



SAG-AFTRA

SUMMER 2022

New
Rules for
Commercial
Self-Tapes

SHINING BRIGHT

(like a diamond!)

SAG Award winner
Ariana DeBose
lights up our world.

14 EMMY® AWARD NOMINATIONS

INCLUDING

OUTSTANDING DRAMA SERIES

LEAD ACTOR
LEE JUNG-JAE

SUPPORTING ACTRESS
JUNG HO-YEON

SUPPORTING ACTOR
OH YOUNG-SOO

SUPPORTING ACTOR
PARK HAE-SOO

GUEST ACTRESS
LEE YOU-MI

WINNER

SCREEN ACTORS GUILD AWARD®
MALE ACTOR IN A DRAMA SERIES
LEE JUNG-JAE

WINNER

SCREEN ACTORS GUILD AWARD®
FEMALE ACTOR IN A DRAMA SERIES
JUNG HO-YEON

WINNER

GOLDEN GLOBE AWARD®
BEST SUPPORTING ACTOR - TELEVISION
OH YOUNG-SOO

**"AN UNMATCHED ACHIEVEMENT
WHOSE POWERFUL STORY SMASHES
CULTURAL AND GEOGRAPHIC BOUNDARIES –
CONNECTING US AS HUMAN."**

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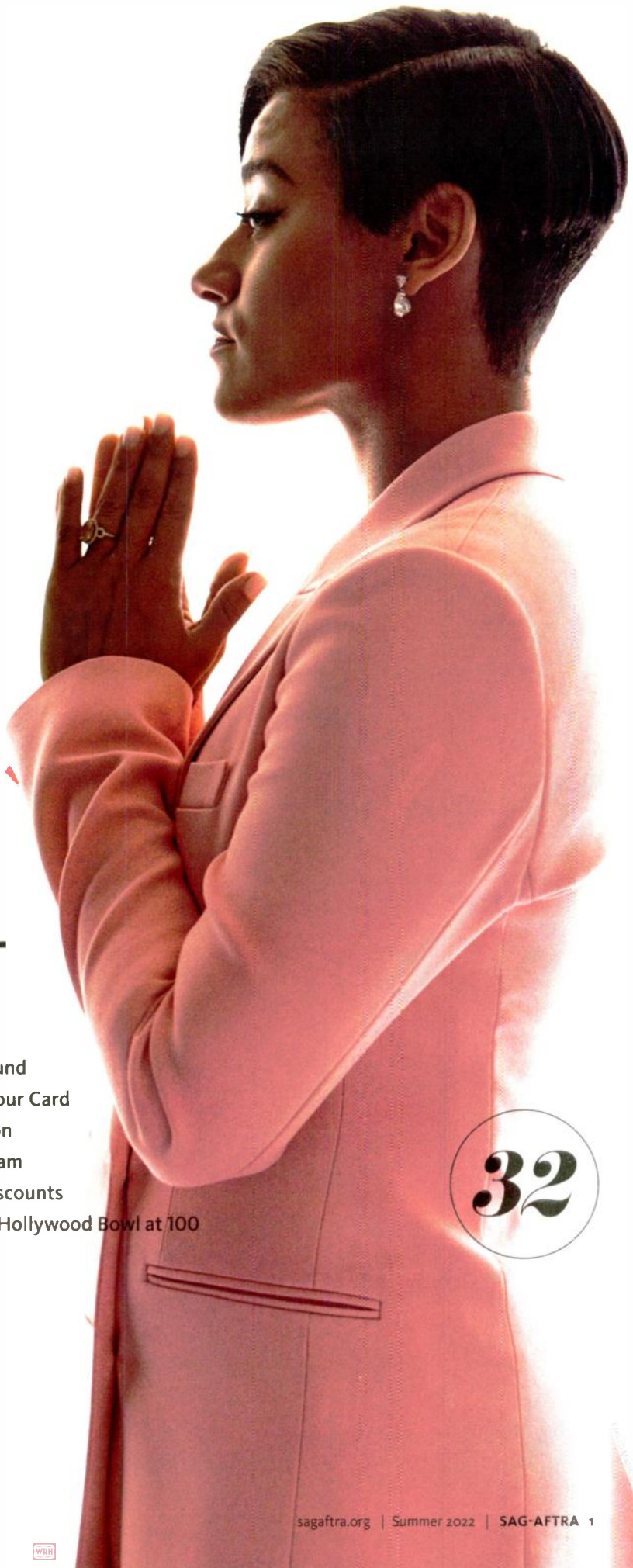
ACTION ITEMS @

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

ON THE COVER: Ariana DeBose photographed by Emilio Madrid.

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MPTF (855) 760-6783
mptf.com
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Central (312) 372-0989
entertainmentcommunity.org
Career Transition for Dancers (323) 933-9244
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**13 EMMY®
NOMINATIONS**

INCLUDING

LEAD ACTOR **JASON BATEMAN**
LEAD ACTRESS **LAURA LINNEY**
SUPPORTING ACTRESS **JULIA GARNER**
GUEST ACTOR **TOM PELPHREY**

"A CAREER-BEST PERFORMANCE
FROM **JASON BATEMAN**"

DECIDER

"**LAURA LINNEY** IS
NOTHING SHORT OF SUBLIME."

OBSERVER

"**JULIA GARNER** IS THE
BEATING HEART OF THE SHOW."

COLIDER

"**TOM PELPHREY** GIVES AN
ELECTRIC PERFORMANCE."

VANITY FAIR

O Z A R K
THE FINAL SEASON

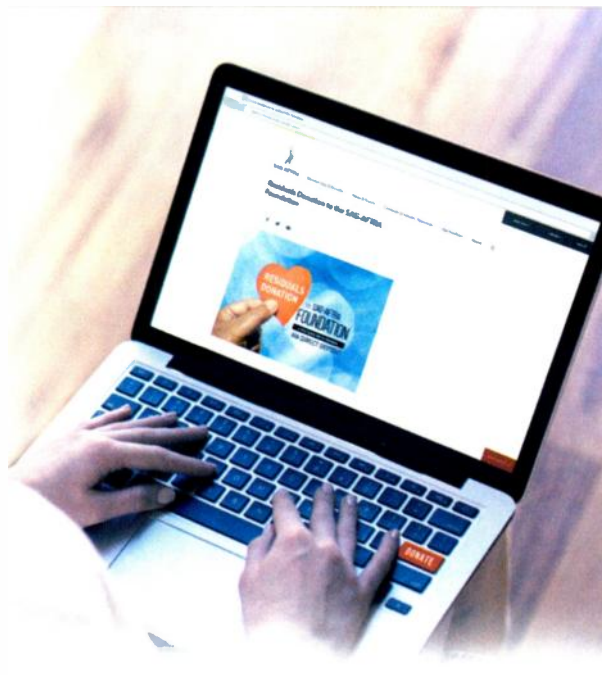
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SAG AFTRA
FOUNDATION



DONATE YOUR SMALL DOLLAR RESIDUALS TO THE SAG-AFTRA FOUNDATION

You can now simply and automatically donate your small dollar residual checks – or residuals of any amount – directly to the SAG-AFTRA Foundation through direct deposit. Sign up for SAG-AFTRA's Direct Deposit program and support the SAG-AFTRA Foundation in a big way.

SAGAFTRA.ORG/DONATERESIDUALS

FOR THE RECORD: A photo of the late Brian Corrigan was misidentified on page 82 of the spring 2022 print issue of SAG-AFTRA. We regret the error.

LETTERS TO THE EDITOR must be signed with your full name and local affiliation. Selected letters are limited to 150 words and may be edited for accuracy, space and clarity. Every effort will be made to preserve the author's intended substance. This section is intended for the general membership and, with the exception of convention delegates, is not available to SAG-AFTRA's elected officials. Letters are published at the discretion of the National Editorial Subcommittee.

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ILCA Award Winner for
General Excellence and Best Publication Design





FRAN DRESCHER

“What makes this country uniquely great is the idea of a government for the people, by the people.”

To All My Dear Fellow Members,

What makes this country uniquely great is the idea of a government for the people, by the people.

That radical vision was brilliantly forward thinking.

The freedom to manifest your own destiny.

Jefferson called democracy the greatest experiment of all time.

I stand firmly on the side of civil liberties and separation of church and state.

But we are living in a time when those rights are being chipped away.

Let's unpack a few polarizing issues that threaten certain groups of Americans and, by default, us all.

At the core of democracy, no matter who you are, it's one person, one vote and all are equal.

There are those who are threatened by that thought, people who would rather get their way even if it sacrifices the sanctity of democracy.

“If conservatives become convinced that they cannot win democratically, they will not abandon conservatism. They will reject democracy,” said Bush. 43 speechwriter David Frum in 2018.

A true American understands that in a democracy, you may not always like the outcome of the vote, but you will always protect and defend the democratic process that determined it.

To that end, Actors & Athletes: Unions for Democracy has been forged to encourage every American to vote!

We will march the halls of Congress until the John R. Lewis Voting Rights Advancement Act is passed!

We will meet this moment with our call to

action: Your Voice IS Your Vote!

But what about the Supreme Court reversal of Roe v. Wade? The idea that a woman's body can be legislated is a non-starter for me.

Especially since the man who got her pregnant is exempt from responsibility, this implies blatant sexism!

It's about trapping a woman to an unwanted pregnancy.

When a woman is caught between a rock and a hard place, don't legislate her, help her!

Over the last five decades culture could have shifted in favor of motherhood more successfully by encouraging support from cradle to grave rather than condemnation.

Since abortion was legalized, more women are in the workplace, are paid higher wages and have completed advanced education than ever before.

This lack of support for both the woman and contraception suggests an ulterior motive to erode women's equality and systematically put women back in the kitchen, barefoot and pregnant.

Women who are supportive of this action have never lived in a time when women could not vote or own land. They don't know an America where it was a man's legal right to practice domestic violence.

And because they have never known that level of oppression, they cannot see the forest for the trees.

They are responding with emotion but are not considering the Pandora's box this opens and the global compromising of women's freedoms, protections and equality this action presents.

And while we're on the subject of rights, I wish to raise my concern that giving our employers the discretionary rights to decide which of us can or can't work based on our medical history is a dangerous slippery slope.

If an employer can decide you can't work unless COVID vaccinated, what's next, we can't work without a monkeypox vaccine?

I fully understand and appreciate the importance the vaccine has played in the saving of lives during the early years of the pandemic. I myself am vaccinated. And when it was added to the Return to Work Agreement last year, it certainly seemed like the right thing to do.

In July, Dr. Fauci stated the CURRENT variant evades the vaccine preventing infection.

We are learning in real time and it behooves review by the National Board of the latest scientific information about the vaccine's efficacy for THIS VARIANT.

With thousands of unvaccinated members still unable to work, ALL new information begs review and consideration before deciding our position on the next RTWA extension.

All I ask is we all educate ourselves with the newest science and make an informed decision because members' livelihoods hang in the balance.

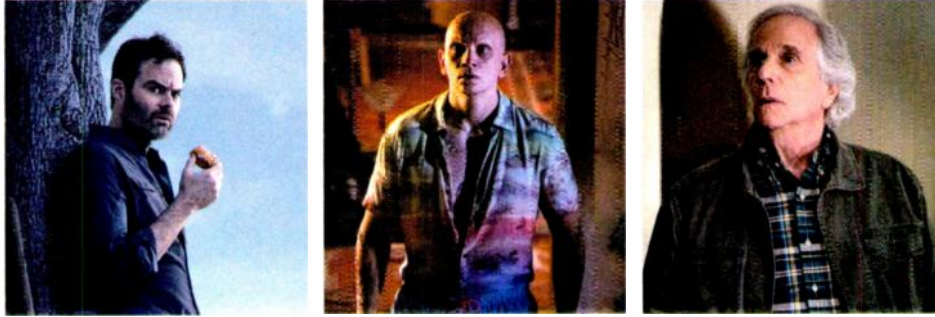
The allowance that we have granted the employers walks the razor's edge of compromising religious, disability and body sovereignty FREEDOMS.

These were hard-fought rights that must never be compromised but ALWAYS protected!

I implore everyone who is reading this to mindfully make the preservation of freedoms your highest calling.

Onward and upwards!

Fran Drescher



BARRY

Outstanding Lead Actor in a Comedy Series
Bill Hader as Barry Berkman / Barry Block

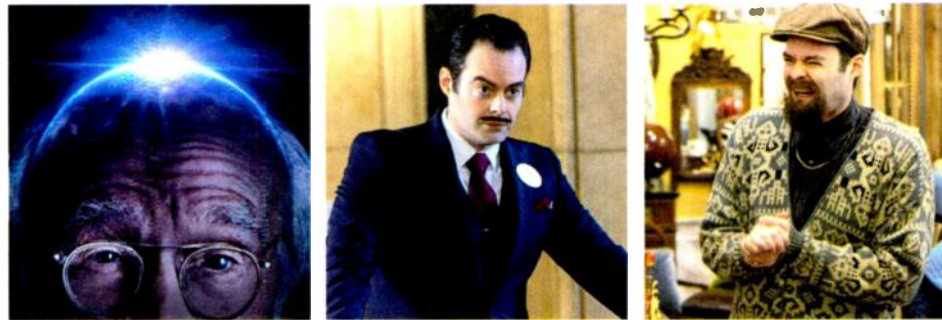
Outstanding Supporting Actor in a Comedy Series
Anthony Carrigan as NoHo Hank

Outstanding Supporting Actor in a Comedy Series
Henry Winkler as Gene Cousineau

FOR YOUR EMMY[®]

Curb Your Enthusiasm

Outstanding Guest Actor in a Comedy Series
Bill Hader as Igor / Gregor / Timor



CONGRATULATIONS TO
OUR EMMY[®] NOMINEES

euphoria

Outstanding Lead Actress in a Drama Series
Zendaya as Rue

Outstanding Supporting Actress in a Drama Series
Sydney Sweeney as Cassie

Outstanding Guest Actress in a Drama Series
Martha Kelly as Laurie

Outstanding Guest Actor in a Drama Series
Colman Domingo as Ali

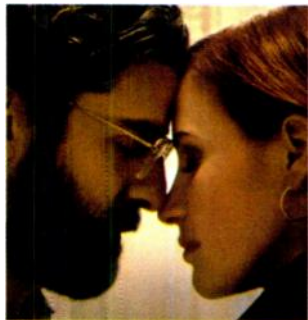


insecure

Outstanding Lead Actress in a Comedy Series
Issa Rae as Issa



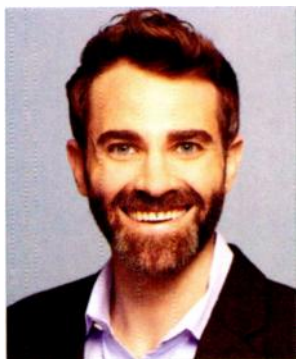
CONSIDERATION



SCENES FROM A MARRIAGE

**Outstanding Lead Actor in a Limited
or Anthology Series or Movie**
Oscar Isaac as Jonathan

A Letter from the Executive Vice President



BEN WHITEHAIR

"Your union is a democratic institution, and like any organization run by its members, it functions best when people are well informed and willing to participate."

Dear Members,

Let's talk about self-taping. Since the start of the pandemic, self-taping has continued to ramp up, and has become a routine part of an actor's life. But just because the practice has become widespread, doesn't mean we need to accept the sometimes-ludicrous requests.

I empathize with members' frustration with the extra work required of self-tapes. I understand the challenge of getting last-minute self-tape requests, having to find a reader and submit something in a short amount of time — and the occasional request to tape an unreasonably large number of pages.

But it's important to realize that the contracts we enter into with employers last a period of years before we renegotiate them. In between negotiations, the union needs to hear from *you*. We must understand your needs and the importance you place on specific provisions, so that we can negotiate the contracts that best serve you during the give-and-take of the negotiation process. Having informed, engaged members translates directly into better contracts.

That process played out in our recently ratified Commercials Contracts. SAG-AFTRA commercial performers now have protections against being asked to do unsafe activities, film at multiple locations, or change angles; and they must get their sides 24 hours in advance. It's the same way we got protections for traditional auditions, and we are now set up with a

possible blueprint for future contracts.

Zooming out to the larger labor movement, last month I co-led the SAG-AFTRA delegation at the AFL-CIO's 29th constitutional convention in Philadelphia (see story page 46). The convention underscored the awesome power of collective action, and highlighted how SAG-AFTRA advocates for members at every level — from broad national and state issues to members' detailed workplace concerns.

At the convention, we successfully advanced strongly worded joint resolutions on issues that have a tangible impact on our members' lives, including supporting our recording artists' right to be fairly compensated for their work, encouraging the use of union workers and safety for broadcasters. Having committed allies on these initiatives is critical, and is what union solidarity is all about.

Solidarity with each other is imperative as well, so once again I have an ask to enhance our collective strength and maintain our relevance and credibility with producers/employers: **STAY ACTIVE IN YOUR UNION**, and participate in all or some of the following union initiatives:

- **Read your emails.** The union lets members know about career-enhancing workshops, upcoming contract negotiations, legislative action alerts and so much more.
- **Listen to the podcast.** The podcast taps into a remarkable array of subject-matter experts who take a deep-dive into the myriad challenges

we face in our industry. It's engaging and informative — and I'm not just saying that because I'm one of the hosts!

- **Subscribe to our videos on our YouTube channel,** youtube.com/sagaftra. There you'll find instructional videos, interviews and replays of union panels and events.
- If you prefer your information in bite-sized chunks, **follow SAG-AFTRA's social media accounts** on your platform of choice.
- **Download the SAG-AFTRA app,** which has a wealth of useful functions.

I've recently been on network TV and commercials sets, and both times I was able to ensure that my fellow performers and I were adequately protected and properly paid. From set, I called the union to confirm what to look for on our contracts. Separately, a fellow member had been misinformed about streaming residuals, and I assured her that we are, of course, paid residuals for streaming content.

So please, have these kinds of conversations and share information. Know your contracts. And call your union with questions. The more we understand — and the better we help each other understand — the better off we will all be.

In unity,

Ben Whitehair

A Letter from the Secretary-Treasurer



JOELY FISHER

“Every contract gain we achieve, however small, is a further step to asserting our democratic rights at work.”

Fellow Members of SAG-AFTRA,

The longer days of summer, which would normally push us outdoors to embrace a great bounty of early-morning to late-night celebrations, also illuminate a landscape filled with great possibilities and challenges we will face, as individuals and as a union, in the months and years to come. Put simply, democracy and the planet is at stake.

The opportunities and dangers were clear in the space of just one week. In June, in my capacity as your secretary-treasurer, I was privileged to attend the AFL-CIO convention. I came away from the convention inspired by the commitment and strategies debated and adopted to organize workers and strengthen workplace democracy. I was thrilled to witness the election of Elizabeth Shuler to be the first woman to lead the AFL-CIO and the elevation of Fred Redmond to be the first African American to serve as AFL-CIO secretary-treasurer, both choices that signal to all workers that change is afoot.

