditioning online and recording from home studios.

For a union to take on all these challenges requires resources — human and financial. And the simple truth is that SAG and AFTRA waste far too much of these precious assets — and our dues dollars — by duplication of efforts. That’s one of the reasons that, as secretary-treasurer, I’m thrilled that both unions have committed to coming together as one. If we can gather under one roof all the talent, dedication, knowledge and resources that each of these unions holds, then — and only then — will performers have the powerful advocacy that they need in today’s world.

Amy Aquino

From National Executive Director **DAVID WHITE**



“For the first time in history, producers can now sign up to employ SAG members in their projects through a simple, safe, easy-to-use and entirely online process.”

Dear Member,

On April 30, our National Board of Directors unanimously voted to create a formal merger task force and approve a mission statement to help guide the creation of one union for SAG and AFTRA members. Two weeks later, AFTRA’s Board approved similar resolutions. For the many members who have approached me about the issue of merger, this action is clearly a welcome development. Our goal now is to put together a plan that takes the best of the traditions from both organizations and weaves them into the fabric of a single union. Then we will put that plan before you and it will be up to you, our members, to decide which way we go.

We want this to be a transparent process with as much communication as possible with the membership of both unions. I hope that you are able to attend the listening tour and other informational events that occur throughout the country over the next year. In addition, be sure to visit our website, SAG.org, where we will post updates whenever we have them.

Smart Operations

On the operations front, this is a time of great excitement. After many months of planning, design and development, SAG debuted our new Production Center and online signatory application. For the first time in history, producers can now sign up to employ SAG members in their projects through a simple, safe, easy-to-use and entirely online process. Users can begin the signatory process, upload their documents, review their project status and receive approval for their projects using this online application. The application is currently available for five of our most popular agreements, and we are already looking at ways to expand the tool. The Production Center also has comprehensive, step-by-step tutorials and videos to ensure that the producers who want to hire you can navigate this system easily. To complete the tool kit, we’ve also added fast access to online Station 12 cast clearance and to the Actors to Locate function.

The results of our efforts were immediate and have been extremely gratifying. Although we are still in our “beta test” period, more than 300 producers have already signed their productions to SAG using our 100 percent digital, online process. We are receiving rave reviews about the breadth and depth of information in the Production Center. It all adds up to simpler and quicker ways for producers to put SAG actors to work.

We have also instituted a paperless billing option last quarter and I want to send a special thanks to the nearly 5,000 SAG members who made this a successful launch. Going green helped reduce waste, conserve energy and save dues dollars. We hope to be sending many more paperless bills in the next dues cycle.

Member Events

SAG has sponsored several great events over the past several months. From the high-energy, full-house success of our black entertainment panel with Don Cheadle, Marla Gibbs, Taraji P. Henson, Wayne Brady and others, to the captivating protests that occurred in Wisconsin (where several well-known SAG members were invited to speak and many other members attended in support of working families) to the premiere of the new media project *ElfQuest: A Fan Imagining*, which we held at our national headquarters, we continue to serve all of our members with programming and career tips and tools from the best experts in the industry. And there is more to come, so make sure you’re registered at SAG.org to ensure you don’t miss out on a single event.

In unity and looking forward,

David P. White



ONE UNION UPDATE

SAG, AFTRA Boards Vote to Move Forward with Merger

One Union Plan to be Presented January 2012

The proposed merger of Screen Actors Guild and the American Federation of Television and Radio Artists has reached a milestone, with both organizations approving the creation of formal merger groups and a joint mission statement for a successor union.

On April 30, the SAG National Board of Directors approved a resolution to create a 13-member Merger Task Force that will meet with AFTRA representatives no later than June 2011 to develop a comprehensive plan to merge the unions. Members were drawn from those who served on the Guild's SAG/AFTRA Relations Task Force.

Likewise, AFTRA's National Board of Directors voted overwhelmingly May 14 to create its own committee to work with SAG's task force to hammer out merger details.

The task force and committee are directed to present the plan to the national boards of both unions in January 2012.

Leadership from both unions voiced strong support for the plan.

