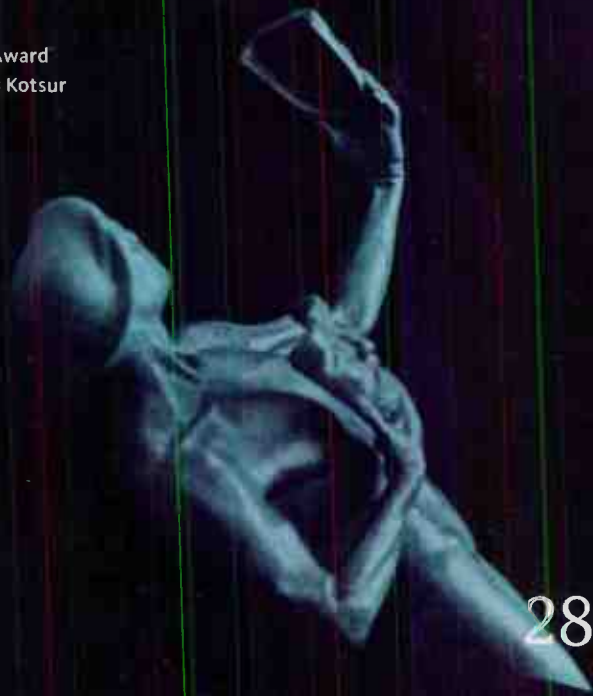




SPRING 2022

INNOVATIVE
NEW 2022
COMMERCIALS
CONTRACTS

Double SAG Award
recipient Troy Kotsur



EPIC of TROY

CODA Makes Waves at
28th Annual SAG Awards

FOR YOUR EMMY® CONSIDERATION IN ALL CATEGORIES
INCLUDING

OUTSTANDING DRAMA SERIES

OUTSTANDING LEAD ACTOR LEE JUNG-JAE

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OUTSTANDING GUEST ACTRESS LEE YOO-MI

WINNER
3 SCREEN ACTORS
GUILD AWARDS®
INCLUDING
MALE ACTOR (DRAMA) LEE JUNG-JAE
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2 CRITICS CHOICE
AWARDS
INCLUDING
BEST ACTOR IN A DRAMA SERIES
LEE JUNG-JAE

THIS YEAR, ONE SERIES CHANGED THE **GAME**

SQUID GAME

Features





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

ON THE COVER: Troy Kotsur and, above, Ariana DeBose photographed by Maarten de Boer/Shutterstock.

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OUTSTANDING DRAMA SERIES



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LEAD ACTOR - **JASON BATEMAN** | LEAD ACTRESS - **LAURA LINNEY** | SUPPORTING ACTRESS - **JULIA GARNER**



**"ONE OF THE BEST DRAMAS ON TV.
A SHOWCASE FOR CAREER-BEST
PERFORMANCES FROM
JASON BATEMAN, LAURA LINNEY
AND JULIA GARNER."**

DECIDER

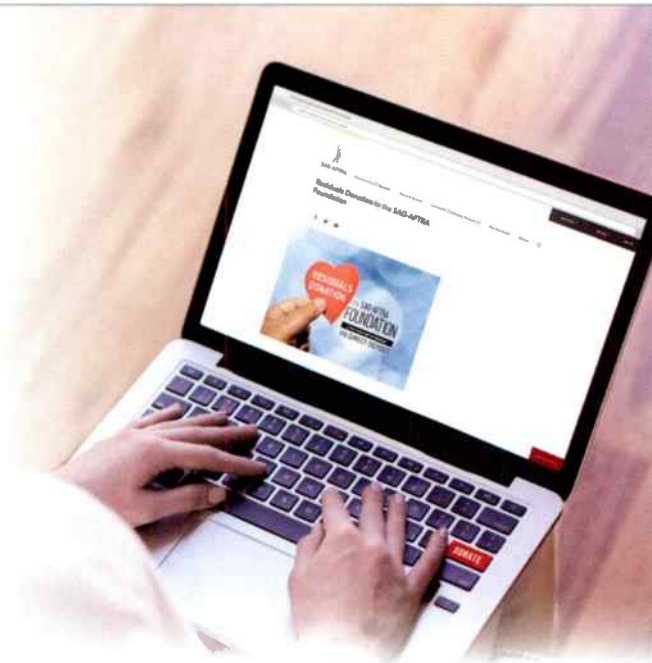


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OUTSTANDING COMEDY SERIES

OUTSTANDING LEAD ACTRESS IN A COMEDY SERIES
NATASHA LYONNE

OUTSTANDING SUPPORTING ACTOR IN A COMEDY SERIES
CHARLIE BARNETT

OUTSTANDING SUPPORTING ACTRESS IN A COMEDY SERIES
CHLOË SEVIGNY | ANNIE MURPHY | ELIZABETH ASHLEY | GRETA LEE

OUTSTANDING CASTING FOR A COMEDY SERIES
CHRISTINE KROMER, CSA

RUSSIAN DOLL



"NATASHA LYONNE, WHO PULLS DOUBLE DUTY AS BOTH STAR AND SHOWRUNNER, REMAINS AN IRRESISTIBLE FORCE."

OBSERVER



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FYC.NETFLIX.COM

World Radio History

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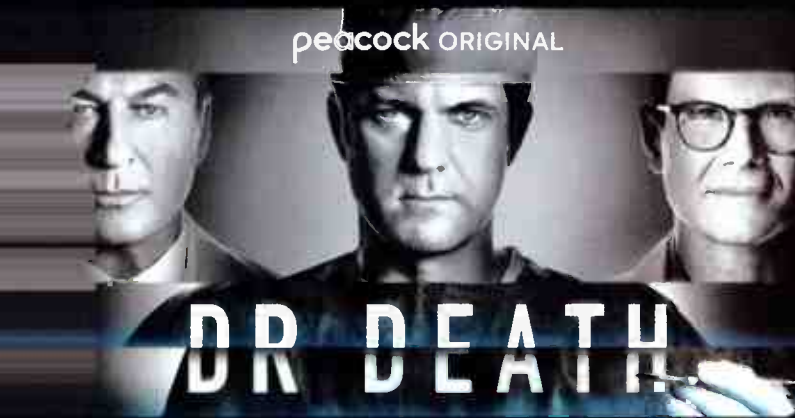
EMMY® AWARDS



Outstanding Limited or Anthology Series



Outstanding Drama Series



Outstanding Limited or Anthology Series



Outstanding Comedy Series

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YOUR

CONSIDERATION

peacock ORIGINAL



Outstanding Limited or Anthology Series

peacock ORIGINAL

KILLING IT



Outstanding Comedy Series

peacock ORIGINAL

WE ARE LADY PARTS



Outstanding Comedy Series

peacock ORIGINAL

WOLF LIKE ME



Outstanding Comedy Series

To watch awards-eligible programming, visit www.PeacockFYC.com and enter passcode PEACOCKFYC2022.

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FRAN DRESCHER

"This union is a democracy, we are all one and must make kindness and compassion our compass."

To All My Dear Fellow Members,

These are BOMBASTIC times! The war in Ukraine is so heartbreaking to watch, as innocent citizens are caught in the crossfire of an oppressive despot and their country fiercely fights to remain free.

The news leak of the Supreme Court wanting to overturn Roe v. Wade should be alarming to all women, because we can never allow a male-dominated congressional body or court of justice to think it's ever okay to legislate a woman's body. Disrespecting women's rights is an eventual justification towards violence!

Violence isn't an anomaly, but rather an end symptom of a long line of anti-women behaviors that lowers the mean of societal acceptability.

I spoke on violence against women for the UN Women for Peace Association as you will see in this issue.

Our National Board overwhelmingly voted in favor of extending the Return to Work Agreement.

But on behalf of unity, I felt it important that in discussing this hot topic, no one ever be shamed by another for having a contrary opinion. I've talked with many members representing all viewpoints and everyone's fears are different.

These are very difficult questions, but I am proud of our member body for

remembering that it's not us against them but something we are all going through together.

This union is a democracy, we are all one and must make kindness and compassion our compass.

On another note, I feel very optimistic for our success in Washington, D.C. We are making tremendous advances on both our legislative bills, AMFA and PATPA. Each, if passed, would mean royalties for singers and musicians currently exploited by AM/FM radio and more tax breaks for middle-class performers.

I spoke at the National Press Club luncheon on escalating health care costs and the labor force, followed by a Q&A. The C-SPAN link is also in this issue!

And the White House Correspondents Association Dinner was a great success. I leveraged my celebrity to work the room as your president in advancing our concerns.

Green Council is moving forward, as I engaged the Motion Picture Association CEO to join the constellation with a commitment to stop single-use plastic, both on camera and behind the scenes.

It is imperative we redefine ourselves as eco-responsible entertainment.

We are the greatest influencers on the planet and must normalize plastic-free and green living.

We must now take the hero's journey.

My video explaining what Green Council is can be also seen in this issue.

The Commercials Contracts were renegotiated, and it was a feat of accomplishment. We owe a big round of applause to the negotiators who sacrificed much to push our union and these contracts into the digital age!

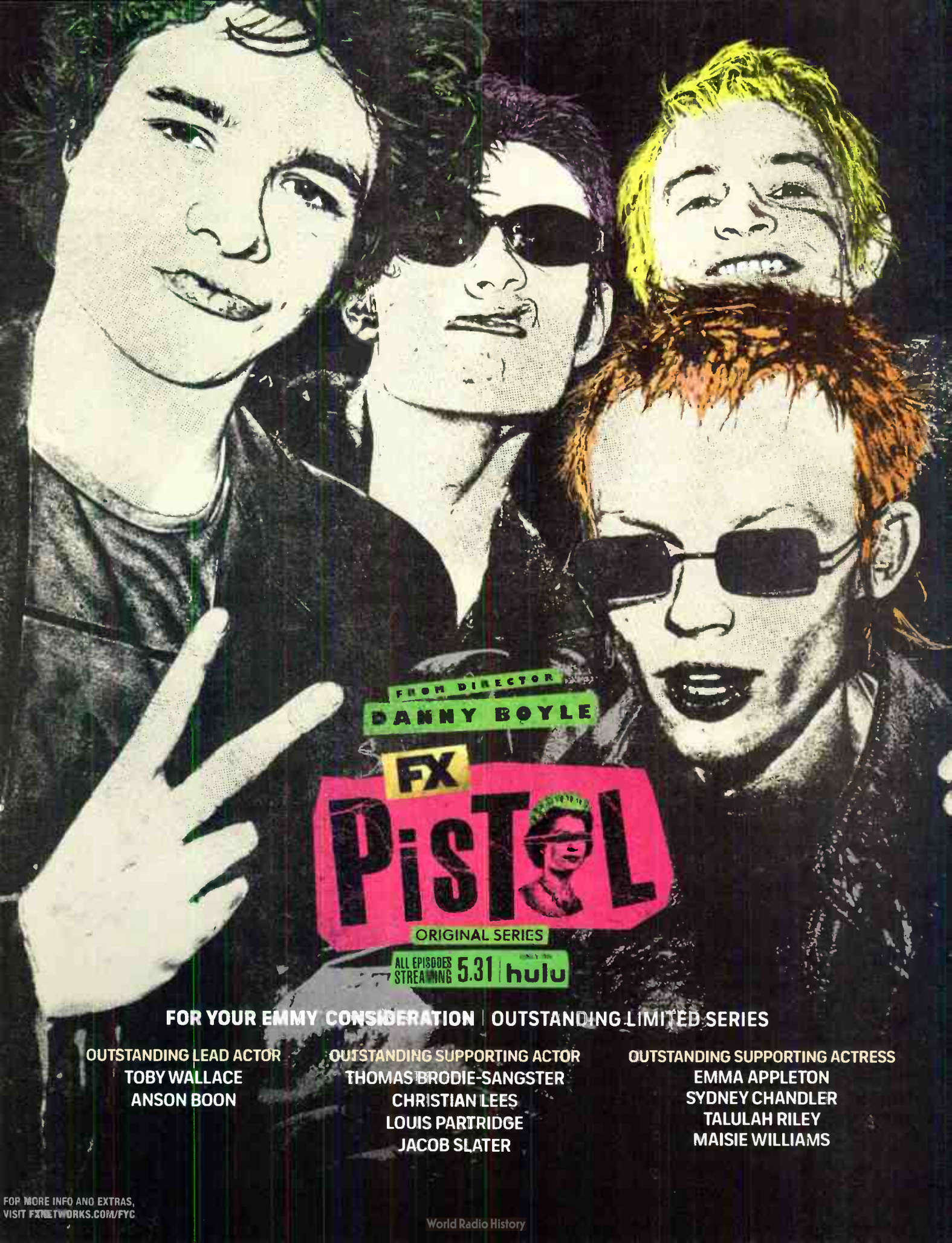
It's looking like our seniors will soon have new supplemental options they can opt into that could be an easier path moving forward.

A real estate subcommittee and the quest for an investment main headquarters is moving forward!

I'm hoping by summer we will have a whole new look and rebranding to become a publication of interest, not only to our members, but to the world at large, as we continue to elevate our caché in the zeitgeist and perpetuate the glory of being a professional in the entertainment industry.

Onward and upwards!

Fran Drescher



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DANNY BOYLE

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PISTOL

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World Radio History

A Letter from the Executive Vice President



BEN WHITEHAIR

“Our strength is only as powerful as our participation.”

Fellow Members,

Your union needs your help: Volunteering. Sharing your story. Voting. America is experiencing an extraordinary moment of union appreciation and activism, and a core reevaluation and honoring of the worth and power of the individual laborer. We see it at Amazon and Starbucks, and in nontraditional settings: workers questioning a rigged system, seeking fair pay and life balance, with surging public support even in the face of millions of union-bashing dollars.

Many out there had never thought to unionize. But after decades of ever-more-egregious exploitation, below subsistence wages, forced part-time and gig work without benefits, and economic policies designed for the richest, the need to speak with a collective voice has never been more important. Add the pandemic, with its isolating remote work and front-line dangers, and our time is now.

Let me share an open secret: We SAG-AFTRA members have been enjoying the fruits of collective bargaining since the 1930s — nearly a full century. In a very real sense, actors are the original gig workers. We are an industry of freelancers who have contractual protections and access to health care and a pension that are the envy of many of our non-union peers. But only because our members had a vision, then and now, and a commitment to the dignity of every worker, relentlessly

pursued. I am grateful for what previous generations have accomplished, and I hope you will stick with your union as we continue that fight.

Our recently negotiated Commercials Contracts are a tangible example of the extraordinary possibilities that arise when workers band together. As I write, members are voting on the tentative contract and have hopefully ratified it by the time you are reading this. This contract showcases the power of collective bargaining, reached remarkably enough during one of our country’s heaviest periods of corporate consolidation, and where many argue that digital innovations moot the need for human performers.

With this contract, for the first time, our members of color will no longer be forced to do their own hair and makeup. We blockaded absurd self-taping requests — I have been asked to self-tape an audition while driving, and other members have told me of equally ridiculous demands. We secured additional contributions to our Health and Pension Plans, adopted new standards for nude or partially nude work, and achieved **\$120 million in new gains**. More than that, the contract is forward-looking, with new compensation for digital use and modern, simplified terms for the digital age. These gains aren’t just wishful thinking; they are now contained in a legally binding contract that will improve our members’ daily lives. Kudos to the negotiating committee and SAG-AFTRA staff for all their hard work.

But whether or not this contract is ratified, your right to even vote is possible only because of the power of collective bargaining and SAG-AFTRA’s efforts and resources. No single worker could bring so much benefit together for group action, with returns to be paid out for years. And it serves as an example of the tangible results we are accomplishing for each of you.

So, let’s not simply celebrate the power of our collective voice, let’s leverage it. As SAG-AFTRA members, we have the incredible privilege of nearly 100 years of top-notch negotiators, researchers and economists in our corner. But our strength is only as powerful as our participation. So volunteer to serve your union. Participate in our wages and working conditions meetings to give your feedback and share your lived experiences with our myriad contracts. Communicate with your board members. Vote. Support your fellow members — and even workers in other industries — however you are able.

We are a union of the most effective communicators in the entire world — in all the beautiful forms that can take. And, together, we are unstoppable.

Together in unity,

Ben Whitehair

"GRIPPING"
Entertainment

**"STANDS ON THE TOP TIER OF
2021 DRAMATIC PROGRAMMING"**
The New York Times

"STRIKING PERFORMANCES"
The New York Times

"UNDENIABLY JUICY"
CN

"ESSENTIAL VIEWING...RAW AND RIVETING"
GMA

'TRANSFIXING'
VULTURE

**"PAULSON IS
NOTHING SHORT
OF MAGNIFICENT"**
CHICAGO SUN-TIMES



IMPEACHMENT

— AMERICAN CRIME STORY —

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BEANIE FELDSTEIN

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EDIE FALCO · JUDITH LIGHT
MARGO MARTINDALE
COBIE SMULDERS
MIRA SORVINO

OUTSTANDING SUPPORTING ACTOR
CLIVE OWEN
DAN BAKKEDAHL · BILLY EICHNER
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World Radio History

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JOELY FISHER

“As we continue to contend with the ebb and flow of the COVID crisis, the nation and the industry have rebounded and show biz is back!”

Fellow Members and Friends,

It is with pleasure and cautious optimism that I report that the financial state of our union is extremely strong.

As we continue to contend with the ebb and flow of the COVID crisis, the nation and the industry have rebounded and show biz is back! Over the past 18 months, there has been an unprecedented surge in new membership, which is both an incredible financial driver for the union and represents confidence in SAG-AFTRA. Also, of note, the federal government has forgiven the union's Paycheck Protection Program (PPP) loan.

At this moment of surplus, the union has the opportunity and the responsibility to choose wisely. Addressing the lingering, devastating effects of our 2020 health plan crisis remains a top priority for me. In real time, the union is rehiring staff with a goal to restore its pre-pandemic level, full range of services that members deserve and have historically come to expect.

Stay assured the National Board is acting with the members' economic challenges firmly in mind. With the pandemic's pecuniary difficulties still touching every pocketbook and the burst of what we hope is merely short-term inflation, the Board agreed unanimously

to continue its dues relief extension program, through which members could easily request — either online or by simply checking a box on the dues bill — an extension of the due date for dues payment and an installment plan for those payments. In addition, we voted to adopt a very small dues increase — the price of a cup of coffee — to both bolster and sustain member services and avoid a big dues hike over the next five years. Reminder: Pay your dues in order for your voice to be heard in future elections.