Then, one week later, the United States Supreme Court overturned *Roe v. Wade*; the Court has also undermined voting rights, predominately for people of color. For the first time, constitutional rights that were part of the fabric of society for half a century were ripped away

from millions of Americans, shaking the foundation of our democratic rights. It also confronted the union with a very important workplace issue: Now that the right to reproductive health care will be fought over in individual states, what happens to an actor who needs an urgent D&C and finds themselves working on set, for example, in Georgia, where such a procedure may soon be criminalized? Our union must raise our voice and deploy our power state by state to protect every actor's right to make individual health care decisions.

Every contract gain we achieve, however small, is a further step to asserting our democratic rights at work. We made strides in two recently negotiated contracts, the Commercials Contracts and the National Code of Fair Practice for Network Television Broadcasting, also known as the Network Television Code. Both contracts passed with overwhelming support from the Board and the membership.

The looming negotiations over the extremely important TV/Theatrical Contract present challenges to democratic rights, whether it's fair pay or working conditions. Hundreds of members have decried the spread of self-taping. Unregulated self-taping is an industry demand that we perform unpaid labor. We must negotiate, codify and

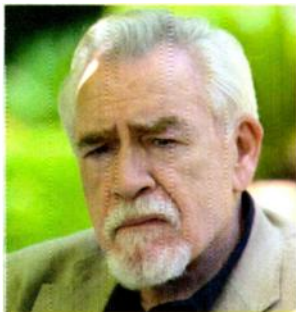
then enforce reasonable standards for self-taping that stops the exploitation of actors.

Within the SAG-AFTRA National Board, we are weighing the inter-relationship between the future of the planet and our financial security. We are looking very closely at whether we can divest from fossil fuel-related stocks without eroding the strength of members' retirement money. As a mother of five children and a grandmother to four, I value both the health of the planet and the importance of a secure retirement.

The financial deliberations that come to my desk, my work on your behalf, benefits from a strong working relationship with SAG-AFTRA's chief financial officer, Arianna Ozzanto. I was very pleased to be in attendance when Arianna was recognized recently as a superstar in her field, notching a finalist spot in the Education/Nonprofit category for chief financial officers at the industry-leading 2022 CFO Leadership Awards.

In service and solidarity,

Joely Fisher



FOR YOUR EMMY®

SUCCESSION

Outstanding Lead Actor in a Drama Series
Brian Cox as Logan Roy

Outstanding Lead Actor in a Drama Series
Jeremy Strong as Kendall Roy

Outstanding Supporting Actress in a Drama Series
J. Smith-Cameron as Gerri Kellman

Outstanding Supporting Actress in a Drama Series
Sarah Snook as Shiv Roy

Outstanding Supporting Actor in a Drama Series
Nicholas Braun as Greg Hirsch

Outstanding Supporting Actor in a Drama Series
Kieran Culkin as Roman Roy

Outstanding Supporting Actor in a Drama Series
Matthew Macfadyen as Tom Wambsgans

Outstanding Guest Actress in a Drama Series
Hope Davis as Sandi Furness

Outstanding Guest Actress in a Drama Series
Sanaa Lathan as Lisa Arthur

Outstanding Guest Actress in a Drama Series
Harriet Walter as Lady Caroline Collingwood

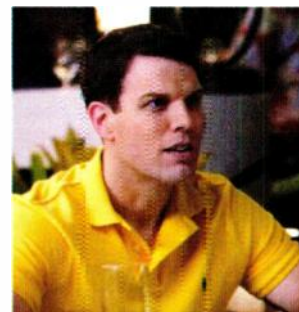
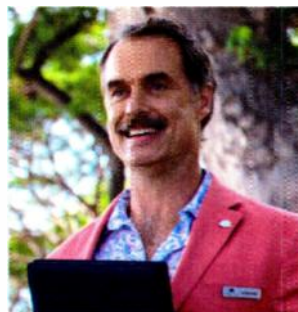
Outstanding Guest Actor in a Drama Series
Adrien Brody as Josh Aaronson

Outstanding Guest Actor in a Drama Series
James Cromwell as Ewan Roy

Outstanding Guest Actor in a Drama Series
Arian Moayed as Stewy Hosseini

Outstanding Guest Actor in a Drama Series
Alexander Skarsgård as Lukas Matsson

CONGRATULATIONS TO
OUR EMMY® NOMINEES



CONSIDERATION

THE WHITE LOTUS

Outstanding Supporting Actress in a Limited or Anthology Series or Movie
Connie Britton as Nicole Mossbacher

Outstanding Supporting Actress in a Limited or Anthology Series or Movie
Jennifer Coolidge as Tanya

Outstanding Supporting Actress in a Limited or Anthology Series or Movie
Alexandra Daddario as Rachel Patton

Outstanding Supporting Actress in a Limited or Anthology Series or Movie
Natasha Rothwell as Belinda

Outstanding Supporting Actress in a Limited or Anthology Series or Movie
Sydney Sweeney as Olivia Mossbacher

Outstanding Supporting Actor in a Limited or Anthology Series or Movie
Murray Bartlett as Armond

Outstanding Supporting Actor in a Limited or Anthology Series or Movie
Jake Lacy as Shane Patton

Outstanding Supporting Actor in a Limited or Anthology Series or Movie
Steve Zahn as Mark Mossbacher



DUNCAN CRABTREE-IRELAND

“Unions have never had a more important role to play in our country than they do today.”

Dear Members,

A strong and strategic union is essential to the future. Among other things, that means looking ahead and anticipating changes in our industries, and taking action to make sure SAG-AFTRA contracts are adapting and evolving to protect our members, regardless of those industry dynamics. One great example of this is our new Influencer Agreement, which kicked off last year to ensure that our members who are doing influencer work in this developing area can do that work under a union contract — with all the protections and access to benefits that involves. This new contract has kicked off with a bang, with member earnings under the contract in its first few quarters exceeding \$6 million.

This success is reverberating through our industries more broadly. As a top agent from one of the Big 3 talent agencies said to us, “The Influencer Agreement and the Influencer Waiver changed the way our clients, both performers and brands, talk about SAG-AFTRA. They felt the union really heard them and addressed their needs, and it’s had a huge impact.”

Unions have never had a more important role to play in our country than they do today — and the American people are recognizing it in ways we haven’t

seen in many decades. SAG-AFTRA has doubled down on our organizing efforts, including such examples as our campaigns at PBS NewsHour and WCCO in Minnesota, our partnership with the Hip-Hop Alliance, our contract campaigns at American Public Media and Chicago Public Media, our focus on areas of new technology including AI, and our continued commitment to organizing Spanish-language media, among others.

The theme of the 2022 AFL-CIO Convention was “Building the Movement to Meet the Moment” — acknowledging this special moment of widespread engagement with the mission of all unions, including SAG-AFTRA — to protect and advance working people. It also marked the first time a woman was elected president of the AFL-CIO amidst the most diverse leadership group ever, reflecting the full spectrum of the American Scene, as we strive to bring our industries to do as well.

June was Pride Month, and for me it’s a special time to reflect on the many fights for civil rights and equality our diverse communities have fought, and will continue to fight. As a dad of five adopted African American children, our fight for the federal CROWN Act is particularly meaningful. And, as the only openly gay national executive director of an American entertainment union,

I know from personal experience that representation matters.

Many SAG-AFTRA staffers work outside the limelight but do incredibly important work for our members, and do it incredibly well. One marvelous example of this is our own Chief Financial Officer Arianna Ozzanto. A longtime staffer, Ari oversees all financial matters as well as the member care Contact Center. And I’m thrilled to report that she was honored this year by the *Los Angeles Times* B2B section as a finalist for CFO of the year. I’m so proud of Ari for this achievement, and appreciative of her and the hundreds of other staff people who work every day to make our members’ lives better.

In closing, I’d like to take a moment to honor the memory of former AFTRA National President Shelby Scott. A trailblazing journalist, she devoted much of her career to serving her fellow SAG-AFTRA members. I got to know her through her service as a health and retirement trustee, and I admired and respected her deeply. Her incisive wit and wry smile are deeply missed.

Stronger together,

Duncan Crabtree-Ireland

For Members

News, Information and Benefits

What the New Network Television Code Means for You

Members recently ratified the new Network TV Code, and although it offers increased rates across the board, it delivers many other notable gains as well.

Dancers, for instance, will have something to dance about, as those who perform on primetime variety shows and awards shows will see substantial increases in the extra rehearsal rate and overtime rates, including a new \$70 overtime rate for hours in excess of 12 in a day.

Singers will now receive doubling pay at 50% of the applicable dancer program fee when required to learn complex choreography on variety programs. And, where there are more than two weeks of rehearsal for an awards show or primetime entertainment special, rehearsal pay is due biweekly instead of after show day.

Those who make promotional announcements for new media will be paid at a rate that's the same as traditional



media scale, with an additional 15% due for use beyond 13 weeks.

Background actors and stand-ins required to work in artificially generated rain or smoke, excluding herbal cigarettes, are now due an automatic \$14 additional compensation when not able to wear appropriate swim, surf or snow gear. And, stand-in minimum calls are significantly increased.

Additionally, it expands protections for those performing nude or in intimate

Jon Batiste performs at the 64th Annual Grammy Awards on April 3. Singers and dancers are enjoying gains under the new Network TV Code agreement.

scenes, which advances the union's mission of preventing harassment on set and ensuring a safer workplace.

Depending on your role under the contract, there are numerous other gains, and you can read all the details of the Network TV Code and other contracts at sagaftra.org/productioncenter.

National Board Approves Membership Path for Intimacy Coordinators

At its videoconference meeting on July 23, the SAG-AFTRA National Board unanimously approved a resolution to create a path to SAG-AFTRA membership for intimacy coordinators.

"The role of intimacy coordinators greatly improves safety and well-being on sets and in productions requiring intimate scenes," said SAG-AFTRA President Fran Drescher. "Their value is immeasurable and the National Board is committed to bringing intimacy coordinators into the SAG-AFTRA family and ensuring they have the kind of benefits and protections

other members already enjoy."

Intimacy coordinators are professionals who function as an advocate and liaison between performers and productions, facilitating communications and helping with movement and choreography when nudity and intimate scenes are being filmed. It is as much to the benefit of the production as it is for the performers.

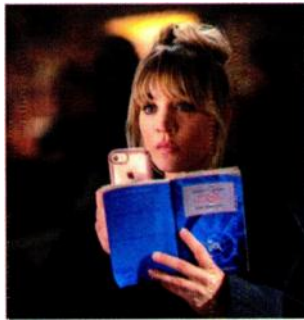
In June, SAG-AFTRA announced the publication of an intimacy coordinator registry and pre-registry. The lists are provided as a resource to help producers identify qualified and experienced

intimacy coordinators (see page 16).

Also at the meeting, the Board reviewed administrative, finance, governance and legal matters and received reports.

During her president's report, Drescher spoke about voting rights and women's rights, defended the democratic process, and saying, "Everyone has the right to have their concerns raised and considered. In a democracy, you may not like the outcome of a particular vote, but as Americans it is your duty to protect and defend the process by which outcomes are determined."

Continues on page 60



THE FLIGHT ATTENDANT

Outstanding Lead Actress in a Comedy Series
Kaley Cuoco as Cassie Bowden

FOR YOUR EMMY®

Hacks

Outstanding Lead Actress in a Comedy Series

Jean Smart as Deborah Vance

Outstanding Supporting Actress in a Comedy Series

Hannah Einbinder as Ava Daniels

Outstanding Guest Actress in a Comedy Series

Jane Adams as Nina Daniels

Outstanding Guest Actress in a Comedy Series

Harriet Sansom Harris as Susan

Outstanding Guest Actress in a Comedy Series

Laurie Metcalf as Weed

Outstanding Guest Actress in a Comedy Series

Kaitlin Olson as DJ

Outstanding Guest Actor in a Comedy Series

Christopher McDonald as Marty



CONGRATULATIONS TO
OUR EMMY® NOMINEES

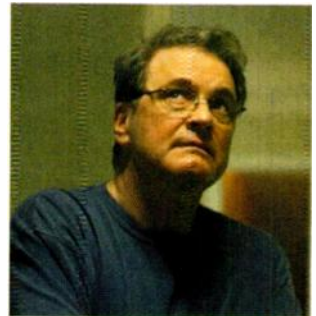
THE
STAIRCASE

Outstanding Lead Actress in a Limited
or Anthology Series or Movie

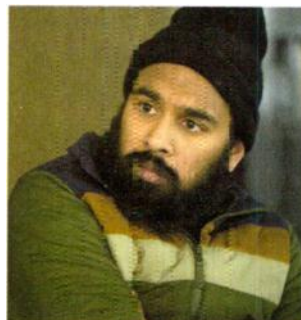
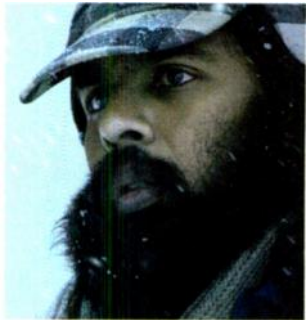
Toni Collette as Kathleen Peterson

Outstanding Lead Actor in a Limited
or Anthology Series or Movie

Colin Firth as Michael Peterson



CONSIDERATION



STATION
ELEVEN

Outstanding Lead Actor in a Limited
or Anthology Series or Movie

Himesh Patel as Jeevan Chaudhary

Return to Work Agreement with AMPTP Extended

With a continued commitment to keeping casts, crews and all set workers safe in light of the changing impact of COVID-19, SAG-AFTRA, the DGA, IATSE and Teamsters and Basic Crafts, and the Alliance of Motion Picture and Television Producers have agreed to extend the Return to Work Agreement until Sept. 30, 2022, with minor modifications in meals and transportation.



@ Find out more at sagaftra.org/backtowork.

SAG-AFTRA Unveils Intimacy Coordinator Registry and Pre-Registry Lists

In its continuing efforts to change culture on set, SAG-AFTRA announced the publication of an intimacy coordinator registry and pre-registry. The registry and pre-registry lists are provided as a resource to help producers identify qualified and experienced intimacy coordinators. The lists are a major element of the union's yearslong collaboration with the intimacy coordinator community to create a safer work environment by assisting actors performing in scenes involving nudity, simulated sex or other intimate scenes.

There are currently 41 intimacy coordinators from the United States, UK, Canada and Australia on the registry, as well as nine intimacy coordinators on the pre-registry. All have met the Recommended Standards for Qualifications, Training and Vetting of Intimacy Coordinators, and those on the pre-registry list are still working toward meeting the required work experience days.

This is an important step forward for all SAG-AFTRA members and will improve the atmosphere on sets and in productions requiring intimate scenes. With the presence of the intimacy coordinator, performers will be protected in potentially vulnerable situations.



DEADLINE FOR MAY DUES

If you experienced a COVID-19-related financial hardship and your request for a due date extension and the first payment of the installment plan for the May 2022 dues period was received on or before June 9, 2022, this is a reminder that the second installment payment is due by Sept. 1.

Please note that your final installment payment must be received no later than Sept. 12, 2022, to maintain good standing for the May 2022 dues period unless prior period payments are owed. No late fees will be assessed for the May dues period.

@ Visit sagaftra.org/billing-portal to make a dues payment.

Contract Negotiations Update

Member involvement is critical to negotiating contracts that best serve those who work them. That's why it's important to stay informed and participate in the wages and working conditions process when the contracts you work are going to be up for negotiation. Here is a list of some of the union's upcoming contracts:



News & Broadcast

Ongoing and Upcoming for 2022:

- KPCC - Public Media
- KUOW - Public Media
- Telemundo N.Y.
- Univision N.Y.
- CBS O&O's
- ABC O&O's
- Nexstar Stations
- CBS Network News
- iHeart Radio Stations
- Audacy Radio Stations
- First Contracts with Univision Chicago, Marketplace, WAMU, KIRO and WPXI News Producers Units

Corporate/Educational & Non-Broadcast, Interactive (Video Games)

Look for notices about the wages and working conditions process in late summer or early fall.

Actors & Athletes UNITE on Voting Rights

SAG-AFTRA has teamed up with the NFL Players Association for the launch of Actors & Athletes: Unions for Democracy, a partnership centered on protecting the right to vote in every state, as well as encouraging every American to register to vote.

The inaugural brunch, held at Jean-Georges Beverly Hills at the Waldorf Astoria on July 17, featured remarks from SAG-AFTRA President Fran Drescher, NFLPA Executive Director DeMaurice Smith, SAG-AFTRA National Executive Director Duncan Crabtree-Ireland and NFLPA Vice President Michael Thomas. More than 100 actors, athletes and allies attended, expressing their support for protecting voting rights.

The event rolled out the “Your Voice. Your Vote.” platform, the centerpiece of which reconfirms support for the John R. Lewis Voting Rights Advancement Act. Other strategies were discussed that can guide the next steps among the cohort of actors and athletes who stand united to effect change.



▲ Top, from left, SAG-AFTRA L.A. Local President Jodi Long, National Board member Lisa Ann Walter, Executive Vice President Ben Whitehair, National Executive Director Duncan Crabtree-Ireland, President Fran Drescher, Cincinnati Bengals wide receiver and National Football League Players Association Vice President Michael Thomas, SAG-AFTRA Secretary-Treasurer Joely Fisher, NFLPA Executive Director DeMaurice Smith, U.S. Rep. Judy Chu and California state Sen. María Elena Durazo attend the SAG-AFTRA and NFL Players Association’s Actors & Athletes: Unions for Democracy brunch. Above, from left, New Orleans Saints defensive end Cameron Jordan, Drescher and Super Bowl champion Andrew Whitworth, formerly of the Los Angeles Rams.

▼ Eric Kendricks, linebacker for the Minnesota Vikings and NFLPA Board of Player representative



▼ Actor Alyssa Milano



▼ From left, actors Da’Vinchi, Mike Merrill and Laz Alonso



For Members

SAG-AFTRA is fighting to protect members at local, state and federal levels. Here's the status of some of the major pieces of legislation the union is backing.



DULÉ HILL

THE LAW ACT

The Let Artists Work Act is set to head toward the California Senate Appropriations Committee. The legislation, led by Assembly member Ash Kalra, abolishes unfair contract

provisions that keep actors tied to employers, forcing them to forfeit outside employment opportunities, and allows them the freedom to work without penalty. The bill passed through the California Senate Committee on Labor, Public Employment and Retirement, and the California Senate Judiciary Committee in June.

Union member actors Ginnifer Goodwin and Dulé Hill offered compelling testimony that helped push these vital bills through the legislature, and actor Melora Hardin spoke with legislators in Sacramento. Hill, who is also a SAG-AFTRA National Board member, pressed legislators to act, saying, "I understand fundamentally and personally the stresses that arise when you are made unavailable for work, and this issue has directly impacted my family. Productions keeping actors in this type of career limbo is a restriction that's time has passed. It was never healthy to begin with. Every worker in California should be entitled to the freedom to work."

THE AMERICAN MUSIC FAIRNESS ACT

Legislative efforts to pass the American Music Fairness Act, a bill that would establish a public performance right to compensate vocalists and musicians when their work is played on terrestrial radio, are still ongoing. In February, SAG-AFTRA member Gloria Estefan testified before the U.S. House Judiciary Committee to

advocate for the bill saying, "When their music is played on the radio, artists don't get paid. 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."