SAG President Ken Howard, who will lead the SAG task force, said, "The message from SAG and AFTRA members across the country has been clear — they want this done as soon as possible. If our boards approve the merger plan in January, our members will make the final decision through a referendum vote less than a year from now. I'm extremely grateful for the unanimous support of the SAG National Board. I also want to thank AFTRA National President Roberta Reardon, whose remarkable leadership has been essential in bringing us to this point."

Screen Actors Guild National Secretary-Treasurer Amy Aquino said, "As treasurer, and as a member of both unions, I could not be more heartened. Not only will creation of one union increase our bargaining leverage, it will allow us to pool our resources to give members the protection they need by actively enforcing contracts and organizing new work."

Screen Actors Guild 1st Vice President and Hollywood Division Chair Ned Vaughn said, "The entertainment industry is undergoing a transformation, and the only way for middle-class performers to remain strong is to have one union fighting for

them with a unified strategy. I'm excited to be a part of making that happen."

Screen Actors Guild 2nd Vice President and New York Division President Mike Hodge said, "The labor movement is under attack in this country. As performers, we have to fight back harder than ever before, and joining together in one union is the strongest way forward."

Screen Actors Guild 3rd Vice President and Regional Branch Division Chair David Hartley-Margolin said, "This is a crucial step toward creating a new national union for media workers — one that will embody many of the tenets members across the country have been embracing for decades, both philosophically and in practice. We are finally seeing a light at the end of a long, long tunnel."

AFTRA National President Roberta Reardon said, "I applaud and thank SAG President Ken Howard and the leadership of SAG for their deep commitment to this grassroots process, and for working with AFTRA to ensure that this effort is not just successful, but that it reflects the vision and the specific and direct input of working members from all of our categories in large and small markets across the nation."

The joint Presidents' Forum for One Union has been meeting since October to discuss ways to combine the unions. Howard and Reardon embarked on a coast-to-coast listening tour to gauge members' feelings about the proposal, hear their concerns and answer questions. The listening tour has made stops in Hollywood, New York, Chicago, Miami, Washington-Baltimore, Atlanta, San Francisco, Boston and Philadelphia, with further meetings to come.

The Presidents' Forum met on April 2 and 3 in New York, where it initiated the board recommendations to create the formal merger groups and unanimously approved the draft mission statement for a combined, successor union. It also conducted a comprehensive review of the feedback received to date from the listening tour, finding overwhelming support for bringing SAG and AFTRA together as a single union.

Because the unions have not yet determined a name for a merged organization, "successor union" has been used as placeholder in the joint mission statement.



The Screen Actors Guild National Board reacts to the unanimous vote in April to approve a joint mission statement for a successor union and create a merger task force.

“The message from SAG and AFTRA members across the country has been clear — they want this done as soon as possible.” –Ken Howard, Screen Actors Guild President

SAG National Board Merger Task Force Resolution

The National Board hereby establishes a Merger Task Force to be comprised of 13 members. The members shall be President Howard and 12 individuals as recommended by the President from among the members of the SAG/AFTRA Relations Task Force. The remaining members and alternates of the SAG/AFTRA Relations Task Force shall serve as alternates to the Merger Task Force, but will attend meetings only upon the request of an absent member of the task force or as designated by the chair if such a request is not timely made.

The Merger Task Force is hereby instructed to meet with representatives of AFTRA as soon as practicable, but no later than June 2011, to initiate the development of a plan to create a successor union formed from the best elements of both SAG and AFTRA. The Merger Task Force, in consultation with the National Executive Director and other staff, may engage any advisors and create any sub-workgroups it deems necessary to accomplish this goal. The Merger Task Force is further authorized to populate any sub-workgroups with members of the task force, alternates to the task force, other elected officials, or from the general membership of the union.

The Merger Task Force shall work with the AFTRA New Union Committee to prepare a merger agreement, constitution and dues policy in order to submit these documents to the Unions' respective National Boards for approval in January 2012.

In furtherance of the above-mentioned actions, the Mission Statement attached hereto is adopted as the guiding document of this process.