I am thrilled to announce that with the full support of President Drescher, and in my capacity as chair of finance, we look forward to forming the Real Estate Investment Subcommittee. The time has come for SAG-AFTRA to own its own building, both as an investment and a place to create community, particularly after the isolation we experienced during the pandemic. Now, more than ever, we need solid investments in the future and in each other.

The 2022 Commercials Contracts negotiating team worked tirelessly to bring us the agreement, which at this writing is before the membership for ratification. While the vastness of the commercials industry remains a challenge for us, I support this necessary deal. There are significant increases in many areas which will preserve

and protect our members working in the industry.

Finally, as your secretary-treasurer, I recently attended a meeting in Washington, D.C., of all the secretary-treasurers of the AFL-CIO's unions. As we discussed issues around the table, I was keenly aware that, while we represented vastly different kinds of workers — from performers to steelworkers, electricians, teachers, nurses and more — we shared the strong common bond of facing the challenges confronting all workers, from health care costs to wages to affordable housing and workplace safety. During that meeting, I was honored to be chosen to serve on the secretary-treasurers' steering committee.

As we turn towards the TV/Theatrical negotiations of 2023, I am eager to get to the table to represent you and leverage our full value, to finally achieve terms that reflect the quality and importance of your work. Your fears, dreams and your realities are foremost on my mind.

In service and solidarity,

A handwritten signature in black ink, appearing to read 'Joely Fisher'.

Joely Fisher

**"UNFLINCHING
IN ITS HONESTY"**
PASTE

**"GRIPPING
CRIME DRAMA"**
DECIDER

"PORTRAIT OF A RECKONING"
VARIETY

"COMPELLING"
IndieWire

'POWERFUL'

Hollywood

**"TRAGIC AND
FANTASTIC"**
Collider

"CHILLING"
Up Roll Like Cinema

**"RIVETING...
A BLISTERING TALE"**
Variety



UNDER THE BANNER OF HEAVEN

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OUTSTANDING SUPPORTING ACTOR
SAM WORTHINGTON
GIL BIRMINGHAM · ANDREW BURNAP
SCOTT MICHAEL CAMPBELL
BILLY HOWLE · SETH NUMRICH
WYATT RUSSELL

OUTSTANDING LEAD ACTOR
ANDREW GARFIELD

OUTSTANDING SUPPORTING ACTRESS
DAISY EDGAR-JONES
ADELAIDE CLEMENS
DENISE GOUGH · CHLOE PIRRIE
TYNER RUSHING
SANDRA SEACAT

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World Radio History

ONLY ON
hulu



DUNCAN CRABTREE-IRELAND

“SAG-AFTRA is only as strong as our members’ will to stay united, but together ... we will continue to push forward and ensure that no one is left behind.”

Dear Member,

It’s hard to believe we’re already one-third of the way through the new year, and while it’s passing quickly, I’m incredibly proud of what we’ve been able to accomplish so far.

I want to start by acknowledging our hardworking team of members and staff that tirelessly negotiated the 2022 Commercials Contracts; their perseverance and strategic thinking have built a strong foundation for the continuing transition toward digital use of our members’ work — and positions us to capture that additional digital value for our members now and in the future.

As rapidly evolving technologies continue to move from “future” to “present” in what seems like the blink of an eye, we will remain ever vigilant in our work to adapt to these advances and, where possible, to redirect them toward equity for our members. We rigorously assess new tech as it’s developed to determine how our members in every area may be affected, devising new strategies to ensure members benefit from new tech instead of being harmed by it.

We’ve accomplished many progressive advances over the past months. You can

read further in this issue of *SAG-AFTRA* magazine about intimacy coordinator guidelines and registry, the strengthening of safety protections for actors in audition rooms, and the revised guidelines for hair and makeup artists that will help create a more inclusive work life on set for many union members. There is much more to come. Stay tuned.

It’s now been more than two years since the beginning of the COVID-19 pandemic, and just as the pandemic has evolved, so have the COVID safety protocols agreed between the unions and the industry. SAG-AFTRA will always prioritize our members’ health and well-being. Our National Board recently considered the protocols and decided to keep them in place for now, balancing the needs and concerns of members with disparate perspectives and experiences. Our employers have concluded it is essential to have the ability to use vaccinations as part of their effort to reduce transmission of COVID and the seriousness of COVID cases, and to minimize the likelihood of widespread or lengthy production shutdowns. We recognize that some of our members face challenges in securing employment if they are unable to or choose not to be vaccinated, but we also

acknowledge the many members who would be unable to work or who would choose not to work in an unvaccinated workplace due to the additional risk involved. We are constantly reviewing the evolving pandemic and the expanding scientific knowledge to ensure that our protocols provide our members with the safest possible workplaces.

I know that these days, especially, the world can feel chaotic. While every performer’s circumstances differ, our union means that members can know and count on collective support and strength, and that every objective set by the union has a sole fundamental purpose: to better the lives of our members. SAG-AFTRA is only as strong as our members’ will to stay united, but together, as we have done in the past, we will continue to push forward and ensure that no one is left behind.

Standing strong together,

Duncan Crabtree-Ireland

"MODERN TV MASTERPIECE"

Den of Geek

"EXQUISITE DIRECTION"

IndieWire

"SMALL SCREEN
MIRACLE"

FSR

'MASTERPIECE'

Deadline

"STARTLING, STUNNING
MASTER CLASS"

Variety

"A SHOW FOR THE AGES"

Refinery29

"NO OTHER SHOW ON TV IS DOING
THE THING THAT ATLANTA DOES"

The Atlantic

"FEW SERIES THAT CAN EVEN COME
CLOSE TO WHAT GLOVER AND HIS
TEAM ARE DOING"

Bolger



ATLANTA

FOR YOUR EMMY CONSIDERATION | OUTSTANDING COMEDY SERIES

OUTSTANDING LEAD ACTOR | OUTSTANDING SUPPORTING ACTOR | OUTSTANDING SUPPORTING ACTRESS

DONALD GLOVER

BRIAN TYREE HENRY

ZAZIE BEETZ

LAKEITH STANFIELD

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SAG-AFTRA Members Ratify 2022 Commercials Contracts

Members of SAG-AFTRA overwhelmingly voted on May 5 to ratify the 2022 SAG-AFTRA Commercials Contract and the 2022 SAG-AFTRA Audio Commercials Contract. The vote was 92.25% in favor. The agreement reflects important structural changes in the industry, especially in digital streaming.

The results came in just as this issue went to press; the rest of the magazine was created prior to the vote deadline.

The key provisions of the ratified contract include:

- **\$120 million in gains for members.**
- **A 10% increase in session fees starting this year.**
- **Flat-fee, per-cycle rates across most digital and traditional media.**
- **Critical hair and makeup equity protections for diverse members.**
- **Lasting cultural change through new standards for nude or partially nude work.**
- **No more unreasonable or unsafe self-tape and live-remote auditions, thanks to clear boundaries on what can be asked.**
- **Fortifying the SAG-AFTRA Health Plan with increased contributions.**
- **New compensation for digital use, paired with an employer-paid fund to mitigate the impact of reduced earnings on the most high-volume Class A use.**

"We did it! An overwhelming majority of members agreed on the new Commercials Contracts," said SAG-AFTRA President Fran Drescher. "As we move into a digital age, bold moves and structural changes had to be made. Our amazing negotiating committee heard what members needed and delivered new contracts with more money for streaming, more contributions

to the health plan, limitations on self-tape auditions, hair and makeup equity, intimacy protections and more. These contracts create a baseline upon which to build a new future."

SAG-AFTRA National Commercials Negotiating Committee Chair Gabrielle Carteris added, "Throughout the nearly eight-week process, our negotiating committee never wavered and remained laser-focused on modernizing and transforming our Commercials Contracts. Our success in the negotiations is directly tied to the incredible support, advice and work of National Executive Director and Chief Negotiator Duncan Crabtree-Ireland and Chief Contracts Officer and Lead Negotiator Ray Rodriguez, whose influence and wise counsel is found in every provision in the contracts."

"This bold new agreement reflects SAG-AFTRA's multi-year approach to address the major shifts in the advertising industry and the growth of digital and streaming platforms," said SAG-AFTRA National Executive Director and Chief Negotiator Duncan Crabtree-Ireland. "We are changing with the times and adapting our agreements to ensure our members can benefit from the long-term evolution in the industry. This agreement will ensure union members continue to work and continue to receive the earnings they deserve. The agreement will also support expanding the coverage of work performed under a SAG-AFTRA contract. The fantastic commitment and energy of the negotiating committee exemplifies how SAG-AFTRA and its members can overcome any future

challenges by tackling our mission with a well-thought-out strategy, with foresight, passion, perseverance and most of all, unity."

Initial rate increases are retroactive to April 1, 2022, and a second set of rate increases apply beginning June 1, 2022. The new payment and editing structure also becomes effective June 1, 2022.

The ratification vote follows the SAG-AFTRA National Board's recommendation on April 9 that members vote yes on the new three-year contract with the Joint Policy Committee, LLC. Votes were submitted online and by mail-in ballot, with the deadline of May 5, 2022, at 5 p.m. PDT. The final vote was certified by Integrity Voting Systems, an impartial election service based in Everett, Washington. Negotiations on the agreement began on Feb. 15 and concluded with a tentative agreement on April 5. Voting instruction postcards were mailed to approximately 133,000 members.

@ Additional details about the contracts can be found at sagaftra.org/commercials2022.



"CAST IS PHENOMENAL"

TV CLUB

"CHARMING, FUNNY...
LIFE IN EVERY FRAME"

Los Angeles Times

'TRAILBLAZING'

ABC

"DISTINCTIVE, WONDERFULLY CAST
TRIUMPH OF REPRESENTATION"

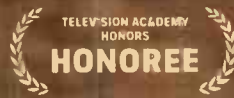
IndieWire

"REALLY F***ING FUNNY"

IndieWire

"DANGEROUS CREATIVE CHOICES PAY OFF"

PlayStation



RESERVATION DOGS

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OUTSTANDING LEAD ACTOR
D'PHARAOH WOON-A-TAI

OUTSTANDING LEAD ACTRESS
DEVERY JACOBS

OUTSTANDING SUPPORTING ACTOR

LANE FACTOR
FUNNYBONE

ZAHN McCLARNON

LIL MIKE

JON PROUDSTAR

OUTSTANDING SUPPORTING ACTRESS

PAULINA ALEXIS

SARAH PODEMSKI

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SAG-AFTRA National Board Approves Budget

Board Hears Positive Report on Union's Financial Health

At its April 30 meeting, the SAG-AFTRA National Board voted to approve the fiscal year 2023 budget, which includes significant investments in new technology, business innovation projects and increasing staff in order to continue providing member service at the necessary level.

The one-day plenary was conducted remotely, and President Fran Drescher videoconferenced into the meeting from Washington, D.C., where she was attending the White House Correspondents Dinner and advocating for various union issues.

In his national executive director's report, Duncan Crabtree-Ireland told the board that covered earnings and employment overall reached a new record high in 2021, even with inflation factored in. The made-for-new media, animation, sound recordings and audiobook categories saw inflation-adjusted record highs.

Secretary-Treasurer Joely Fisher and Chief Financial Officer Arianna Ozzanto reported that SAG-AFTRA is in a strong financial position; both revenue and expenses are tracking better than planned through the third quarter of FY 2022, and reserves have grown significantly. Fisher reported that the union's PPP loan was forgiven and the union is seeing an unprecedented surge in new membership, representing confidence in the union and new income. Fisher also announced the formation of the Real Estate Investment Subcommittee, which will explore potential options for acquiring real estate in the Los Angeles area.

Executive Vice President Ben Whitehair, General Counsel Jeffrey Bennett and Chief Governance and Equity & Inclusion Officer Michelle Bennett reported on various legal and governance matters.

At its April 9 meeting, the National Board approved, by 92.92% to 7.08%, the 2022 Commercials Contracts tentative agreement reached with The Joint Policy Committee on April 5 and recommended the membership vote yes. The agreement was then submitted to the membership for ratification.

Prior to that, the National Board approved the 2022 Commercials Negotiations Proposal Package at its Feb. 6 meeting.

Continues on page 78

For updates on COVID-19 workplace protocols, visit sagaftra.org/backtowork

President Drescher Gives Opening Speech at UN Luncheon

SAG-AFTRA President Fran Drescher, center, was the opening speaker for the United Nations Women for Peace 2022 Awards Luncheon in New York on May 3. Also in attendance were SAG-AFTRA New York Local President Ezra Knight, right, and New York Local Executive Director Rebecca Damon.

The UNWFP Association was founded in 2008 and dedicates itself to activities promoting equal opportunities for girls and women and fundraising efforts for the UN Trust Fund to End Violence Against Women. As an annually held event, the luncheon serves as an opportunity to recognize those who further UNWFP's mission on a global scale.



Good Riddance Plastic

From left, SAG-AFTRA President Fran Drescher, actor Ed Begley Jr. and Plastic Pollution Coalition co-founder and CEO Dianna Cohen discuss the effects of plastic in the environment and on peoples' health, and ways to reduce society's use of plastic. The conversation, which took place on Earth Day, is part of Drescher's Green Council initiative, which encourages more environmentally friendly practices in the entertainment industry. Scan the QR code to watch the discussion.



"HYSTERICAL...AS FUNNY AS EVER"

by Dave Karger

"FUNNIEST SHOW ON TV"

Rolling Stone

"EVERYONE SHOULD BE WATCHING...
HEART, CHEMISTRY, AND SHARP WRITING"

Esquire

"RAISED THE STAKES"

TV Line

'HILARIOUS'

DAILY BEAST

"COMEDY GOLD"

Nerdist

"STILL THE FUNNIEST HALF-HOUR
SERIES IN PRODUCTION"

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OUTSTANDING SUPPORTING ACTOR
HARVEY GUILLÉN
MARK PROKSCH

OUTSTANDING SUPPORTING ACTRESS
KRISTEN SCHAAL

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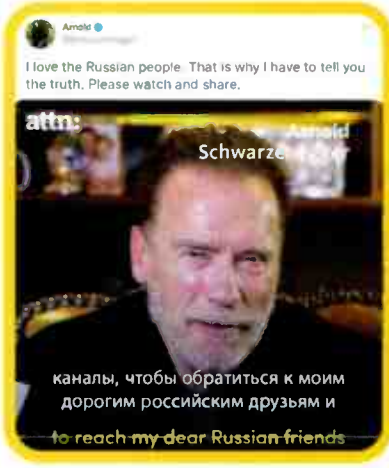
World Radio History

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SAG-AFTRA Artists #StandWithUkraine



Learn about broadcast members in action on page 42.



legendary figures such as Natalie Wood, Alex Trebek and Ed Asner to contemporary actors and recording artists like Bruno Mars, Vera Farmiga and Mila Kunis, ties to the embattled Eastern European nation are strong.

During this time of personal and political upheaval, union members with Ukrainian ties, as well as those who simply wish to send aid to the people of the war-torn country, have put advocacy into action in a variety of ways. Social media posts have given visibility to those who have remained in Ukraine and are still under attack, and to those who have fled to neighboring countries. These public comments have also helped open up financial avenues that allowed resources to be directly delivered to families and organizations, including animal rescue operations that are aiding the country's zoos and other animal life.

In mid-March, Kunis, who was born in Ukraine and moved with her family to the United States when she was 7, met

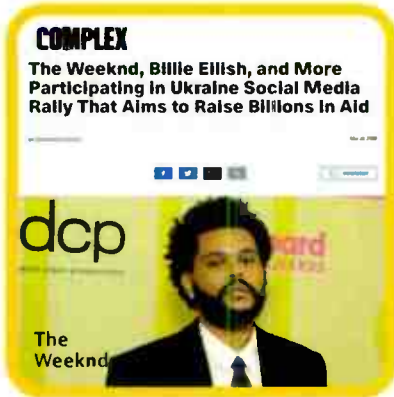
with president Volodymyr Zelenskyy for a Zoom call that also included her husband, Ashton Kutcher. The couple had, at that point, raised \$35 million dollars, which was sent to Flexport, a San Francisco shipping company delivering relief supplies to refugee sites in Poland, Romania, Hungary, Slovakia and Moldova. Kunis also alluded to the conflict at this year's Oscars ceremony, offering a tone of solidarity and hope.

Many other union members took up the mantle to help with relief efforts, as well. Reese Witherspoon and Jillian Harris donated to and helped spread word of the Kunis-Kutcher effort, and Angelina Jolie visited Lviv, Ukraine, in late April as a special envoy to the UN's refugee agency, UNHCR.

Blake Lively and Ryan Reynolds pledged to match donations up to \$1 million to help those fleeing

The Russian war against Ukraine has its foundation in a long and complicated history — far too long and complicated to be addressed here. The one thing that isn't complicated, however, is that when civilians become targets in conflicts, they need help from anyone who can offer it.

The entertainment industry and SAG-AFTRA count many first and second generation Ukrainian-American performers among their ranks. From



Ukraine, and Leonardo DiCaprio made several private donations to humanitarian groups supporting displaced and embattled citizens. In a bold move, legendary action star Arnold Schwarzenegger, who is still extremely popular in Russia, publicly condemned the invasion in a video message aimed at the Russian people. He also warned them against buying into the disinformation campaign he said was being waged by the Russian media and President Vladimir Putin.

Some actors even found themselves caught in the crossfire on the ground. Sean Penn first traveled to the Ukrainian capital of Kyiv last November. He returned in February to attend a press briefing at the office of President Zelenskyy and to film scenes of the Russian invasion for a documentary, but just days later was forced to flee on foot with a mass exodus of refugees to Poland.

Union performers from across the pond have also taken public stances on the war, with Ed Sheeran and Camila Cabello, among others, playing a fundraising concert for Ukraine, and Emilia Clarke and Benedict Cumberbatch pledging their support for the country and asking fans to donate to humanitarian organizations that are helping displaced Ukrainians.

SAG-AFTRA Accredits Intimacy Coordinator Training Programs

As part of SAG-AFTRA's groundbreaking 2020 introduction of Standards and Protocols for the Use of Intimacy Coordinators, which created a framework for use and outlined the responsibilities of intimacy coordinators at every stage of production, eight newly accredited international intimacy coordinator training programs have been established that will safely expand the pool of qualified intimacy coordinators on set.

The accreditation system allows interested candidates to identify high-quality training programs and ensures a commitment to equity and inclusion for all applicants. It is the culmination of a yearslong process in which the union and the intimacy coordinator community collaborated to implement the first industrywide standards for training to enter the profession.