In June at the AFL-CIO Constitutional Convention in Philadelphia, SAG-AFTRA and AFM introduced a resolution to support the legislation. SAG-AFTRA Vice President, Recording Artists/Singers Janice Pendarvis spoke in support of the resolution, saying in part, "This legislation will right a historic wrong. It will also ensure that smaller terrestrial stations are not overly burdened with exorbitant fees. Rates will be negotiated by all interested parties, and if an agreement is not reached, an independent panel of judges from the Copyright Royalty Board will determine the rates. This legislation only establishes that there is a right in copyright

law for recording artists and copyright owners to be compensated for the use of their music."

THE CROWN ACT

The Creating a Respectful and Open World for Natural Hair, or CROWN Act, is federal legislation that prohibits discrimination in employment and K-12 public and charter schools based on a person's texture and style of hair. Spearheaded by Rep. Bonnie Watson Coleman, it passed in the U.S. House of Representatives in March 2022. SAG-AFTRA supports the CROWN Act and President Fran Drescher responded to the House passage with enthusiasm, saying, "This is an exciting step toward a societal awareness of prejudice, judgment and whitewashing of culture. We must positively embrace the many different threads that make up the fabric of the human experience." Sen. Cory Booker has reintroduced the legislation into the U.S.

Continues on page 22

Legislative Updates



DRESCHER RECOGNIZED FOR ADVOCACY OF TAX BILL

U.S. Rep. Judy Chu presented a certificate of recognition to SAG-AFTRA President Fran Drescher on July 17 for her efforts to promote passage of the Performing Artist Tax Parity Act. Chu credited Drescher with expanding support from 20 co-sponsors to 80, and doing so in a bipartisan fashion that includes 69 Democrats and 11 Republicans. "This is a major, major thing," said Chu. "And it means that we very well could get this bill signed into law for performing artists." The Performing Artist Tax Parity Act would provide tax relief to members making less than \$100,000, or \$200,000 for those filing jointly.

FX CONGRATULATES OUR EMMY NOMINEE

"ONE OF THE MOST VERSATILE AND INTERESTING ACTORS OF HIS GENERATION"

CHICAGO SUN-TIMES

'POWERHOUSE'

GMA

"GARFIELD'S...
PERFECTLY IN TUNE"

BBC

"COMPELLING
PERFORMANCE"

CONSEQUENCE

"GARFIELD IS
IMPECCABLE"

Film

"GARFIELD
SHINES"

DECIDER

ANDREW GARFIELD

FYC OUTSTANDING LEAD ACTOR
IN A LIMITED SERIES



UNDER THE
BANNER OF HEAVEN

FOR MORE INFO AND EXTRAS,
VISIT FXNETWORKS.COM/FYC

ONLY ON
hulu

MPAA

Union Members Take Action!

SAG-AFTRA members are among those on the front lines in support of reproductive rights and gun safety.

SPEAKING OUT ON GUN REFORM

In the wake of the tragedy in Uvalde, Texas — yet another mass shooting now far too common in the United States — and the historic reversal of decades-old precedent by the U.S. Supreme Court regarding the right to access reproductive health care, union members have been speaking out and reaching out, attempting to lend their creative voices and assets to the causes they hold dear.

Many organizations and companies, including SAG-AFTRA, have also taken strong stances on gun safety reform and reproductive rights, issuing statements of support and offering ways in which that support will be expressed in action.

In one of the most dramatic calls for action on gun violence, actor Matthew McConaughey, who was born in Uvalde and lived there until he was 11 years old, addressed the media and the nation from the White House briefing room in June. He pleaded for Congressional action and shared artwork created by some of the 19 Uvalde schoolchildren who were shot and killed on May 24 at Robb Elementary School.

Other performers posted messages on their social media platforms calling for gun safety reform, including Gabrielle Union, who wrote, “How many of our babies need to be murdered for folks to be moved to action?”

Abbott Elementary creator and star Quinta Brunson also posted to her socials after the Uvalde shooting and the Buffalo, New York, shooting less than two weeks earlier, writing, “Every time this happens, I watch the conversation move toward ... health, race, class, domestic dispute ... all it does is protect the only constant in each case: a gun.”

Taraji P. Henson called out the U.S. Supreme Court at the June BET Awards to rousing applause. Inset, Julia Louis-Dreyfus helped secure funds for health care providers through social media.



Two hundred Hollywood writers, directors and producers announced on June 13 their participation in an initiative to employ revised gun safety practices on set and review the use of firearms in storytelling more critically. The open letter, backed by the Brady gun violence organization, calls for members of the TV and film industry to do their part for gun safety and includes among its signatories Shonda Rhimes, Amy Schumer, Jimmy Kimmel, Ted Danson, Mary Steenburgen, Mark Ruffalo and Julianne Moore.

Actors have also gotten involved directly in messaging and storyline creations. *Medium* star Miguel Sandoval recorded a public service announcement for End Family Fire, a nonprofit that advocates for the proper storage of firearms in the home, and the PSA was tweeted out by Rhimes, among others.

The Conners' Lecy Goranson was behind a recent gun violence awareness episode on the show titled "Triggered," which she penned after she met a high school teacher who urged her to write about violence in small towns. Goranson did so, and even stipulated in her contract that she be allowed to write the story, which aired in March.

On June 25, President Biden signed bipartisan gun legislation into law that enhances background checks for 18- to 21 year-old gun buyers, restricts gun ownership for domestic violence offenders not married to their partners, and sets up grants for states to encourage red-flag laws, which allow courts to be petitioned to order the removal of a gun if an individual is deemed dangerous.

THE FIGHT FOR REPRODUCTIVE RIGHTS

In May, a leaked draft memo from the U.S. Supreme Court warned that the conservative-leaning court planned to issue a reversal on the decades-long precedent of *Roe v. Wade* and allow states to enact their own laws regarding a woman's reproductive rights. Many hoped the public outcry and demonstrations that resulted from the disclosure would sway the court to reconsider, but on June 24, the decision to overturn *Roe* was handed down.

Condemnation from a majority of Americans exploded across the country, setting off a series of public protests that have continued through the summer. They have not only given voice to discontent, but helped forge new alliances within communities as well as a push for, and

increase in, voter registration.

Corporations and organizations, many within the entertainment industry, released statements of support for women seeking reproductive health care and many offered relief from financial burdens that women seeking this health care might incur. Union performers were swift to respond, just as they had in May, when the draft opinion was publicized.

Upon release of the SCOTUS decision, *Veep's* Julia Louis-Dreyfus immediately got involved in key states where reproductive health care is in jeopardy. Louis-Dreyfus has been a prominent voice on this issue and is working strategically to point funds toward voting power, an aspect that is critical to protecting rights.

Actors have also continued to come forward with stories that reflect how they have personally benefited from unencumbered reproductive health care, a trend that began in recent years as abortion access continued to erode state by state. *The Good Place's* Jameela Jamil attended a protest following the court's decision and took heat from some fans in 2021 for unapologetically revealing she'd had an abortion due to failed contraception. A staunch supporter of reproductive rights, Ashley Judd

discussed at the 2019 Women in the World conference what might have happened to her when she became pregnant after being raped.

"I'm very thankful I was able to access safe and legal abortion because the rapist, who is a Kentuckian ... has paternity rights in Kentucky and Tennessee. I would've had to co-parent with my rapist."

Both states have enacted trigger laws linked to the *Roe* reversal and abortions are now illegal in Kentucky, including Plan B medical prescriptions. As of this writing, Tennessee is mere weeks away from enforcing its ban on all abortions beginning at fertilization and making abortion a Class C felony that carries a maximum penalty of 15 years in prison.

At the June 26 BET Awards, *Empire* star and Oscar nominee Taraji P. Henson spoke out against the ruling during her opening monologue, saying, in part, "It's about time we talk about the fact that guns have more rights than a woman," and actor and singer Janelle Monáe received resounding applause from the audience when

**"A lifetime's
not going to
heal these
wounds."**

— MATTHEW McCONAUGHEY

**SPEAKING AT THE WHITE HOUSE
ABOUT GUN VIOLENCE**

Continues on page 63

For Members



SAG-AFTRA Chief Financial Officer Arianna Ozzanto (left) was a finalist in the Education/Nonprofit category at the 2022 CFO Leadership Awards, produced by the *Los Angeles Times*' B2B Publishing team. Ozzanto was acknowledged at an awards ceremony on June 21 at the Beverly Hilton, which highlighted exceptional CFOs for their accomplishments over the last two years and their leadership qualities.

"I am honored to have been included among such an esteemed group of individuals, but the real honor is to work side by side with the SAG-AFTRA team, from the very top down," said Ozzanto.

Starting as a budget analyst at SAG in 2004, Ozzanto quickly rose through the ranks of the Finance team, before being promoted to chief financial officer in 2009. Last year, at SAG-AFTRA's biennial convention, Ozzanto was awarded the George Heller Memorial Award for her extraordinary service to the union and its members.



SAG-AFTRA President Fran Drescher at the Real to Reel Awards on June 9.

SAG-AFTRA President Fran Drescher made Pride Month history at the Hollywood Museum's LGBTQ+ Real to Reel Awards on June 9, when she received the inaugural Judy Garland Legacy Award. The award, named after the late movie icon, recognizes public figures who have advocated on behalf of the community through their work. The honor not only commemorated what would have been the late star's 100th birthday, but also Drescher's legacy of work as a longtime champion of LGBTQ+ equality.

"Fighting for gay civil liberties has always felt natural to me because there are so many people that I love that are gay, and it's important that we always defend [them] when and wherever we can. We must have the courage to stand up for them," said Drescher.

From left, SAG-AFTRA CAO & Executive Counsel Will Bensussen; Secretary-Treasurer Joely Fisher; CFO Arianna Ozzanto; National Executive Director Duncan Crabtree-Ireland; Executive Director, Budgeting, Payroll & Financial Strategy Barbara Tiomico; and Financial Analyst Preston Taylor White.



Add Your Membership Card to Your Wallet

Your SAG-AFTRA membership card is always available on your member app — and now it can be added to your phone's wallet.

Make sure to update your member app to the latest version. The next time you click on your membership card on the app, a button will let you add it to your wallet.

Ready to ditch your plastic card altogether? Log in to your online account and visit sagaftra.org/gogreen to opt out of receiving your membership card in the mail.



Legislative Updates continues from page 18

Senate. As of July 2022, similar legislation has been passed in 17 states.

THE FAIR ACT

The Free Artists from Industry Restrictions, or FAIR Act, did not pass the California Judiciary Committee. The legislation would allow recording artists to leave their personal services contracts after seven years without the threat of crushing financial penalties. SAG-AFTRA will continue to work with the industry, through bargaining and legislation, to improve the working lives of recording artists and allow them to freely and fairly practice their art.

FX CONGRATULATES OUR EMMY NOMINEE

"GLOVER HAS EMERGED AS HIS GENERATION'S PREEMINENT MULTI-HYPHENATE"

NEW YORKER

'EXQUISITE'

IndieWire

"ONE OF THE MOST DISTINCTIVE MULTI-HYPHENATES"

Rolling Stone

"STARTLING, STUNNING MASTER CLASS"

Variety

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

BOLLIDER

DONALD GLOVER

FXC OUTSTANDING LEAD ACTOR
IN A COMEDY SERIES



ATLANTA

STREAM ON

hulu

FOR MORE INFO AND EXTRAS,
VISIT FXNETWORKS.COM/FXC

WRN

Podcast Playback



“We want members to feel like they’re not alone in their career and welcomed into our wonderful union.”

CeeJay Joseph, SAG-AFTRA National NextGen Performers Committee Member
The Surprising Perks of Union Membership



“Diversidad no es solamente poner a un latino en una producción. Si vamos a contar una historia basada Los Ángeles, tomemos en cuenta toda la diversidad, para contar una historia auténtica. Vamos a hablar de afrolatinos, coreanos, salvadoreños ... así es como vamos a ganar.”

“Diversity is not just putting a Latino in a production. If we are going to tell a story based in L.A., let’s take into account all the diversity to tell an authentic story. Let’s talk about Afro-Latinos, Koreans, Salvadorans ... that is how we are going to win.”

Flavio Morales, Executive Producer
Hablando Representación Latina

Tune in to the SAG-AFTRA podcast, with hosts SAG-AFTRA Executive Vice President Ben Whitehair and National Executive Director Duncan Crabtree-Ireland, and for Spanish-speaking members, catch up on the exclusive *SAG-AFTRA En Español* podcast.



“You have to be a decoder of the material [and] what it means so that your interpretation gets you the job and elevates the scene. You [have to be] connected to this material in a way that just makes it fly.”

Nancy Banks, Acting Coach
Good Advice from a Great Acting Coach



“Part of living out my purpose is helping the next generation and its creators. We’re all on a constant journey and [having] the ability to connect with [others] definitely has an impact on your artistry.”

Troy Pryor, Actor and Creative Cypher Founder
Smart Ways to Create New Opportunities for Yourself

Scan the QR code below to catch up on our most recent episodes!



ENGLISH



SPANISH

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The views expressed by the guests are their own and not that of SAG-AFTRA.

Any mention of products or services does not imply SAG-AFTRA’s endorsement.



“Picking a publicist is like picking a best friend: You have to have that connection. And I have to feel that if I represented [a client], I’d give them 150% of everything I have.”

Shannon Barr,
Strategic Public Relations Founder
What You Need to Know About Publicists

FX CONGRATULATES OUR EMMY NOMINEE

"SARAH PAULSON'S PORTRAYAL OF LINDA TRIPP STEALS THE SHOW"

'PHENOMENAL'

See Amanda Emms

"PAULSON IS THE
STANDOUT"

CHICAGO SUN-TIMES

"MESMERIZING"

IGN

"PAULSON IS
AN INCREDIBLE
ACTRESS"

Empire



SARAH PAULSON

FYC OUTSTANDING LEAD ACTRESS
IN A LIMITED SERIES



IMPEACHMENT

AMERICAN CRIME STORY



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SAG-AFTRA, University of California Berkeley Reach Out to Next Generation of Broadcasters

During the spring of 2022, SAG-AFTRA senior staff from the News & Broadcast and Organizing departments partnered with UC Berkeley in a community engagement course titled *Collaborative Innovation: The Future of Work for People and the Planet*. The course was based on the idea that the complex and intersecting problems of the world must be met with innovative collaborations between multiple disciplines, sectors and communities. The focus of the course is promoting quality jobs and climate justice.

Students Aaron Holmgren, Amaya Bishop, Luke Stiles and Megan Yeh, led by Jasmine Zheng, interviewed SAG-AFTRA broadcast members, management representatives and union staff to take a deeper dive into diversity, equity and inclusion in public broadcast media.

Hiring and retaining diverse employees that reflect the community has been a priority for SAG-AFTRA members and a topic during contract negotiations, as shop stewards and leaders have seen a need for newsrooms that are representative of the communities they cover. This is coupled with a high turnover of women and people of color in public media newsrooms across the country. SAG-AFTRA looked to the UC Berkeley students engaged in this course



From left, students Luke Stiles, Aaron Holmgren, Amaya Bishop and Megan Yeh — with Jasmine Zheng joining via video — at the UC Berkeley Haas Innovation Lab on May 3.

to understand issues around recruitment and retention of diverse candidates and employees in public media.

The UC Berkeley team explored promotion and retention inequities in public media and how newsroom culture,

professional development, mentoring and advocacy programs impact the experiences of minority employees.

SAG-AFTRA hopes to continue working with the faculty and staff of UC Berkeley to build a relationship with students.

Solidarity at American Public Media During Contract Negotiations

After a meeting coordinated by the Organizing and News & Broadcast departments, members launched a social media and internal campaign targeted at American Public Media this spring. Member leaders at bargaining tables from MPR Music, The Current and YourClassical, Marketplace, MPR News and KPCC/SCPR detected troubling patterns of aggressive bargaining and came together to launch a campaign with one simple message across all APM unions: Fair contract now!

The situation was unique, because five of the six APM entities are organized with SAG-AFTRA, and all of their contracts are up for bargaining, giving the union leverage to demand fair wages, reasonable working conditions and accountability from management. Members came together and attended each other's bargaining sessions, held virtual actions and showed their support for each other on social media.



@ Follow these APM unions on Twitter:
KPCC and LAist @KPCCLAistUnion
MPR Music and APM Reports @MprApmUnion
MPR Music Unions @MPRMusicUnions
Marketplace @mplaceunion

Steward Training Focuses on Personal Contracts

The union continued its virtual training for shop stewards this spring with two more interactive webinars. Taking place on April 28, with morning and afternoon sessions, the discussions focused on the benefits and pitfalls of personal services contracts.

Chief Broadcast Officer Mary Cavallaro, who hosted the one-hour meetings, noted that many broadcast members are working under two contracts: the union contract and a personal services contract. These personal agreements do not supersede the minimum protections of the union contract, however.

Cavallaro fielded questions from broadcasters, discussing exclusivity and noncompete provisions, among other topics. She also highlighted concerns about one-sided provisions that employers have been adding to these contracts, such as ones that lock employees into a term of employment but leave the company free to end the contract prematurely. Note that members can always ask SAG-AFTRA for a free consultation to review the language in a personal services contract before they sign it.

The purpose of these ongoing webinars is to familiarize stewards with the most common issues they and their fellow members face. In February, the training sessions centered on the roles and responsibilities of a steward, including being a member liaison, station ambassador and contract enforcer.

The News & Broadcast Department has also created an informative manual that outlines the duties of being a shop steward. Contact your staff liaison at your local for an electronic copy.

Chicago Local Secures New Agreement at CPM

The Chicago Public Media content creators and technical employee units ratified new successor contracts with numerous improvements. Among the highlights are significant increases to salary minimums, a 4% annual increase in 2022, greater severance protection and caps on health premium employee share. In the months immediately preceding negotiations, Chicago Public Media acquired Chicago's second-largest newspaper, the *Chicago Sun-Times*. The bargaining team was successful in negotiating job security protections, including no layoffs as a direct result of collaboration with *Sun-Times* employees on Chicago Public Media platforms and content creator unit minimums. Once again, strong bargaining unit member participation was critical to the success of these negotiations.



Professional Young Performer After the Year 2000?

Check for Unclaimed Wages!

UNCLAIMEDCOOGAN.ORG

Introducing the Entertainment Community Fund

The Actors Fund, the 140-year-old nonprofit that provides health and wellness, career, life and housing services to all media industry professionals, has renamed itself the Entertainment Community Fund.

The announcement came during its May 9 gala, simulcast in both New York and Los Angeles by Fund Chairman Brian Stokes Mitchell, below center. SAG-AFTRA members Mercedes Ruehl, below right, and Uzo Aduba

were among the night's honorees, receiving the first Entertainment Community Fund Medals of Honor.

Below left, from left, SAG-AFTRA National Executive Director Duncan Crabtree-Leland, Aduba, Executive Vice President Ben Whitehair and VP, Actors/Performers William Charlton.

Visit entertainmentcommunity.org to find out more.



DAME JULIE HONORED

SAG-AFTRA President Fran Drescher celebrates 43rd SAG Life Achievement honoree Dame Julie Andrews in Hollywood on June 9. Andrews received the American Film Institute Life Achievement Award.



