



FALL/WINTER 2021

**VIRTUAL
VITAL
VISIONARY**

SAG-AFTRA's
Fifth National
Convention

**REEL
GOOD
ADVICE**

Land the Gig
with an Effective
Demo Reel

Fran-tastic!

PRESIDENT
FRAN DRESCHER

"A POWERHOUSE ENSEMBLE.
BENEDICT CUMBERBATCH wrangles an earth-shattering performance, perhaps his best ever.
"The Power of the Dog" thrives on having actors so submerged in the fiction that they are creating a reality."

THE WRAP

"Kodi Smit-McPhee is
**SIMPLY
EXTRAORDINARY."**
THE HOLLYWOOD REPORTER

"Kirsten Dunst is
**TRULY
GLORIOUS."**
EVENING STANDARD

"Jesse Plemons is
ENTHRALLING."
THE PLAYLIST

FOR YOUR SAG AWARDS® CONSIDERATION

THE POWER OF THE DOG

A FILM BY ACADEMY AWARD® WINNER JANE CAMPION

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

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SAGAFTRA.Foundation
Motion Picture Players Welfare Fund (800) 221-7303
SAGAFTRA.org/mppwf
The Actors Fund (323) 933-9244
National Headquarters NYC (212) 221-7300
actorsfund.org
Career Transition for Dancers (323) 933-9244
actorsfund.org/careertransition ext. 454
Entertainment Industry Foundation (424) 283-3600
eifoundation.org

OTHER



SAG-AFTRA Federal Credit Union (818) 562-3400
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for your SAG Awards® consideration



"An UNBEATABLE cast."

VANTY FAIR

**"Olivia Colman's performance
is extraordinary and HER BEST YET."**

VARIETY

THE LOST DAUGHTER

A FILM BY MAGGIE GYLLENHAAL

**"Jessie Buckley is superb.
Dakota Johnson does some of her
best screenwork to date. A MUST-SEE."**

Hollywood
REPORTER



N

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WRN

Your story matters. You are not alone.

We are here to support SAG-AFTRA members navigating an experience of sexual harassment in the entertainment and media industry.

sagafrasafeplace.org

SAG-AFTRA
SAFE PLACE



GETTY IMAGES

FOR THE RECORD: On page 32 of the summer 2021 print issue of SAG-AFTRA magazine, the photo accompanying the quote from Foo Fighters guitarist Chris Shiflett is of actor and comedian Ian Harvie. 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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FOR YOUR SAG AWARDS® CONSIDERATION

OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE

Tessa Thompson, Ruth Negga, André Holland, Bill Camp, Gbenga Akinnagbe,
Antoinette Crowe-Legacy, Alexander Skarsgård

OUTSTANDING FEMALE ACTOR IN A LEADING ROLE

Tessa Thompson

OUTSTANDING FEMALE ACTOR IN A SUPPORTING ROLE

Ruth Negga

"A SHOWCASE FOR BRILLIANT ACTING,
from the layered work by Tessa Thompson and Ruth Negga
through the invaluable supporting performances by
André Holland, Bill Camp and Alexander Skarsgård."

CHICAGO SUN-TIMES



PASSING

A FILM BY REBECCA HALL



FILM.NETFLIXAWARDS.COM



"THIS **STELLAR CAST** DOESN'T
HAVE ONE WEAK LINK."

CARLA RENATA, IGN



FOR YOUR CONSIDERATION

**OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN A LEADING ROLE**
JENNIFER HUDSON

**OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A SUPPORTING ROLE**
MARLON WAYANS • FOREST WHITAKER
TITUSS BURGESS • MARC MARON

**OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN A SUPPORTING ROLE**
AUDRA McDONALD • MARY J. BLIGE • SKYE DAKOTA TURNER
KIMBERLY SCOTT • SAYCON SENGBLOH
HAILEY KILGORE • HEATHER HEADLEY

OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE



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BRON

MGM



FOR YOUR CONSIDERATION

NO TIME TO DIE *007*

**OUTSTANDING PERFORMANCE BY
A MALE ACTOR IN A LEADING ROLE**

Daniel Craig

**OUTSTANDING PERFORMANCE BY
A MALE ACTOR IN A SUPPORTING ROLE**

Rami Malek Jeffrey Wright Christoph Waltz
Ralph Fiennes Ben Whishaw Billy Magnussen

**OUTSTANDING PERFORMANCE BY
A FEMALE ACTOR IN A SUPPORTING ROLE**

Léa Seydoux Lashana Lynch Naomie Harris Ana de Armas

**OUTSTANDING PERFORMANCE
BY A CAST IN A MOTION PICTURE**

**OUTSTANDING ACTION PERFORMANCE
BY A STUNT ENSEMBLE IN
A MOTION PICTURE**

**"DANIEL CRAIG IS THE
GOLD-STANDARD BOND
OF THE 21ST CENTURY"**

- Peter Travers, ABC NEWS



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U **MGM**



FOR YOUR CONSIDERATION

OUTSTANDING PERFORMANCE BY
A MALE ACTOR IN A LEADING ROLE

Peter Dinklage

OUTSTANDING PERFORMANCE BY
A FEMALE ACTOR IN A SUPPORTING ROLE

Haley Bennett

OUTSTANDING PERFORMANCE BY
A MALE ACTOR IN A SUPPORTING ROLE

Kelvin Harrison Jr. Ben Mendelsohn Bashir Salahuddin

OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE





FRAN DRESCHER

"We must never forget who we are and what joins us together as one. for only in unity can we champion our goals."

To All My Dear Fellow Members,

Thank you for believing in my abilities to lead this union into exciting new places!

I enter this position without bias, but rather hope for unity and big ideas to elevate our positioning on all fronts.

We performers and informers are the lucky few, special people in this world who get to be a part of this industry, express our talents and pursue our dreams!

We must never forget who we are and what joins us together as one, for only in unity can we champion our goals.

I intend to build up the perception of SAG-AFTRA as one of power and strength to the envy of our industry peers and reservation of our employers.

Only if we take a stand and commit to the things that matter, do we have influence both in D.C. and at the negotiating table.

We must lead on environmental responsibility and become the beacon for others to follow a new industrywide eco-responsible paradigm.

To this end, I have created a Green Council that will partner with NGO environmental groups and high-profile celebrity environmentalists. At long last, our industry will become part of the solution!