Actor and Los Angeles Vice President Michelle Hurd, who is the chair of the Sexual Harassment Prevention Committee, highlighted the need for the new system and guidelines.

"This new accreditation system is one part of our long-term strategy to ensure safe and equitable workplaces for SAG-AFTRA members and drive real industrywide change. Setting a standard for high-quality training programs that foster equity and inclusion will help protect members and create an environment where they can expect consistent and quality intimacy coordination wherever they perform in the world," Hurd said.

Hurd was an early advocate of the intimacy coordinator profession and has been dedicated to making sets and audition rooms safer. Her activism earned her SAG-AFTRA's President's Award last year.

SAG-AFTRA President Fran Drescher signaled her agreement with the new guidelines.

"Intimacy coordinators set the bar even higher on protections for our members and help raise consciousness on what's considered appropriate behavior as well as being sensitive to the feelings and comfort zone of performers," Drescher said. "In an industry that for decades turned a blind eye to 'the casting couch,' I'd say this is most definitely a step in the right direction!"

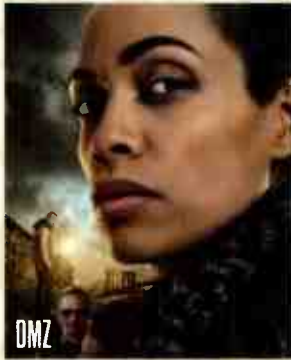
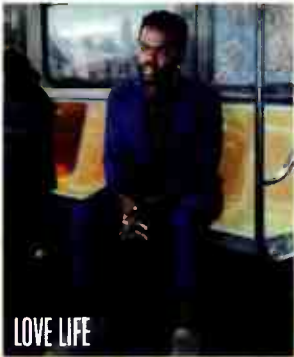
The accreditation program is not intended to imply an endorsement of any individual or company by SAG-AFTRA, but rather to confirm that the minimum training standards for the program are being met. Once accredited, a biennial review of the organizations will be conducted to ensure continued compliance with the accreditation program.

SAG-AFTRA will also soon introduce a registry of qualified and experienced intimacy coordinators that have met the minimum standards for training and experience on set, as well as a pre-registry list of intimacy coordinators entering the field.



For intimacy coordinator resources, visit sagaftra.org/intimacycoordinator.

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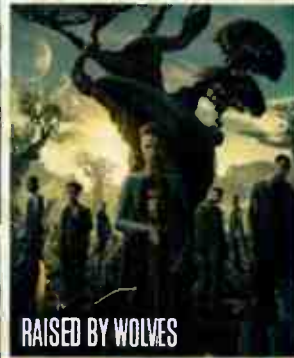
GOSSIP GIRL



HARRY POTTER
20TH ANNIVERSARY:
RETURN TO HOGWARTS



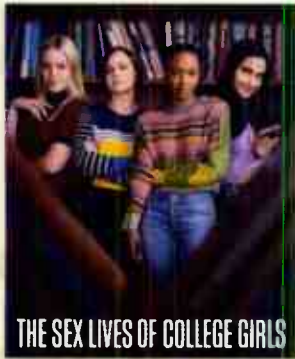
THE GIRL BEFORE



RAISED BY WOLVES



THE OTHER TWO



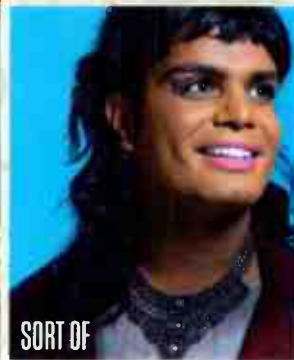
THE SEX LIVES OF COLLEGE GIRLS



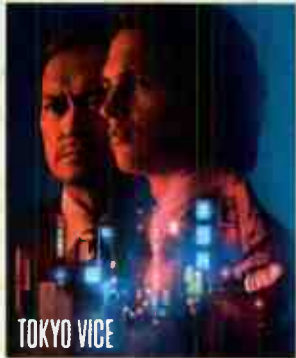
THE TOURIST



STARSTRUCK



SORT OF



TOKYO VICE

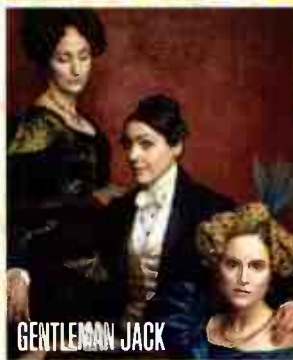


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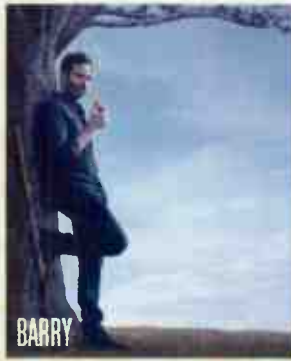
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LAST WEEK TONIGHT
WITH JOHN OLIVER



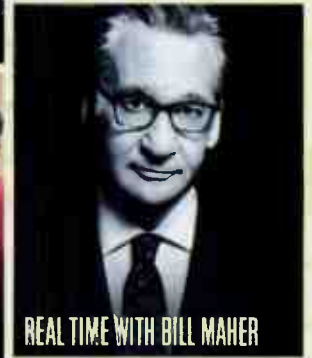
SCENES FROM A MARRIASE



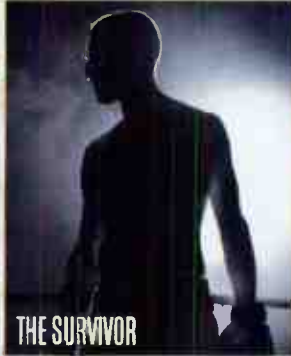
LANDSCAPERS



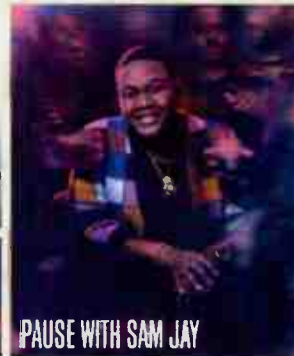
A BLACK LADY SKETCH SHOW



REAL TIME WITH BILL MAHER



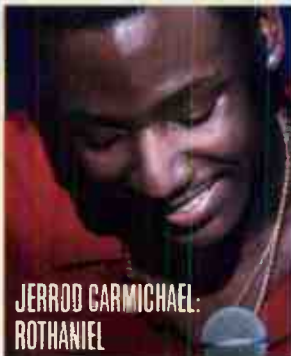
THE SURVIVOR



PAUSE WITH SAM JAY



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Eight-Time Grammy Winner Gloria Estefan Testifies in Support of the American Music Fairness Act

SAG-AFTRA member and eight-time Grammy Award-winning recording artist Gloria Estefan testified before the House Judiciary Committee on Feb. 2 in support of the American Music Fairness Act, a bipartisan bill that seeks to ensure artists are fairly compensated when their music is played on AM/FM radio stations.

The singer-songwriter and musician, who received the Presidential Medal of Freedom in 2015 alongside her musician husband Emilio, reminded the committee who wins and who loses when it comes to performers and radio airplay.

"When their music is played on the radio, artists don't get paid," Estefan noted. "Only the songwriters do. Radio stations benefit from the advertising dollars, but the artists that breathed life into a song, the featured artists, the singers, producers and studio musicians, are left out. This can be particularly problematic for older artists, whose songs are not in the Top 40 but still get airplay," the singer said.

Estefan identified herself as one of the hundreds of thousands of Americans who earn their living making music and urged the Committee to consider the financial hardships many musical artists have faced during the COVID-19 pandemic, which all but eliminated live musical performances.



SAG-AFTRA President Fran Drescher praised Estefan for her passionate support of the legislation.

"Bravo to Gloria Estefan for standing up for all recording artists," said Drescher. "As a television actor, I can say how grateful every performer is to receive residuals for the reuse of our performances. Singers and musicians whose

music is played on terrestrial AM/FM radio deserve the same treatment for the ongoing use of their music performances. This critical piece of legislation would help so many artists who rely on royalties to cover life's essentials. You go, Gloria! This is the right thing to do. It's called the Fairness Act for a reason!"

The American Music Fairness Act would give new rights to the copyright holder of a sound recording and give that holder, often the performer, the exclusive right to perform that

recording. Currently, public performance rights do not cover AM/FM radio stations, where many listeners still find their musical content. This new bill, should it pass, would mean radio stations would be required to pay fees to performers for their music, not just to the publishers of that music, as it stands today. Certain small-revenue radio stations would be allowed to pay lower fees.

@ Visit soundexchange.com to find out more.

SAG-AFTRA Lauds Passage of CROWN Act

In a big win for equity and inclusion, members of the U.S. House of Representatives passed the CROWN Act in a vote of 235-189 on March 18. SAG-AFTRA lauds the advancement of this important legislation and congratulates Rep. Bonnie Watson Coleman's leadership on the bill.

The Creating a Respectful and Open World for Natural Hair Act, HR 2116, prohibits discrimination in education and employment based on the texture or style

of a person's hair. Several states already have such laws.

"Now is the time to reevaluate norms in our multiracial, multiethnic nation," said SAG-AFTRA President Fran Drescher. "The CROWN Act is an exciting step towards a societal awareness of prejudice, judgment and whitewashing of culture. We must elevate ourselves as a species by embracing the many different threads that make up the fabric of the human experience."

SAG-AFTRA performers of color routinely find themselves on sets where their hair care and styling needs are not met in an equitable manner. This legislation will help address that disparate treatment nationwide and end this discriminatory practice in the workplace once and for all.

Reps. Barbara Lee, Ilhan Omar, Ayanna Pressley and Gwen Moore supported the bill, which was reintroduced in the U.S. Senate by Sen. Cory Booker.

SAG-AFTRA Pushes for Fairer Contracts for Recording Artists and Actors

For decades, actors and recording artists in California have been denied the freedom and flexibility to pursue a paycheck by outdated and unfair employment contracts. Actors are unilaterally held off the market for extended periods of time by production studios, and recording artists are kept in long-term contracts that are virtually impossible to leave.

SAG-AFTRA, in partnership with Music Artists Coalition, Black Music Action Coalition and the California Labor Federation, has been pursuing a legislative solution to bring contracts into the modern age through the California Free Artists from Industry Restrictions, or "FAIR," Act.

In a March 2022 hearing before the California Assembly Committee on Labor and Employment, SAG-AFTRA actor Ginnifer Goodwin presented compelling testimony on behalf of performers who have been adversely impacted by unfair contracts that keep them in a virtual career limbo. Goodwin reminded the Committee that these one-sided contracts favor only studios, networks and streaming services,

and are in dire need of equitable revision. In April, SAG-AFTRA and its coalition

partners agreed to bifurcate the legislation into two separate bills to give all of the stakeholders the time and flexibility needed to fully educate legislators. The next steps for both bills will be revealed shortly. Please stay tuned.

As an organization representing both actors and recording artists, SAG-AFTRA will continue to mobilize resources on both fronts. Recording artists must be released from one-sided agreements that have no expiration, and actors must be liberated from the exclusive holds that keep them from working when they wish to work. The engagement and passion from the creative community has already made it clear that these issues will not go away until there is a resolution.

SAG-AFTRA looks forward to continuing to educate the California Assembly and Senate about the urgency in addressing these pressing concerns. California succeeds when the artists and employers in our industries work together, and these two issues are critical to that success.



SAG-AFTRA member Ginnifer Goodwin and recording artist Willie "Prophet" Stiggers, co-founder/co-chair of the Black Music Action Coalition, in Sacramento to testify in support of the California FAIR Act.

Take
action at
[sagaftra.org/
getinvolved](https://sagaftra.org/getinvolved)

SAG-AFTRA Lobbies for Tax Fairness Bill

SAG-AFTRA has been a strong supporter of the Performing Artist Tax Parity Act, which will modernize the Qualified Performing Artist tax credit to ensure creative professionals are not unfairly penalized by an outdated provision in the tax code. Union leaders are encouraged that the legislation was reintroduced with bipartisan leadership in the U.S. Senate by Sens. Mark Warner and Bill Hagerty. The bill was previously introduced in the House by Reps. Judy Chu and Vern Buchanan.

The bill has been supported by 19 organizations representing creative professionals from across the industry, including those who work in live theater, at trade shows and exhibitions, and

at concerts, as well as the equipment and construction shops that support them. Since the legislation was first introduced in June 2019, SAG-AFTRA has held dozens of meetings with congressional staff and submitted testimony to the House Ways and Means Committee regarding the need for tax fairness for these workers. Coming on the heels of the pandemic that halted all production and devastated so many lives, the Performing Artist Tax Parity Act will provide well-earned relief to professionals who need it most.

The Qualified Performing Artist tax credit was signed into law as part of tax reform in 1986 and has since remained unchanged in the tax code. The bipartisan Performing Artist Tax Parity Act updates the thresholds of the QPA, which has been capped at an adjusted gross income of \$16,000 since enactment 35 years ago. The new bill would update the deduction to \$100,000 for single filers and \$200,000 for married artists filing jointly.

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The Fast and the Forward-Thinking

SAG-AFTRA First Union Named to *Fast Company*'s Prestigious List of the World's Most Innovative Companies

Improving the lives of members is SAG-AFTRA's No. 1 mission, but most of that advocacy occurs outside of public view. That's why, when *Fast Company*, one of the world's premiere business journals, selected SAG-AFTRA as one of its Top 10 Most Innovative Film and Television Companies, it was a tremendous honor.

Fast Company recognizes that SAG-AFTRA is making an essential impact on the entertainment industry through advocacy and breaking down barriers to create positive change that not only supports and protects members, but also reflects the union's culture as a whole. SAG-AFTRA is fighting every day for a future that is fairer, more supportive and more equitable to union members.

SAG-AFTRA National Executive Director Duncan Crabtree-Ireland reiterated that mission when accepting *Fast Company*'s prestigious accolade.

"SAG-AFTRA is honored to be recognized for our efforts to protect people working in television, film and media at such a pivotal moment for these industries," he said.

The publication lauded the union's efforts to protect members and help them thrive during difficult times, including calling out the Return to Work Agreement.

"When disruptive changes roiled the entertainment industry, SAG-AFTRA took major steps to shield its members," they wrote. "It's creative initiatives like these that earned SAG-AFTRA a spot on *Fast Company*'s list."

SAG-AFTRA is the first union ever honored by *Fast Company*'s World's Most Innovative Companies list, which selects organizations that "play an essential role in addressing the most pressing issues facing society." Some of the milestones from the past few years include:

- **RETURNING CREATORS TO WORK**
SAG-AFTRA worked with the DGA, IATSE, Teamsters, the Basic Crafts, and AMPTP to evolve the Return to Work Agreement. The protocols kept members safe and working, and allowed SAG-AFTRA to cover more than 77,000 jobs in the first four months of 2021 than in 2020, representing a growth of more than \$140 million in earnings.
- **DEVELOPING GROUNDBREAKING PROGRAMS TO HELP GROW THE INTIMACY COORDINATOR PROFESSION**
After announcing the Standards & Protocols for the Use of Intimacy Coordinators, SAG-AFTRA unveiled the first industrywide accreditation for intimacy coordinator training programs and a registry that creates a pipeline of these professionals.



- **A NEW SEXUAL HARASSMENT REPORTING TOOL**
SAG-AFTRA released a reporting platform, SAG-AFTRA Safe Place, which allows members to report harassment right from their smartphones, and a new reporting platform at sagaftrasafeplace.org.
- **BRINGING RESIDUAL PAYMENTS INTO THE DIGITAL AGE**
SAG-AFTRA initiated a direct deposit process that automates the residuals payment process, saving money on labor and creating a more efficient and reliable system. Approximately 25,000 members have enrolled for direct deposit and \$500 million in residuals have been processed.
- **MAKING IT EASIER FOR CASTING DIRECTORS TO CLEAR SAG-AFTRA MEMBERS FOR WORK**
The union's online Cast Clearance Portal drastically reduces the time it takes to clear performers. Since its launch, more than 35,000 performers have been cleared online for work, representing 45% of the total clearances completed.
- **CONVENING THE LABOR INNOVATION & TECHNOLOGY SUMMIT**
SAG-AFTRA joined with the AFL-CIO to found the Labor Innovation & Technology Summit, hosting an annual series of workshops that center around humane technology in the attention economy and the future of work.
- **WORKING TO MAKE ENTERTAINMENT MORE INCLUSIVE**
SAG-AFTRA hosted a weeklong series of virtual events to help identify, understand and combat discrimination in the entertainment and media industry.



Fast Company's March/April 2022 World's Most Innovative Companies issue is available online and via iTunes.



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RACHEL BROSNAHAN

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LUKE KIRBY
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ALEX BORSTEIN
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Drescher Speaks at Press Club

SAG-AFTRA President Fran Drescher was the guest of honor at the National Press Club luncheon on April 25. In a speech that aired on C-SPAN, she addressed the club's members, who are journalists and communications professionals.

Focusing on health and labor issues, Drescher described herself as a cancer survivor who morphed into a health activist and spoke of the rising costs of health care, the indiscriminate use of chemicals and plastics, and America's broken health care system.

"As long as we live in a country where health care is a for-profit business without a conscience, then it is up to we the people to grab the bull by the horns and force change ourselves," she said.

She also talked about how she formed SAG-AFTRA's Green Council and her efforts toward shaping a more environmentally friendly entertainment industry.

"The cornerstone of the Green Council, which I hope will build a legacy, is to eliminate all single use plastic both on camera and behind the scenes," she said. "Every piece of plastic that has ever been manufactured, every single piece since it was first invented in the early 20th century, is still with us."

Drescher also took time to answer questions on a variety of topics, addressing the union's initiatives to fight sexual harassment, safety on set, contract negotiations and her lobbying efforts on Capitol Hill.



SAG-AFTRA President Fran Drescher, left, shares a laugh with National Press Club President Jen Judson. Scan the QR code to watch Drescher's National Press Club appearance on C-SPAN.



SXSW Panel Deep-Dives Into the Challenges of Streaming



From left, SAG-AFTRA National Executive Director Duncan Crabtree Ireland, actor Ginnifer Goodwin, producer Michelle Lang and SAG-AFTRA Chief Contracts Officer Ray Rodriguez at the SXSW Conference and Festival on March 12.

As part of the 2022 South by Southwest Conference and Festival, which took place from March 11-20, SAG-AFTRA hosted the *Streaming and the Changing Business Model* panel on March 12. Joining SAG-AFTRA National Executive Director Duncan Crabtree-Ireland, who served as moderator, were SAG-AFTRA Chief Contracts Officer Ray Rodriguez, actor Ginnifer Goodwin and producer Michelle Lang.