CHALLENGE ACCEPTED

SAG-AFTRA National Performers with Disabilities Committee members commemorate another Easterseals Disability Film Challenge Awards show alongside their fellow show presenters on May 5. From left, Josh Greenstein, Phil Lord, Rick Glassman, Andrea Jennings, Sue Ann Pien, Diana Elizabeth Jordan, Nic Novicki, Chris Miller, Nicole Evans, Max Borenstein, Blake Stadnik and Paul Raci.

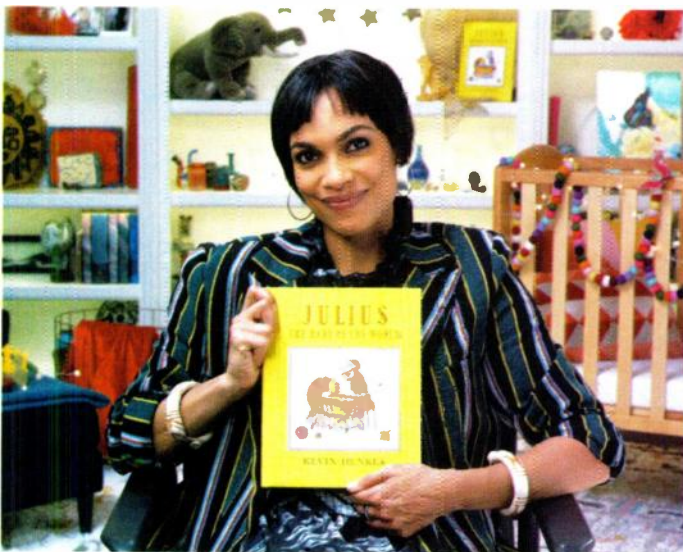


THE VISIONARIES

From left, SAG-AFTRA National Asian Pacific American Media Committee members Parvesh Cheena and Lynthy Nguyen, Chair Ren Hanami and members Andy Lobo and Tom Choi attend the East West Players' 56th Anniversary Visionary Awards & Gala on April 23 in Los Angeles.

MAKING WAVES

SAG-AFTRA National Latino Committee members Fanny Grande and Michelle Bonilla and Chair Armand Vasquez at the 2022 Los Angeles Latino International Film Festival Opening Night Gala on June 1. The weeklong festival is a premiere international event dedicated to showcasing the entirety of human experience from the Latino perspective through film, television, digital media, music, art and other mediums.



READING JULIUS

In September, the SAG-AFTRA Foundation will premiere Rosario Dawson reading *Julius, the Baby of the World*, written and illustrated by Kevin Henkes. The Foundation's Emmy-nominated StorylineOnline.net features SAG-AFTRA members reading aloud to children, and has received over 820 million views.

PLAYING GAMES AT TRIBECA

SAG-AFTRA, the SAG-AFTRA National SAGindie Committee, SAGindie, the Tribeca Film Festival, Film Independent and the Alfred P. Sloan Foundation hosted the Filmmaker Party as part of the 2022 Tribeca Film Festival on June 13. The event boasted food, drinks and a bit of healthy competition with classic games.

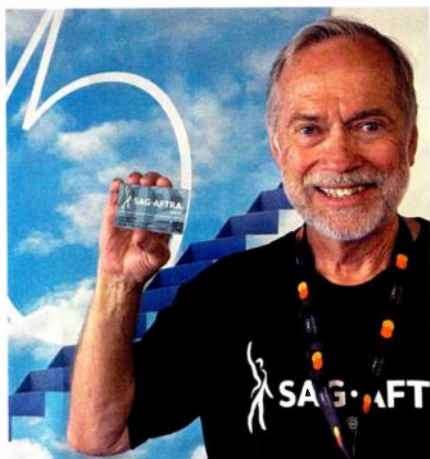


Show Us Your Card

#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 physical or digital card to 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.



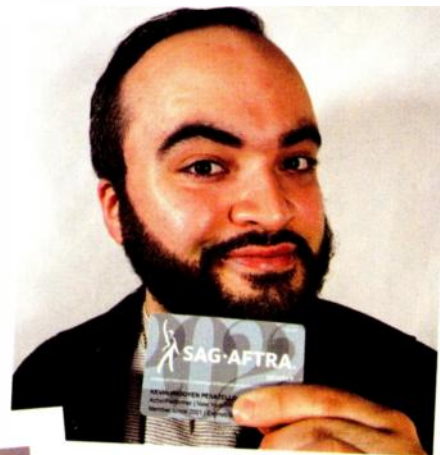
"I'm pleased to be a union member for the past 27 years because of the representation, protection and education that SAG-AFTRA provides."

— LOU SLOCUM



"Being a member of SAG-AFTRA has opened the doors to so many opportunities I was never invited to before."

— SYDNEY-LAKE BRADLEY



"Here I am, SAG-AFTRA card in hand and a world of opportunities in front of me!"

— KEVIN IRIGOYEN PENATELLO



"I'm so excited for my future as a full-time creative person."

— SUNDAY SABBATH



"As a registered nurse, I have worked on set and behind the scenes in many TV shows and movies."

— GOLDIE KRAUSS



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PETER TRAVERS ABC NEWS



FOR YOUR CONSIDERATION

TED LASSO



CENTRAL

Ariana DeBose is a sheer delight.

CALENDAR





Ariana DeBose accepts The Actor for Outstanding Performance by a Female Actor in a Supporting Role.

It's safe to say that Ariana DeBose is becoming a household name. That is, if she isn't already.

Her performance as Anita in director Steven Spielberg's *West Side Story* guaranteed her a slew of nominations during the 2022 awards season. By its end, she had received the Screen Actors Guild Award for Outstanding Performance by a Female Actor in a Supporting Role as well as the Academy Award for Best Supporting Actress. Not only that, she made history as the first openly queer Afro-Latin actor to do so.

"It was one of the first times I had stepped out as an actor [and] really owned that [identity]," says DeBose, when asked about receiving The Actor. "Finding myself and my first major studio film being recognized by this massive delegation of people was really special. It's wild, even to be nominated; I was like, 'Wow!'"

The buzz that's followed DeBose since then has only grown. She has hosted gigs for the 2022 Tony Awards and *Saturday*

Night Live, and with more on the way, it's only expected to get louder. If there's ever been a perfect time to get to know Ariana DeBose as a performer, as a rising star and as a passionate human being, this is it.

The best way to start is from the beginning. Born and raised in North Carolina, DeBose recalls knowing that she wanted to be a performer at a very young age. At the same time she was reenacting soap opera scenes on the staircase of her grandmother's apartment complex, she was developing a love for dancing and taking classes. As she got older, that love expanded into singing and acting, but essentially, she credits her mother for pushing her to explore theater.

"She was constantly challenging me to do things I wasn't good at instead of staying where I was comfortable, and that's when I got into theater; because I wasn't good at it and it made me work harder," DeBose tells *SAG-AFTRA*. "Ultimately, what I've learned is that I was good at stepping into someone else's shoes and having empathy and compassion for them ... and as an adult, that's [become] my superpower."

DeBose's talent and powers have certainly brought her a long way. After an abrupt end to her time as a top 20 finalist on season six of the dance competition show *So You Think You Can Dance*, she ultimately found a new stage on which to perform: Broadway. While *Hamilton* fans know her as the original Bullet (2015-2016), her other credits include *Bring It On: The Musical* (2011), *Motown: The Musical* (2013), *Pippin* (2014) and *Summer: The Donna Summer Musical* (2018), which earned her a Tony nomination. Along the way, she lit up the screen with Netflix's *The Prom* (2020) and Apple TV+'s *Schmigadoon!* (2021-present). She's currently appearing in season four of HBO's *Westworld*, and, of course, *West Side Story*.

With so many notable stage and screen credits, did DeBose ever imagine working on Broadway, television and the big screen when starting out? Did she ever feel as though she had to choose one or the other to be successful?

Her answer is a resounding no: "I said yes to the work that I was being offered, and for about 10 years, it was onstage



work. But when I had sustained injuries from *Hamilton* that required me to give my body a break, the logical next [step] was trying to book on-camera work. I went back to acting classes and ... my acting teacher forced me to humble myself [and] it was the best thing anybody's done for me. Nobody cared that I was in *Hamilton*. It was, 'Can you talk, can you act, do you know what you're doing?'"

It's become clear that DeBose knows what she's doing — although she isn't simply letting her accolades be definitive proof. In January, she joins Marvel Comics lore as a co-star of *Kraven the Hunter*, part of Sony's Spider-Man Universe.

She's as committed to challenging herself as she's ever been, and at a moment when she has her choice of roles, that has meant taking on characters whose experiences are different than her own.

Which brings us to *West Side Story*'s Anita. In interviews, DeBose has often vocalized how playing Anita gave her an opportunity to explore her own Afro-Latin identity authentically, or in her own words, the "fullness of herself."

"From the moment I [started] auditioning, I was very honest with them about still learning and engrossing myself in that part of my identity. Part of my authenticity was saying, 'I need my people around me; I need to see people who look like me,' and it was also knowing that I [wasn't] always going to get everything

“WHEN YOU FEEL THE MOST COMFORTABLE AND SUPPORTED, YOU [CAN BE] AN ADVOCATE FROM A SPACE THAT IS BRIGHTER AND LIGHTER AND MORE ACTIVE.”

right, but it didn't make me any less of what or who I am. *West Side Story* was an opportunity for me to embrace all of that and be proud of it."

Her *Kraven* character, Calypso, has not only presented a different set of challenges and opportunities, but also offers a way for DeBose to continue making her characters as real to audiences as they are to her.

"Calypso in the comics is a Haitian Voodoo priestess, but I'm [playing her] as

someone of Haitian descent. And I honor that [in the film], but what that means is she's only been presented in one way. As an actor, [I] want to be as respectful as possible — and I'm big on respectful portrayals — and find compassion and empathy for the character."

Authenticity has also played a major role in DeBose's off-screen life. As a longtime member of both SAG-AFTRA and Actors' Equity Association, she appreciates the role unions have played in her career, and she champions unionism for her fellow performers.

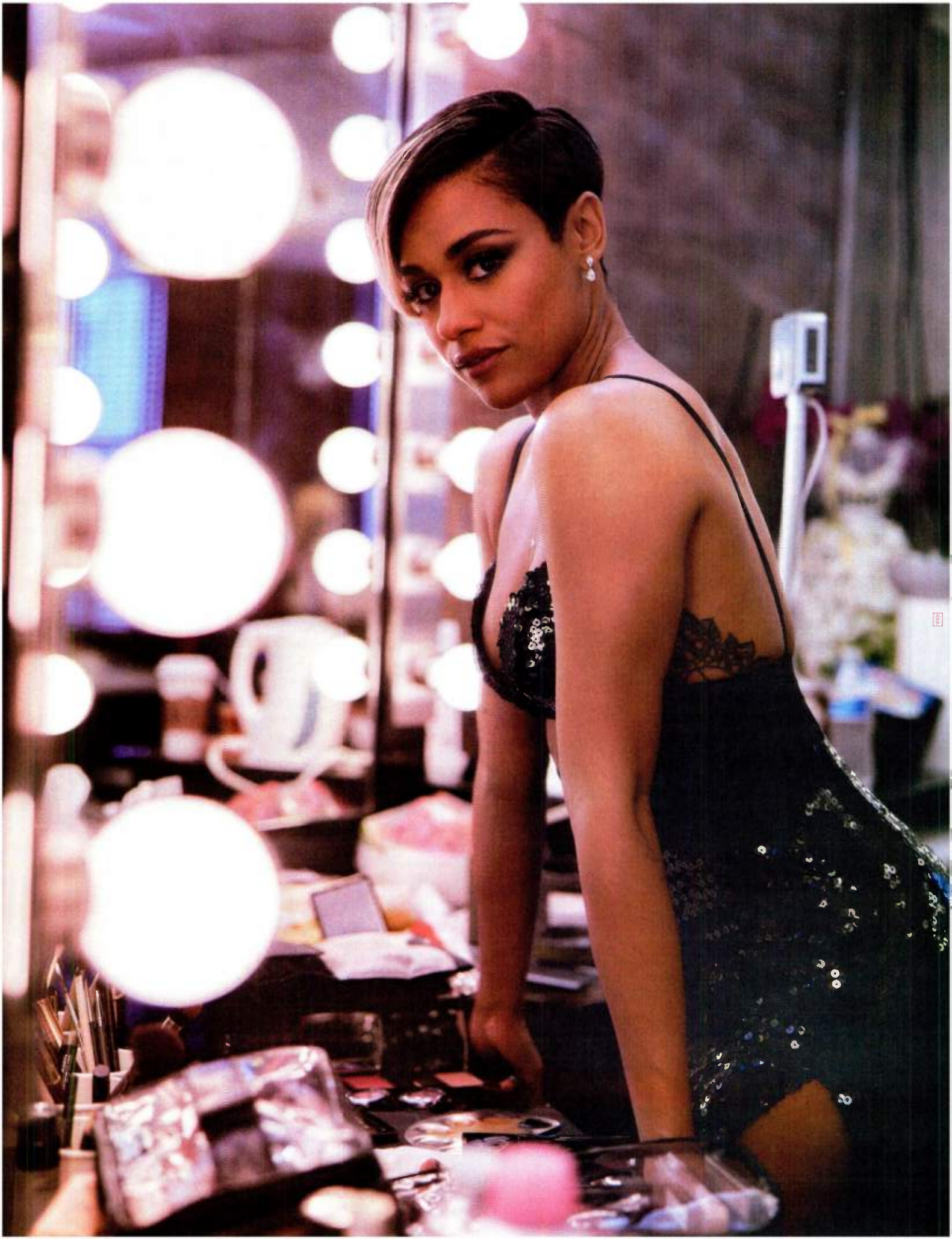
"I believe unions are a source of protection, both in the physical and the business [sense]," says DeBose. "No matter what union you're a part of, it's still show business, and my unions have been there to protect me.

"Having colleagues who are very much still doing dance-based work, we have conversations frequently about how we can show up in a stronger way or how we can ask better questions — and also help provide solutions. It's one thing to identify problems; it's another thing to show up and be part of the conversation. When you feel the most comfortable and supported, you [can be] an advocate from a space that is brighter and lighter and more active."

Additionally, since the now-historic overturning of *Roe v. Wade* in June, DeBose has been among many public figures to vocalize a need for systemic change, and she has put her feelings toward action. She is active on the board of directors for nonprofits Covenant House and A is For, which focuses on reproductive rights, and she partners with the Human Rights Campaign, Point Foundation and The Trevor Project.

But not all of her activism is in the public eye. She tries to help others in her private life, and encourages others to put their passions toward change.

"Judith Light said to me early on in my career, 'What's the point of having a platform if you're not going to do something with it?' and I took that very literally. It could be as simple as helping your elderly neighbor with their groceries sometimes, or taking you and a friend to go check your voter registration or ride-sharing to go vote on Election Day. It's not about the big shows of involvement in my opinion; sometimes it's just your day to day.





DeBose and co-star David Alvarez in Steven Spielberg's *West Side Story*.

"But use your Googletron," DeBose says, playfully referring to the Google search engine, "and whether it's reproductive rights, homeless youth, helping LGBTQ+ people, or whether it's just human rights in general, you can get involved on a local level."

Whether it's as an actor, singer, dancer or as an activist and unionist, it's clear that the name "Ariana DeBose" will be here for quite a while. Which brings the interview to its final question: What's on Ariana's career vision board?

"I want the rest of my career to be versatile and expansive, and of service. Not everything I do is going to be about changing the world. Sometimes it will just be a project I take on that will be about challenging myself and proving to myself that I still have the chops and ... I am indeed an artist. And sometimes [I'm] going to want to do something that is purely about advocacy.

"So, while it's about, yes, having a beautiful, bold, expansive career, it's also about just having a life well lived." ●

A Conversation with Ariana and Aida

Ariana DeBose is known for her dancing, singing and acting — but she is also a star interviewer. On June 2, she moderated a special SAG-AFTRA Q&A session featuring fellow member, actor and close friend Aida Rodriguez.

The interview was a follow-up to an online member screening of Rodriguez's HBO Max stand-up special *Fighting Words*. Together, they talked about Rodriguez's approach to her show, which covered topics such as COVID-19, climate change and social justice, as well as her early experiences as a comedian and the ways her identity has inspired her art.

"It has been a journey, and it still is a journey. I don't speak about popular things; I try to delve into what's complicated, confrontational and confusing. I want to tackle [subjects] in a way that holds us all accountable, but also creates a path for us to find peace because we all have to find a way to live together," said Rodriguez.

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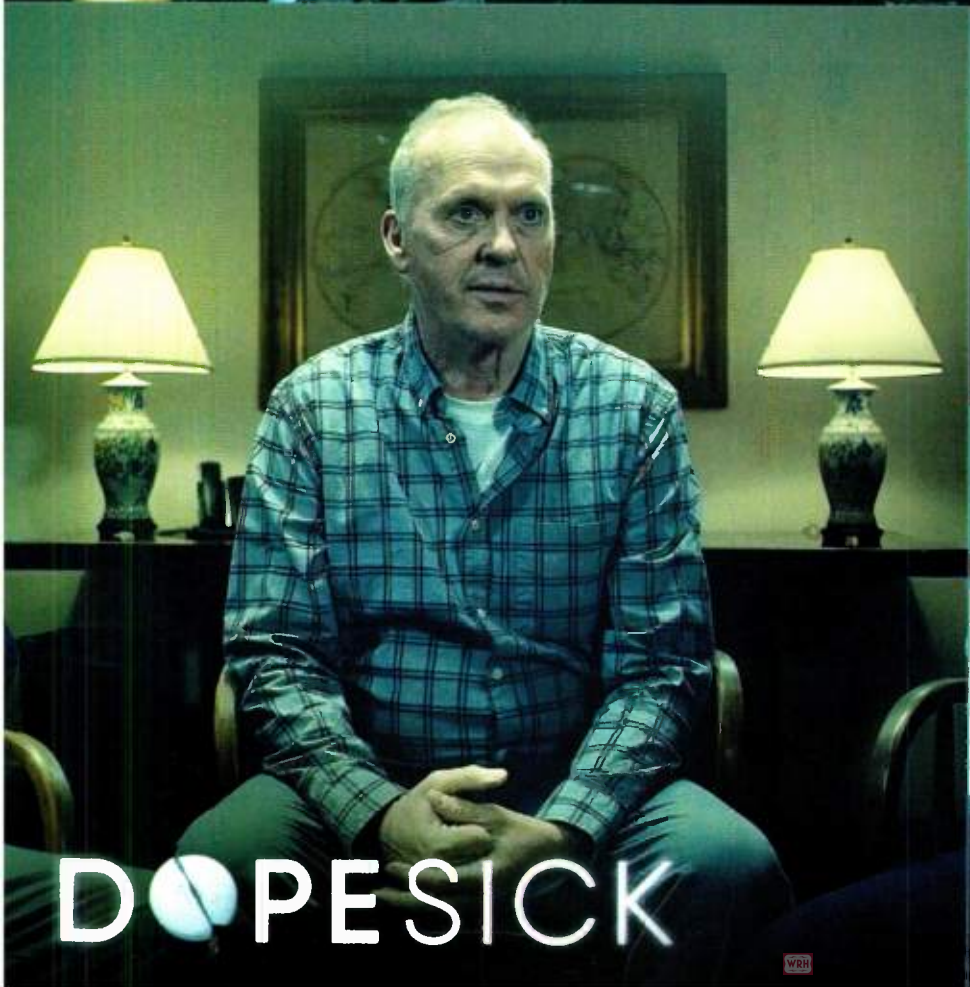
SUPPORTING ACTRESS KAITLYN DEVER, MARE WINNINGHAM

SUPPORTING ACTOR WILL POULTER, PETER SARSGAARD, MICHAEL STUHLBARG

— "THE CAST IS EXCELLENT."