On the legislative front, I am taking a deep dive into gaining support of the bills

that impact the lives of our members.

This pandemic has affected everyone, so I plan to propose a PSA Pandemic Exit Strategy education program.

This is an opportunity to forge a mutually beneficial partnership with the White House in support of our fellow Americans. May this collaboration become a non-partisan tradition between SAG-AFTRA and all future administrations.

I'm concerned about our senior members and am working on options to strengthen a safety net to better protect them and to ensure access to the AFL-CIO and SAG-AFTRA Medicare Advantage plans.

Unity, diversity and inclusion must be our mantra. We must be unrelenting on this front.

To quote Frederick Douglass, "Power concedes nothing without demand. It never has and it never will."

Only through accurate representation of all the many different threads that make up the fabric of humanity can we begin to put an end to the fear of the different and unfamiliar.

All of these efforts taken on behalf of the greater good strengthen our positioning when we walk into the negotiating room.

We are relevant. We are stars. And we mean business!

This union should be monetizing our assets for the benefit of our members.

This industry magazine, for example, should be rebranded to widen its readership very much in the same way *Women's Wear Daily* did when they became *W* magazine.

As a woman who is both a rape survivor and cancer survivor, I have zero tolerance for sexual harassment or predators as well as a great affinity for improving the health and health care of our members.

Stronger, creatively structured contracts, particularly for streaming in 2023, are already being reimaged.

Together with Executive Vice President Ben Whitehair, Secretary-Treasurer Joely Fisher, National Executive Director Duncan Crabtree-Ireland, and every one of YOU, the next two years will be glory ones that set our trajectory toward new heights not yet realized.

Please let us rise above our petty differences and take flight as we manifest greatness!

The Dalai Lama said, "World peace is not a world without problems, but rather a world where we are committed to solving our problems peacefully."

Love is love,

Fran Drescher



Succession



The White Lotus



Hacks



Landscapers



Scenes From A Marriage



Insecure

FOR YOUR SAG AWARDS



Station Eleven



The Other Two



In Treatment



Made For Love



Oslo



Mare Of Easttown



And Just Like That...



A Black Lady Sketch Show



Curb Your Enthusiasm

AWARDS[®] CONSIDERATION



The Sex Lives Of College Girls



Love Life



The Nevers



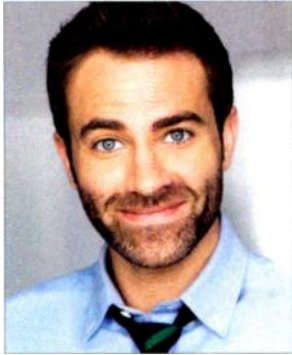
Gossip Girl

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WRN

A Letter from the Executive Vice President



BEN WHITEHAIR

"I am calling on you to help us prepare for the coming clashes and negotiations that will chart the course of our union for years to come."

Dear Member,

First, kudos to our SAG-AFTRA members for truly embodying the concept of "union": out of many, one. After a spirited and productive convention, we are moving ahead, together, to continue to ensure fair compensation, safe conditions, and dignified treatment for our members, along with ever-widening inclusivity.

Second, thank you for allowing me to serve as your executive vice president for the next two years. It is truly a privilege to volunteer my time in service of this community that I love so much.

To stay grounded in our mission, I often visualize what our lives would be like if SAG-AFTRA and its predecessor unions had never existed. What the world would be like if unions didn't exist for entry-level and middle-class workers. These are not academic issues for me. My brother works for Whole Foods as a produce manager. Whole Foods, as you know, is owned by Amazon, a "right-to-work" company that considers it "fair" to call in its workers at 4 a.m. on short notice with no additional compensation, or force its delivery drivers and warehouse workers to either skip bathroom breaks or forfeit pay.

By contrast, our 160,000 members have strong rights on the job — including on Amazon sets or when working for Amazon-owned Audible — because SAG-AFTRA, over many decades, fought hard for protections on set, minimum pay, pension and health contributions, residuals, reasonable working conditions

and hours, and a wide range of protections that ensure we are treated with the dignity and respect due to us as professionals — and as human beings.

Yet there is so much more to do. We live in a world of producers and employers that would *love* to pay us less money for longer hours, do away with residuals, and halt any further contributions to our health and pension funds.

So, our mission — the mission of every activist, whether at the local level or those serving on our National Board led by our refreshed, new leadership team helmed by our visionary President Fran Drescher — is to fully prepare for the next battle by increasing our resources of people and money, and by anticipating every pushback. As mega-mergers have consolidated power in our industry into fewer and fewer hands, we must work as one voice, not only to protect what generations of activists have won, but to build on those successes and take on the formidable challenges of advances in streaming; exclusivity; rights of publicity; diversity, equity & inclusion; and workplace safety.

I know from my work over the years leading the NextGen Performers Committee that people my age and younger have a *hunger* to get involved in the struggle for a decent life. They *want* to make a difference. We need to make it easy for them to do that — and I am going to do everything I can to make that happen.

So, in my first message as EVP, **I am calling on you — as members, activists**

and community leaders — to help us prepare for the coming clashes and negotiations that will chart the course of our union for years to come. If each of us reaches out to just one person every week to talk about the importance of unions and discusses all the ways an individual might get involved, we can reach thousands of people. Those people, in turn, talk to other people, and when we all amplify that message on social media, we can quickly reach *millions*.

By bringing in new faces, as we have done in the recent union elections, we have already begun to walk the walk on issues of inclusivity, equity and diversity. And we get to continue to work together on fair treatment and representation in the areas of race and ethnicity, people with disabilities, age, immigration status, sexual orientation, and gender identity in all their forms and presentations, geographic diversity, and greater representation of members from across *all* work categories. In this fight, all of us — dancers, broadcasters, singers, background actors, stunt performers, influencers and content creators — have a crucial role to play.

I know that each and every one of you shares this commitment. I love my job. I love this union. Let's make some waves.