The panel reflected on the ways the industry continues to change due to the proliferation of streaming sites. Although streaming has led to more work opportunities for performers, Goodwin noted that they are facing new challenges, including a worry of their work not being seen by wider audiences.

"What I find is that it's a lot harder to wade through projects to determine what is going to be worth doing," said Goodwin. "There is so much content ... and everything feels a bit riskier in terms of, 'Is this something that will even ever be seen?'"

Panelists also explored how same-day film releases on streaming services are shifting away from the more familiar theatrical-release model and the role algorithms play in determining what content viewers see. The panel concluded with a Q&A.



To watch the full panel, visit sagaftra.org/videos.

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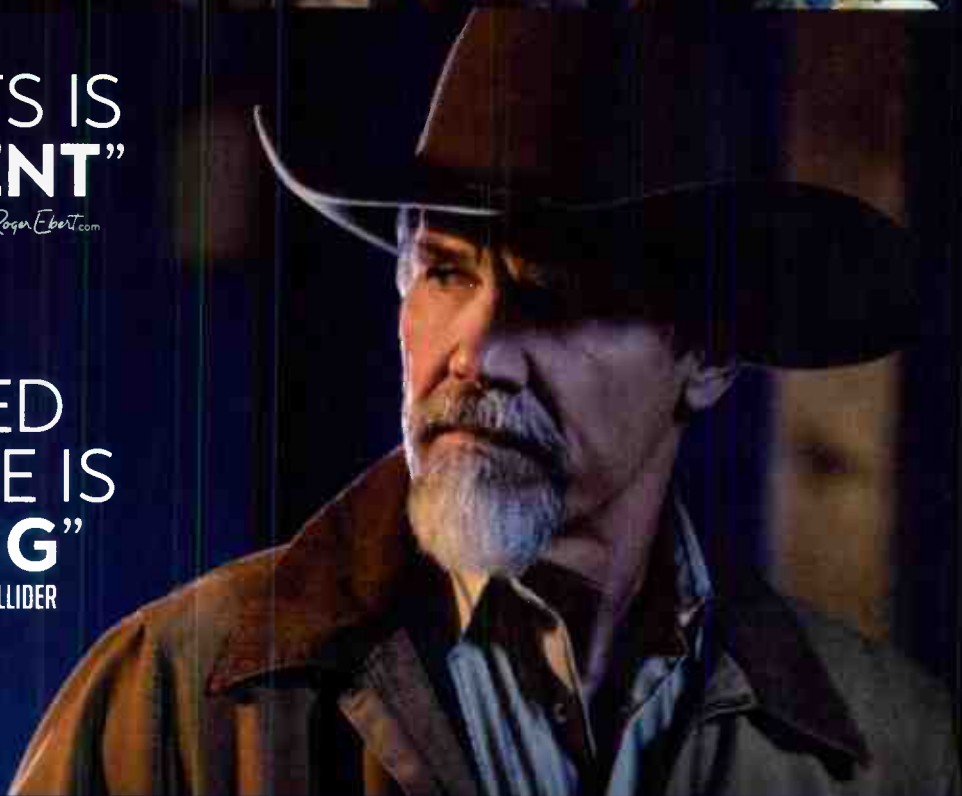


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COLLIDER



JOSH BROLIN

OUTER RANGE

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World Radio History

Duncan Crabtree-Ireland Talks Performers' Rights in the Digital Age

The Consumer Technology Association returned to Las Vegas in January for its prestigious CES technology event in person, after going online last year due to the pandemic. Considered one of the most influential tech events in the world, CES welcomed more than 40,000 attendees who perused new gadgets and heard remarks from industry leaders at Samsung, General Motors and health care company Abbott Labs, among others.

SAG-AFTRA National Executive Director Duncan Crabtree-Ireland joined the global roster with a featured talk in C Space Studio moderated by James Kotecki, addressing performer rights in the metaverse.

"We're always concerned about the rights of our members being protected," Crabtree-Ireland stated. "Especially their right to consent to the use of their image and their likeness."

Current performance issues include an artist's work being used to create virtual actors, deepfakes, digital scenes, AI-enhanced music and NFTs, long after the contracts with companies have been concluded.

"If you're one of the creators and consented to it, then it just becomes a question of whether it's being monetized and are you being included in that," Crabtree-Ireland noted. "People involved in the original creation are entitled to participate in its exploitation."

As digital tech continues to develop, decisions regarding the structure of regulatory and contractual frameworks will be paramount to ensure artists can protect themselves in these environments, according to Crabtree-Ireland, and creating appropriate boundaries between companies and performers is a SAG-AFTRA priority.



National Executive Director Duncan Crabtree-Ireland, left, discusses strategies that can help performers protect their work as new technologies emerge with moderator James Kotecki.

Thinking of Running for SAG-AFTRA Office?



In order to meet the May dues period good-standing eligibility requirement to be nominated for election as a national officer, national board member or local board member, members should ensure that their May 2022 dues bill payment is received by SAG-AFTRA no later than June 9, 2022, or make a request for the COVID-19 Dues Relief Extension and pay your first installment payment no later than June 9, 2022, and make all payments in compliance with the program (first installment payment with the June 9 due date must be received on or before June 9, and second payment with the Sept. 1 due date must be received on or before Sept. 12). If your May dues payment is not received by June 9, 2022, and you have not made a timely request for a due date extension and made the first installment payment or your payments are not in compliance with the COVID-19 Dues Relief Extension program, your eligibility to run for office will be affected. Failure to pay dues in accordance with the COVID-19 Dues Relief Extension may also affect your ability to vote, nominate and participate in referenda. For questions regarding eligibility, please contact SAG-AFTRA at (323) 549-6676.

Visit sagaftra.org/billing-portal to make a dues payment or sign up for the extension plan.

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Friends, Family Gather to Remember Ed Asner



SAG-AFTRA National Executive Director Duncan Crabtree-Ireland speaks at Ed Asner's Celebration of Life held at Skirball Cultural Center in Los Angeles on April 7.

Friends, colleagues and family members fondly remembered actor, activist and former SAG President Ed Asner at an emotional ceremony at the Skirball Cultural Center in Los Angeles on April 7.

The program featured heartfelt tributes by members of Asner's family, actors Mike Farrell and SAG-AFTRA National Board member Frances Fisher, and others. Recording artist Jackson Browne gave a special performance. SAG-AFTRA National Executive Director Duncan Crabtree-Ireland and radio personality Nick Geber provided the welcome remarks.

"Ed Asner was an integral part of our union's history, not just as a former president, but as an artist who stood on the front lines for fairness and equality alongside his peers," said Crabtree-Ireland. "He did this for the past 40 years, always steadfast, always determined."

Asner, who passed away August 29, 2021, at the age of 91, served two terms as president and went on to serve as a National Board member of both SAG and SAG-AFTRA periodically from 1985 until his death. In 2001, he received the SAG Life Achievement Award.

Onscreen, Asner created one of the most memorable roles in television history — the gruff but loveable newsman Lou Grant on two hit television series for CBS: the comedy *The Mary Tyler Moore Show* from 1970–1977 and the drama *Lou Grant* from 1977–1982. His five Emmy Awards for that role, plus two additional Emmys, set a record for the most Emmys ever awarded to a male TV actor.

SAG-AFTRA's Advocacy Work Discussed in Meeting with Norwegian Minister

SAG-AFTRA Executive Vice President Ben Whitehair, below, speaks with the Norwegian Minister of Culture & Equality Anette Trettebergstuen on March 28. The meeting, which was part of Trettebergstuen's trip to the United States, was attended both virtually and in-person by SAG-AFTRA leadership and staff, and provided an opportunity for the union to discuss its advocacy work for women's and LGBTQ+ rights.



Know What to Pay Your Agent

Your agent is an important member of the team who is helping you advance your career, and it's your responsibility to ensure they are paid what they are due.

It can be challenging to get a handle on which sources of income are commissionable and which aren't, but SAG-AFTRA is here to help.

For any non-residual-based payment obligations, there is a list of what is commissionable to your agent here: sagaftra.org/what-commissionable. Additionally, some of your residuals may be commissionable to your agents, depending on whether they are franchised under SAG [16(g)] or AFTRA [12-C] rules, and you can find information on that at the same link. If you're not entirely sure which set of rules apply to you, please contact the Professional Representatives Department with any questions at (323) 549-6745, or via email at agency@sagaftra.org.

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World Radio History

Broadcast Steering Committee Focuses on Safety

The Broadcast Steering Committee kicked off on March 26 with a pair of special guests: SAG-AFTRA President Fran Drescher and Executive Vice President Ben Whitehair. At the meeting, led by Chair Cheri Preston and held via Zoom, Drescher lauded broadcasters for their work during the pandemic and keeping the public informed about the war in Ukraine.

Then, Whitehair expressed his gratitude and appreciation for the work broadcasters do, as well as to those present who have volunteered to serve on the committee. He also praised broadcasters' professionalism, integrity and articulacy.

As the committee began its business, safety was a major point of discussion. Vice President, Broadcast Bob Butler talked about the kinds of protections that would help keep reporters safe, such as the right to decline a dangerous assignment without fear of reprisal from an employer.

The committee noted that multimedia journalists and radio reporters, who

go into the field alone, are particularly vulnerable. In particular, one of the dangers of solo live shots is that the reporter is focused on the camera while doing the shoot, and can't look out for potential hazards around them.

The discussion took place amid a backdrop of increasing violence and harassment against reporters. Butler is based in the San Francisco Bay Area, a region that has seen a disturbing number of attacks on news crews in recent years.

Planning also continued on putting together a national safety summit, an idea that grew from meetings between newspeople and law enforcement at the San Francisco-Northern California Local.

Additionally, the committee discussed the challenges to returning to an office environment after, for many, two years working from home. Each station is approaching return to in-person work differently, and members have different comfort levels about being in close proximity to their colleagues and others

in the field.

Committee members talked about the lack of communication from management at some stations, arbitrary rules around the use of remote tools such as Zoom, and the desire for assurances that there will be protections in place to prevent the spread of COVID, even as some employers are acting as though the pandemic has ended. There was also a thoughtful discussion about the psychological impact of returning to work in person and the fact that the way people relate to their colleagues has changed since the onset of the pandemic.

Lastly, Chief Broadcast Officer Mary Cavallaro led an examination of certain provisions in personal services contracts that are unfairly weighted toward employers, and what the union can do to mitigate this in bargaining. The union plans on holding educational programming for all members regarding personal services contracts in the coming months.

New York Recognizes the Best in Broadcast



On Nov. 8, the New York Local Board honored fellow board member NBC 4 New York/WNBC news anchor David Ushery for his induction into the New York State Broadcasters Hall of Fame. As one of the most recognized and respected news anchors in the Tri-State region, Ushery was recognized for his commitment to broadcast excellence, passion for community service and his work as a positive role model for New York's youth.

"Throughout my journey I have always sought the trust of viewers and the respect of colleagues," said Ushery. "I have been blessed along the way with the support of family, friends, great co-workers and, yes, my SAG-AFTRA brothers and sisters!"

Union Presents Shop Steward Training

The SAG-AFTRA News & Broadcast team hosted two virtual shop steward training sessions for broadcast member leaders on Feb. 24. Topics covered included the roles and responsibilities of a steward, including being a member liaison, station ambassador and contract enforcer. Union staff reviewed key sections of the National Labor Relations Act, strategies to resolve workplace issues and Weingarten Rights. Time was dedicated to approaching contract violations, including working to resolve the violation informally, through labor-management meetings and filing a grievance.

Shop steward Andrew Bowen from the San Diego Local, who is a reporter at KPBS, was on hand to answer questions during the morning session, and shop steward Jim Donovan from the Philadelphia Local, who is an anchor at CBS 3, shared firsthand experience during the afternoon session.

With nearly 100 participants, the News & Broadcast team is planning more training in the year ahead.

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OUTSTANDING SUPPORTING ACTOR
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OUTSTANDING SUPPORTING ACTRESS
Allegra Edwards · Zainab Johnson

OUTSTANDING GUEST ACTRESS
Jessica Hayles

“OUTSTANDING PERFORMANCES”

AV CLUB



UPLOAD

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World Radio History

Managing Trauma for the Ones Who Inform America

SAG-AFTRA broadcaster members from around the country joined Broadcast Steering Committee Vice Chair Tracee Wilkins and Chief Broadcast Officer Mary Cavallaro for a webinar titled *The Front Lines: A SAG-AFTRA Seminar on Managing and Alleviating Trauma for Journalists*.

The Dec. 11 seminar featured Al Tompkins, author and senior staff member at Poynter Institute, and his wife Sidney Tompkins, a licensed psychotherapist and retired clergywoman. They work with newsrooms across the country to help journalists manage traumatic stress and to learn to take better care of themselves.

The news the last few years has included the coronavirus, election coverage, the insurrection at the Capitol, protests for racial justice, fires, hurricanes, tornadoes, escalating crime and gun violence, and attacks directed at journalists covering the news. These stories have not only been difficult for the people who experienced them, but also traumatic for the journalists who report them.

The Tompkinses led the conversation as a first step to helping journalists manage their trauma and begin the process of healing so they can continue to do the important work they do every day.



From left, Tracee Wilkins, Sidney Tompkins, Al Tompkins and Mary Cavallaro in a webinar on how broadcasters can manage traumatic stress.

Total Traffic and Weather Network Contract Bargaining Ongoing

SAG-AFTRA locals, including Los Angeles, New England, New York, Philadelphia and Washington-Mid Atlantic, have recently completed bargaining with iHeart media for successor agreements with Total Traffic and Weather Network. Chicago, San Francisco and Seattle negotiations are to follow. Bargaining priorities for TTWN members across the country include language on remote work, COVID safety protocols in studio, increases to wages and securing the new company holiday of Juneteenth.

Broadcaster Members Caught in the Line of Fire in Ukraine

The loss of life and human tragedy that the world has witnessed since the start of the war in Ukraine is truly incomprehensible. The stories and the images that we have heard and seen are largely the work of the thousands of journalists who are covering this story. SAG-AFTRA journalists are among the many on the ground in Ukraine or in neighboring countries for the purpose of bringing this story to the world.

Unfortunately, these journalists have often been the victims of the atrocities of this war. As of the date of this article, Reporters Without Borders has documented as many as seven reporter deaths and 11 journalists injured by gunfire. The victims of these attacks were riding in vehicles marked "Press" and "TV," working in buildings known to be television or radio stations and are known to have been wearing press badges or armbands clearly identifying them as press. Many have had their equipment confiscated by Russian military personnel.

Journalists have brought us stories of the indiscriminate taking of civilian life and of the moments of compassion and humanity in the face of this brutality. Journalists know the dangers of covering a war. They know that they will be targets, and we are grateful for the work they do.

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USATODAY

**"STEVE MARTIN, MARTIN SHORT AND SELENA GOMEZ
STRIKE GOLD."**

**ONLY MURDERS
IN THE BUILDING**

World Radio History

hul

Women's History Month

In honor of Women's History Month in March, the SAG-AFTRA National Women's Committee helped sponsor events with various women's film organizations around the country. These events, among many others, highlighted the work of women filmmakers throughout the industry, and addressed the stories and issues women face in their personal relationships and society.

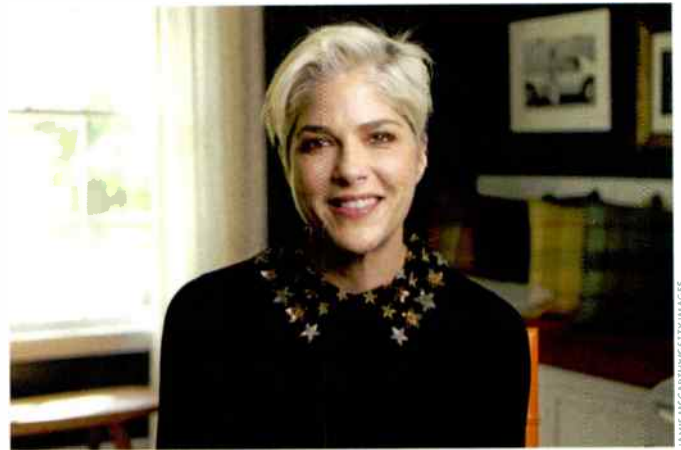


CONVERSATIONS IN AMERICA: 2020 Vision – The Year We Saw Everything

This virtual event took place in New York on March 19, and was hosted by the Women in the Arts and Media Coalition. Throughout the evening, a compilation of short pieces from WAMCO's full and affiliate member organizations centered on prevalent issues stemming from 2020, including the start of the COVID-19 pandemic, discrimination and the rise of social justice movements, and a multitude of other topics.

AMERICANISH

SAG-AFTRA National Board member and National Women's Committee Vice Chair Nancy Flanagan, left, with documentary filmmaker Holly Morris at the Women+Film Festival's screening of *Americanish* on April 8 in Denver. The screening was sponsored by the committee in partnership with SAG-AFTRA. The festival is part of the Denver Film Society's year-round initiative to showcase and promote films by, for and about women.



JAMIE MCCARTHY/GETTY IMAGES

MEDIA ACCESS AWARDS

SAG-AFTRA member Selma Blair (*Introducing, Selma Blair*) at the 2021 Media Access Awards on Nov. 17. Blair, alongside the SAG-AFTRA Harold Russell Award recipient Troy Kotsur (*CODA*), Zeno Mountain Farm (*Best Summer Ever*) and John Krasinski (*A Quiet Place II*) were among those recognized for their advocacy for persons with disabilities in the industry during the awards' 42nd ceremony.

@ Read our interview with Troy Kotsur on page 56.



INCLUSIVITY AND EQUITY

Clockwise from top left, SAG-AFTRA Vice President, Los Angeles Michelle Hurd; actor-director Tiffany Yvonne Cox; SAG-AFTRA Senior Advisor David White; and SAG-AFTRA Los Angeles Local Board member and Diversity Advisory Committee Chair Jason George discuss the means by which productions can better establish inclusive spaces and equal access for Black performers in hair and makeup. The discussion was part of the *Navigating Equity and Inclusion in Hair and Makeup* virtual panel, held in partnership with the American Film Market on Nov. 2.