JOINT MISSION STATEMENT FOR A SUCCESSOR UNION

The successor union brings together two great American labor unions: Screen Actors Guild and the American Federation of Television and Radio Artists. Both were formed in the turmoil of the 1930s, with rich histories of fighting for and securing the strongest protections for media artists. Our members united to form the successor union in order to preserve those hard-won rights and to continue the struggle to extend and expand those protections into the 21st century and beyond.

We are actors, announcers, broadcast journalists, dancers, DJs, news writers, news directors, program hosts, puppeteers, recording artists, singers, stunt performers, voiceover artists and other media professionals. Our work is seen and heard in theaters, on television and radio, sound recordings, the Internet, games, mobile devices, home video; you see us and hear us on all media distribution platforms. We are the faces and the voices that entertain and inform America and the world.

The successor union is committed to organizing all work done under our jurisdictions; negotiating the best wages, working conditions, and health and pension benefits; preserving and expanding members' work opportunities; vigorously enforcing our contracts; and protecting members against unauthorized use of their work.

A proud member of the AFL-CIO, the successor union partners with our fellow unions in the U.S. and internationally to seek the strongest protections for media artists throughout the world. We work with governments at the international, federal, state, and local levels to expand protections for American media professionals both at home and abroad.

It is a core value of the successor union that our strength is in our diversity. We are committed to the broadest employment and involvement of our members, regardless of gender, race, age, religious beliefs, disability, nationality, and sexual orientation or identification. The successor union strives to educate and engage members so that they may be full participants in the workings of their union. We are proud to be a model of inclusion, democratic organization and governance.

Stay informed about future One Union developments by visiting SAG.org/oneunion. You can also email your comments to oneunion@sag.org.

THE FIGHT FOR LABOR

From coast to coast, SAG members are working to save collective bargaining.

Perhaps more than at any time in recent memory, there's a widespread feeling that the labor movement is at a crossroads. With labor in the crosshairs across the country, public workers' rights to collective bargaining are under attack, and many believe it won't end there.

Seven-day work weeks, unsafe working conditions, child labor and substandard wages didn't disappear on their own. That was the work of unions, created when intolerable conditions pushed workers to band together for their own survival. Together, workers were able to negotiate fair compensation for their hard work and achieve a better quality of life. And, like other rights and freedoms we enjoy, they need to be maintained and protected from erosion or rollback. That's why Screen Actors Guild members have been making their voices heard.



1

ACTORS STAND WITH WISCONSIN UNIONS

In Wisconsin, a group of actors that included SAG members Tony Shalhoub, Bradley Whitford and Gabrielle Carteris were among those who traveled to the Badger State to stand up for workers' rights and rally protesters at the state's

Capitol. The controversy over anti-union legislation in that state made Wisconsin the flash point for a renewed sense of union activism.

Shalhoub (*Monk*), a Green Bay native, spoke March 12 to a crowd estimated to be as large as 100,000 people.

"This is a fight, not just for union rights, but for basic rights, civil rights, human rights," he said.

Two weeks earlier, on February 26, Whitford (*The West Wing*) returned to his hometown of Madison to stand with the protesters.

"I want to thank you for coming out today to exercise those pesky First Amendment rights," Whitford told the crowd. "You don't get democracy — you've got to make it every day."

"I am a proud union member," said SAG and AFTRA National Board member Carteris (*Beverly Hills, 90210*) in an interview with CNN from the Capitol. "What starts here ends here, because otherwise it affects our entire country"

SAG MEMBERS RALLY

From coast to coast, SAG members stood together with fellow union members.

In New York City, SAG members, including SAG New York Division President Mike Hodge, joined more than 500 people at City Hall on February 23

to show solidarity with Wisconsin public sector workers. A little more than a month later on March 26, the momentum continued in Los Angeles, when SAG members marched downtown with labor groups, including teachers, Teamsters and working-class Americans from across the spectrum.

The crowd, which officials estimated to be between 5,000 and 8,000 people, gathered near the Los Angeles Convention Center and marched to Pershing Square for the noon rally to hear speakers, including Teamsters General President James P. Hoffa; Mahlon Mitchell, president of the Professional Firefighters of Wisconsin; and Maria Elena Durazo, secretary-treasurer of the Los Angeles County Federation of Labor.