If great art reflects life, this is the kind that's meant to force us to stare into that reflection and find something better for the future."

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COMMERCIALS
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2022

NEW
RULES

COMMERCIALS AUDITIONS

TRADITIONAL, SELF-TAPE & **MORE**

t

his past May, SAG-AFTRA members overwhelmingly ratified the 2022 Commercials Contracts. These landmark agreements serve as the first step in a long-term effort by SAG-AFTRA and the Joint Policy Committee LLC to work together to build a commercials contracts landscape that comprehensively meets the needs of performers, advertisers and agencies. One of the key tenets of the agreement concerns new rules and protections for auditions.

When requesting a self-taped audition, producers cannot request that performers travel to different locations as part of the audition, but they can request performers move to different rooms or areas in or outside of a performer's home.

SAG-AFTRA President Fran Drescher noted her enthusiasm for the new audition guidelines, saying, "Protecting performers in the audition process has been long overdue. Not only are these new guidelines effective in addressing the technological changes in the industry, but they reflect SAG-AFTRA's commitment to keeping performers safe from irrational or dangerous demands placed on them, as well as making the audition process as clear and straightforward as possible."

Many of the key provisions in this groundbreaking agreement can be read about in detail at sagaftra.org/commercials, but for now, let's dive into one of the most progressive parts of the contract, the new regulations on auditions: live, virtual and self-taped.

Approaching auditions can be one of the most bewildering aspects performers face, especially when it comes to self-taping, which saw a huge increase during the COVID-19 lockdown. Many of the safety restrictions put into place during lockdown remain, but others have loosened or changed. That's why members need updated information to ensure a smooth technical performance. Traditional, in-person auditions are still quite popular, and some producers prefer them.

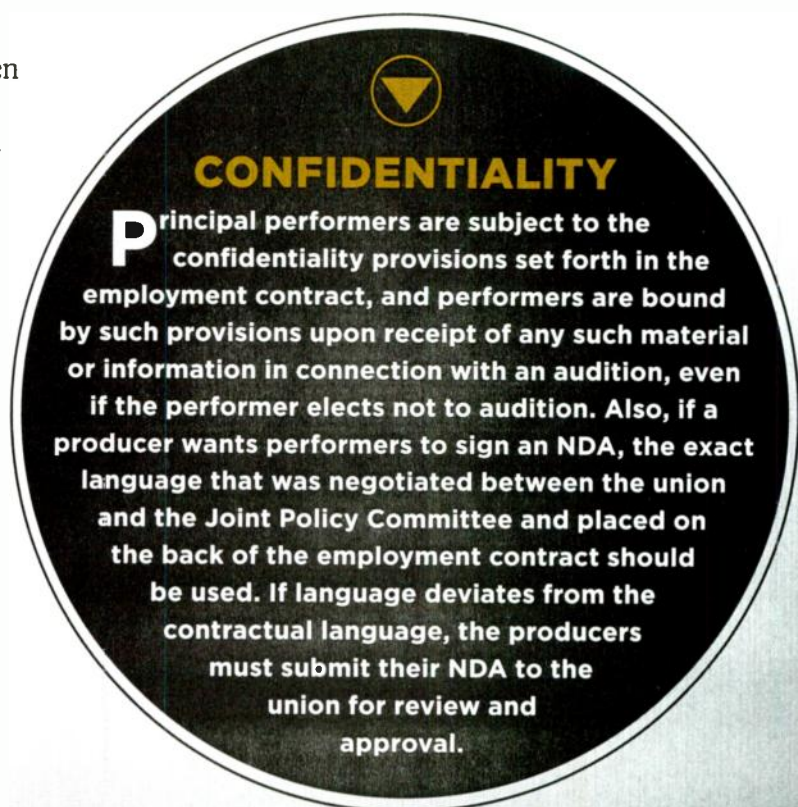
Increasingly, however, performers are often asked for "virtual auditions," which might mean auditioning via a live-remote platform such as Zoom or filming a self-taped audition.

For the most part, the rules that apply to in-person auditions and virtual auditions are the same, but what are they, and how do you navigate them, especially self-taping? Read on!



Audition notices for principal performers must contain any waivers under which the commercial is being produced, whether exclusivity is being held, notice of conflict areas, and if the spot is being produced under the traditional contract or the new structure provisions. Audition notices must also specify if there are occurrences or depictions of a performer engaging in intimate acts, partial nudity (e.g., shirtless, pantless, only wearing a bathing suit or underwear, sheer or transparent clothing) or if there is required nudity.

If intimate acts, partial nudity or nudity is required, prior to the first day of shooting, a member of the production must be made available to answer questions about the nature of any intimate acts, partial nudity or nudity required of the performer. If the producer fails to comply with these guidelines, the performer is entitled to refuse to work and to be paid a full day's pay. Full disclosure keeps performers safe and relations with producers transparent and fair.





No live or virtual audition can require a performer to dye their hair, braid or unbraided their hair, or engage in multiple hair or makeup styling changes for the same audition. Producers also can't require a principal performer to wear specific wardrobe to the audition or require multiple style changes for the audition. The producer may provide the performer with information regarding the wardrobe that will apply if the performer is employed for the commercial, what the social scale of the role to be cast is or the activity involved, or any other information that might affect the principal performer's choice of attire for the audition.

No producer may request a performer audition nude, and that includes the use of pasties and genital socks, but they may request partial nudity with advance notice.

Virtual auditions are becoming more and more popular, and many performers now prefer them. If a producer requires a live-remote audition, they must provide a virtual "waiting room" or other arrangement that allows performers to be notified of delays. Also, just like with in-person auditions, live-remote auditions can trigger overtime and audition payments.

When requesting a self-taped audition, producers cannot request that performers travel to different locations as part of the audition, but they can request performers move to different rooms or areas in or outside of a performer's home. That said, performers are not required to provide any location other than a well-lit background or create angle changes within a single take, and they are not required to possess or obtain any equipment, including props or paid services to complete their audition. Producers can provide performers with the context and nature of the commercial, however, which might aid the performer in a self-tape.

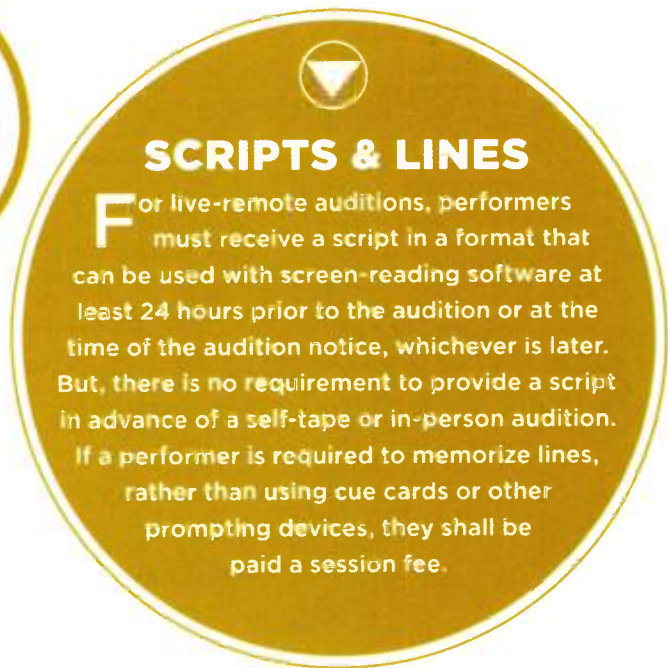


If, during an in-person audition, performers are required to perform a stunt, the producer must ensure that a stunt coordinator is present. During a virtual audition, producers cannot request that a performer engage in a stunt or dangerous activity such as driving, riding a bicycle, skateboarding, roller skating, interacting with fire, balancing on an elevated surface over 18 inches high or using power tools.

That's a lot of rules, right? Right! So, what can producers request?

Keeping performers safe at all stages of their work process — from auditions to casting to on-camera performance — is the union's top priority. SAG-AFTRA also wants to keep productive relations with industry employers. So, here are some things producers can request of performers.

Producers can request that a performer mime or replicate any of the stunt activities mentioned above in a safe manner. They can request a performer demonstrate a professional or expert skill for which they are trained, provided the producer is clear they are seeking such a professional or expert. For example, a producer seeking a professional chef may ask for a self-taped audition demonstrating knife skills, and a producer seeking a professional carpenter may ask for a self-taped audition demonstrating the use of power tools.



For live-remote auditions, performers must receive a script in a format that can be used with screen-reading software at least 24 hours prior to the audition or at the time of the audition notice, whichever is later. But, there is no requirement to provide a script in advance of a self-tape or in-person audition. If a performer is required to memorize lines, rather than using cue cards or other prompting devices, they shall be paid a session fee.

These are just some of the major changes approved in the 2022 SAG-AFTRA Commercials Contracts. To find out more guidelines, protections and regulations in the agreement, be sure to read the full contract at sagaftra.org/commercials.

NAIL YOUR NEXT SELF-TAPE

After more than two years of adapting to the self-tape audition process, it is clear that self-tapes are not going away. While the task of self-taping can sometimes seem arduous, here are tips from the experts to help you not sweat your next audition.

PREPARE. PREPARE. PREPARE.

Before you start to record, “Read the instructions and remember that the deadline is not the actual deadline,” suggests commercials casting director and coach Stacy Gallo. Always try to get your audition sent in early, and if you are delayed for any reason, make sure that you or your agent clearly communicates that with the casting director. Directions are included for a reason. Ensure that you are aware of what the casting director is looking for, how many takes to submit, and the correct format of files to submit. Details matter. Gallo also notes that casting directors notice *when* you submit your self-tapes. Once you know what the casting director is looking for, be sure to give yourself ample time to rehearse; familiarize yourself with the script and make choices about how you want to approach the scene.

KEEP IT SIMPLE.

Many performers may be under the impression that for a successful self-tape you need the fanciest camera and the best studio lights and background. Experts suggest that’s not the case and that your main priority is delivering your best performance. Worrying about the technical side of self-taping should not be your primary focus. You can achieve great results with most modern smartphones, balanced lighting and a neutral background, offer Zach Fineman and Juan Iglesias, who lead the SAG-AFTRA Foundation’s self-tape programs.

STAND OUT.

One of the perks of the self-tape process is that you have the power to record multiple

takes and decide which take — or two — you want to submit. Casting director Anne Mulhall recommends actors “expand the scene” and “think outside of the box.” Because they are watching the same auditions over and over, casting is more likely to call back someone who was creative, confident and interesting. And, “if you send in two takes, make sure they’re different” and “front load with the interesting stuff,” says Mulhall. On a resume, you highlight your greatest strengths at the top; the same goes for a self-tape.

SEEK ASSISTANCE.

Free member resources are available through the SAG-AFTRA Foundation to help you nail your self-tape — no matter where you live. From one-on-one tech tips to editing advice to virtual readers, visit sagaftra.foundation for details.

The self-tape process is simply that, a process.

Don’t overthink the technical aspects, the experts agree, but rather focus on making sure you can be seen and heard to show those casting directors what you’ve got!

Check out SAG-AFTRA’s educational webinars at sagaftra.org/videos as well as the SAG-AFTRA Foundation’s tech tips at bit.ly/SAF-TECHTIPS.



The President's Task Force on Education, Outreach & Engagement is hosting webinars on self-tapes and important updates to the Commercials Contracts.

SCAN THIS CODE TO WATCH!

The above is for informational purposes and may not be a suitable substitute for the advice of other industry professionals. You should always use good judgment in these matters and not act or refrain from acting based solely on information provided here.

Entertainment in the Age of



Imagine waking up to find you are the face of a new advertising campaign — and it's a product you don't want to be associated with. That was played for laughs on an episode of *Friends*, when Joey did some modeling and then, unbeknownst to him, ended up the face of an STD campaign.

As technology has evolved, artificial intelligence-powered software has made it possible to create realistic audiovisual, video and audio content known as “deepfakes.” It makes the above scenario not only possible, but a real threat to those who sign broadly written non-union contracts that allow for unfettered use of a performer’s image or voice.

In 2018, *SAG-AFTRA* magazine reported on the growth of digital replicas’ threats and opportunities. At that time, it was

still a relatively niche technology, but in the last few years it has gone mainstream. Nonconsensual deepfakes remain a problem — one the union remains vigilant about — but the underlying technology has many legitimate uses that can provide exciting new opportunities for members.

AI-Generated Content Is Growing

In recent years, there has been an explosion in the number of artificial intelligence, or “AI,” content technologies, and the quality of AI-generated content has improved exponentially.

AI tech has been used in large- and small-budget entertainment projects to virtually age and de-age characters in a way that is cleaner, cheaper and more believable than traditional visual effects, and without countless hours in the makeup chair. AI can simplify performance capture, potentially

eliminating the need for capture suits and head rigs altogether. It can even be used to enhance the work performed by stunt performers, which can provide safety benefits.

In dubbing and ADR, AI technologies can help match an actor’s mouth and facial movements to the dialogue they are speaking. It can also be used to dub the films themselves. In the context of projects originally produced under SAG-AFTRA agreements, it could open new revenue opportunities by providing members an opportunity to negotiate for their voices to be used in the foreign-language release. On the other hand, distributors of foreign content who would otherwise hire SAG-AFTRA members to do dubbing work might find it preferable to use AI-generated audio of the original actors. Although this has not yet happened on a widespread scale, there are companies proposing these business models as the

technology improves, so the union is monitoring this closely.

Outside entertainment, AI-generated audio can be used in digital assistant devices, customer service, speech assistance and countless other applications, opening new areas of work for professional voice performers.

AI technologies have brought historic figures back to “life” in education and museum settings, typically with the help of an actor who provides the performance capture that animates the digital person.

This field is full of exciting innovations, and a lot of performers are eager to work in these new areas and potentially generate new income through their AI voice or avatar, but it’s important to understand both the technology and the pros and cons of working with it.

“Technological innovations have historically provided incredible new opportunities for our members,” said SAG-AFTRA Executive Vice President Ben Whitehair. “But we must, as we always have, be deeply mindful of the associated risks, and ensure that our digital performances and likeness are protected.”

Know What You Are Agreeing To

Anytime you grant rights to use your name, image, likeness and voice, you should have a clear contract in place governing the use. This is even more important in the digital context. But, even on traditional entertainment projects, performers are often asked to grant rights to use their voice, likeness, and performance well beyond what is necessary for the specific project.

You might have heard about a lawsuit filed by a Canadian voice actor against the company behind TikTok. The performer had done voice work for a Scotland-based company, but the voice files were allegedly used without her consent in the popular app. The case illustrates the risks for actors, particularly when working without the protection of the union behind you. Being branded as an app’s voice and being involuntarily associated with content that you cannot control can impact your image and ability to attract other voiceover work.

The nonunion AI contracts SAG-AFTRA has seen have very one-sided terms and are often with companies based in foreign countries. Many of these contracts give

SAG-AFTRA and AI

SAG-AFTRA has been working on issues relating to digital avatars and voices since long before AI was being used to create them.



Expertise

THE UNION has several staff members with considerable experience and expertise on name, image and likeness rights, as well as on AI technology and its applications, deepfakes and other related topics. They have presented to a global audience on these subjects, hosted panels and discussions with experts in the field, and have written and been interviewed for numerous articles related to AI. SAG-AFTRA also participates in a multi-union workgroup on AI with British Equity and ACTRA.

Anticipating the rise of digital replicas, SAG-AFTRA has added or negotiated language into many of its promulgated and collectively bargained agreements prohibiting the creation or use of digital replicas without both the union’s and the performer’s consent, including those covering audiobooks, video games, podcasts, commercials and corporate/educational content.



Advocacy

“**SAG-AFTRA HAS** been advocating for rights of publicity and name, image and likeness rights for decades. This includes supporting critical legislation as well as writing amicus briefs in cases that could impact how laws relating to these rights are interpreted,” said

SAG-AFTRA General Counsel Jeff Bennett.

SAG-AFTRA drafted and was instrumental in California’s and New York’s civil laws against unauthorized digital nudity, as well as the passage of New York’s new right of publicity law, which includes prohibitions on using digital avatars of deceased performers.



Protection

FOR SEVERAL years, SAG-AFTRA has been in conversation with AI technology companies about the ethical use of this technology and the fair compensation and protection of performers who allow their voice, image or performance to be used in the development and use of an AI voice or avatar.

“SAG-AFTRA is committed to ensuring that our members’ rights are safeguarded and that they are paid what they deserve whenever their work is exploited, regardless of the technology employed or the nature of the exhibition platform,” said Senior Director, Strategic Initiatives Sue-Anne Morrow.

All SAG-AFTRA contracts for work in the AI space include these critical terms:

- Safe storage of the performer’s voice, likeness and performance, and the products and content created from them.
- The right to consent — or not consent — to uses.
- Explicit limitation on use of the content.
- Appropriate payment for use of the content.
- Any exclusivity must be clearly noted and fairly compensated.
- The right for a performer to control or opt out of continued use and production.



Mark Hamill as Luke Skywalker in *The Book of Boba Fett*. Hamill was digitally de-aged using AI technology.

“TECHNOLOGICAL INNOVATIONS HAVE HISTORICALLY PROVIDED INCREDIBLE NEW OPPORTUNITIES FOR OUR MEMBERS. BUT WE MUST, AS WE ALWAYS HAVE, BE DEEPLY MINDFUL OF THE ASSOCIATED RISKS, AND ENSURE THAT OUR DIGITAL PERFORMANCES AND LIKENESS ARE PROTECTED.”

– EXECUTIVE VICE PRESIDENT BEN WHITEHAIR

broad rights to use your likeness or voice irrevocably and in perpetuity — this means they have those rights forever and you cannot cancel the permission. There typically is no case-by-case approval over how your digital self is used, and no form of residuals or use-based payments no matter how long or widespread the use is.

“There are contract templates floating around that AI companies and industry players claim are performer-friendly, but a close look at the terms reveals a lack of crucial protections,” said Senior Assistant General Counsel, Compliance and Contracts Danielle Van Lier.

Rights of publicity — the laws that protect your name, voice, image and likeness — can potentially help against unauthorized uses of your digital self. These laws and others do not provide a remedy when you sign a contract granting

away the rights. Without a union contract covering your work, your only potential recourse is costly litigation.

The entertainment and media industry is always evolving, and as technology advances, it seems that the pace of change is ever-increasing. SAG-AFTRA members and staff are continually working with tech firms, attending conferences and staying up to date on all the latest information in this emerging field to ensure members are protected.

“Artificial intelligence is opening new frontiers in digital manipulation, and while it is new territory, it doesn’t have to be scary, as long as we stay informed about the potential hazards,” said SAG-AFTRA President Fran Drescher. “As we move into this bold new future together, your union will be standing by your side.” ●

What You Can Do

SAG-AFTRA is actively engaging in discussions with companies creating AI content, and has crafted contracts that are relevant to this new work area, are easy to use and provide protections for both the performer and the employer. But your help is critical in establishing a strong foothold in these emerging spaces.