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IN A COMEDY SERIES
ELLE FANNING

OUTSTANDING LEAD ACTOR
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NICHOLAS HOULT

"A DIABOLICALLY
DELICIOUS TREAT."
-AWARDSWATCH

"ELLE FANNING
AND NICHOLAS HOULT
ARE ELECTRIC."
-THE PLAYLIST

ELLE
FANNING

NICHOLAS
HOULT

THE GREAT

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#sagaftramember

SAG-AFTRA members from coast to coast are proud that they are part of the world's greatest union representing performers and media professionals — and they are not afraid to show it. We'd like to hear your story. Send us a photo or video of you holding your card to [sagaftra.org/mystory](https://www.sagaftra.org/mystory) and you just may get featured in a future issue, on our website or on social media.

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



"After years of honing my skills, I am officially a proud, card-carrying member of SAG-AFTRA!"

— KEANNA FAIRCLOTH

"I always look to my favorite SAG-AFTRA performers, voice actors and dancers to learn."

— REAGANTO



"It's the journey and every step along the way that brings me joy and makes me feel alive. See you all at work!"

— SCOTT GREY



"Dreams do come true! Thank you, SAG-AFTRA! I can't wait to see what happens next!"

— JAKE McDERMOTT

"I've been a musician for 35-plus years, but now I'm living the life of a full-time creative person."

— MICHAEL RALFF





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**"INTIMATE, DEEPLY ENGROSSING...
PHENOMENALLY POIGNANT."**
-ENTERTAINMENT WEEKLY

"MICHAEL KEATON IS AT HIS BEST."
-USA TODAY

DOPESICK

SAG-AFTRA Turns



CELEBRATING A DECADE AS ONE UNION

It has been a decade since Screen Actors Guild President Ken Howard and American Federation of Television and Radio Artists National President Roberta Reardon stepped to the podium in the James Cagney Boardroom to announce the merging of the two unions and the formation of SAG-AFTRA.

As the jubilation of that moment ebbed, the hard work began. Member leaders worked to set a new direction for the organization, staff worked to streamline operations and, most importantly, members engaged at every level.

A lot has happened since then. SAG-AFTRA has negotiated gains in its union contracts, deployed technology to better serve members, expanded organizing and so much more. Here's a look back at a decade of union solidarity.



SAG President Ken Howard and AFTRA National President Roberta Reardon announce that members have voted to merge SAG and AFTRA.



Executive Vice President Gabrielle Carteris speaks at SAG-AFTRA's first national convention.



Unveiling of SAG-AFTRA Plaza in Los Angeles...



A first contract is reached with Teamundo to cover Spanish-language TV performers.

UNION MILESTONES

2012

June: Music video deal with record labels covers dancers and other performers.

2014

August: Merged union's first TV/Theatrical contracts approved.

2015

March: SAG-AFTRA pledges 1 million hours of mentoring to President Obama's Call to Arts initiative.

2016

June: Member Contact Center opens.

2017

February: Member mobile app and residuals direct deposit launches.

March: Telemundo performers vote to join SAG-AFTRA.

2018

February: Union launches Four Pillars of Change initiative to fight culture of sexual harassment in the industry.

July: SAG-AFTRA reaches a deal with Telemundo to cover Spanish-language TV performers.

August: Short Project Agreement gives producers of short, lower-budget content more flexibility.

2019

July: SAG-AFTRA signs historic agreement with Netflix.

November: SAG-AFTRA's Member Imagination Center opens in Los Angeles.

2020

January: Union releases Standards and Protocols for the Use of Intimacy Coordinators.

August: SAG-AFTRA leads effort to establish Return to Work Agreement to get members working during pandemic.

2021

January: SAG-AFTRA announces the Micro-Budget Project Agreement.

February: Influencer Agreement expands union protection to social media stars.

April: Standards for training and qualification of intimacy coordinators announced.

SAG-AFTRA Safe Place reporting platform launches for members to safely report sexual harassment.

October: President Fran Drescher announces formation of Green Council, which seeks to encourage more environmentally friendly practices in the entertainment industry.

After merger, SAG-AFTRA receives its AFL-CIO charter.



Union leaders celebrate the grand opening of the new space for SAG-AFTRA's New York headquarters.



The SAG-AFTRA Contact Center opens for business.



Union leadership at SAG-AFTRA's fifth convention.

ANGELA WEISS



THE
LIVE
PERFORMANCES
OF
THE
1960S
AND
1970S
ARE
THE
BEST

THE
GREAT
MUSIC
FOR

THE
BEST
OF
THE
ARTISTS



SAG-AFTRA'S
NEWEST
PARTNERSHIP
STANDS TO
CHANGE THE
GAME FOR
RAP ARTISTS.

Opposite, hip-hop legend and recording artist member Nas performs at the 64th Grammy Awards on April 3.

From its earliest beginnings at New York block parties in the 1970s and airplay on U.S. radio stations in the 1980s to its "Golden Era" in the 1990s and beyond, hip-hop has become a global genre, with listeners and aspiring artists the world over. And with its noticeable influence on fashion, advertising, television shows, films and many other facets of our culture, it only seems right that November 2021 became the first observance of National Hip-Hop History Month.

There's no doubt that hip-hop has come a long way. But while the genre and its sound continue to thrive with every generation, the same isn't always true for its artists. For every success story, there are many more tales of woe involving exploitative business practices and missing or lost earnings. For rap pioneers and members Kurtis Blow and Chuck D, those stories prove the necessity of unions. For them and many other union singers and recording artists, union representation has been integral to their continued success as industry creatives.

"When I first joined AFTRA back in 1980, I was following the instructions of my producers who understood why I should join. I never knew anything about a union before I started recording," said Blow. "But I noticed a change in the way things were handled. The recording business [was being] monitored and held accountable."

Still, despite the benefits and protections afforded to rappers through union membership, many remain unaware of the resources available to them. Others may not even be aware that their work makes them eligible to join.

Longtime performers in the rap

community are taking the first step to remedy the situation by forming the Hip-Hop Alliance. The alliance was founded by Blow, Chuck D and longtime SAG-AFTRA broadcast member and veteran radio personality Doctor Bob Lee. As a nonprofit organization under the United Coalition for Humanity, the HHA seeks to promote fair wages and royalties and health benefits for artists within the hip-hop and R&B community.

And because rappers know nothing is better than great minds coming together for a great cause, one of the HHA's most public acts has been to announce its

partnership with SAG-AFTRA.

For SAG-AFTRA, aiding, educating and empowering artists is always a top priority.

And although significant resources have been put toward those goals in recent years, the HHA

brings a unique knowledge of the music industry and its inner workings, as well as establishes

interpersonal relationships with current and upcoming talent.

Said Lee, "Too often, artists are signing contracts for bragging rights. But educating artists about their agreements with labels, producers, agents and managers is the first step in empowering them to protect their livelihoods and futures."

Added Chuck D, "There is strength in numbers, and big numbers also mean advancements in the art form. Hip-hop [artists] are treated like [high schoolers] by the big institutions when, in fact, a large number of our folks are between 40 and 65. If we join together and show our strength in numbers, those institutions will have no choice but to take us seriously."

SAG-AFTRA and the HHA are also working to ensure that union recording artists understand the health care benefits available to them.

"Being a union member became beneficial when I realized I had qualified

THERE IS
STRENGTH IN NUMBERS,
AND BIG NUMBERS ALSO
MEAN ADVANCEMENTS IN
THE ART FORM."

— CHUCK D

for health insurance for years but never knew it," said SAG-AFTRA Vice President, Recording Artists and HHA Board member Janice Pendarvis. "I actually was paying for a private health insurance plan, and I knew several singers who didn't know they had qualified for health insurance through [membership] until I told them to personally check to see if they qualified. All of their union mail was going to a manager or accountant who never mentioned to their singer client that they had qualified for health insurance."

She continued, "I believe that the HHA can strengthen the awareness in the hip-hop and R&B communities that SAG-AFTRA is the union for recording artists, singers, rappers, influencers and dancers, and can do for the music community what it's been doing for years for [actors]."

The work of the partnership will be an ongoing effort, but already both parties have made quick work in supporting legislative efforts that will improve the livelihoods of artists. One such piece of legislation is the American Music Fairness Act, which would require singers and recording artists to be paid a fair market rate for airplay on terrestrial, or AM/FM, radio (see page 26). It's one important step toward a united front that shifts the experiences of not only rap artists, but the music industry across all genres.

"My hope for the future of hip-hop is one of sustainability, empowerment and longevity," said Blow. "The partnership sets the tone for transforming the industry because everyone will take heed, join forces and answer the call for change."

CHUCK D, the leader of the groundbreaking hip-hop group Public Enemy and a solo artist, helped pave the way for political, social and culturally conscious hip-hop. In 2013, Public Enemy was inducted into the Rock & Roll Hall of Fame, and the rapper has gone on to do voiceover work and writing and musical collaborations with artists in the hip-hop, rock and metal genres.

DOCTOR BOB LEE is a veteran radio personality, a SAG-AFTRA broadcaster member and a well-known figure at 107.5 WBLS/WLIB/Hot 97 in New York for over 40 years. In addition to his broadcast work, Lee is the author of numerous books and is the president, founder and chief executive officer of the Make the Grade Foundation, a nonprofit organization that provides mentoring and aid to schoolchildren.

JANICE PENDARVIS, SAG-AFTRA's vice president, recording artists/singers, is a singer, songwriter and voiceover artist who has worked with artists such as Sting, David Bowie, Roberta Flack and the Rolling Stones. Currently, Pendarvis is an associate professor of voice at Berklee College of Music in Boston.

KURTIS BLOW was the first rapper to be signed to a major label. He is a pioneer of the hip-hop genre, with accolades from *Billboard* and MTV. As an ordained minister and the co-founder of the Hip-Hop Church, Blow is involved with several branches across the globe and serves as rapper, DJ and worship leader.



"AMANDA SEYFRIED
IS MESMERIZING."

VULTURE

THE DROPOUT

FOR YOUR CONSIDERATION
OUTSTANDING LEAD ACTRESS IN A LIMITED SERIES

AMANDA SEYFRIED

OUTSTANDING
SUPPORTING ACTOR
IN A LIMITED SERIES

NAVEEN ANDREWS
WILLIAM H. MACY
DYLAN MINNETTE
SAM WATERSTON

OUTSTANDING
SUPPORTING ACTRESS
IN A LIMITED SERIES

LISAGAY HAMILTON
LAURIE METCALF
ANNE ARCHER
KATE BURTON
ELIZABETH MARVEL

hulu

World Radio History



DRESCHER IN D.C.

In November, SAG-AFTRA President Fran Drescher met with lawmakers in Washington, D.C., to discuss legislation important to SAG-AFTRA members, including the Performing Artist Tax Parity Act, the American Music Fairness Act, green initiatives and more.

When it comes to advocating for laws that improve people's lives, Drescher isn't a newcomer. In 2009, *Washingtonian* magazine named her among the Top 5 celebrity lobbyists, alongside Bono, George Clooney, Angelina Jolie and Brad Pitt, and now she's bringing her talents to bear for SAG-AFTRA members.

Drescher was joined on the trip by SAG-AFTRA National Executive Director Duncan Crabtree-Ireland, Chief Executive Communications and Marketing Officer Pamela Greenwalt, and National Director, Government Affairs and Public Policy Kerri Wood Einertson.

ADVOCACY IN ACTION



Drescher and Senate Majority Leader Chuck Schumer.

DAY 1
NOV. 30, 2021

Drescher meets with Vice President Kamala Harris.



Drescher meets Cedric Richmond, President Biden's senior advisor for the White House Office of Public Engagement.

Drescher began her trip on Nov. 30, meeting with the White House Office of Public Engagement and the COVID-19 Task Force. She ended the day at a dinner with staff and lobbyists.

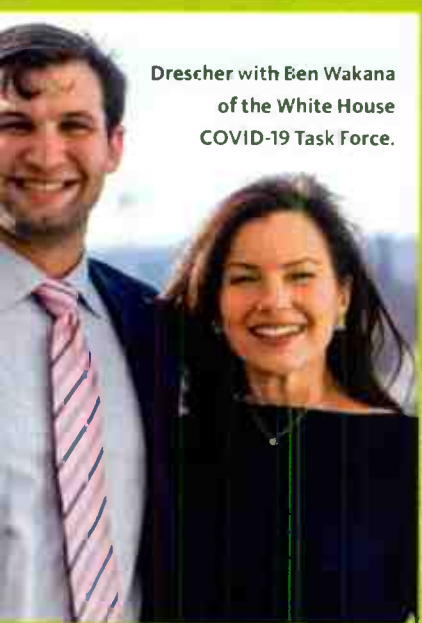


Drescher with California Rep. Judy Chu discussing the Qualified Performing Artist tax bill.



Drescher and Crabtree-Ireland with Speaker of the House Nancy Pelosi.

DAY 2
DEC. 1, 2021



Drescher with Ben Wakana of the White House COVID-19 Task Force.



Crabtree-Ireland and Drescher meet with Rep. Adam Schiff. Schiff represents California's 28th Congressional District, home to approximately 30,000 SAG-AFTRA members.



Drescher talks with Shuler and Baird at a dinner celebrating powerful women.

Among her Day 2 visits, Drescher met with Motion Picture Association CEO Charles Rivkin, Recording Industry Association of America CEO Mitch Glazier, California legislators and Speaker of the House Nancy Pelosi. She capped her visit attending a White House menorah lighting and a dinner honoring AFL-CIO President Liz Shuler hosted by Zoë Baird, CEO and president of the Markle Foundation.



SIGN OF

CODA's Troy Kotsur Makes History

Troy Kotsur can't resist telling a good story. From entertaining classmates as a schoolboy to his brilliant performance as a supporting actor in *CODA*, one of the most acclaimed films of the year, he's been on an amazing journey.

He's the first Deaf actor — the capital "D" refers to Deaf culture — to win an individual Screen Actors Guild Award, a British Academy Film Award and a Critics' Choice Movie Award, and only the second, after his *CODA* co-star Marlee Matlin, to win an Oscar. A proud union member, he was also the 2021 recipient of the SAG-AFTRA Harold Russell Award, which recognizes an individual who has substantially contributed to the overall awareness of the disability experience through media.

CODA, which stars Emilia Jones, tells the story of a teen whose family is deaf, and the challenges she faces growing up straddling the hearing and deaf worlds. It won the Oscar for Best Picture and the SAG Award for Outstanding Cast in a Motion Picture.

Right on the heels of his Oscar win, *SAG-AFTRA* interviewed Kotsur via Zoom to discuss his penchant for storytelling, the impact of *CODA*'s popularity on people with disabilities and his love of *Star Wars*.

THE TIMES



From left, Emilia Jones, Daniel Durant, Marlee Matlin, Troy Kotsur and Eugenio Derbez hold their trophies for Outstanding Performance by a Cast in a Motion Picture for *CODA* at the 28th Annual Screen Actors Guild Awards.

WHAT SET YOU ON THE PATH TO BEING AN ACTOR?

When I was younger, I would watch a lot of film and TV and cartoons like *Tom and Jerry*. [With] *Tom and Jerry*, you had cat and mouse without dialogue, so [I was able to appreciate it] as a deaf audience member.

The next day, I'd have to take the bus to school; it was almost a two-hour commute. We'd have 15 young deaf kids on the bus, and for the hour and a half, I would tell stories; it was like theater on the road. I would reenact *Tom and Jerry*, and they were my audience members. I'd stand in the aisle. I'd do Tom, I'd do Jerry, the chase scenes, the tongue sticking out, the punches and all of that, and the kids' eyes just lit up. I enjoyed it, and I found in that moment, it was fun, and so the next night, I'd watch a new episode. And the next day on the bus, I'd do *Tom and Jerry* again.

It was almost like studying to figure out how to become a storyteller, and I found I truly enjoyed it. When I saw their eyes light up and I saw the laughter, it felt so good, and it was such an important moment, because I found that I had a passion for acting. So that led me to the theater stage, which of course led me here today.

IN THE LAST FEW YEARS, THERE HAVE BEEN SEVERAL SUCCESSFUL FILMS THAT PLACED DEAF CHARACTERS AT THE CENTER OF THE STORY, INCLUDING A QUIET PLACE AND SOUND OF METAL, AND

LAUREN RIDLOFF IN *THE WALKING DEAD* AND IN *ETERNALS*. DO YOU THINK THESE PROJECTS AND THE SUCCESS OF *CODA* ARE SIGNS THAT THE INDUSTRY IS INTERESTED IN FULLER REPRESENTATIONS OF DEAF CHARACTERS AND TELLING THOSE STORIES?

Yeah, I believe that *CODA* has really been one of the most impactful films in quite a while. There's been a real cultural transformation, and it really shows what real Deaf culture is like.

In these other films, you tend to have just one deaf role or actor who happens to be deaf. But in our film, we had an ensemble deaf cast of three actors — mother, father and son — that used ASL as their language to communicate. So you'd see this real, conversational sign language. And, of course, a lot of F-bombs and vulgarities too. And, finally, it gave folks 30 seconds of silence to really experience and have an inside view to our deaf world and Deaf culture.

Our film is impactful, and I am starting to see more doors open. I'm starting to see more hearts and minds open. I'm seeing more diverse stories being told.

WHAT DOES AUTHENTIC DEAF REPRESENTATION ONSCREEN LOOK LIKE TO YOU?

I feel like we just have this instinct because we grow up in the Deaf culture. It's just inside of us. We're born that way; we grew up that way all of our lives. A hearing actor really can't play deaf. You

have to have that lived experience, and you have to have swum in that deep lake, that ocean of Deaf culture, to really immerse yourself in it.

Some deaf people really struggle to find their identity. It depends on the individual and how attached you are to Deaf culture, so I think authenticity means raw. It means real.

So many hearing actors have played disabled [people], hoping to get nominations, and that's not authentic. There's always controversy as an actor that you should be able to portray anyone in anything, even if you don't have that lived experience, [but] a white actor can't play a person of color — or shouldn't anyway — and it's the same for a non-deaf actor in a deaf role.

This authenticity is communicated with eye contact. You have to walk and talk and use your eyes. We use our eyes to communicate; we're visual community storytellers. I've seen this real stiffness when hearing actors play deaf, and we just don't buy it; we can tell it's inauthentic.

HOW DO YOU FEEL A MOVIE LIKE *CODA* HELPS DEEPEN UNDERSTANDING OF THE DEAF COMMUNITY TO THE GENERAL PUBLIC?