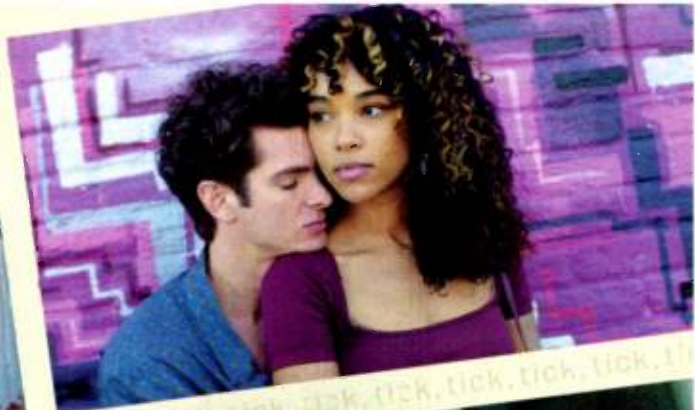
Together in unity,

Ben Whitehair

FROM THE MIND OF
**JONATHAN
LARSON**
THE CREATOR OF
'RENT'

DIRECTED BY
**LIN-MANUEL
MIRANDA**
THE CREATOR OF
'HAMILTON'

SCREENPLAY BY
**STEVEN
LEVENSON**
CO-CREATOR/EXECUTIVE PRODUCER
OF **'FOSSE/VERDON'**



tick, tick... BOOM!

N

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FOR YOUR SAG AWARDS® CONSIDERATION IN ALL CATEGORIES INCLUDING

**OUTSTANDING PERFORMANCE BY A CAST
IN A MOTION PICTURE**

Andrew Garfield, Alexandra Shipp,
Robin de Jesús, Joshua Henry, Bradley Whitford, Tariq Trotter, Judith Light, Vanessa Hudgens

**OUTSTANDING PERFORMANCE BY A MALE ACTOR
IN A LEADING ROLE**

Andrew Garfield





JOELY FISHER

“Your interest in how things are going is what will make our union strong and allow me to be effective on your behalf.”

Fellow Members and Friends,

This is the first opportunity I've had to communicate with you since the election in September. I am incredibly proud and grateful that you have placed your faith and support in me for this critical position, secretary-treasurer. In the greatest turnout in recent years, members made their voices heard. My vote total was historic, the highest given to any candidate in a SAG-AFTRA national election in the past few cycles. I am humbled but resolute. I see you, I hear you and I need you to understand that my ability to deliver the results I promised and that you deserve will come only if I am able to have this sort of direct, transparent and regular exchange of information with all of you.

To begin, when a secretary-treasurer first assumes office, there are a series of steps that must be taken. First, financial accounts and other relevant information is presented to me. This was a revealing deep dive into the fundamentals of our union's business. I trust and expect that my examination of our finances will deepen with each passing week.

Second, I held several positive and productive meetings with Chief Financial Officer Arianna Ozzanto, who has characterized for me that SAG-AFTRA is on solid financial footing. She notes our level of cash on hand and she assesses that the organization's investments are sound. Ari relates that the union took intense and responsible steps during COVID to protect our assets, such as

tightening our expense management, acquiring a PPP loan, and putting in place dues payment options for members during the early months of the pandemic. The union was protected in this way. I am gratified to have just worked with President Drescher and the Executive Committee to see that this dues help measure was extended as our members get fully back to work. It's worth noting that the union has invested in enhancements and upgrades to technical infrastructure and processes to help modernize and improve staff's ability to support the membership. The process of bringing staff back into offices is evolving slowly.

As I said often throughout the campaign, I remain laser-focused on the crisis within our health care plan and am equally eager to begin evaluating the solvency of our pension plans. As my mother before me, Connie Stevens (legacy SAG secretary-treasurer) attempted to do, I am determined that the union finally purchase its own building. Every other union in our industry — DGA, AEA, WGA, IATSE, the Teamsters, and even the SAG-AFTRA Health and Pension Plans — own real estate. I am hopeful that my fellow leaders will keep an open mind in considering this approach.

When President Drescher asked how I wanted to be most effective, I told her that my sitting on the 2023 TV/Theatrical Negotiating Committee will be vital. I'm excited to work with her and the team she assembles. As a member of that committee and in my role as secretary-

treasurer, I will tirelessly maintain that we must raise the employer contributions to our health and pension plans. While difficult to explain in a sentence, we know that this negotiating point is the single greatest barrier we face to the lasting financial progress of our benefit plans.

Members, thank you for taking some time to read this message. Your attention to this detail and your interest in how things are going is what will make our union strong and allow me to be effective on your behalf. Your safety on set, appropriate compensation and profit participation, commitment to diversity and inclusion in hiring, gold-standard health care and a pension upon retirement ... this is what I will fight for now that I get a seat at the table.

Finally, I must express how much I miss my friend and mentor Ed Asner, who was a stalwart union man. He relentlessly fought for members until the end. He was a big-hearted man and a Hollywood legend, whose legacy will forever live on. Recently, we also lost another great unionist, Bob Carlson. His prescience is a constant reminder that “He best serves himself who serves others.”

In service and solidarity,

Joely Fisher

FOR YOUR SAG AWARDS® CONSIDERATION

OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE

JONATHAN MAJORS | IDRIS ELBA | ZAZIE BEETZ | REGINA KING | DELROY LINDO | LAKEITH STANFIELD | R.J. CYLER | DANIELLE DEADWYLER | EDI GATHEGI | DEON COLE

**OUTSTANDING PERFORMANCE BY A
MALE ACTOR IN A SUPPORTING ROLE**

IDRIS ELBA | LAKEITH STANFIELD | DELROY LINDO
DEON COLE | EDI GATHEGI | R.J. CYLER

**OUTSTANDING PERFORMANCE BY A
MALE ACTOR IN A LEADING ROLE**

JONATHAN MAJORS

**OUTSTANDING PERFORMANCE BY A
FEMALE ACTOR IN A SUPPORTING ROLE**

ZAZIE BEETZ | REGINA KING
DANIELLE DEADWYLER

"A TERRIFIC CAST."

Through sheer power of representation, it's shaking up the very restrictive codes of — and finding fresh life in — the Western genre."

VARIETY

"IDRIS ELBA truly revels in the complexity of this villain in a performance that ranks among his career's best."

IGN



"JONATHAN MAJORS

just oozes persuasive charisma, a born-to-be leading man.

ZAZIE BEETZ's presence is magnetic.

REGINA KING's an absolute stand-out."