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WE ARE ONE

Those who were unable to attend in person have reached out online. SAG members from across the country posted videos and photos, and countless more got the word out via social media during a coordinated day of solidarity on April 4.

SAG's virtual rally was one of 1,500 activities that took place nationwide in the days surrounding the We Are One event, according to the AFL-CIO. April 4 was chosen in memory of Martin Luther King Jr., who was assassinated on that day in 1968 when he went to Memphis, Tenn. to support striking sanitation workers. As a defender of human rights, King was a staunch supporter of the role of unions in improving the quality of life for working people.

As labor history shows, the fight for fair wages and safe working conditions is never complete. Rallies, videos and online posts by SAG members and their fellow union members from Hawaii to Massachusetts are neither the beginning nor

the end of a movement, but part of the ongoing struggle. The latest rounds will play out in capitol rotundas, courthouses and the Internet. The outcome can't be known, but one thing is certain: Great things can be achieved when we work together.

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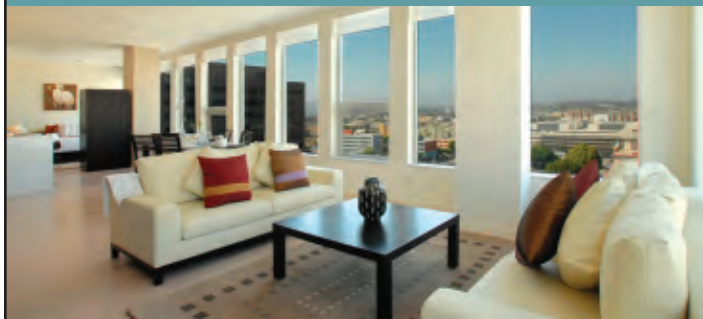
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1. SAG member Tony Shalhoub rallies protesters in Madison, Wis. on March 12. 2. Gabrielle Carteris, Bradley Whitford and Robert Newman went to Madison, Wis. on February 26 to show their support for workers' collective bargaining rights. 3. Hollywood Board member and MOVE Committee Chair Ellen Crawford stands with Hollywood Board members Woody Schultz and Christine Lakin at a rally in downtown Los Angeles on March 26. 4. New York Division Board members and 2nd National Vice President Mike Hodge, bottom center, join SAG members at a rally at City Hall February 23 in support of Wisconsin union workers. 5. SAG member Ivy Bethune added her voice to the April 4 virtual rally with online posts. 6. SAG Hawaii Branch members join members across the country at We Are One rallies.

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ALL *for* ONE *and*



Cast members of HBO's *Boardwalk Empire* celebrate winning Outstanding Performance by an Ensemble in a Drama Series at the 17th Annual Screen Actors Guild Awards. RIGHT: Clockwise, Enoch "Nucky" Thompson, played by Steve Buscemi and Lucy Danziger, played by Paz de la Huerta at the roulette table; Nucky meets with rival Arnold Rothstein, played by Michael Stuhlbarg, and their subordinates, to talk business; Jimmy Darmody, played by Michael Pitt, celebrates Christmas with his son and wife, Angela Darmody, played by Aleksa Palladino.

Ensemble acting is more than just three or more actors giving a performance. When done right, it creates a synergy, a mosaic in which the whole is greater than the sum of its parts. Like an impressionist painting, each brushstroke can be viewed individually, but all — in their variety of sizes, shapes and colors — are necessary to create the masterpiece.

Russian actor Konstantin Stanislavsky, famous for the approach to acting that bears his name, spoke of ensemble acting in reverent, almost sacred, terms.

"In such an enterprise, one works for all and all for one. There must be mutual

responsibility...collective creative effort is the root of our kind of art. That requires ensemble acting and whoever mars that ensemble is committing a crime...against the very art he serves."

It is why Screen Actors Guild each year presents the outstanding ensemble award as a recognition that it is a kind of acting that demands its own approach. This year's winner in the TV drama category was HBO's *Boardwalk Empire*, a Prohibition-era series focusing on a politician-gangster played by Steve Buscemi.