I think it increased awareness of the deaf community as well as CODAs, children of deaf adults. My real-life daughter is a CODA. I've seen what CODAs have been through and their journey, because they have to traverse these two worlds. There's

“WHIP-SMART.” *RollingStone*



1995

**“LILY JAMES AND SEBASTIAN STAN ARE
ASTOUNDING.”** *IndieWire*



PAM & TOMMY



**FOR YOUR
CONSIDERATION**

**OUTSTANDING
LEAD ACTRESS
IN A
LIMITED SERIES**

LILY JAMES

**OUTSTANDING
LEAD ACTOR
IN A
LIMITED SERIES**

SEBASTIAN STAN

**OUTSTANDING
SUPPORTING
ACTOR IN A
LIMITED SERIES**

SETH ROGEN

hulu

two different languages, sign language at home and spoken English at school and in the outside world.

But CODAs are so tired of educating everyone, explaining to hearing people and [responding to] all their questions, and it's constant daily education. Now our movie can just speak for itself, and a lot of CODAs really feel seen and feel identified. I've seen my daughter begin to feel proud; I'm seeing the impact out there.

SO, YOU HAD THE OPPORTUNITY TO WORK IN THE STAR WARS FRANCHISE.

Oh, my God, I love *Star Wars* so much, and I've loved it for so many years.

Keep in mind that ... I can't hear. Zero. And back then, there was no captioning or subtitles. But I'll never forget sitting in the theater. It was a huge theater with a big red curtain, and so I actually thought I was going to see a dance or a musical with my family, and it was going to be really boring.

The curtain opens. And I'm like, 'Oh, it's a movie. Okay, I wonder what it's going to be.'

The best moment in my life, perhaps, is when this destroyer flies across this giant screen, and it was loud, I could feel the rumbling. I was 8 years old. I was freaking out. I had never seen anything like this in my life. There's laser gun shots onscreen, there's just these wonderful costumes, these robots, these aliens.

I'd never seen those types of monsters and aliens. It was extremely visual; it blew my mind. I told my parents, I wanted to see it again. So I ended up watching *Star Wars* 28 times in 1977.

TELL US ABOUT YOUR WORK AS A SIGN LANGUAGE CONSULTANT ON THE MANDALORIAN.

I met [producer] Dave Filoni. He said, 'Think about when cowboys met Indians, and how they communicated with gesturing or sign language. That's the Mandalorian communicating with the Tuscan Raiders.'

I played around with some signs, and I sent him some rough examples, some options for Tuscan Raider sign language. I didn't want to use American Sign Language; I wanted to create a type of sign language for that desert landscape, for that Tuscan Raider culture.

I would come up with option A, option B and option C, and I would send those over to Dave, and if he picked option B, we'd shoot an ASL reference and send it over. And I was telling myself, 'Why am I teaching two people these signs? Maybe they don't know I'm an actor.'

So my manager called them and said, 'Hey, Troy is also an actor. Instead of Troy teaching sign language, he can just act.'

They didn't even know I was an actor. It wasn't like I begged them for the job, I was just glad that they asked me, and of course I was over the moon. I was [thinking] 'This is my dream come true. I get to work in *Star Wars*, and I get to wear a Tuscan Raider costume.'

It's been great. What a wonderful experience. My dream was to join the *Star Wars* family.

IN 2015, YOU WROTE AND DIRECTED THE FILM NO ORDINARY HERO: THE SUPERDEAFY MOVIE. WOULD YOU BE INTERESTED IN DIRECTING MORE FILMS?

When I was growing up, I wanted to direct. I was inspired by Spielberg, and I really wanted to become a director, but I realized that Hollywood wasn't quite ready for a deaf director because of

communication [issues].

I would love to have a bit more experience. With *SuperDeafy*, it was such a rich experience. It was a challenge, because we only had 12 days of shooting. We had a lot of deaf and hearing actors all working together with four interpreters.

Maybe you wonder how a deaf director works. It's just like a hearing director would use an ASL consultant. [A deaf director would use] a sound dialogue coach, so I can borrow the sound dialogue coach's ears and say, 'How is the dialogue? Is it flat? Does it feel emotional?'

And then they can put forward their notes, just like an ASL consultant can put forward notes on ASL onscreen, like a dialogue coach.

I have a few ideas in mind; I would love to do something like *Freaky Friday*, [in which] mother and daughter switch bodies, and the mom becomes the kid and the kid becomes the adult. I am imagining something like if it was a deaf and hearing person switching, and what it would be like to be hearing and what it would be like to be deaf. Something like that would be really great to turn the tables, and we would just need to find someone to write it.

WHAT PROJECTS DO YOU HAVE IN THE WORKS?

We're discussing a project called *Flash Before the Bang*, and I'm excited about it because there are so many deaf roles. It's based on a true story from the Oregon School for the Deaf, where they won the state [track and field] championship.

I'll play the head coach. It's a large team and a lot of deaf opportunities, and that would be a big step forward. We had three deaf roles in *CODA*, and this would have more than 10. I'm really hoping that we keep pushing the boundaries forward and give more opportunities to young deaf kids to show that we can do it. Then there will be more diversity, more diverse storytelling and more freedom. ⊕



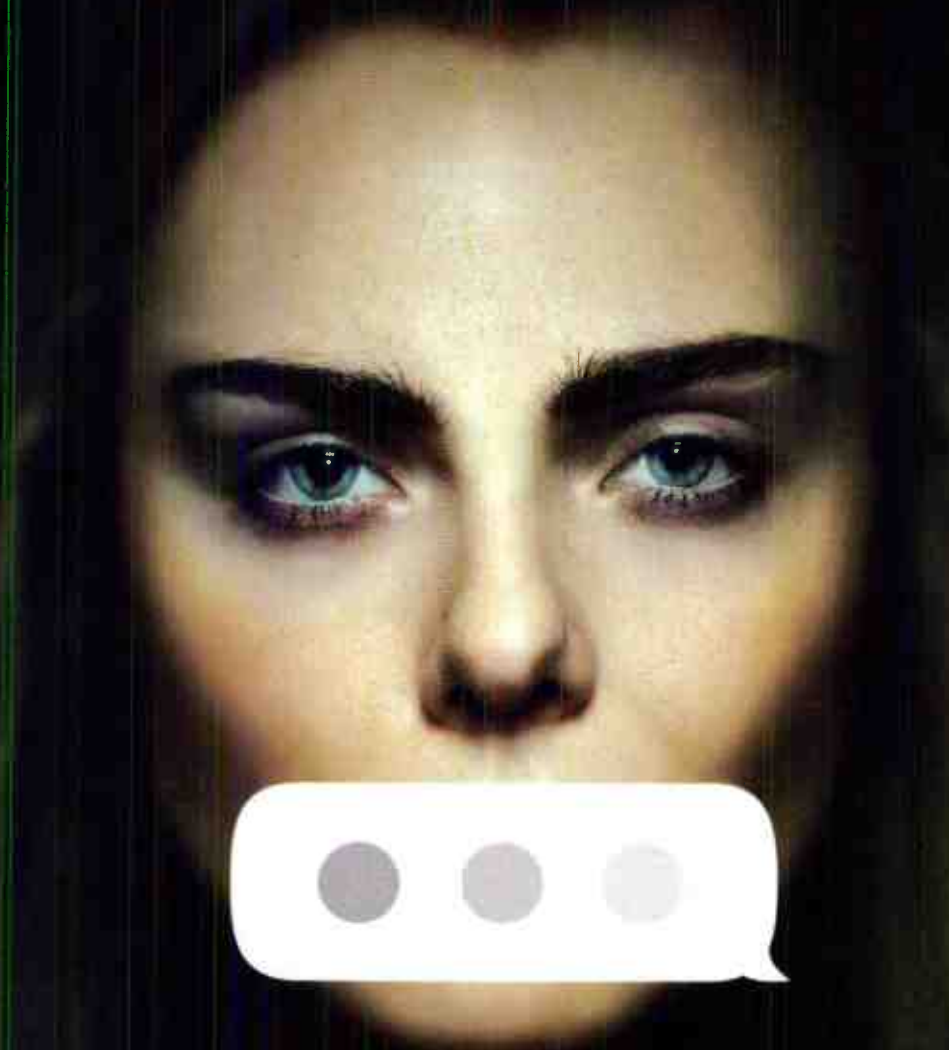
From left, Amy Forsyth, Daniel Durant, Marlee Matlin and Troy Kotsur in *CODA*.

FOR YOUR CONSIDERATION

OUTSTANDING LEAD ACTRESS
IN A LIMITED SERIES
ELLE FANNING

OUTSTANDING SUPPORTING ACTOR
IN A LIMITED SERIES
COLTON RYAN

OUTSTANDING SUPPORTING ACTRESS
IN A LIMITED SERIES
CHLOË SEVIGNY



"ELLE FANNING IS MESMERIZING."

-THE PLAYLIST

THE **GIRL** FROM
PLAINVILLE

World Radio History

hulu

The Actors' Reunion

THE 28TH ANNUAL SCREEN ACTORS GUILD AWARDS RETURNED TO A LIVE, IN-PERSON SHOW

The beginning of 2022 saw the return of the pageantry and glamour that's associated with awards season — and no ceremony showcased that celebratory spirit better than the 28th Annual Screen Actors Guild Awards.

After a special one hour virtual show in 2021, the 28th SAG Awards returned on Feb. 27 to a two-hour live, in-person ceremony at the historic Barker Hangar in Santa Monica, California. And in the spirit of the show's theme of "Together Again," show presenters included *Scandal* stars Kerry Washington and Tony Goldwyn, *Romy and Michele's High School Reunion's* Lisa Kudrow and Mira Sorvino, and *Hamilton* cast members Lin-Manuel Miranda, Leslie Odom Jr. and Daveed Diggs.

Ariana DeBose became the first queer Afro-Latina to receive the award in the Female Actor in a Supporting Role category. South Korean performers and *Squid Game* stars Lee Jung-Jae and Jung Ho-Yeon were recognized in the respective male and female actors in a television drama series categories.

CODA proved to be the favorite of the night, as Troy Kotsur became the first deaf performer to be given the Actor for Male Actor in a Supporting Role, and the cast later received the Outstanding Performance by a Cast in a Motion Picture award to uproarious applause.

"We need to thank SAG-AFTRA — you voted for us," signed member Marlee Matlin. "We deaf actors have come a long way ... and this [award] validates the fact that we, deaf actors, can work just like anybody else. We look forward to more opportunities for deaf actors and Deaf culture."

Jean Smart, Jessica Chastain, Kate Winslet, Jason Sudeikis, Michael Keaton and the ensemble casts of *Succession* and *Ted Lasso* were among the night's other Actor recipients. *No Time to Die* and *Squid Game* were also recipients in the stunt ensemble categories for film and television.

"The actors' party in the actors' house" was made extra special by the return of the SAG Life Achievement Award presentation, with the 57th honoree Dame Helen Mirren (see sidebar on page 68).

SAG-AFTRA President Fran Drescher's speech at the SAG Awards served as a reminder to attendees, the union and viewers across the nation of the importance of SAG-AFTRA's necessary work of bringing change to the industry. Along with a congratulatory word to nominees and recipients, Drescher brought focus to the work of the union's Green Council, National Sexual Harassment Prevention Committee and many other initiatives, as well as the importance of inclusivity outside of the awards.

"We performers are the center of the show business wheel, and we have a responsibility to the world. Let unity and inclusion be our credo and always celebrate the many diverse threads that make up the fabric of the human experience," said Drescher. "This industry is the greatest influencer on the planet and we must always leverage that for the greater good."

The 28th Annual SAG Awards provides funds for the SAG-AFTRA Foundation to support the Foundation's numerous programs and services for union members and their families. ●





1. SAG-AFTRA President Fran Drescher addresses the audience at the awards show.
2. Outstanding Performance by an Ensemble in a Drama Series, *Succession*.



28th Annual SAG Awards Winners

Film

Cast in a Motion Picture
CODA

Female Actor
in a Leading Role

JESSICA CHASTAIN, *The Eyes of Tammy Faye*

Male Actor
in a Leading Role

WILL SMITH, *King Richard*

Female Actor
in a Supporting Role

ARIANA DEBOSE, *West Side Story*

Male Actor
in a Supporting Role

TROY KOTSUR, *CODA*

Television

Ensemble
in a Drama Series
Succession

Female Actor
in a Drama Series

JUNG HO-YEON, *Squid Game*

Male Actor
in a Drama Series

LEE JUNG-JAE, *Squid Game*

Ensemble
in a Comedy Series
Ted Lasso

Female Actor
in a Comedy Series
JEAN SMART, *Hacks*

Male Actor
in a Comedy Series
JASON SLUDEKIS, *Ted Lasso*

Female Actor
in a Television Movie or Limited Series
KATE WINSLET, *Mare of Easttown*

Male Actor
in a Television Movie or Limited Series
MICHAEL KEATON, *Dopesick*

Stunt Ensemble

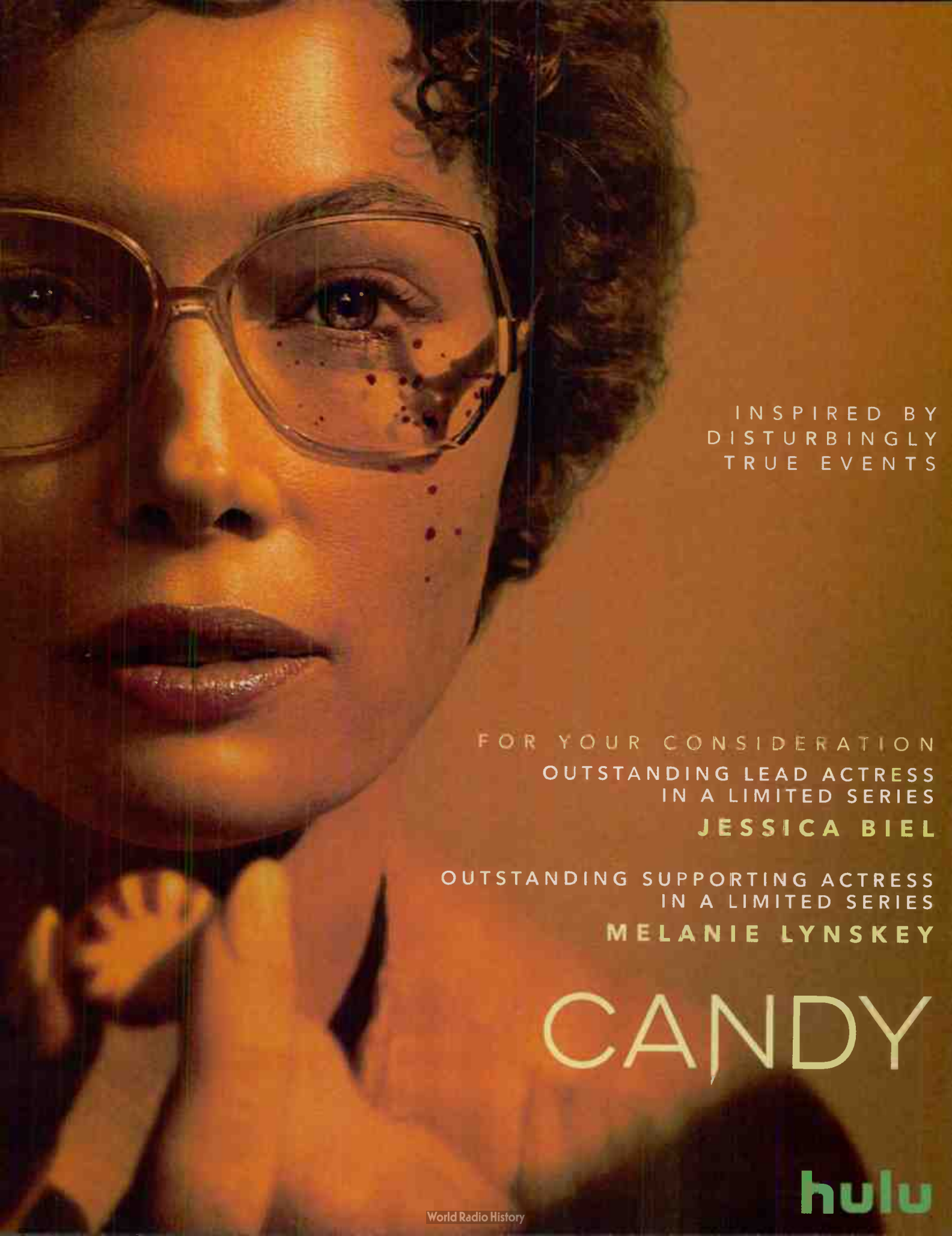
Stunt Ensemble in a Motion Picture
No Time to Die

Stunt Ensemble in a Comedy or Drama TV Series
Squid Game



3. SAG AFTRA National Executive Director Duncan Crabtree-Ireland honoring longtime SAG Awards Executive Producer Kathy Coniell for her 28th and final awards show. 4. A *Ted Lasso* reunion! Although absent from the in-person ceremony, the cast gratefully accepted the statuette for Outstanding Performance by an Ensemble in a Comedy Series virtually. 5. SAG AFTRA Executive Vice President Ben Whitehair and 6. SAG AFTRA Secretary-Treasurer Toely Fisher walk the silver carpet.





INSPIRED BY
DISTURBINGLY
TRUE EVENTS

FOR YOUR CONSIDERATION
OUTSTANDING LEAD ACTRESS
IN A LIMITED SERIES

JESSICA BIEL

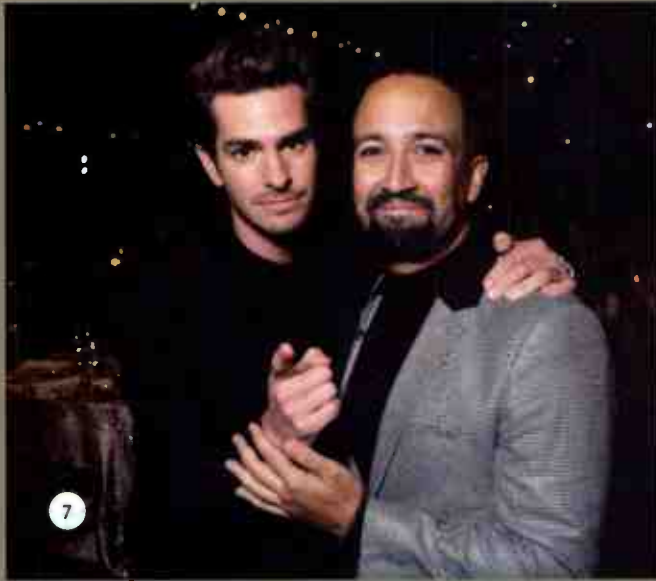
OUTSTANDING SUPPORTING ACTRESS
IN A LIMITED SERIES

MELANIE LYNSKEY

CANDY

hulu

7. Nominee Andrew Garfield and presenter Lin-Manuel Miranda.
 8. Ariana DeBose, first time nominee and winner of the award for Outstanding Performance by a Female Actor in a Supporting Role for her performance in *West Side Story* celebrates with fellow honoree for Outstanding Performance by a Female Actor in a Leading Role, Jessica Chastain.
 9. Jason Sudeikis (*Ted Lasso*) with his Actor for Outstanding Performance by a Male Actor in a Comedy Series.
 10. South Korean actors Lee Jung-Jae and Jung Ho-Yeon (*Squid Game*) took home male and female acting honors in a drama series. *Squid Game* also received The Actor for Outstanding Performance by a Stunt Ensemble in a Television Series.
 11. Jean Smart (*Hacks*), the honoree for Outstanding Performance by a Female Actor in a Comedy Series.