THE PLAYLIST

THE HARDER THEY FALL

SCREEN
STORY BY JEYMES SAMUEL

SCREENPLAY BY JEYMES SAMUEL AND BOAZ YAKIN

DIRECTED BY JEYMES SAMUEL

FILM.NETFLIXAWARDS.COM



DUNCAN CRABTREE-IRELAND

“Our bonds with our sister unions and guilds, forged through the crucible of the pandemic, have never been stronger.”

Dear Member,

We must always remember that every major achievement of this union has been hard-fought, with victories coming over almost 90 years of organizing, bargaining, advocacy, and, crucially, working together to achieve those goals.

As we move beyond our recent fifth biennial convention into 2022 and beyond, I am confident that we are well positioned to use our power and leverage to take SAG-AFTRA to greater heights, overcoming the many and diverse challenges our members and our union face.

We are keenly focused on seeing the downside *and* the upside of the technological revolution. The technology itself is neutral; it's the way the tech is used that drives its impact, for good or evil. It's not always possible to foresee the quick and unpredictable changes in technology, but by being constantly vigilant and proactive, we can shape that impact to the benefit of SAG-AFTRA members.

On the upside, deploying tech-driven data has strengthened our organizing and contract enforcement efforts. Our member-centric apps have meant streamlined member service experiences, real-time tracking of residuals and a tool aimed at stamping out the scourge of sexual harassment and supporting our member survivors. Soon, the deployment of our producer portal will make it easier

for producers to stand up productions and get members working quickly.

On the other hand, technology is posing direct challenges to performers' livelihoods, whether it's the threat of losing control over their images through “deepfakes” or the direct-to-streaming trend that affects performers' income when it is tied to box office revenue. Our strategy is built around wisely taking on such threats — at a time and in a manner most advantageous to leveraging our power.

No person or union can achieve success in isolation. We are expanding our alliances. Our bonds with our sister unions and guilds, forged through the crucible of the pandemic, have never been stronger. Our diversity, equity and inclusion efforts have solidified ties with a broad range of organizations. Our organizing efforts have been intensified partly through stronger, or new, relationships with like-minded organizations.

Accomplishing these goals requires a partnership between members, especially the member leadership, and the union's staff. I am very proud of the extraordinary staff team that wins victories every day, large and small, for our members. Their determination and expertise has never been more evident than it was during the pandemic's worst days. Our essential workers, the SAG-AFTRA first responders, kept working to make sure our members on set or in the field would be safe, and that residuals checks continued to reach

the members who needed them more than ever. They kept members safe and they kept the checks flowing — at a robust pace of 100,000 per week — so people could pay their bills. Our staff worked with members and other unions to help build an industrywide response to get members back to work safely, with protocols that have been widely lauded as the gold standard for any industry.

The gains we have achieved in the past, and which we will achieve despite future trials and tribulations, are the sole result of the collective power of our members standing together in unity. As a democracy, we must cherish debate and dissent about our path forward. Once the discussion is done, voices have been heard, and we have come to a decision, we must proceed in unity and speaking with one voice. It's the only way we can deploy the power we need to ensure that we can accomplish our goals despite the opposition of mega-corporations and industry interests.

We need you because the union doesn't exist without you. You are the union. With the members standing together, we can and will achieve extraordinary things.

Standing strong together,

Duncan Crabtree-Ireland

For Your SAG Awards® Consideration



"RICH, DEEP AND SEARINGLY POIGNANT.
FILIPPO SCOTTI IS PROFOUNDLY AFFECTING."

The Hollywood Reporter

"THE ENSEMBLE IS WONDERFUL.
A COMING-OF-AGE MAGNUM OPUS. GRADE: A"

The Playlist

"FILIPPO SCOTTI IS TERRIFIC. A JOY TO WITNESS."