Aleksa Palladino, who plays Angela Darmody, said acting with the show's large cast is a learning experience.

"You're always playing off of different

types of creativity when you're working with this many people," she said. "You have so many different kinds of actors, that seeing how other people approach a scene keeps things fresh and teaches you more about your own process."

That interaction is a critical element in making the ensemble work for the audience.

LISTEN UP!

"Ensemble acting' is another name for listening," wrote Judith Weston in her book *Directing Actors: Creating Memorable Performances for Film and Television*. It is true when performers are working with other actors, but it can be

ONE *for* ALL

Ensemble work takes

listening — on the set and *before* you get the role.



just as important before getting the part. *Boardwalk Empire's* casting director, Meredith Tucker, recalled an actor who auditioned in March for a part on the show. Tucker and her associates were reading lines from a scene set around a dinner table, and doing most of the talking, leaving the actor with no lines for stretches at a time.

The audition wasn't particularly memorable at first, but when Tucker later viewed the prescreen video, she knew she had found the right person for the role.

"A lot was going on and she very much was reacting to what was being said. And it struck me," Tucker said. "The truth of the matter is I didn't really realize what

a good job she had been doing until I actually saw it on the tape."

Tucker said being aware is critically important.

"Even if other actors are not there in the context of the scene, they still have to listen," she said.

The scene echoes a quote attributed to Michael J. Fox: "The oldest form of theater is the dinner table. It's got five or six people, new show every night, same players. Good ensemble; the people have worked together a lot."

Laray Mayfield, casting director for *The Social Network*, underscored the importance of listening during an audition.

"That certainly is something we look for a lot, [which] is how people listen. If you're having an everyday conversation with somebody, you're listening to what they say," Mayfield said. "Sometimes [actors] only engage when it's their time for dialogue, but the rest of the time that the scene is going on there is interaction."

WORKING WELL WITH OTHERS

Without actors listening to one another, there won't be that elusive quality of "chemistry," the most important ingredient for any ensemble cast. It's not just *The Social Network's* accolades, critical praise and SAG Award nomination for the cast that tells Mayfield she got it right — many of the actors ended up becoming real-life friends with each other.

Ellen Lewis, whose past work includes the films *Goodfellas*, *Forrest Gump* and *The Gangs of New York*, was looking to capture that kind of chemistry when casting *Boardwalk's* pilot episode. Buscemi was cast first, so when assembling the ensemble, Lewis looked to actors who would create a synergy with the lead, and was happy to find Kelly Macdonald, who plays Margaret Schroeder.

"I think that Kelly Macdonald is an amazing actress and really compliments Steve," Lewis said. "They both raise a very high bar. There's something about them that fits with each other."

A period piece like *Boardwalk* brings an additional layer of complexity to the casting and auditioning process. Lewis doesn't expect actors to have mastered 1920s slang or come in with an armful of props, but she feels it's important for them to demonstrate an awareness of the

period-nature of the show by donning clothes that aren't too modern-looking or jeans-and-T-shirt casual.

When casting the loves of Barney Panofsky, the character played by Paul Giamatti in *Barney's Version*, casting director Pam Dixon, who is also president of the Casting Society of America, wanted to make sure the actors' performances would complement each other.

"Just because someone's a good actor doesn't mean they have a spark with him," she said.

So she set up what might be considered the auditioning equivalent of speed dating. She called Giamatti to read with actresses auditioning for a role in the film

"When you are watching the two actors read and you get lost in the scene, I think that's when you have chemistry." —PAM DIXON

so she could observe their interaction, and was surprised to hear the veteran actor say he had never done so before. Once at the audition, however, Giamatti's acting instincts — and listening skills — took over, and it became obvious who should get the role.

"When Rosamund Pike walked in, something *happened*...It was just a personality thing," Dixon said. "When

you are watching the two actors read and you get lost in the scene, I think that's when you have chemistry."

KNOW THE TONE

Casting in comedy productions presents another challenge, Dixon notes. While a dramatic scene can play out in any number of different, but believable ways, with comedy, timing is everything — a scene is either funny or it isn't.