**“AMY SCHUMER
AT HER BEST.”**

-The Daily Beast

FOR YOUR CONSIDERATION
OUTSTANDING LEAD ACTRESS IN A COMEDY SERIES
AMY SCHUMER

Life & Beth

Things were going great until they weren't.



hulu

World Radio History

Helen Mirren Receives 57th Life Achievement Award



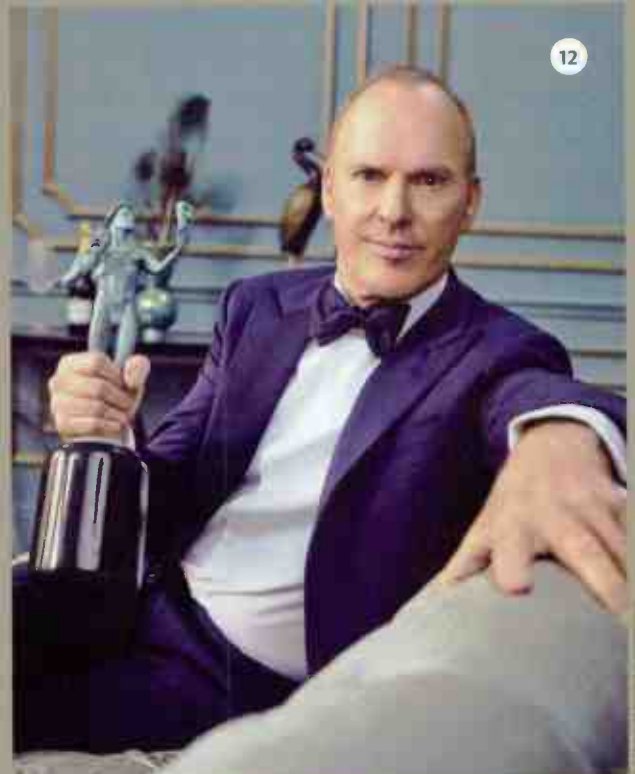
The ever-radiant Dame Helen Mirren took the spotlight during the show to receive the SAG Life Achievement Award. She delivered a powerful acceptance speech, thanking her fellow actors.

"It is you, you actors, that I want to thank for your wit and your humor ... your perception, your emotional generosity, your great intelligence and your incredible energy.

"A few years ago, I had the fearsome and wonderful challenge of performing *Phaedra* at the ancient Greek theater at Epidaurus ... And standing in the 2,000-year-old space, I felt the ghosts of all those ancient Greeks and vagabonds. I felt their fear, I felt their sweat, their elation, and I felt at one with them.

"Actors, you're a magnificent tribe. Stretching across culture, history and time," she said, reaching for the award statuette. "This is for the actors."

12. Outstanding Performance by a Male Actor in a Television Series or Limited Series honoree, Michael Keaton. 13. Nominee and presenter Cate Blanchett with nominee Tyler Perry.



**“ONE OF THE BEST TV SHOWS EVER MADE.
DOES IT REALLY HAVE TO BE OVER?”**

ENTERTAINMENT WEEKLY

FOR YOUR CONSIDERATION
OUTSTANDING LEAD ACTRESS IN A COMEDY SERIES

MAYA ERSKINE • ANNA KONKLE

pen 15

final season



hulu

World Radio History



*UNSCRIPTED,
UNREHEARSED &
UNFLAPPABLE*

*Improv Masters Offer a
Peek Behind the Curtain*

Cheryl Hines, right, with Larry David in the largely improvised HBO comedy *Curb Your Enthusiasm*.

The ability to excel at improv is something of a superpower. Performers, equipped only with their wits, are seemingly making something out of nothing and making it seem effortless and, most importantly, entertaining. But in reality, that spontaneity takes training, practice, cooperation and a healthy dose of mental agility.

"It's so much fun," said Cheryl Hines, who plays Larry David's ex-wife on *Curb Your Enthusiasm*. The hit show is filmed without a script, so when the scene starts, no one knows how it will go — and that's where the comedy alchemy begins.

"I still remember very early on, it might have been the first season, and we were doing a scene with my 'parents.' And the actress that was playing my mother asked Larry in the scene if he had a mint. And he dug around in his pocket and found a loose mint — this is while we're rolling! He said, 'I found one' [and] she said, 'I'm not going to eat that out of your pocket.' And he said, 'Well, you asked for one.' And I just remember thinking, 'Oh my God, we're shooting a TV show and talking about a loose mint that Larry had in his pocket in real life — but now it's part of the scene, and it's hilarious, because that's life.'"

On *Curb Your Enthusiasm*, Hines said, performers will often do warmups backstage, where performers will stand in a circle and go around and tell a story one word at a time. She said the exercise helps her dial in to what her scene partners are saying.

Once filming begins, they do between two and six takes of each scene, depending on how many people are involved, she said.

"Larry writes a story outline, so you know the broad strokes, and you don't talk about the scene or the information until the camera starts rolling. And if you're listening, it will all be right there."

Not every actor will get the opportunity to ad lib with Larry David, but having those skills and understanding the fundamentals of improv is something nearly every performer can benefit from, even for those who would rather stick to the script.

"I think every actor should have training in

improv. It will make you a stronger actor, and it's really helpful for auditioning," said Hines, who received her improv training at The Groundlings Theatre. "Learning how to improvise has helped me in every way with scripted roles. It helps you feel confident that if something happens in the scene that's unexpected, you will be able to stay in character and deal with that moment."

It may sound counterintuitive that improvisation requires preparation and practice, but Upright Citizens Brigade Training Center Director of Education Johnny Meeks notes that it is a skill that must be learned like any other. Improv and sketch training is not a replacement for traditional acting training, but it can provide more acting tools for a variety of situations.

"One of the easiest ways to see that is in a commercial audition, where you're often asked to ad lib or improvise or even just put a button at the end of the audition you're doing," he said.

The ability to think quickly on your feet during the critical moments of an audition can make the difference between getting cast and losing out on the role.

Improvisational acting is most closely associated with comedic performances, and that's where an actor's mastery of the skill is most evident. Meeks and his colleagues train students to quickly identify what's funny about a scene so that they can focus on that element, add to it and heighten the humor.

The basic idea is "yes, and ..." That is, first you must



Tawny Newsome, left, and Steve Carell in *Space Force*.

in front of a drunk crowd stuffed full of chicken fingers, just looking at me in a scene I'd poured my heart into, and being like, 'You suck.'"

These days, Newsome thrives in the improvisational medium, and gravitates toward projects that let her flex those skills. She loves the interplay between actors doing improv, even when working with performers who have less experience in this facet of acting. That highlights another

commit to acting choices. Actors with improv training are also well equipped to shift

mentally accept and agree with what your scene partner says. It becomes an established element of the world the two or more of you are creating. From there, you build upon the idea by adding details of your own — and that means getting back to one of the fundamentals of acting: listening.

"A big element of our work is listening," Meeks said. "That's almost what we focus on entirely to begin with at the school. It's not uncommon for folks that talk about the craft of acting to talk about listening and reacting, and that's more of an intangible skill that you can really benefit from [with improv training]."

As the actors build the reality, they are establishing the parameters of what's considered normal in that situation. The humor emerges from the aspects that diverge from the established "normal" and subvert expectations, and actors are trained to quickly identify those unusual elements and call them out.

That technique can be applied to character work as well, explains Upright Citizens Brigade Training Center Artistic Director Christine Bullen. Even if an actor is not changing the dialogue at all, their being able to identify and emphasize the unusual elements helps them make the character their own, she advises, especially if the character's personality is dissimilar from their own. Additionally, the training helps actors quickly make and fully

gears on the fly, for instance when a director asks them to approach the scene in a completely different way. It can also be a useful skill during an audition, if a performer is asked to read for a different role.

"If you've done a lot of improv, you would be able to understand all the tools at your disposal in terms of creating character [and] making strong choices in the moment," Bullen said. "Having that understanding of who you are and what makes you funny and unique in a scene is really helpful."

Actor, podcaster and musician Tawny Newsome, who plays Angela Ali on *Space Force* and voices Beckett Mariner on *Star Trek: Lower Decks*, has fully embraced the joys of improvisational performance.

Newsome spent more than five years playing eight shows a week to full houses with The Second City comedy troupe. The experience was an intense training experience that she said cured her of any notions of stage fright or fear of failure.

"It is a gauntlet. It was kind of a performing grad school, and it absolutely released any sort of fear or stage fright. I just have zero anymore," She said. "There's no embarrassment I can feel worse than what I'd felt at 2 a.m. on a Saturday night



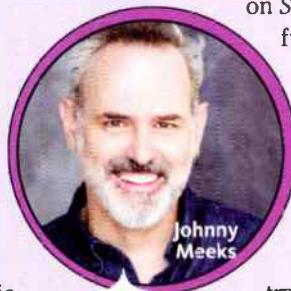
of the fundamentals of the art, which is that it works best when actors are consciously making an effort to make each other look good.

"I'm good at ad-libbing things that will set you up for a punchline or set you up for a good character moment," she said. "It delights me to no end

when [performing with] someone who maybe doesn't come from that much of a comedy background, [and] I feel them wanting to play. [I] give them a little setup and they're able to respond in character with something super funny, and see them surprise themselves, like, 'Whoa, I was really funny right then,' and I'm like, 'Yeah, we did that together. Doesn't that feel great?'"

Improv brings the thrill of the unexpected and surprise delights for both the audience and the performers — and the magic really happens when actors get in the zone. Meeks describes how that feels.

"You know *The Matrix*? When Neo starts to see the code falling and then he can avoid the bullets and do all his powers, that's kind of what's going on in my mind. Because of the training and experience I have had, I start to see a blip in the code when that unusual or funny thing happens," he said. "Then, when you get into that commercial audition, where [the director says], 'Hey put a button on that,' you're already in that hyper Matrix-y mode in your brain, of like, I know exactly what would come next because that's the muscle I built in my head." ●



“ORIGINAL AND EXCITING.”

MASHABLE / Alexis Nedd

**“...A MUST-SEE SIMPLY FOR WHAT OSCAR ISAAC DOES
IN A FASCINATING DUAL PERFORMANCE.”**

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World Radio History

On Location

News from Locals Across the Country

Empowering the Female Leaders of Tomorrow

The *Hollywood Reporter* held its Women in Entertainment gala on Dec. 8 in Los Angeles. The event, which returned as an in-person ceremony, commemorated the release of the publication's 2021 Women in Entertainment Power 100 list, which recognizes influential female figures working in the film and television industry. The event also celebrated the young women participating in *THR*'s mentorship program, which SAG-AFTRA proudly sponsors.

Honorees included SAG-AFTRA members Jennifer Aniston, recipient of the Sherry Lansing Leadership Award, and Selma Blair. Also in attendance were SAG-AFTRA Executive Vice President Ben Whitehair; Secretary-Treasurer Joely Fisher; Vice President, Actor/Performers William Charlton; Los Angeles Local President Jodi Long; and National Executive Director

Los Angeles



Back row center, from left, SAG-AFTRA National Executive Director Duncan Crabtree-Ireland, Executive Vice President Ben Whitehair, Los Angeles Local President Jodi Long, Secretary-Treasurer Joely Fisher and Vice President, Actors/Performers William Charlton with participants of *The Hollywood Reporter*'s mentorship program at the Women in Entertainment gala on Dec. 8.

Duncan Crabtree-Ireland.

Each year, *THR* pairs female high school students from Big Brothers Big Sisters of Greater Los Angeles with women in

leadership roles throughout the industry. For the seventh year, SAG-AFTRA gifted mentees with backpacks filled with school supplies, gift cards and other items. ●



Members Support Mine Workers

From left, National and N.Y. Local Board member Joseph Melendez, Local Board member Avis Boone, N.Y. Local Executive Director Rebecca Damon, Local Board member Janette Gautier and NYC-CLC Digital Organizing Director, Program and Field Coordinator Sean Mackell march in solidarity with striking Alabama mine workers of Warrior Met Coal on Nov. 4. The United Mine Workers of America marched to the NYC headquarters of investment management company BlackRock, the largest shareholder of Warrior Met Coal. ●

NY State Film and TV Tax Credits Extended

In great news for the entertainment industry and the state's economy, the newly approved New York State budget includes a three-year extension to the film and TV production and post-production tax credits. The incentive program now runs through 2029. In addition, in order to encourage diversity, production companies will be required to file a diversity plan outlining their specific goals for hiring a diverse workforce. Thank you, New York local members, for your advocacy on this important issue. ●

New York

Pandemic Pivots WCVB's Weather Team School Visits

After years of in-person school visits, WCVB Channel 5 Boston meteorologist Kelly Ann Cicalese got creative out of the classroom with virtual science. Pivoting to develop a fun, educational and interactive virtual presentation that explains the science behind weather, Cicalese was able to incorporate in-studio equipment, such as the chroma key.

"Students are fascinated by green screen technology. They really respond. I also ask more questions and conduct virtual polls," said Cicalese, who adjusts the curriculum for preschoolers to high school students.

The presentation begins with an introduction to the station and the StormTeam 5 weather team, and then explains how forecasts are created. It's a great community outreach and going virtual has enabled more flexibility. The 30- to 60-minute sessions often include a behind-the-scenes studio tour, but always end with an engaged question-and-answer period.

"The questions at the end are my favorite part," said Cicalese. "The students are insightful and give fantastic feedback, which is very rewarding. You get to see how captivated they are and how much information they retain." ●

New
England



SAG-AFTRA New England member Kelly Ann Cicalese, meteorologist with WCVB, presents virtually to an earth sciences class at Bridgewater-Raynham Regional High School on Nov. 10, 2021.

Spotlight on Gratitude

For more than two years now, members John Abbott and his 95-year old mother Marie Stelin have spread goodwill, kindness and appreciation in their Phoenix-area community. Abbott made signs and specific messages for each of the dozen businesses that they frequent.

"We both have long careers of being in the spotlight. We asked ourselves, especially during these times, how do we switch the focus and shine a light on those who are making a difference in our everyday lives? We decided that showing up at businesses and stores with signs of support and appreciation for the employees and workers was one way to do that," declared Abbott. "What a rewarding way to enrich our day as we, too, find joy in giving back to our universe. It was a much-needed boost to our lives, as we continue to make the rounds on a nearly daily basis, sharing this goodwill. I smile, and it puts a great big smile on Mom's face too." ●

Arizona-
Utah



SAG-AFTRA members Marie Stelin and John Abbott spread good cheer.

Local Vice President Receives Labor Award



Portland Local Vice President Harold Phillips

When Portland Local Vice President Harold Phillips agreed to emcee the Southwest Washington Central Labor Council's recent awards dinner, he didn't expect to receive an award himself.

A delegate to the Council, member of its Communications Committee and

co-host of the Labor Council's official podcast, Phillips received the In Solidarity Award for "taking the word 'solidarity' to a new level by encouraging unions and working people to stand up and stand together."

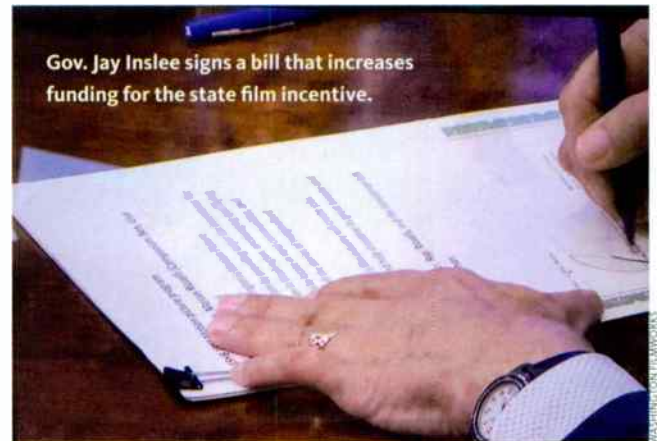
The Local also contributed to the event's raffle by creating fliers for locally shot films and attached gift cards for the streaming services on which the films are distributed.

"In the past, we've donated DVD's to events like this," said Local President Michelle Damis. "This was a way to feature local members' work in the streaming era and remind attendees that SAG-AFTRA is an important part of the labor movement." ●

Keeping Film in Washington

Seattle

Seattle Local members are celebrating a dramatic increase in their state film incentives. On March 31, Gov. Jay Inslee signed into law ESHB 1914, increasing funding for the Motion Picture Competitiveness Program. SAG-AFTRA members joined their industry colleagues at Washington Filmworks in contacting and continuing dialogue with their legislators to increase the state incentive from \$3.5 million to \$15 million annually. The Seattle Local, which includes Alaska, Idaho and Montana, as well as Washington, is now readying itself for a significant increase in production in the Pacific Northwest due to the new legislation becoming effective July 1, 2022. ●



Gov. Jay Inslee signs a bill that increases funding for the state film incentive.

Local Food Drive Helps to Feed Hawaii Ohana

Hawaii

The SAG-AFTRA Hawaii Local participated in a food drive on Dec. 11, with six Local Board members helping to collect more than 180 pounds of food for the Hawaii Foodbank. The Foodbank, which operates warehouses on Oahu and Kauai, partners with more than 200 other agencies to provide food for those in need. ●



Members of the Hawaii Local Board collect food during a drive-through food drive. From left, Local Vice President Charles Uyehara and his wife Irish, Local President Andy Sikkink, and Board members Christopher Lopez, Heather Pence and Lisa Romano, along with Zeida Elmore.

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Tom Hiddleston

OUTSTANDING SUPPORTING ACTRESS IN A DRAMA SERIES
Sophia Di Martino • Gugu Mbatha-Raw • Wunmi Mosaku

OUTSTANDING SUPPORTING ACTOR IN A DRAMA SERIES
Owen Wilson

OUTSTANDING GUEST ACTOR IN A DRAMA SERIES
Richard E. Grant • Jonathan Majors

Local Leaders Represent at AFL-CIO Conference



From left, SAG-AFTRA National Board member Mike Kraycik, SAG-AFTRA member and AFL-CIO delegate Cecil Parker, and SAG-AFTRA Philadelphia Local President Nicole Izanec attend the Philadelphia AFL-CIO convention in Atlantic City.