Time Out

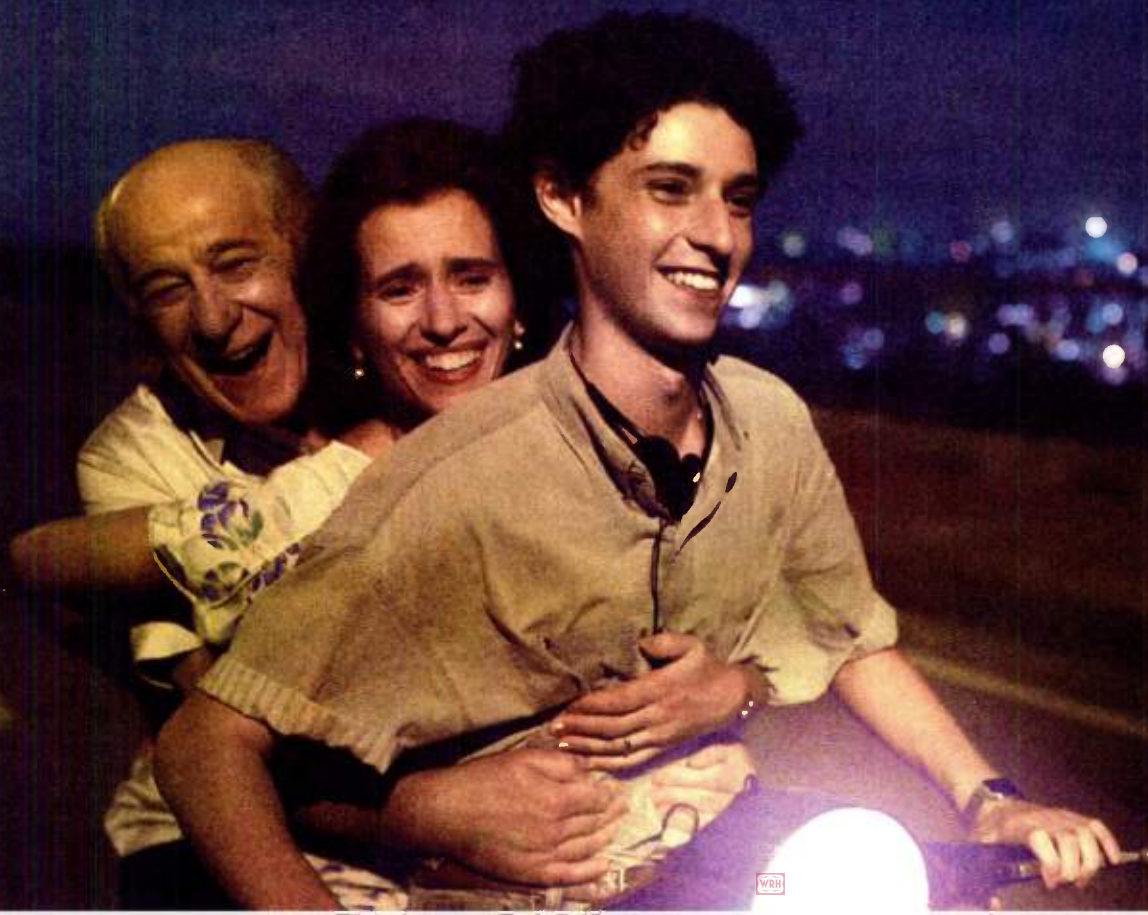
the H A N D *of* G O D

A Film by

PAOLO SORRENTINO

Academy Award® Winning Director of

THE GREAT BEAUTY



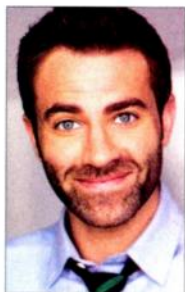
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For Members

News, Information and Benefits



Fran Drescher



Ben Whitehair



Joely Fisher

Fran Drescher Elected SAG-AFTRA President

Ben Whitehair Wins Election for EVP,
Joely Fisher Secretary-Treasurer

SAG-AFTRA members elected Fran Drescher as president and Joely Fisher as secretary-treasurer on Sept. 2. Their two-year terms began immediately upon the certification of the ballot count.

A total of 122,155 ballots were mailed. Of the total number of votes, 32,362 were returned, equating to a return of 26.49%. In the election for president, Drescher received 16,958 votes, followed by Matthew Modine with 15,371 votes. For the post of secretary-treasurer, Fisher received 18,547 votes, followed by Anthony Rapp with 13,593 votes.

The executive vice president, as well as the seven category and geographical vice presidents, were elected by delegates at SAG-AFTRA's biennial convention, held Oct. 15-18. Ben Whitehair was elected executive

vice president; Michelle Hurd, vice president, Los Angeles; Ezra Knight, vice president, New York; Michele Proude, vice president, mid-sized locals; Suzanne Burkhead, vice president, small locals; William Charlton, vice president, actors/performers; Bob Butler, vice president, broadcasters; and Janice Pendarvis, vice president, recording artists/singers.

"I am honored to serve my union in this capacity. Together we will navigate through these troubled times of global health crisis, and together we will rise up out of the melee to do what we do best, entertain and inform," said Drescher. "We must never forget the important contribution we make to many millions of people each and every day when they buy a ticket to sit in a dark theater or turn on their TVs or streaming devices."

"I am so excited to be writing the next chapter of SAG-AFTRA with you," said Whitehair. "Thank you for your trust in me and for joining the fight that lies ahead. Together, we'll make our union, this industry and our entire world a better place for all."

Said Fisher, "To our members, I want to thank you for your vote of confidence. I look forward to getting us back to solid financial footing and to being a part of strong negotiations moving forward."

Following the convention, the board met virtually, for the first time with the newly elected board members and vice presidents, where it approved a negotiating committee and wages and working conditions process for the upcoming negotiations of the Commercials and Audio Commercials contracts.



Remembering Halyna

SAG-AFTRA Executive Vice President Ben Whitehair and National Executive Director Duncan Crabtree-Ireland joined SAG-AFTRA members and hundreds of industry artisans at a candlelight vigil Oct. 24 at IATSE Local 80 Burbank headquarters to pay tribute to cinematographer Halyna Hutchins. Hutchins was killed three days earlier by a prop gun on the New Mexico set of the film *Rust*.

"This is a tragedy that could and should have been avoided," said Crabtree-Ireland. "Creating a culture of safety on set requires relentless vigilance from every one of us."

SAG-AFTRA members also attended an Oct. 23 candlelight vigil in Albuquerque, New Mexico, in remembrance of Hutchins.

If you feel unsafe on set for any reason, including harassment, call the 24-hour safety hotline on your membership card and member app: (844) SAFER SET.

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ACADEMY AWARD® WINNER

LEONARDO

ACADEMY AWARD® WINNER JENNIFER

DICAPRIO LAWRENCE

ROB
MORGAN

ACADEMY AWARD® NOMINEE JONAH
HILL

ACADEMY AWARD® WINNER MARK
RYLANCE

TYLER
PERRY

ACADEMY AWARD® NOMINEE TIMOTHÉE
CHALAMET

RON
PERLMAN

GRAMMY AWARD WINNER ARIANA
GRANDE

GRAMMY AWARD WINNER SCOTT
MESCUDI

HIMESH
PATEL

MELANIE
LYNSKEY

WITH CATE
BLANCHETT

AND ACADEMY AWARD® WINNER MERYL
STREEP

ACADEMY AWARD® WINNER

FROM ACADEMY AWARD® WINNING WRITER AND DIRECTOR, ADAM McKAY

Don't Look UP



STORY BY ADAM McKAY & DAVID SIROTA

SCREENPLAY BY ADAM McKAY

DIRECTED BY ADAM McKAY





Contract Negotiations Update

An active membership is a critical element of negotiating agreements that target the issues that matter most to members. Make sure the union has your email address so that you can make your voice heard when the union is gathering input on contracts that you work under. Here are updates on some of the union's contracts:

News & Broadcast Contracts

Negotiations taking place or upcoming:

- ABC owned-and-operated contracts.
- CBS Network News.
- CBS owned-and-operated contracts.
- Nexstar Stations.
- iHeart/TTWN.
- Telemundo N.Y. and Chicago.
- First contracts at Marketplace, New Hampshire Public Radio, MPR music stations, WGBO, WAMU, KDKA producers and KIRO producers.

Network Code

Will begin in January 2022.

Sound Recordings

Negotiations are currently in process.

Telemundo

In October, Telemundo performers reached a three-year agreement for a new contract that expands residuals, provides for increases to scale and enhanced overtime and rest periods, and incorporates provisions that protect members from sexual harassment and abusive conduct in the workplace.

Commercials

The wages and working conditions process began nationwide in November and will go through Dec. 10. Negotiations will be held in February and March of 2022.

Dues Relief Extension Program and SAG Awards Deadline

A Dues Relief Extension Program is available for members experiencing COVID-19-related financial hardship. Members can request a due date extension and installment plan for their November membership dues.