Don’t work off the card: Many AI companies have websites through which anyone can submit their voice or likeness and sign up to be an AI “spokesperson.” Working in this space without a SAG-AFTRA contract is not only a dangerous move for a professional performer, it also impedes the union’s efforts to set fair terms and protections.

Let your union help: If you are approached to do this kind of work, ask your employer to consider hiring you under a union contract. SAG-AFTRA staff is happy to talk to them and make the process of becoming a signatory simple and easy.

Talk to your peers and students: Let your peers know that their best protection, when working with AI technology, is a union contract. If you teach classes to or mentor actors who are early in their careers, warn them of the risks discussed in this article.

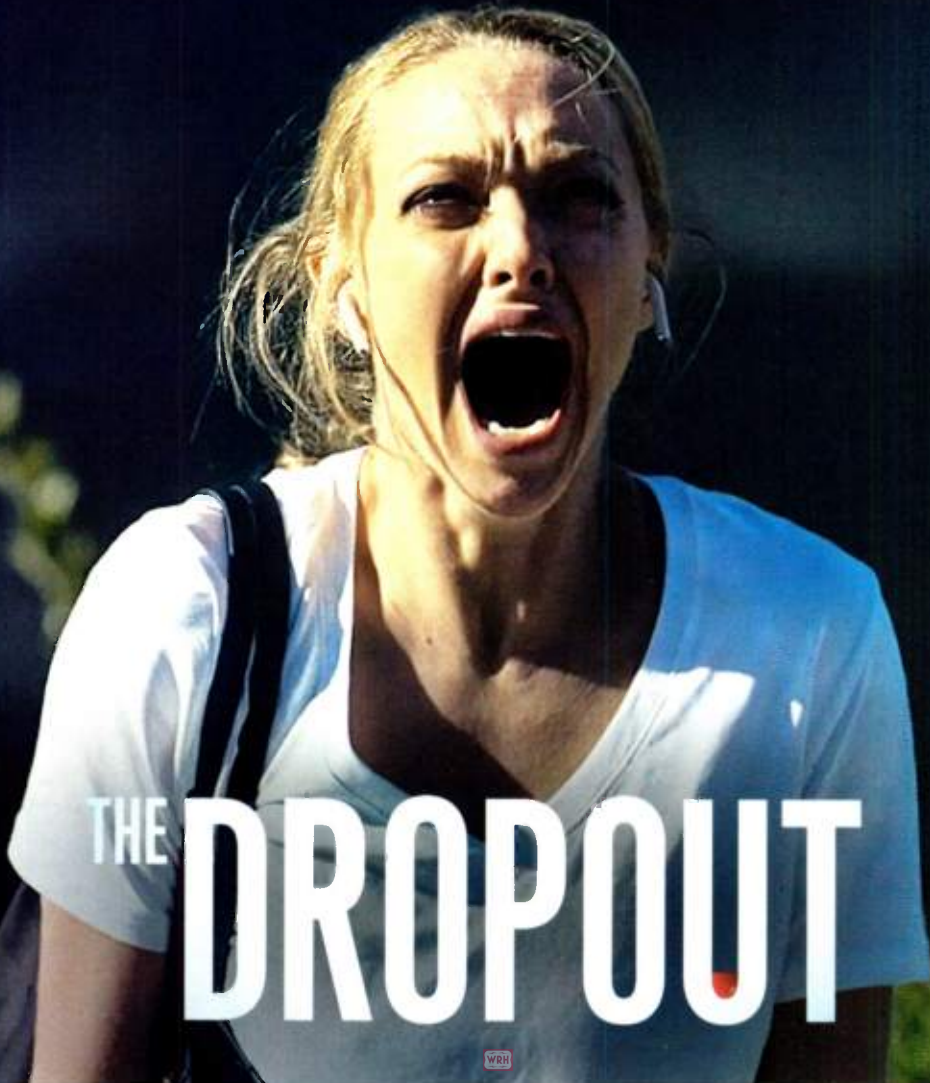
Communicate with your representatives: Ask your professional representatives if they are current on the technology and understand the risks associated with it, and let them know that you aren’t interested in venturing into this space without your union behind you.

6 EMMY[®] NOMINATIONS

INCLUDING
OUTSTANDING LIMITED SERIES LEAD ACTRESS **AMANDA SEYFRIED**

“AMANDA SEYFRIED IS REVELATORY.
The portrayal is absorbing, committed and morbidly fascinating.”
THE WALL STREET JOURNAL

**“AMANDA SEYFRIED GIVES
A CAREER-BEST PERFORMANCE.”**
CHICAGO SUN-TIMES



THE **DROPOUT**

hulu

WARNER



AFL-CIO: ORGANIZE AND RISE!

SAG-AFTRA
Helps Build
the Movement
to Meet the
Moment

The 29th AFL-CIO Constitutional Convention was held in Philadelphia June 12-15, bringing delegates nationwide together for the first time since 2017.

Themed “Building the Movement to Meet the Moment” and featuring guest speakers including U.S. President Joe Biden, U.S. Labor Secretary Marty Walsh and Georgia candidate for governor Stacey Abrams, the convention emphasized expanding on the momentum the labor movement has built over the past year.

Delegates representing 57 unions — SAG-AFTRA among them — and 12.5 million workers made history in electing Liz Shuler and Fred Redmond to

become the first woman elected AFL-CIO president and first Black secretary-treasurer of the union, respectively. Former SAG-AFTRA President Gabrielle Carteris was reelected to the AFL-CIO’s Executive Council as vice president.

The SAG-AFTRA Philadelphia Local played host to the union’s convention delegation, which included Carteris; Executive Vice President Ben Whitehair; Secretary-Treasurer Joely Fisher; Vice

President, New York Ezra Knight; Vice President, Actors/Performers William Charlton; Vice President, Broadcasters Bob Butler; Vice President, Recording Artists/Singers Janice Pendarvis; Philadelphia Local President Nicole Izanec; National

Clockwise from top left, Executive Vice President Ben Whitehair addresses the convention; SAG-AFTRA member Howie Mandel holoports in to greet delegates and is joined by EVP Whitehair, National Executive Director Duncan Crabtree-Ireland and Proto’s Director of Operations Noah Rothstein; the election of AFL-CIO President Liz Shuler and Secretary-Treasurer Fred Redmond makes history; and SAG-AFTRA Secretary-Treasurer Joely Fisher channels Norma Rae at the SAG-AFTRA convention booth.

BUILDING THE
MOVEMENT
TO MEET THE **MOMENT**
2022 AFL-CIO Convention • Philadelphia



Board member Mike Kraycik; Philadelphia Local member Cecil Parker; and National Executive Director Duncan Crabtree-Ireland.

How technology is reshaping labor played a key role at the convention. Shuler led a fireside chat on technology and the future of work featuring Carteris. Whitehair participated as a panelist on building power for workers amid the global economy's digital trade agreements. The AFL-CIO and SAG-AFTRA partner on the annual Labor

Innovation & Technology Summit.

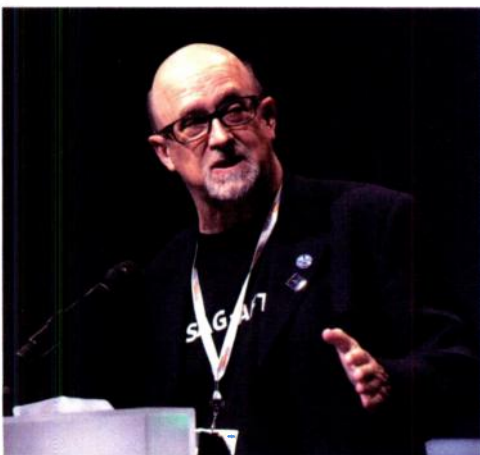
The convention's expo was dubbed "Innovation Hall," where union members networked and shared technological advancements. SAG-AFTRA's booth featured a demonstration of how members and industries are utilizing hologram technology. SAG-AFTRA member Howie Mandel (*America's Got Talent*) "holoported" to the convention via Proto's tabletop-sized Proto M hologram device for humorous interaction with convention delegates.

"SAG-AFTRA is always looking to the future, at where our industry is changing and at how the marketplace, in general,

is affecting our sets," said Whitehair. "Whether that's with different camera equipment or with technology that's going to shift and change the way content can be distributed into homes, into hotels, into restaurants, into concert venues — SAG-AFTRA has to be there to protect us now and into the future."

"SAG-AFTRA has taken a leading role in the labor movement in addressing how new technology affects workers," added Crabtree-Ireland. "That's why it's so important for us to be part of this convention — we're part of the broader labor movement and most of the cutting-edge technologies affect our industry first. It's important for us to see

Clockwise from above, newly elected AFL-CIO Secretary-Treasurer Fred Redmond, fourth from right, joins members of SAG-AFTRA's delegation; Vice President, New York Ezra Knight hosts a panel on voter suppression; American Federation of Musicians President Ray Hair speaks in favor of the AFM and SAG-AFTRA resolution supporting the American Music Fairness Act; Vice President, Recording Artists/Singers Janice Pendarvis visits SAG-AFTRA's convention booth; SAG-AFTRA delegates introduce four resolutions to the convention; and Vice President, Actors/Performers William Charlton speaks to a resolution about creating more union work for SAG-AFTRA members.



LOCALS SUPPORT LABOR EFFORTS

SAG-AFTRA doesn't just work with labor allies on a national level. Proving once again that unionism is a team sport, local leaders from across the country are working with labor organizations in their areas to preserve and advance workers' rights. They have attended rallies, conventions and other functions, and have worked together to promote state film incentives and pro-labor legislation. Here are just a few examples from around the nation.



Vice President, Broadcasters Bob Butler speaks in favor of a resolution.

those technologies coming down the road and make sure that we do everything in our power to influence how they're developed, how they're regulated, and how they play out. We must ensure the technology takes into account the human element so workers are protected in the ways they interact with those technologies."

SAG-AFTRA also introduced four resolutions, which passed by acclamation, supporting music fairness and artists' rights for compensation; recognizing the extraordinary work and safety of broadcast and online journalists; encouraging other unions to utilize union audiovisual production; and saluting SAG-AFTRA on its 10th anniversary.

On June 14, delegates left the Pennsylvania Convention Center and converged on the "Rocky" steps of the Philadelphia Museum of Art to join a rally demanding its board of trustees agree on a fair contract with its workers.

The convention is the most important democratic event the federation hosts, where delegates meet quadrennially to chart the course for the labor movement's future. Among topics tackled were immigrant workers' rights, harnessing the power of athletes and sports unions, labor and trans liberation, racial justice and women in the building trades. SAG-AFTRA's Knight moderated a panel on voter suppression organized by AFL-CIO Secretary-Treasurer Redmond.



LOS ANGELES

SAG-AFTRA delegates, members and staff joined the Los Angeles County Federation of Labor, AFL-CIO at the 2022 Workers Congress on March 31 at the Westin Bonaventure Hotel. L.A. Local Organizing Committee member and Communications Committee Vice Chair Jeffrey Reeves, a first-time attendee, shared, "It was a powerful, motivating day for me. It started with a community chant of 'When we fight, we win' with brothers, sisters and kin from so many Los Angeles unions. Great speakers and workshops. Los Angeles is undeniably a union town."

NEW MEXICO

SAG-AFTRA New Mexico Local and National Board member Mel MacKaron, below, sixth from left at the New Mexico Federation of Labor convention, has represented the local on the Federation for the past eight years. He also sits on the Federation's Executive Board. Local leadership has worked alongside the Federation to successfully fight so-called "right-to-work" legislation and has been a strong presence at the legislative sessions in Santa Fe for years, representing members and supporting other unions on various nonpartisan issues. The local has also collaborated with IATSE and Teamsters in conjunction with the Federation to strengthen the legislation governing the state film incentives.





PORTLAND

AFL-CIO President Liz Shuler, left, with SAG-AFTRA Portland Local President Michelle Damis at the 2022 Oregon AFL-CIO Convention. Damis attended the Oregon AFL-CIO's biennial convention in March along with Local Secretary Chrissie Roccaro, who also serves as the local's delegate to the Oregon AFL-CIO's General Council. Roccaro and Damis discussed many issues affecting SAG-AFTRA members with other attendees, including Shuler and Oregon Sens. Jeff Merkley and Ron Wyden.



NEW YORK

From left, SAG-AFTRA MOVE New York WNY/CNY Subcommittee Co-Chair Louise Simon Schoene; Western N.Y. Area Labor Federation Field Coordinator George Boger; Executive Board member and former President Richard Lipsitz; Community Outreach Specialist Angela Blue; President Peter DeJesus; and SAG-AFTRA MOVE New York WNY/CNY Subcommittee Co-Chair Joe Wooley at the WNY Area Labor Federation AFL-CIO Annual Awards dinner on May 12 at the Buffalo Niagara Convention Center. The event's featured guest speaker was 1199SEIU United Healthcare Workers East President George Gresham, and award recipients included members of the newly organized Starbucks Workers United.

COLORADO

SAG-AFTRA Colorado Local President Sonny G., left, and Local Board member and Colorado AFL-CIO liaison, Sheila Ivy Traister, right, join Josette Jaramillo, president of the Colorado AFL-CIO, at the COPE Convention in Pueblo Colorado on June 3. The alliance between these two organizations is strong, and the Colorado AFL-CIO and its affiliates are committed to supporting film incentive legislation in the state in order to improve work opportunities for SAG-AFTRA members. Masks were removed for pictures only.



SEATTLE

The SAG-AFTRA Seattle Local has a long history of working with the AFL-CIO county labor councils in both King County, Washington, with the Martin Luther King County Labor Council, and in Washington state, with the Washington State Labor Council. SAG-AFTRA Seattle Local President Rik Deskin, pictured left with late AFL-CIO President Richard Trumka, has been a fixture as a county and state delegate, along with SAG-AFTRA Seattle Local Senior Business Representative Chris Comte. Other SAG-AFTRA members who have been involved at both the county and state levels include John Patrick Lowrie, Karen O'Leary, Laura Kenny, Robert Fuentes, Ashley Cozine, Rachel Glass, Zinnia Su and others.



NEW YORK & PHILLY

From left, New York Local Board member Kevin Scullin; Executive Director, New York Local, Labor Policy & International Affairs Rebecca Damon; Philadelphia Local President Nicole Izanec; and Philadelphia Local Executive Director Stephen Leshinski joined delegates and guests from affiliated unions at the New Jersey State AFL-CIO's 28th Annual Labor Awards Reception. This year's celebration, which took place on June 21 at the Hard Rock Hotel & Casino in Atlantic City, honored AFL-CIO President Liz Shuler, New Jersey Gov. Phil Murphy and Phil Paturzo, vice president of labor relations at Bimbo Bakeries USA.

HOUSTON-AUSTIN

Houston-Austin Local President Mykle McCoslin attended the 2022 Working Families Awards Celebration hosted by the Gulf Coast Area Labor Federation, AFL-CIO, on April 23. Held in Houston at the IBEW Local 716 facility, the event brought together labor, industry and community leaders. From left, U.S. Rep. Sheila Jackson Leigh, McCoslin, Texas Democratic Women Harris County Metro Area President Daysi Marin, and politician Mike Collier.



On Location

News from Locals Across the Country

The Entertainment Community Fund Dedicates Two Buildings

Los Angeles Local Board members attended a dedication of the Rita Moreno Arts Building and the Cicely Tyson Residential Building at the Hollywood Arts Collective, which broke ground in February 2021. The event took place on June 23 at Bar Lis, located on a rooftop opposite the current construction of the buildings.

According to the newly rebranded Entertainment Community Fund, formerly known as The Actors Fund, the Rita Moreno Arts Building will be home to the Glorja Kaufman Performing Arts Theater; L.A. contemporary exhibitions; a young filmmakers program targeting underserved emerging talent; and the Entertainment Community Fund's Phil and Monica Rosenthal Family Foundation Training Center. The Cicely Tyson Residential Building will feature 151 units of affordable housing for entertainment industry professionals and artists, three resident gardens, a fitness room, two soundproof rehearsal studios for resident performers, as well as the new home for the Entertainment Community Fund Western Region Headquarters. Housing applications will open in 2023. ●



L.A. Local Board members Jenny O'Hara, Richard Hadfield and National Board member Ron Ostrow with SAG-AFTRA member and honoree Rita Moreno.



L.A. Local Committee members Ellen Crawford, Todd Peterson and Shea Scullin with SAG-AFTRA member volunteers celebrate their day of service for the annual Stamp Out Hunger food drive.

L.A. Members Stamp Out Hunger

The 30th Annual Stamp Out Hunger food drive took place on May 14. SAG-AFTRA members, friends and family, along with other labor unions, joined the National Association of Letter Carriers, the L.A. County Federation of Labor and Labor Community Services at the Hollywood Post Office to receive donated food collected along postal routes for food-insecure individuals and families. In total, the drive collected 450,000 pounds of food. The following week, SAG-AFTRA members sorted the items that will ultimately go to L.A. food banks for distribution. ●

Local Celebrates The Rehearsal Club

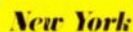
On May 12, SAG-AFTRA leaders and staff celebrated the history of The Rehearsal Club, an organization founded in 1913 to establish a safe haven for young women embarking on performing arts careers in New York City.

The Rehearsal Club received a commemorative plaque in the West 53rd Street branch of the New York Public Library to celebrate its former location. The plaque installation was followed by a reception at the

Museum of Modern Art.

The Rehearsal Club is currently located in the Webster Apartments on West 34th Street and continues its original mission to be a true home for young women who aspire to careers across the entertainment industry, including acting in theater, television and film, plus writers, composers, directors, choreographers, designers, stage managers and production assistants. ●

N.Y. Local Board members Sarah Seeds, Marc Baron, Leslie Shreve, and Avis Boone and SAG-AFTRA members and staff with attendees of The Rehearsal Club's plaque dedication at the New York Public Library.





Chicago

After a two-year hiatus due to the pandemic, the Chicago Pride Parade returned on June 26. WCPT 820 extended an invite to SAG-AFTRA members to join station staff on their parade float. WCPT also aired live coverage of the parade. ●

CELEBRATING PRIDE

SAG-AFTRA member Kesha performed at Pride Live's Stonewall Day outside the historic Stonewall Inn on June 24. The occasion also marked the groundbreaking of the Stonewall National Monument Visitors Center. Set to open in 2024, the center will share the history of the 1969 Stonewall riots and its impact on the LGBTQ+ rights movement.

Among those sending video greetings for the special occasion were SAG-AFTRA National Executive Director Duncan Crabtree-Ireland and SAG-AFTRA member Barack Obama. In 2016, then-President Obama declared the area around Stonewall Inn to be the country's first national monument to LGBTQ+ rights. SAG-AFTRA is a longtime supporter of Pride Live's efforts to preserve the legacy of Stonewall. ●

New York



VITA volunteers celebrate 45 years of assisting union members with tax issues.