Philadelphia Local President Nicole Izanec joined National Board member Mike Kraycik at the Philadelphia Council AFL-CIO annual Leadership Conference, which took place Jan. 30–Feb. 1. Beloved Philadelphian and longtime SAG-AFTRA member Cecil Parker made us proud as he kicked off the festivities with his star-spangled rendition of our national anthem. The AFL-CIO and our Philadelphia Local are fighting for workers through activism and training. They also welcomed new National AFL-CIO Secretary-Treasurer Fredrick Redmond and discussed opportunities in unionism for a better tomorrow. ●

Bay Area Broadcasters Band Together

In the wake of the shooting death of Star Protection Security Guard Kevin Nishita, San Francisco Bay Area news stations have banded together to keep SAG-AFTRA broadcasters and their colleagues safe in the field. Nishita was shot in Oakland on Nov. 24, 2021, during a robbery of a KRON news unit that

was reporting on a theft at the location the day prior. It was customary for reporters and camera operators to be accompanied by security personnel while on assignment in the field, in part due to the security measures implemented during joint Bay Area Safety Summits, which the San Francisco-Northern California Local has been instrumental in organizing. Local stations such as KTVU, KRON, KPIX and KGO-TV have provided access to each other's facilities to allow broadcasters from any station to report from a secure location. ●



Management is looking at creative solutions by having broadcasters, like San Francisco-Northern California Local member and KPIX anchor Andria Borba, report live from the KPIX rooftop.

National Board continues from page 18

In addition, at the February meeting, the president reported on efforts to continue safety building and expanding the profession of intimacy coordinators and announced the appointment of members to the National Sexual Harassment Prevention Committee.

Crabtree-Ireland showcased SAG-AFTRA's innovations and improvements developed internally to automate operations, including the online cast clearance portal and the online joining system. He also reported on gains in contracts and organizing efforts, including a recent partnership with the Hip-Hop Alliance (see page 50), as well as contract enforcement successes, one being a residuals library claim that resulted in \$8 million in payouts to performers.

In other matters, the board approved a Finance Committee recommendation to hold initiation fees at their current rates, but to allow an automatic increase of 2% in annual base dues from \$222.96 to \$227.42 in order to further enhance member services.

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My Acting Site

SAG-AFTRA members can now get a website for \$99, including domain cost, for the first year when paid annually. Your new website will come with unlimited photo and video storage with no additional fees, full editorial control, and you can transfer your existing domain name. To redeem this discount, log in to sagaftra.org and navigate to Deals & Discounts under Membership & Benefits to get all the details on how to claim your savings.

DryDock Post-Production Services

Vanishing Angle's postproduction company, DryDock, is committed to supporting independent filmmakers. SAG-AFTRA members receive a 20% discount on postproduction services, including editorial, color, VFX, finishing and more. To redeem, contact Laura Coover at laurac@vanishingangle.com and mention the discount offer.

GIK Acoustics

SAG-AFTRA is pleased to announce that members are now eligible to receive a 15% discount on all of GIK Acoustics' line, which includes sound-absorbing products from acoustic panels to vocal booths and everything in between. Log in to sagaftra.org and navigate to Deals & Discounts under Membership & Benefits to get all the details on how to claim your savings.

Source-Connect

Source Elements is offering SAG-AFTRA members a 20% discount to subscriptions of its Source-Connect software. Source-Connect, which is available for Windows and Mac, allows users to record and monitor from anywhere. For more information on Source-Connect and how to subscribe, please log into your sagaftra.org account and navigate to Source-Connect under the Deals & Discounts page.

IMDbPro

IMDbPro is offering a 30% discount to SAG-AFTRA members. Visit Deals & Discounts under the Membership Benefits section at sagaftra.org. New members will automatically receive the discount; existing members will have their discount applied on their next billing cycle.

Subaru Motors

Subaru of America Inc. is pleased to offer SAG-AFTRA members the opportunity to participate in the Subaru VIP Program. To take advantage of the VIP Program offer, you must receive an approved Retailer Visit Authorization form prior to contacting a Subaru retailer. To obtain your authorization form, please log into your sagaftra.org account and navigate to Subaru Motors under the Deals & Discounts page and follow the instructions there.

Vintage King

Audio outfitters Vintage King is offering SAG-AFTRA members exclusive discounts on select top-grade microphones, interfaces, headphones and more for home studios of any shape and size. To access the discount, please log into your sagaftra.org account and navigate to Vintage King under the Deals & Discounts page.



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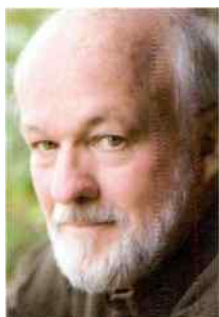




LOUIE ANDERSON



JOAN COPELAND



BRENT CORRIGAN



EMILIO DELGADO



TAYLOR HAWKINS



KATHRYN HAYS

Beegie Adair	1/23/22
Anthony Addabbo	10/18/16
Larry Adderley	12/20/19
Nathan Adler	7/14/18
Ralph Ahn	2/26/22
Angelis Alexandris	3/22/22
Cory Scott Allen	12/13/21
Keith Allison	11/17/21
Louis P. Anderson	1/21/22
John Angelo	12/16/20
Freddy Anthony	9/22/21
David Mack Aubol	11/1/19
Stephen Michael Ayers	1/4/22
Flo Ayres	1/14/22
Kirk Baily	2/27/22
Mark Barber	2/3/20
Gloria Barnes	3/23/20
Laurinda Barret	7/30/21
John Barry	6/4/19
Jon Bavier	6/23/21
Winsome Beatty	12/31/15
T. Bubba Bechtol	12/19/21
Andrei Belgrader	2/22/22
Gordon Belson	2/17/22
Tom Bentley	10/24/21
Warren Berlinger	12/2/20
Frank Biancaman	01/28/22
Grady A. Bishop	1/25/22
Jane Blass	8/6/21
Ron Bobb-Semple	1/12/22
Peter Bogdanovich	1/6/22
Mary Brill	1/7/22
Benjamin Brock	11/20/21

James Bronte	1/8/15
Peter Gordon Brown	12/25/21
Jean Buchalter	4/22/20
Rose Carr	7/31/21
Raymond Cavaleri	7/19/21
Louis Cavalier	2/14/22
Fong Chen	3/2/22
Stephen S. Chen	8/27/19
Danny Cohen	1/6/22
Joel Haskel Cohen	11/11/21
Tom Colitt	7/28/19
Barbara Collentine	3/10/22
Tim Considine	3/4/22

Bobby Cook	6/8/19
Joan Copeland	1/4/22
Brian M. Corrigan	1/16/22
Mark Corum	11/28/21
Billy V. Costner	9/4/21
Sharon Costner	6/5/20
James Cummings	1/4/22
Michael Dalton	1/3/22
Gary Allen Davis	8/26/20
Jason Davis	2/16/20
Merri Dee	3/16/22
Emilio Delgado	03/10/22
Emilio Delpoz	03/23/17



SIDNEY POITIER, a trailblazing performer and a SAG Life Achievement Award recipient, died Jan. 6 at the age of 94.

Poitier's most recognizable roles included Virgil Tibbs in *In the Heat of the Night* and John Prentice in *Guess Who's Coming to Dinner*. In 1963, he became the first African American to win an Academy Award for Best Actor for *Lilies of the Field*.

"Sidney Poitier was a brilliant and dignified actor who broke the ceiling for many actors of color that followed in his footsteps," said SAG-AFTRA President Fran Drescher. "Blessed by a long life, he remains a most respected, admired, accomplished actor by his industry peers."

Poitier became the 36th recipient of the SAG Life Achievement Award in 1999. Upon accepting the award, Poitier thanked his "traveling companions," those with whom he shared his life's journey.

"The rewards were in the journey and there were many. Because of my traveling companions, the world is better than it was. And because of many of you, I am confident it will be better than it is," he said.

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



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In Memoriam



HOWARD HESSEMAN



DWAYNE HICKMAN



IAN HOLM



WILLIAM HURT



CONRAD JANIS



MAX JULIEN

Breck Denny	1/17/22
Clarke Devereux	11/20/21
Tony Devon	2/26/22
John DiBenedett	02/2/22
Jeffrey Dickerson	12/28/21
Paulie DiCocc	01/11/22
Jesse Doran	3/17/21
Gloria Dorson	1/19/22
Rudy Doucette	3/29/21
James M. Doyle	7/28/21
Bruno Doyon	2/7/22
Michael Dunetz	5/16/20
Joe Dunne	1/14/22
Jack Dunstan	12/27/21
Stephan E. Early	12/26/21
Sandy Edgerton	2/3/22
Ned Eisenberg	2/27/22
Ed Engels	3/9/18
Richard Evans	10/2/21
Yvonne Fitzpatrick	12/21/21
Richard Folmer	1/11/22
Farrah Forke	2/25/22
Porter Fowler	8/27/19
Louis Fox	1/19/22
Francesca	12/5/21
Richard D. Freed	1/1/22
Dennis Freeman	2/27/19
Don Freeman	8/3/17
Stanton Friedman	5/13/19
David Frishberg	11/17/21
Robert Fuentes	10/22/21
Peter Garofal	02/4/22
Joan Garrity	1/30/22
Frank Garvin	7/12/21
Donny Gerrard	2/3/22
Gwyn Gilliss	1/12/22
Hal Goldstein	1/20/22



MITCHELL

RYAN, a prolific actor, whose work in film, television and stage spanned more than 50 years, passed away March 4 at age 88.

During his long career,

he appeared in well over 50 film and television programs. Ryan's earlier work includes *Dark Shadows* and *Monte Walsh*. Ryan appeared alongside Mel Gibson and Danny Glover in *Lethal Weapon*, and had turns in the popular soap operas *Santa Barbara*, *All My Children* and *General Hospital*. From 1997–2002, he played Edward Montgomery, the outlandish, wealthy father to Greg, in the hit show *Dharma & Greg*.

"We are deeply saddened to say goodbye to Mitch, who was an active and proud member of SAG-AFTRA for decades," said SAG-AFTRA National Executive Director Duncan Crabtree-Ireland. "He inspired many to union service and loved the craft of acting, helping to create many of the performer programs at the then-Screen Actors Guild Foundation. We are grateful and better as a union for his dedication."

Ryan served on the SAG National Board from 1993–2002, and as president of the SAG Foundation from 1999–2008.

Born in Cincinnati and raised in Louisville, Kentucky, Ryan also was a veteran, having served in the Navy before turning to acting.

Margaret Goz	1/11/22
Wanda Elizabeth Green	2/10/22
Les Grobstein	1/16/22
Parker Gronwold	11/7/21
Sid Haig	9/21/19
Richard Halligan	1/18/22
Joseph M. Hamilton	3/11/21
David Hanigan	1/27/22
James K. Harbert	10/28/19
Tony Hartford	12/25/21
Taylor Hawkins	3/25/22
Craig Hawksley	12/30/21
Kathryn Hays	3/25/22
Paul Herman	3/29/22
Adam James Herwick	12/25/20
Howard Hesseman	1/29/22
Dwayne Hickman	1/9/22
Billy Hinsche	11/20/21
Gloria Hocking	11/28/18
Ian Holm	6/19/20
Robert Huerta	3/9/22
William Hurt	3/13/22
Conrad Janis	3/1/22
Dale Jergenson	11/30/21
Brad Johnson	2/18/22
Bunki Jones	11/9/21
Vernon E. Jordan	3/31/21
Max Julien	1/1/22
Henry Kaiser	2/16/22
Kathryn Kates	1/22/22
Sally Kellerman	2/24/22
Arthur Robert Kendall	11/12/21
Sheila Kerrigan	6/3/21
Eli Kozlovich	9/6/20
Lee Krikorian	5/11/21
Cheslie Kryst	1/30/22
Art La Fleur	11/17/21

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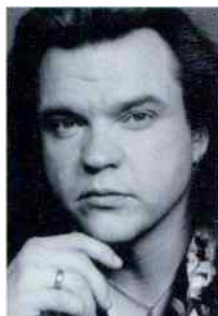
World Radio History



SALLY KELLERMAN



CHESLIE KRYST



MEAT LOAF



P.J. O'ROURKE



BOB SAGET



RONNIE SPECTOR

John P. Lagioia	12/23/20
Geary Lanier Faggett	10/28/19
Bob Larkin	11/8/21
Brian Jude Leahy	11/17/21
Geoff Martin Lee	2/19/22
Natalyn Nat Levin	11/22/21
Hester Lewellen	12/8/21
Bernie Lippman	12/14/19
Meat Loaf	1/20/22
James Lydon	3/9/22
Scott Douglas MacLachlan	5/18/21
Gordon T. Maddux	11/20/19
Lev Mailer	2/24/22
Vachik Mangassarian	1/21/22
Robert J. Manzari	4/3/20
Marji Martin	12/10/21
Pepper Howard Martin	3/18/22
Ruth Guildoo Marx	8/24/21
Donald May	1/28/22
Petra E. Mayer	11/13/21
Anthony Mazza	2/23/22
Mickie McGowan	3/12/22
Mitchell McGuire	2/1/22
Micki McHay	2/6/22
Gloria McMillan	1/19/22
Jack Meeks	1/4/21
Ryland Merkey	11/21/21
Lewis Merkin	3/9/22
Kenny Miike	11/7/18
Yvette Mimieux	1/18/22
Jack P. Mindy	3/7/22
Sam Minsky	3/6/20
Irene Mizushima	7/12/21
Franklyn B. Modell	5/27/16
Eugene Floyd Morrill	7/27/20
Robert Mosca	1/1/22
Moses J. Moseley	1/26/22

Roel Navarro	10/7/21
Larry Neumann Jr.	2/23/22
Michael D. Nye	11/7/21
P.J. O'Rourke	2/15/22
Frances M. Oliver	1/10/20
Michael Ooms	1/18/22
Maurice Orozco	5/26/20
Rudy Paige	9/30/21
Frank Panza	1/13/22
Andy Parks	3/20/22
Maria Pastel	12/23/21
Lucille Patton	3/3/22
Anne Paul	8/25/19
Lindsey Pearlman	2/18/22
Liz Pellini	5/27/19
Frank J. Pesce	2/6/22
Caroline Peyton	8/11/21
Sidney Poitier	1/7/22
Steve C. Porter	2/1/22
James Portnoy	7/28/17
Edward E. Power	12/24/21
Maxine Prescott	1/22/22
Dan Reeves	1/1/22
Laura Wallace Rhodes	11/7/18
Jefferson Richard	7/10/21
Fran Robbins	4/27/21
Mario Rocuzzo	10/9/21
Bill Roulet	4/15/20
Ann Ruckert	10/11/16
Billie Russell	8/31/21
Mitchell Ryan	3/4/22
Will Ryan	11/19/21
Bob Sacchi	6/23/21
Surawit Sae Kang	12/24/21
Bob Saget	1/9/22
Joseph M. Santarelli	2/10/22
Maxie J. Santillan	3/22/22

Johnny Savas	1/8/22
Camille Saviola	10/28/21
Tina Scala	1/10/22
Kenneth Scarborough	5/11/21
Bill Seward	1/14/22
Joseph Siff	2/19/17
Jonathan David Silbermann	3/4/22
Kathleen Souza	11/23/21
Ronnie Spector	1/12/22
Morgan Stevens	1/26/22
Mets Suber	11/10/21
Ian Sullivan	1/24/22
Charles Garrett Talley	7/18/20
Tony Tanner	9/8/20
Giovanni Tartaglia	10/4/21
Mary Ann Thebus	2/12/22
Michael James Thompson	11/25/21
Weyman Thompson	1/23/22
John Tormey	3/3/22
William M. Torres	8/13/20
Marie Tripp	11/25/21
Phil Tucker	2/18/22
Elizabeth Tushak	8/12/15
Betty Underwood	11/9/18
Heather Menzies Urich	12/24/17
Olga Vallier	11/4/21
David Veach	1/4/22
Mark Philip Vidovich	11/26/21
Yvonne Vincic	10/13/19
David Von Roehm	2/27/22
Don Voyné	8/29/20
Bob Wall	1/30/22
Adolphus Ward	6/11/21
Lila Waters	5/29/21
John Weimer	2/11/22
Mark Wells	12/15/20
John Welsh	10/3/21

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Right, Lucille Ball and husband Desi Arnaz circa 1953. Below, the couple on the cover of the Feb. 27, 1955, "Coloroto Magazine" section of the *New York Sunday News*.



Lucy and Desi: The REDHEAD and the REFUGEE

One of the most beloved television shows of all time, *I Love Lucy*, has been running continuously since 1951, when Harry Truman was president and America was in its second year of fighting in the Korean War.

In February 1934, 22-year-old Lucille Ball joined Screen Actors Guild. That same year in June, 17-year-old Desi Arnaz, then a refugee from the 1933 Cuban Revolution, arrived in Key West, Florida, on the S.S. Cuba. In less than six years, they would meet and marry and, 11 years later, become TV legends. The new Amazon Prime Video documentary *Luci and Desi*, directed by SAG-AFTRA member Amy Poehler, explores the relationship between the pair who would rewrite television history.

On Oct. 15, 1951, *I Love Lucy*, starring Ball and Arnaz as Lucy and Ricky Ricardo, debuted to stellar reviews and won millions of loyal viewers. Unlike the majority of TV at the time, which was performed live in New York, with kinescope recordings made off

the monitor for repeat broadcast, *I Love Lucy* was shot on film, as a regular motion picture would be, and in Hollywood.

Two months later, the couple's company, Desilu, became one of the earliest to sign a film TV contract with the Screen Actors Guild. SAG was then still locked in an ongoing jurisdictional battle with the Television Authority, a trusteeship of the Associated Actors and Artistes of America.

When television jurisdiction was finally settled, giving filmed television to SAG and leaving live television with Television Authority, which merged with AFRA creating AFTRA, it was simple. However, this also meant members still needed to pay dues to two separate unions for essentially the same work. But videotape soon emerged to muddy the waters. Decades later, digital production emerged, causing serious jurisdictional clashes between SAG and AFTRA. Two merger votes had failed, in 1999 and 2003, but after digital, the memberships of both unions voted to unite at last and, on March 30, 2012, SAG-AFTRA was born.



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