Members recently received their SAG-AFTRA semi-annual November dues statement along with information on the due date extension and installment plan for those in need.

Dec. 10, 2021, is the deadline to make your November dues payment to be eligible for SAG Awards® voting and to receive For Your Consideration screeners. If you request COVID-19 hardship, you must make the request and your first dues installment payment no later than Dec. 10 to

maintain good standing and be eligible for SAG Awards® voting and screeners, unless prior period payments are owed.

Making your payment by this date allows critical services of the union, such as residuals processing, legal advocacy and member support services, to continue without disruption. Please note that your request for a due date extension and the first installment payment must be received no later than Dec. 10 and your second installment (with the March 1 due date) must be received on or before March 11, respectively, to maintain good standing for the November 2021 dues period (assuming no prior dues period payments are owed). Refer to

your billing statement for complete information.

Please visit sagaftra.org/billing-portal to pay your dues. You can also pay by phone at (855) 736-0900 (have your SAG-AFTRA ID ready when calling). If you have a question about your dues bill, please call (866) 855-5191 (Monday-Friday, 7 a.m.–5 p.m. PT).

Election Eligibility Reminder

In order to meet the November dues period good-standing eligibility requirement to be nominated for election as a national or local board officer, National Board member or local board member, members who opt to take advantage of the COVID-19 Dues Relief Extension by Dec. 10 must ensure that all November 2021 dues bill payments are made in compliance with the program.

If your November dues payment is not received by Dec. 10, 2021, and you have not made a request for a dues extension by Dec. 10 or if your dues payments are not in compliance with the installment deadlines outlined previously, you will not be eligible to run for a national or local board office, National Board or local board position. Failure to pay dues in accordance with the COVID-19 Dues Relief Extension may also affect your ability to vote, nominate and participate in referenda.

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



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OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A LEADING ROLE

ACADEMY AWARD® WINNER

HALLE BERRY

A FILM BY HALLE BERRY

BRUISED

DIRECTED BY HALLE BERRY
WRITTEN BY MICHELLE ROSENFARB

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IATSE, AMPTP Reach Agreement, Averting Strike

The International Alliance of Theatrical Stage Employees announced on Oct. 16 that it reached a tentative three-year contract agreement with the Alliance of Motion Picture and Television Producers, shortly before a strike was set to go into effect.

Negotiations on a new contract had stalled, and on Oct. 4, IATSE announced that more than 98% of its voting members elected to authorize a strike — which was all the more remarkable in that voter turnout was 90% of the union's 60,000 eligible members. The strike was to go into effect on Oct. 18.

IATSE's top issues were unsafe and harmful working hours; unlivable wages for the lowest-paid crafts; failure to provide reasonable rest during meal breaks, between workdays and on weekends; and lower pay on some streaming projects with large budgets.

SAG-AFTRA National Executive Director Duncan Crabtree-Ireland congratulated IATSE members.

"We are pleased and relieved that the two sides were able to reach an agreement and that a strike was averted, but there was always more at stake here than an industry shutdown. All workers deserve safe working conditions and fair wages, and this outcome once again demonstrates the power of unity. We are proud of what our fellow union members have achieved," he said.

The tentative agreement was then set to be sent to the IATSE membership for ratification.

COVID Website Becomes Go-To Source for Industry

A website that tracks COVID-19 data has become a source of information for the entertainment and media industry. It plays a key role in SAG-AFTRA's back-to-work protocols, which remain in effect as this issue of the magazine went to press. The site, covidactnow.org, is specifically referenced in the COVID-19 Return to Work Agreement that allowed members to go back to work on the set while mitigating risk.

"Our Return to Work Agreement depends on reliable data, and COVID Act Now provides timely, widely accepted and clearly presented information and analysis to help keep our members safe," said Chief Contracts Officer Ray Rodriguez.

The industry uses the site to monitor the infection rate and daily new case rate to determine whether productions need to go into stricter COVID safety measures, such as increased testing or stricter quarantine measures.

The website is an initiative of the Act Now Coalition, a nonprofit organization founded in March 2020 by a multidisciplinary team of experts in public health, modeling, engineering, design, communications and operations. The team came together with a mission to create a shared understanding around COVID and, since then, the site has

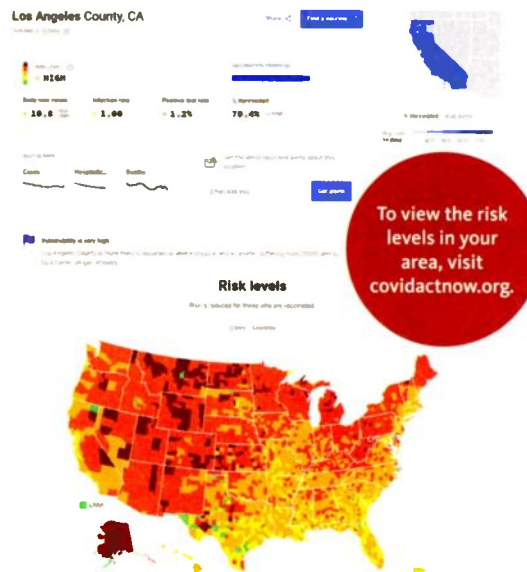
served more than 18 million users and keeps more than 200,000 subscribers up to date on COVID news.

"The team at Act Now has worked for almost two years to help individuals, communities, organizations and businesses make safe and informed public health decisions using data-backed practices," said Act Now Chief Operations Officer Debbie Lai. "Being able to partner with the SAG-AFTRA team to be a part of their return-to-work methodology, providing a reliable, standardized set of COVID data, and helping ensure that their members are returning to work when it's safe and appropriate to do so is exactly the kind of work and impact we set out to do in March of 2020."

Act Now partners with the Stanford University Clinical Excellence Research Center, Georgetown University Center for Global Health Science and Security, and the Harvard Global Health Institute. The coalition has worked with more than 100 federal, state and county officials as well as numerous

multinational corporations and NGOs to develop data-driven COVID responses.

Member Armand Vasquez first brought the website to the attention of SAG-AFTRA leadership. In addition to being used by the entire entertainment industry, the website serves as a dependable source of data for numerous other organizations, including Unilever and the city of New Orleans.