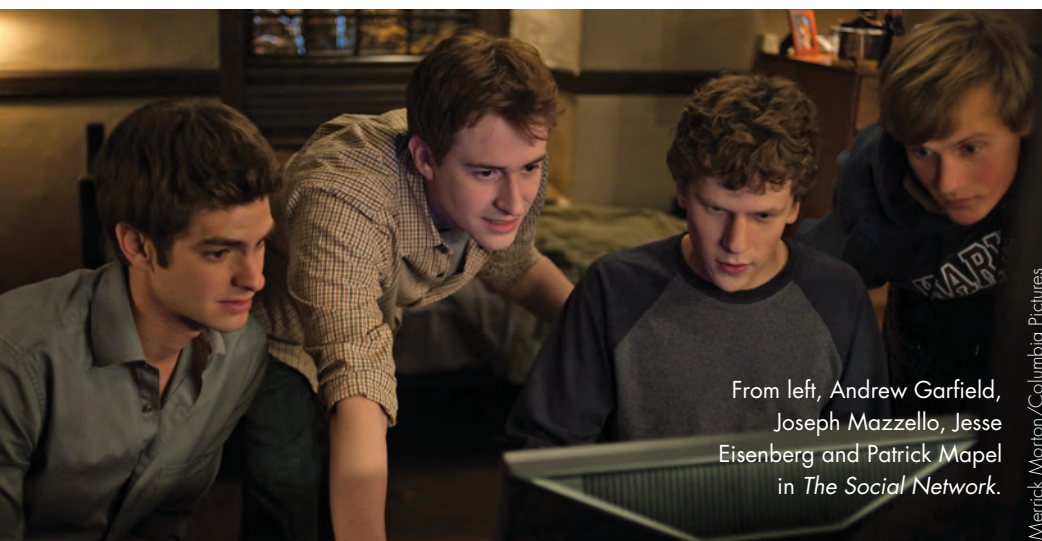
Jennifer McNamara, the casting director of NBC's *30 Rock*, has no shortage of actors that want to be on the hit show, but finds that some auditioners haven't done the most basic homework.

"Sometimes we have actors come in that maybe have never seen the show. Know the show, know the humor," she advises.

The bottom line is that, when auditioning for ensemble work, actors are looking to become part of something greater than themselves. That means taking casting directors' advice and learning how to fit in with the existing personalities, bringing the proper mindset for the time and place in which the story takes place, and understanding the tone of the piece.

And never forget to listen. Especially to the casting director.

"We're on the same team," Dixon said. "It's my job to make the actor look good so he can make me look good."



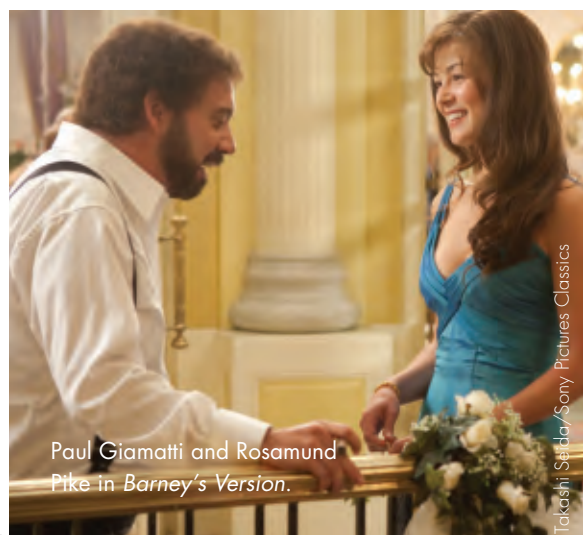
From left, Andrew Garfield, Joseph Mazzello, Jesse Eisenberg and Patrick Mapel in *The Social Network*.

Merrick Morton/Columbia Pictures



The cast of *30 Rock*, from left, Tina Fey, Jack McBrayer, Jane Krakowski, Alec Baldwin and Tracy Morgan.

Art Streiber/NBC



Paul Giamatti and Rosamund Pike in *Barney's Version*.

Takashi Saito/Sony Pictures Classics