Saluting 45 Years of VITA

On June 1 at Chef Yu in New York City, the Volunteer Income Tax Assistance program celebrated 45 years of helping SAG-AFTRA and AEA members complete their tax returns for free. Volunteer tax preparers, who are also union members, have been helping their fellow performers navigate oftentimes-confusing tax codes for over four decades. Special thanks go out to SAG-AFTRA New York Local Board member Sandra Karas, one of the early volunteers of the program, and who now serves as its tax director. Many SAG-AFTRA members may recognize her from the tax return seminars she has provided for years, most recently via the President's Task Force on Education, Outreach & Engagement webinar series. Congratulations to VITA for 45 wonderful years! ●

SF-
NorCal



San Francisco-Northern California Local member Carolyn Tyler, right, with San Francisco Mayor London Breed.

Local Member Named to SF Film Commission

Longtime San Francisco-Northern California Local broadcast member Carolyn Tyler has been appointed to the San Francisco Film Commission by San Francisco Mayor London Breed. In 2018, Tyler retired from a 32-year career as anchor and reporter with KGO-TV. Having served as a union steward, Local members welcome her advocacy as a San Francisco Film Commissioner. Local President Kathryn Howell said, "Now one of our own is part of the San Francisco Film Commission ... I look forward to more thoroughly acquainting her with the performer side of the union."

Even as production steadily climbs in the Bay Area, the San Francisco Film Commission is refocusing its efforts to encourage more, stating, "We are excited to have this news icon and positive light on our team!" ●

Women in Production Take the Spotlight

Atlanta

At the 2022 Women in Production Summit, SAG-AFTRA Senior Regional Set Relations Representative Susan Moss moderated a panel titled *Set Safety Keeps Us Unbreakable*, which reflected the summit's theme of "Unbreakable." Panelists included first assistant director Renee Hill-Sweet, production safety manager April Klimko, intimacy coordinator Zuri Pryor-Graves, stunt coordinator Jennifer Badger and special effects armorer Lisa Reynolds, who joined by phone from Savannah.

The conversation covered safety bulletins, SAG-AFTRA's intimacy protocols, comprehensive safety meetings, and red flags in stunts and weapons safety. All of the women spoke from their experience as accomplished professionals to share their perspectives and wisdom with summit attendees.

The Women in Production Summit is a one-day event that provides information, inspiration and opportunities for networking. Moss co-founded the event when she served as executive director of Women in Film & Television Atlanta.



From left, stunt coordinator Jennifer Badger, intimacy coordinator Zuri Pryor-Graves, SAG-AFTRA Senior Regional Set Relations Rep Susan Moss, production safety manager April Klimko and first assistant director Renee Hill-Sweet.



Philly

From left, producer Marc Bienstock, PAFIA Vice Chair Maria Shamkalian, National Board member Mike Kracyk, Local Vice President Meagan Hill and Local President Nicole Izanec.

Local Leaders Network at Film Fest

The Pennsylvania Film Industry Association presented a filmmaking event featuring the industry secrets of Marc Bienstock, the producer of numerous M. Night Shyamalan films. It was attended by many local members as well as Philly Local President Nicole Izanec, Vice President Meagan Hill, National Board member Mike Kracyk and others. In addition to the guest speaker, attendees also had networking opportunities and feasted on local fare.

Media Women Recognize Reporter as Top Talent

Seattle

Seattle Local member and longtime KIRO-TV reporter Deborah Horne has been awarded a 2022 Gracie Award for Outstanding Local Television News On-Air Talent.

This represents a double victory for Horne, who also recently received a 2021 Northwest Regional Emmy Award for Equity, Inclusion and Diversity for her investigative feature series *Western Washington Gets Real*, which focuses on issues impacting marginalized communities in the region.

Horne, who has served on the Seattle Local Board since 2013 and is currently local vice president, broadcasters, has more than 40 years' experience as a reporter, starting in Providence, Rhode Island, and later joining KIRO in 1991.

Also receiving awards were Christine Nagy for co-hosting *Cubby and Christine in the Morning* on WLTW and National Board member Cheri Preston for anchoring ABC News Radio.

The Gracies are presented annually by the Alliance For Women In Media. Horne received her award at its 47th annual ceremony held June 22 in New York.



17 EMMY® AWARD NOMINATIONS
INCLUDING
OUTSTANDING COMEDY SERIES

GUEST ACTOR
NATHAN LANE

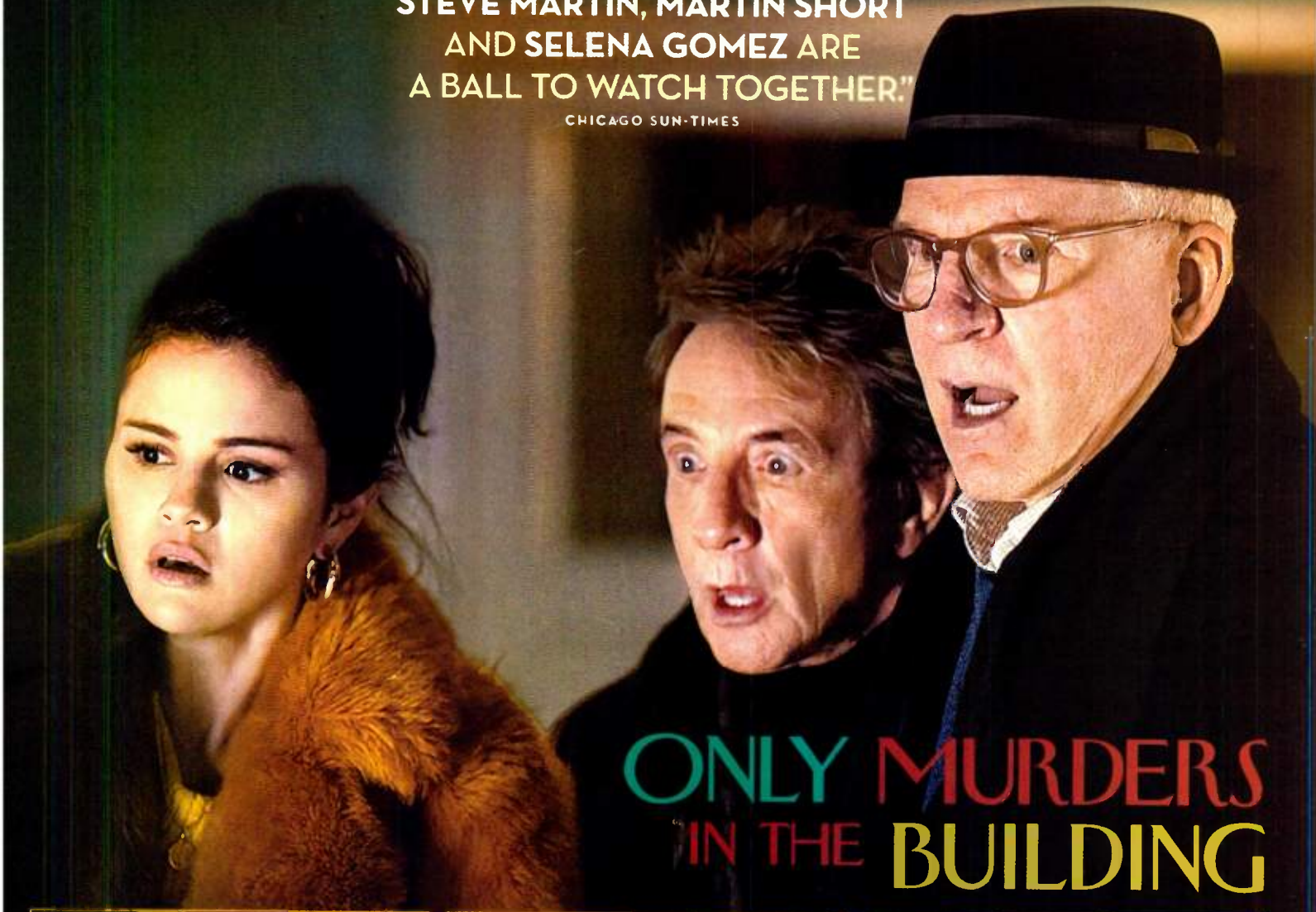
LEAD ACTOR
STEVE MARTIN | MARTIN SHORT

GUEST ACTRESS
JANE LYNCH

**“A WHIP-SMART AND WRYLY
OBSERVATIONAL GEM.**

STEVE MARTIN, MARTIN SHORT
AND SELENA GOMEZ ARE
A BALL TO WATCH TOGETHER.”

CHICAGO SUN-TIMES



**ONLY MURDERS
IN THE BUILDING**



hulu

Members Rise in Phoenix

Arizona-Utah Local members represented SAG-AFTRA at the annual Phoenix Film Festival Industry Night on April 1. They spoke with filmmakers, members and potential members about SAG-AFTRA contracts and the benefits of membership.

Local Board member Jennifer Pfalzgraff said, "I always love being at the Phoenix Film Festival! Anyone serious about filmmaking and acting in Phoenix should make it here for networking. I was impressed with the filmmakers coming to us for information because they want to use our members, but don't know the process or are afraid of the rumors of paperwork. They know SAG-AFTRA members are professionals that elevate their projects. I am excited to support indie filmmakers in their endeavors as a proud SAG-AFTRA member."

Thanks to all the member volunteers who were rounded up by Arizona-Utah Local President Joe Corcoran. If you would like to get involved locally or know a producer in Arizona or Utah needing information about our contracts, please email azut@sagaftra.org.

Arizona-Utah



Local Board member Jennifer Pfalzgraff speaks to an attendee at the Phoenix Film Festival Industry Night on April 1

Saying Hi to the GIs

San Diego Local President Martin Alvillar, left, and San Diego Local Board member Lorenzo Rodriguez attend the 2022 GI Film Festival San Diego, which took place in May. The festival is a showcase of films for, by and about military and veteran experiences. The two leaders were there to let veterans know that SAG-AFTRA supports them and thanks them for telling their stories.



San Diego



From left, David Curtis, Naheem Garcia and New England Local President Andrea Lyman

Members Make Connections at Diversity in Film Event

On April 2 at the Roxbury Branch of the Boston Public Library, the Secret Society of Black Creatives presented *The Connect: Diversity in Film*. SSBC's networking event invited participants to explore their transferable skills and learn about working in the film and television industry in Massachusetts from local IATSE crew and SAG-AFTRA members.

New England

Attendees gathered for an open welcome from Massachusetts Film Office Director Lisa Strout, as well as staff from IATSE, SAG-AFTRA, SSBC and the Roxbury International Film Festival. Breakout sessions followed, led by locally based working professionals. Sessions covered set construction, hair and makeup, production office coordination, wardrobe, set lighting and grips, set decoration, props and acting.

Local SAG-AFTRA members Naheem Garcia, David Curtis and New England Local President Andrea Lyman met with a group of more than 50 attendees interested in learning about acting, the benefits of SAG-AFTRA membership and the growing industry in Massachusetts. SSBC's mission is to promote and empower Black filmmakers through networking, education, advocacy and job referrals.

10 EMMY AWARD NOMINATIONS

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LEAD ACTRESS LILY JAMES • LEAD ACTOR SEBASTIAN STAN • SUPPORTING ACTOR SETH ROGEN
LIMITED SERIES LIMITED SERIES LIMITED SERIES



“LILY JAMES IS AN OUTRIGHT TRIUMPH.”

Variety



“SEBASTIAN STAN IS ASTOUNDING.”

IndieWire



“SETH ROGEN IS TERRIFIC.”

RollingStone

PAM & TOMMY

hulu

In Memoriam

We honor the memory of members whose deaths were reported to SAG-AFTRA between April 1–June 30, 2022



JOANNA BARNES



DAVID BIRNEY



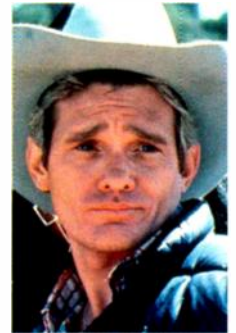
GILBERT GOTTFRIED



PHILIP BAKER HALL



ESTELLE HARRIS



BO HOPKINS

Aahkil	5/2/22	David Birney	5/3/22	Dan Cox	3/12/20
Ernest H. Abuba	6/21/22	Jo Black-Jacob	8/4/21	Bruce L. Cronander	10/16/21
George Acevedo	4/15/22	Josiah Black	6/15/20	Kay Cummings	6/14/22
Frank G. Adamo	5/9/22	Nancy Bleier	5/28/20	Lawrence Dane	3/21/22
Donna Lynn Adrain	9/4/21	Suzanne Bodine	5/10/22	Charlotte Davis	12/31/21
Missy Molly Allan	2/7/20	Ann Bowen	4/24/21	Janeen Davis	9/7/21
Rae Allen	4/6/22	William R. Boyd	5/7/22	Winston S. De Lugo	12/30/21
Carlos Alonso	1/6/21	Patrick Brady	4/30/22	Frank Diamanti	2/26/21
Julie Amato	4/4/22	Dominick Brascia	11/26/18	Lilli Diamond	10/25/17
Danny Anatra	3/28/22	Shane Briant	5/26/21	John DiBenedetto	2/2/22
Jack Angel	10/18/21	Bill Britten	2/4/20	Joni Dillon	2/10/22
John C. Arndt	12/16/21	James Bryant	6/22/22	Tom Downey	2/27/19
Charlie Atherton	5/2/22	Charlie Buccia	4/11/22	Paula Duesing	8/23/21
John J. Aylward	5/16/22	Tommy Bull	4/23/22	Sonja Dunson	3/17/21
Charles J. Bailey	6/5/20	Gary Bullock	4/11/22	Christopher Lazarus Duran	1/2/21
Nick Baker	4/10/22	Larry Burke	5/31/22	Herbert Duval	4/4/22
Roberta Barber	1/26/22	Kate Randolph Burns	4/18/19	Geoff Edwards	3/5/14
Joanna Barnes	4/29/22	Jerry Campbell	1/8/22	Mary Engel	7/9/13
William S. Bartlett	8/31/20	Violet Cane	2/6/07	John Ericson	5/3/20
Betty Barto	1/20/12	Ahna Capri	8/19/10	Ed Escobar	2/27/20
Judi Barton	11/20/21	Philip Caris	12/30/08	Theodore S. Field Sr	9/16/16
Bob Batten	1/7/22	Carleton Carpenter	1/31/22	Hal Fletcher	4/23/20
Simone Battle	9/5/14	Derek Carter	3/11/22	Tim Flugum	4/8/22
Gregory Carlton Battle	12/13/21	Raymond J. Castellani	10/18/21	Ray Fosse	10/13/21
Dorothy Baxter	3/26/16	Burton Chase	10/13/94	Phyllis Franklin	12/14/20
Tommie Baxter	12/16/13	Ranjit Chowdhry	4/15/20	Dallas Frazier	1/14/22
Bob Beard	4/30/15	Robert Christophe	2/2/22	Gene Freedman	11/25/20
Stephen L. Bedell	6/1/22	David Clegg	8/29/21	Rita Freeman	11/16/09
Charles Behrle	12/11/16	Wendy Coates	5/30/21	Arthur French	7/24/21
Joe Bellan	5/15/22	George Cohan	7/21/21	De French	12/18/06
Jack J. Bennett	4/23/22	Taryn Cohen	2/24/22	Bob Freschi	6/15/13

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

Mitzi Friedlander	8/11/21
Paul Gafner	5/17/22
John William Galt	1/29/22
Patrick K. Galvin	4/19/22
Bill Garr	3/28/15
Michael Gentile	12/7/21
Ben Gerard	7/24/16
James Gerth	1/18/22
John Humphrey Gilbert	8/21/21
Brian Gildea	3/8/22
Mickey Gilley	5/7/22
Redmond Gleeson	5/6/20
Robert James Glenn	12/25/18
Ramon Gonzalez Cuevas	5/31/22
Laurel Goodwin	2/25/22
Gilbert Gottfried	4/12/22
Tony Grant	8/16/20
Crystal Granville	5/28/22
Bonnie L. Green	3/11/22
Joan C. Greggains	5/28/22
Halina Gregory	6/12/19
Louis Grenier	2/27/22
Jeanie Hackett	6/27/20
Rio Hackford	4/14/22
Mike Hagerty	4/29/22
Diana Hale	4/9/22
Philip Baker Hall	6/12/22
Shashawnee Hall	3/29/21
Margaret Hall Baron	7/19/20
F. David Halpert	2/1/22
Richard D. Hanson	5/20/22
David Harrell	2/11/16
Tim Harrell	11/6/21
Albert James Harris	8/23/21
Estelle Harris	4/2/22
Patrick Harrison	9/18/20
Caitlin Hart	12/10/20
Paula Hartley	5/22/22
Michael Hartson	4/1/19
Jim Hartz	4/17/22
Paul M. Heller	12/28/20
Dee Anne Helsel	11/6/20
Richard Hench	4/26/22
Paul Herman	3/29/22
Robert W. Hoelscher	4/8/22
Charles Holden	4/28/20



SHELBY SCOTT, a broadcaster who served as AFTRA national president from 1993-2001, died June 1 at the age of 86.

Scott began her professional career as traffic manager for KIRO-TV and radio in her hometown of Seattle, before becoming an on-air reporter, writer, film editor and documentary producer for the station. In 1965, she was hired by Boston CBS affiliate WBZ, spending many years as both an anchor and general assignment reporter. She co-anchored WBZ's *Channel 4 News at Noon* for 14 years, its *5:30 News* for five years and became part of its first female anchor team there in 1977, with Gail Harris.

She stayed behind the anchor's desk until the mid-1980s, returning to the field as a reporter, where she was assigned to cover the Massachusetts State House. She left her mark in the minds of a generation of New Englanders in the '80s and '90s, braving the elements covering storms, while appearing in her signature wool cap.

Scott was elected to the American Federation of Television and Radio Artists National Board in 1981 and became president of the union in 1993, after serving as national first vice president and president of the Boston Local. She led AFTRA through its first attempted merger with Screen Actors Guild in 1998/99, and through numerous major contract negotiations, including the AFTRA Network Television and Sound Recordings codes. In 1997, during her term as national president, President Bill Clinton appointed her to the Advisory Committee on Public Interest Obligations of Digital Television Broadcasters. For her devoted service to the union, Scott was awarded AFTRA's George Heller Memorial Award.

After leaving office in 2001, Scott remained in board service, serving again as a national vice president. She also served as the union co-chair to the AFTRA Health and Retirement Funds Board of Trustees and as the president of the AFTRA Foundation. Scott was a member of the Group for One Union of SAG and AFTRA leaders who spearheaded the 2012 merger effort and co-led a merger workgroup, one of only 10 elected leaders to do so.