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OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A LEADING ROLE
JAKE GYLLENHAAL

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN A SUPPORTING ROLE
RILEY KEOUGH

“JAKE GYLLENHAAL FLEXES
ALL HIS CONSIDERABLE ACTING
MUSCLES IN THIS
TAUT, TENSE THRILLER.”
EMPIRE

“JAKE GYLLENHAAL’S
PERFORMANCE ADDS A
GO-FOR-BROKE TURN THAT
CAPITALIZES ON THE
ACTOR’S DEEP
EMOTIONAL RESERVES.”
IndieWire

THE GUILTY

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A NETFLIX FILM
THE GUILTY
CASTING BY JESSICA SODERLUND
COSTUME DESIGNER JESSICA SODERLUND
HAIR BY JESSICA SODERLUND
MAKEUP BY JESSICA SODERLUND
PRODUCTION DESIGNER JESSICA SODERLUND
EXECUTIVE PRODUCERS JESSICA SODERLUND
PRODUCED BY JESSICA SODERLUND
SCREENPLAY BY JESSICA SODERLUND
DIRECTED BY JESSICA SODERLUND

Correcting Historical Unfairness

Music Performers Must Be Paid for Radio Play

For decades, recording artists, singers and musicians have not received compensation for airplay of their songs on terrestrial, or AM/FM, radio. Songwriters are paid, but the singers and musicians who recorded the song that is played on air are not. The American Music Fairness Act, which was introduced in June by U.S. Reps Ted Deutch, D-Fla., and Darrell Issa, R-Calif., would finally fix that injustice. Under the bill, AM/FM radio stations would be required to pay artists a fair market royalty rate when their songs are played. The AMFA would finally recognize music creators as the reason media corporations are able to attract billions of dollars in advertising revenue annually.

As a member of the musicFIRST coalition, SAG-AFTRA — alongside other music-focused organizations, including the American Federation of Musicians, SoundExchange, RIAA, A2IM and the Recording Academy — strongly supports the American Music Fairness Act. They are joined in the fight by the AFL-CIO.

The AMFA would bring much-needed change to the industry. Terrestrial radio's current business model would finally be on par with all other radio platforms, including digital, satellite and cable, all of which pay creators for the music they play. Companies such as SiriusXM, Spotify and Pandora pay for the music they use. AM/FM radio should be no different.

Local radio stations with revenue under \$1.5 million annually or those affiliated with parent companies with revenue under \$10 million annually would only pay a minimum annual amount of \$500 to play unlimited music, which will continue to promote diversity and localism within the radio industry. Public, non-commercial or college radio would pay even less, \$100 annually.

Finally, the AMFA would support American artists abroad. The terrestrial radio loophole harms American artists when foreign radio stations play their music overseas. The U.S. is one of the only developed nations in the world that does not recognize a performance

Continues on page 40



For more information about the American Music Fairness Act, or to contact your legislator in support of the bill, visit musicfirstcoalition.org.

SAG-AFTRA, Allies Target Harmful Contract Practices

SAG-AFTRA, the Music Artists Coalition and the Black Music Action Coalition have submitted joint public comments to the Federal Trade Commission asserting that certain contract and employment terms imposed by recording companies, entertainment employers and news outlets harm fair competition and restrict workers from building their careers.

The Federal Trade Commission invited public comments on contract terms that may be harmful to fair competition, and are seeking terms that may create power asymmetries that disadvantage workers.

Workers from across the entertainment industry have joined together to submit these comments. SAG-AFTRA and its allies continue their advocacy for California's Free Artists from Industry Restrictions Act — known as the FAIR Act — which would outlaw many of the practices highlighted in the FTC submission.

"Entertainment and broadcast employers take advantage of workers every single day," said SAG-AFTRA National Executive Director and Chief Negotiator Duncan Crabtree-Ireland. "It is time to put an end to one-sided contract terms that restrict job opportunities, earnings and worker mobility. We won't stand for unfair treatment, and we will always fight to ensure entertainment and broadcast workers get a fair shake. That's why we are filing these comments and working to pass legislation like the FAIR Act in California."

The FAIR Act will modernize the law to reflect how film, television, and music are made and distributed today, limiting the length of time that production studios and record labels are able to unilaterally hold actors and recording artists off the market. The legislation also critically extends to recording artists the Seven Year Statute, which prohibits employers from trapping workers in long-term contracts.

The rise of new platforms and distribution models has afforded consumers more choices than ever to access the content they want. Yet the artists who bring joy to consumers remain constrained to burdensome and archaic contracts. Production studios and record labels routinely hold artists off the market, unpaid, for extended periods of time using contractual restrictions that originated before the 1960s.

Continues on page 40



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OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE
OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A LEADING ROLE
SANDRA BULLOCK

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WARNER

Self-Taping on the Agenda

With the demand for self-taping on the rise since the start of the pandemic, some actors have found themselves in unfamiliar territory. Members are concerned about the technical aspects, cost, time and sometimes unreasonable turnaround times, and excessive requests.

At SAG-AFTRA's national convention, delegates voted up about half a dozen resolutions regarding self-taping, and at its December meeting, the National Board will be referring those resolutions to the appropriate committees for further action. Your member leaders hear your concern, and the topic will be one of much discussion — including examining a possible survey to assess the state of commercial and theatrical self-taping, and developing procedures and best practices.

Thank you to those who submitted the resolutions and to those who have spoken so passionately on the issue. You can expect to hear more in the coming months.

SAG-AFTRA Backs Bipartisan Tax Parity Act

SAG-AFTRA applauds the introduction of the Performing Artist Tax Parity Act, which will modernize the Qualified Performing Artist tax credit to ensure creative professionals are not unfairly penalized by an outdated provision in the tax code. The legislation was introduced with bipartisan leadership in the U.S. Senate by Sens. Mark Warner, D-Va., and Bill Hagerty, R-Tenn. The bill was previously introduced in the House by Reps. Judy Chu, D-Calif., and Vern Buchanan, R-Fla.

"I want to thank Sen. Mark Warner and Sen. Bill Hagerty for drafting and introducing this important legislation. They are great champions of the creative professionals who keep our industry successful," said SAG-AFTRA President Fran Drescher. "We have been fighting for this legislation because it will allow working-class entertainment and media professionals legitimate deductions so that they can retain more of their hard-earned money during these most challenging times."