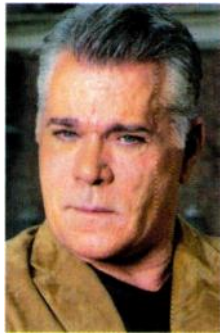
Leila Holiday	6/9/22	Michael Karon	4/17/22
Bo Hopkins	5/28/22	Walter Kattwinkel	1/19/12
Susan Hovey	5/19/21	Jack Kehler	5/7/22
Christopher Howe	10/16/21	Celene Keller	6/26/12
John Albert Hunsaker	1/2/20	Shafiq Khan	4/11/22
J. J. Ierna	7/3/19	Brent King	4/8/22
Robert Incorvaia	10/27/17	Eleanore Knapp	2/12/18
Robert G. James	4/27/22	Mary Komatar	6/15/22
Jimmy	2/11/22	Pamela A. Kosh	5/4/22
Jossara Jinaro	4/27/22	Steve Lamar	5/8/21
Tricia Joe	9/27/21	Kathy Lamkin	4/4/22
Bob L. Johnson	8/24/21	Joanne Lara	6/9/20
Chester Bruce Johnson	4/3/22	Jim A. Lasley	8/20/21
B. Jonsie	6/19/22	Barbara Latell	1/4/21
Cassie Jordan	5/27/22	Lee Lawson	5/22/22
James E. Joseph Sr	9/12/21	Geo A. Le Bow	9/2/20
Vernon Joyce	5/6/21	Geri Lee	1/13/21
Naomi Judd	4/30/22	Wendy W. Lee	4/11/22
Ed Jupp Jr	3/1/20	Adam Legrant	7/27/21
Marilyn Kagan	9/10/20	Barry Z. Lewis	1/12/21



In Memoriam



NAOMI JUDD



RAY LIOTTA



ROBERT MORSE



LIZ SHERIDAN



CHARLES SIEBERT



FRED WARD

Brian Libby	6/18/21	Jon Menick	6/11/22	Peter Press	4/12/22
Bruce Liberty	4/9/21	Mary Mercier	8/24/14	Jim Ramsey	4/8/22
Mitchell Lieding	5/8/21	Mary Meyers	4/15/22	Sal Richards	7/23/20
Ray Liotta	5/26/22	Marilyn Miller	5/27/22	Wendy Bell Rieger	4/16/22
Sandy Lipton	8/20/20	William Augustus Miller	4/1/21	Cynthia Riley	9/13/21
Virginia Lloyd	12/24/21	Ruby J. Millsap	11/15/21	Fran Ripplinger	12/5/20
Jerry Alan Lott	6/27/18	Liberty Milonas	8/21/16	K. H. Roberts	2/25/22
Furley Lumpkin	4/4/22	Anthony M. Mockus	4/1/22	Frank Romano	7/1/08
Vincent Lynne Obrien	1/24/17	John Mohrlein	12/8/21	Lawrence E. Romero	4/2/21
Gavin MacFadyen	10/22/16	Gina Montrone	4/17/22	Alan F. Ross	1/24/22
Rob Macie	10/31/20	Read Morgan	4/20/22	Erna Rossman	4/12/12
Bruce MacVittie	5/7/22	Robert Alan Morse	4/20/22	Patrick Crellin Rosson	4/28/22
Maggie Mancuso	5/15/22	Askia Muhammad	2/17/22	Roge Roush	11/12/19
Michael Mandell	7/26/20	Thad Mumford	9/6/18	Bobby Rydell	4/5/22
Maxine B. Mandles	5/13/19	Kevin Murphy	4/4/22	Steven Mark Sachs	1/10/22
Mary Mara	6/26/22	Kim Murphy	11/3/18	Susan Sacker	3/8/13
Robert March	8/6/20	W. Clapham Murray	5/1/22	Arthur Sacks	12/5/14
Neil Marcus	11/17/21	Robert Neuwirth	5/18/22	Tyler Sanders	6/16/22
Ray Marek	1/16/22	Sha Newman	12/16/15	Maria Santucci	3/12/22
Philip F. Margo	11/13/21	Cynthia Noritake	4/6/22	Marnie Schulenburg	5/17/22
David Markham	2/25/01	Jim Ochs	12/14/20	William Schwarz	10/27/20
Jack R. Marks	2/17/22	William O'Dekle	4/11/20	Ron Schwinn	4/25/22
Doris Martin	3/25/22	James Olson	4/17/22	Jacqueline Scott	7/23/20
Michelle Mathews	5/11/22	Queenie Owens	5/1/12	Lucian Scott	10/7/79
Beverly May	3/28/21	Dean Pearl	5/7/21	Jimmy Seals	6/7/22
Roger May	3/15/22	Bob Penrose	6/26/19	Shelby Scott	6/1/22
Marius Mazmanian	3/29/22	Wayne N. Perkey	3/6/22	Frank Seltzer	12/19/21
David A. McQueen	8/8/21	Jo Perkins	5/17/21	Norman Seltzer	10/12/21
Steve L. McCabe	1/14/22	Nehemiah Persoff	4/5/22	Joan M. Shea	3/17/15
Gloria McCord	9/15/16	Lenka Peterson	9/24/21	Laurane Sheehan	11/11/21
Bette C. McMahon	3/20/16	Marilyn Powell	3/25/22	Liz Sheridan	4/15/22
Sharon Medearis	5/2/22	Joe Praml	6/29/20	Charles Siebert	5/1/22
A. Richard Meitin	9/18/20	Yvonne Preble	11/6/21	David Slattery	11/20/11

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Peg Small	1/12/22	Rennel Turner	11/21/20	Alan Whitney	2/22/92
Lurlean Smaulding	5/25/01	Pegeen Valentine	8/31/19	James Carson Whitsett	5/8/07
Paul Stockman Smith	4/4/21	Johnathan Leroy Vance	2/10/07	George Vincent Williams	11/5/20
Maggie Soderberg	3/22/19	Mike Vaughn	9/9/21	Kenneth Williams	6/17/22
Sungsuk Song	10/2/21	Gerald Verdorn	5/1/22	Renee Grant Williams	11/12/21
Grayce Spence	6/4/22	John R. Vernon	2/1/05	Penelope Windust	2/2/22
Tom Stechschulte	6/7/21	Susan Walden	8/17/20	William Winslow	3/10/22
Nico Stevens	11/27/21	Andrew Walker	2/28/22	Iva Withers	10/7/14
Jim Stockdale	10/19/21	Marie Walker	5/17/16	Bill Wittman	10/31/16
Donald Stolz	2/14/15	Isabella Martinez Wall	6/3/22	Wallace Wong	5/11/21
Randy Stripling	4/16/20	Susie Margaret Walsh	3/15/22	Steve C. Woods	1/24/21
Alec John Such	6/5/22	Fred Ward	5/8/22	Judi Wright	4/23/22
Whitney Sugarman	5/2/22	Nicolle Ward	8/2/21	George R. Yanok	4/29/22
Charles Tachovsky	11/13/95	Cedric Lee Watkins	11/14/20	Charles E. Yeager	12/7/20
Dom Tattoli	3/24/19	Jonathan Deland Webb	1/30/22	Peter Yoshida	1/21/22
Lloyd Taylor	12/6/20	Sunni Welles	8/9/21	Barrie Youngfellow	3/28/22
David Thorpe	8/10/21	Kenneth Welsh	5/5/22	John K. Zacherle	10/27/16
Valora Tree	3/27/22	David Westphal	2/11/22	Jerry Zafer	4/29/20
Glen Trotiner	6/16/22	Webster Whinery	6/5/22	John Zderko	5/19/22
Maurice Tubert	3/5/22	Stuart Whitman	3/16/20	Louis Zorich	1/30/18
Joseph Turkel	6/27/22	Eric Whitmore	2/20/22	Blair Zwillman	1/2/22

National Board continues from page 13

Drescher also reported on the partnership with the NFL Players Association called Actors and Athletes: Unions for Democracy (see page 17).

Drescher spoke forcefully against the U.S. Supreme Court's decision to overturn *Roe v. Wade*, calling it "blatant sexism."

Drescher also gave an update on Green Council, an initiative she has been leading to encourage more environmentally friendly practices in the industry. Drescher reported that she has been meeting with allied organizations and will soon announce the members of the full coalition, and is planning for a launch event in September or October 2022.

The president also updated the Board on new creative elements she is spearheading for *SAG-AFTRA* magazine and an effort to encourage members to create an online profile at sagaftra.org and register for electronic union communications.

During his national executive director's report, Crabtree-Ireland reported on

the union's operations and initiatives, including ongoing and upcoming negotiations, strategic partnerships, government affairs and public policy, and staffing updates.

He started by thanking the Board for its support and trust as he reached a one-year anniversary as national executive director. He highlighted the success of the Ads Go Union efforts to recapture commercials work and, in particular, the success of the Influencer Agreement and how it is emblematic of SAG-AFTRA's engagement in new business models and protecting members wherever they work.

He also reported on the union's continued work on various legislative efforts, including the American Music Fairness Act and California's LAW Act (see page 18). He noted that both collective bargaining and legislative advocacy are key to the success of the union.

Secretary-Treasurer Joely Fisher and Chief Financial Officer Arianna Ozzanto presented results for the fiscal year 2022. The year ended with a healthy surplus,

beating both revenue and expense targets. The Board received a report from their independent auditors at PriceWaterhouseCoopers that they have issued an unqualified audit opinion.

Chief Contracts Officer Ray Rodriguez presented reports on various contracts, culminating in the National Board seating the National Interactive Media Agreement Wages & Working Conditions Plenary Committee and the National Corporate/Educational and Non-Broadcast Contract Wages & Working Conditions Plenary Committee.

The Board voted unanimously to appoint SAG-AFTRA National Vice President, Los Angeles Michelle Hurd and SAG-AFTRA Los Angeles Local President Jodi Long to the SAG-AFTRA Health Plan Board of Trustees, and Washington-Mid Atlantic Local Vice President and Vice Chair of the National Broadcast Steering Committee Tracee Wilkins to both the SAG-AFTRA Health Plan and the AFTRA Retirement Fund boards of trustees.

SAG-AFTRA's Non-Member Agency Fee Notice and Policy

The following is SAG-AFTRA's Notice and Policy concerning non-member agency fee payers. A copy of this Notice and Policy, which was developed to comply with applicable legal requirements, will be published annually by SAG-AFTRA. A copy also will be provided to individuals the first time they are covered by a SAG-AFTRA collective bargaining agreement that includes a union security clause, and to SAG-AFTRA members who resign from membership.

Employees who work under a SAG-AFTRA collective bargaining agreement that contains a union security clause are required, as a condition of employment, to pay dues and initiation fees to SAG-AFTRA. Employees who work under a SAG-AFTRA collective bargaining agreement have the right to decide whether to be a SAG-AFTRA member or non-member. If an employee elects not to be a member, the employee nevertheless must, in many states, including California and New York, still pay to the union equivalent agency fees and initiation fees, subject to a possible reduction as set forth below.

Any individual who chooses not to become or remain a member of SAG-AFTRA forfeits the right to enjoy SAG-AFTRA member-only rights and benefits. **Employees should consider the many benefits of union membership that are not available to non-union agency fee payers.** These valuable benefits of membership include the right to attend and participate in union meetings and to serve on union committees; the right to participate in the formulation of collective bargaining demands and to vote on union contracts and in strike votes; the right to nominate and vote for candidates for union office; the right to run for union office; the right to participate in screenings, awards programs, casting workshops, personal service agreement workshops and other professional seminars; the right to invoke the SAG-AFTRA name in resumes and individual promotional materials; assistance with franchised talent agencies; and eligibility for supplemental benefit and discount programs.

Each year, SAG-AFTRA will prepare a report that verifies the breakdown of SAG-AFTRA expenditures between those that are devoted to "representational" activities and those that are devoted to "non-representational" activities. Expenditures on representational activities ("Chargeable" expenditures) include, but are not limited to, expenses related to the following: negotiations with employers; enforcing collective bargaining agreements; informal meetings with employer representatives; member and staff committee meetings concerned with matters relating to employment practices and/or collective bargaining provisions; discussion of work-related issues with employers; handling employees' work-related problems through grievance and arbitration procedures, administrative agencies or informal meetings; union administration, litigation and publications relating to any of the above. Expenditures on non-representational activities ("Non-Chargeable" expenditures) may include those spent on community services; charitable contributions; lobbying; political activities; cost of affiliation with non-SAG-AFTRA organizations; external organizing; and litigation and publications related to non-representational activities. The most recent Audit Report indicates that approximately 94.43% of SAG-AFTRA's expenditures were devoted to representational/Chargeable activities. A copy of the auditor's most recent report will be provided each year to individuals the first time they are covered by a SAG-AFTRA collective bargaining agreement that includes a union security clause, and to

SAG-AFTRA members who resign from SAG-AFTRA membership.

A non-member fee payer has the right to object to financially contributing to SAG-AFTRA expenditures for non-representational activities. A non-member who desires to make such an objection must submit a signed written objection to the non-member's local office of SAG-AFTRA. All objections must contain the objector's current home or mailing address.

Non-members who submit an objection as outlined above will have their agency fees (and, if applicable, initiation fees) reduced as long as they remain non-members. Individuals who have not previously been subject to a SAG-AFTRA collective bargaining agreement with a union security clause who elect to become objectors, and SAG-AFTRA members who resign their membership and elect to become objectors, will have their agency fees reduced as long as they remain non-members.

Non-member fee payers will have the option of challenging the most recent verified calculation of the reduced agency fees/initiation fees before an impartial arbitrator appointed by the American Arbitration Association, and the disputed portion of fees will be held in an interest-bearing, separate escrow account pending the arbitration decision. All such challenges must be submitted in a signed writing to the non-member's local office of SAG-AFTRA. SAG-AFTRA will consolidate all objections that have been received in any given year in one arbitration proceeding, which will be held in or about February of the next year.

Member Perks!

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

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.

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

IMDbPro

IMDbPro is offering a 30% discount to SAG-AFTRA members. Visit Deals & Discounts under the Membership & Benefits section at sagaftra.org for instructions on how to apply and receive the discount. New IMDbPro members will automatically receive the discount at signup; existing IMDbPro members will have their discount applied on their next billing cycle. The discount can be applied to monthly and annual memberships.

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.

Subaru Motors

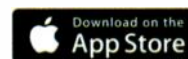
Subaru of America Inc. is pleased to offer SAG-AFTRA members the opportunity to participate in the Subaru VIP Program. To take advantage of the VIP Program offer, you must receive an approved Retailer Visit Authorization form prior to contacting a Subaru retailer. To obtain your authorization form, please 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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The *Conners* star Lecy Goranson, left, penned the show's recent gun violence episode.

Take Action continues from page 21

she said, "F*** the Supreme Court" while presenting an award.

During a June 26 Los Angeles protest against the ruling, *Full House* star Jodie Sweetin was seen on cellphone footage in an apparent scuffle with law enforcement, but emerged unharmed. "Our activism will continue until our voices are heard and action is taken," the

actor said after the event. "This will not deter us."

Conversely, actor Kimberly Elise, who starred in Tyler Perry's 2010 film *For Colored Girls*, in which there is a substantial abortion story, received backlash on social media platforms after she posted her support of the Roe reversal on her Instagram account.

President Biden has called on Congress to codify Roe into law. In



every time this happens I watch the conversation move toward the why. Mental health, race, class, domestic dispute etc. I kind of can't stand that because all it does is protect the only constant in each case: a gun.

3:26 PM · May 24, 2022 · Twitter for iPhone

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July, he signed an executive order instructing the Justice Department to protect women traveling out of state for abortions, protect mobile clinics deployed to state borders, and safeguard access to FDA-approved abortion drugs. The EO also directs the Health and Human Services Department to ensure all women and girls experiencing pregnancy loss receive the emergency care they need and provides leave for federal workers traveling for reproductive medical care. Meanwhile, dozens of state legislatures are codifying abortion access into their constitutions or, conversely, enacting total or near-total bans on abortion services.



For up-to-date information on the state of reproductive rights across the nation, please visit sagaftra.org/reproductiverights.

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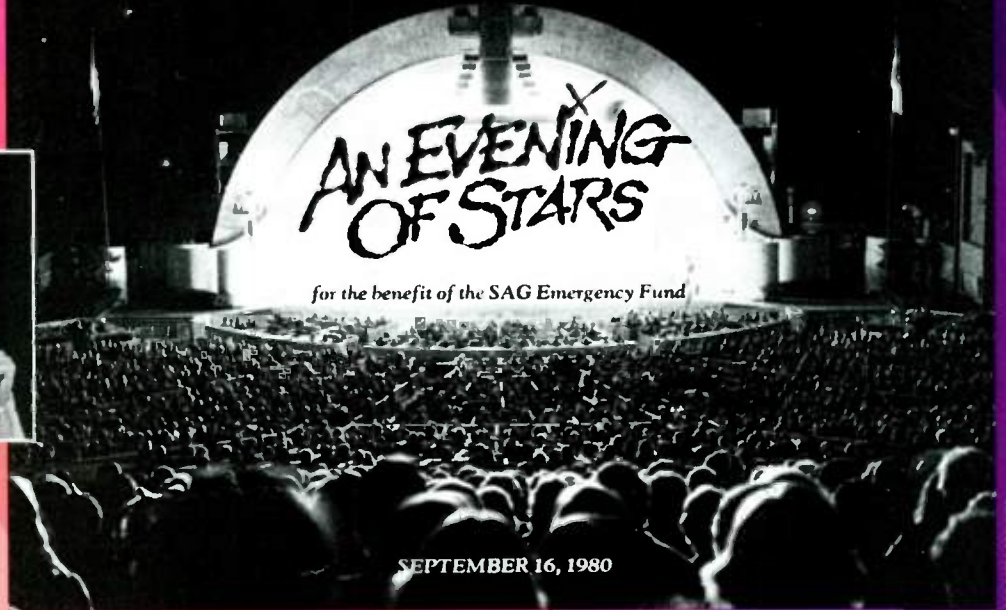
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BOWLING FOR THE STRIKE



Clockwise from top left, Robin Williams, Lily Tomlin, Billy Crystal and Sally Field onstage at *An Evening of Stars* on Sept. 16, 1980. Right, an event program.



The Hollywood Bowl — site of the 1980 Screen Actors Guild Emergency Fund *An Evening of Stars* strike benefit — celebrates its 100th year in 2022.

Los Angeles Times music and drama critic Edwin Schallert was present on the Bowl's official opening day on July 11, 1922. He reviewed it for the next day's *Times* and returned home to wife Elza and 5-day-old son, William Schallert. Fifty-eight years later, as *An Evening of Stars* opened at the Bowl on Sept. 16, 1980, William Schallert addressed the crowd as president of SAG.

The joint SAG and AFTRA TV/Theatrical strike had begun on July 21, 1980, and, as weeks passed, the SAG Emergency Fund started running low — even AFTRA donated funds to help. Co-sponsored with the American Federation of Musicians and scripted by Carl Gottlieb, co-screenwriter of *Jaws*, *An Evening of Stars* speakers and performers included Alan Alda, Loni Anderson,

Ed Asner, Irene Cara, Billy Crystal, Erik Estrada, Sally Field, Jane Fonda, James Garner, Larry Hagman, Howard Hesseman, Charlton Heston, Waylon Jennings, Melissa Manchester, Kent McCord, Marlo Thomas, Lily Tomlin, Cicely Tyson, Jon Voight, Robin Williams and Henry Winkler.

A tentative agreement with producers was reached on Sept. 25. President Schallert summed up the successful "Evening" and how it benefited needy members in a thank-you letter to a union donor: "We began the strike with less than \$30,000 in our Emergency Fund ... [and] we raised a total of close to \$300,000. After 10 full weeks of strike, we have dispensed of all of it — on a case-by-case basis, in modest amounts, to individual members (about 50 a day), primarily to save their houses or automobiles or pay essential medical bills or the like."

In short, *An Evening of Stars* was a hit!





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