The bill has been supported by 19 organizations representing creative professionals from across the industry, including those who work in live theater, at trade shows and exhibitions, and at concerts, as well as the equipment and construction shops that support them. Since the legislation was first introduced in June 2019, SAG-AFTRA has held dozens of meetings with congressional staff and submitted testimony to the House Ways and Means Committee regarding the need for tax fairness for these workers. Coming on the heels of the pandemic that halted all production and devastated so many lives, the Performing Artist Tax Parity Act will provide well-earned relief to professionals who need it most.

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

Rebecca Damon Named Top N.Y. Labor Leader



Rebecca Damon

Former SAG-AFTRA Executive Vice President Rebecca Damon has made the *City & State* New York City Labor Power 100 list for the third year in a row for her noteworthy contributions to advancing the interests of union members and the labor movement as a whole.

"I am deeply humbled by the inclusion in the New York City Labor Power 100. It is remarkably gratifying to be included in this list alongside all those who also know that every labor leader's ability to effect change comes, ultimately, from the collective power and solidarity of our union members," Damon said.

Damon was lauded for her leadership during the COVID pandemic and her crucial role in getting New York Local members back to work safely. Damon also served as the New York Local president for four years, in addition to her duties as the union's No. 2 national officer.

The list was compiled by *City & State*, a New York-based media organization dedicated to covering New York's local and state politics and policy. The Power 100 are outstanding and influential New York labor leaders and advocates who fight for workers' rights, fair wages and improved working conditions. Honorees were recognized at a virtual event on Sept. 9, at which Damon was one of the featured speakers.

In October, Damon stepped down from her many roles in member leadership to join the staff of SAG-AFTRA as executive director of the New York Local and executive director, labor policy and international affairs.

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**"A BONA FIDE
PHENOMENON."**

VARIETY



**"JUNG HO-YEON IS A
MESMERIZING PRESENCE."**

SLATE

**"SUPERB ACTING
PERFORMANCES."**

USA TODAY



**"A STANDOUT
PERFORMANCE FROM
PARK HAE-SOO."**

VOGUE



**"AN UNWAVERINGLY ENGAGED
PERFORMANCE FROM LEE JUNG-JAE."**

EMPIRE

SQUID GAME

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Star Trek's Michelle Hurd Receives President's Award



Michelle Hurd

On Sept. 2, then-SAG-AFTRA President Gabrielle Carteris awarded actor, activist and Vice President, Los Angeles Michelle Hurd with the SAG-AFTRA President's Award. This prestigious honor recognizes individuals demonstrating outstanding commitment to SAG-AFTRA's membership and the labor movement.

"Michelle Hurd is a changemaker. She is a shining example of how to balance a successful acting career with dedicated union

service and a commitment to improving the lives of SAG-AFTRA members and all workers," said Carteris. "Michelle has led from the frontlines in our efforts to ensure the safety and protection of SAG-AFTRA members and to help eradicate sexual harassment from the entertainment industry. Additionally, she represented the organization before legislative bodies advocating for laws that support and empower members and all workers. Because of her efforts, Hollywood is a safer and better place. Our members are forever indebted to Michelle for her selfless commitment to the SAG-AFTRA mission, and we look forward to continuing our partnership in the years ahead."

Hurd is an activist National Board member who has played a starring role in advancing efforts to remove sexual harassment and assault from the entertainment industry and make sets

safer. As a member of the SAG-AFTRA President's Blue Ribbon Commission on Safety and the union's sexual harassment workgroup, she has worked to provide resources to members who experienced instances of sexual harassment and assault, and assisted in developing updated guidelines and policies to eliminate harassment and assault from the industry. Her work led to the creation and development of the intimacy coordinator initiative and helped spur the creation of SAG-AFTRA Safe Place, a reporting platform that allows members to discreetly report incidents of sexual harassment.

Hurd's early boardroom advocacy of the intimacy coordinator profession helped launch the union's intimacy coordinator workgroup, which led to the development and release in January 2020 of the industry-defining standards and protocols for use of intimacy coordinators.

As part of her advocacy, she partnered with fellow actor Kate Rigg to create an actor-specific intimacy protection guide for members called *Sex, Nudity and You*, which was included in a special pull-out section of *SAG-AFTRA* magazine and is available on the sagaftra.org website.

Hurd currently stars in *Star Trek: Picard* and has been a mainstay on television for years, appearing in *Blindspot*; *Law & Order: SVU*; *Hawaii Five-O*; *Daredevil*; *Ash vs. Evil Dead*; and many other shows.

SAG-AFTRA NED Joins Roundtable Discussion on Industry Recovery and Creativity

As part of TheWrap's annual two-day business conference, TheGrill, SAG-AFTRA National Executive Director Duncan Crabtree-Ireland joined leading Hollywood executives during the producers roundtable on Sept. 29. Other guest speakers included BRON Media Corp. co-founder and President Brenda Gilbert, Laugh Out Loud Productions Chief Executive Director Jeff Clanagan, Wonderland Sound & Vision President of Production Mary Viola, and AGBO co-founder and Vice Chairman Mike Larocca. Serving as co-moderators were Gunpowder & Sky CEO Van Toffler and Shiny Penny Productions Founder and producer Stacey Sher.

During the panel, Crabtree-Ireland discussed the challenges labor unions faced following the industry's shutdown in the pandemic's first year, and how the Return to Work Agreement has played a role in its continued recovery.

"From the start of the shutdown, our first priority was to find a

way for our members and everybody in the industry to get back to work in a safe manner," said Crabtree-Ireland. "There were a number of people who really fought hard to make sure that we could present a single, clear set of [guidelines] to the industry ... [and] I think everyone approached it with a focus on keeping people safe."

Other topics covered during the panel included creativity and innovation, the influence of streaming services on the film industry's current business model and industrywide efforts to further diversity, equity and inclusion.

A replay of the roundtable discussion is available on TheWrap's YouTube channel.



Panelists at TheGrill's 2021 producers roundtable on Sept. 29.



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A standout for its relevant subject matter, sharp, clever writing and the absolutely extraordinary cast."

Rolling Stone

**"SANDRA OH IS THE CENTER OF GRAVITY
IN AN IMPRESSIVE ENSEMBLE."**

Salon.com

"SANDRA OH IS HILARIOUS."

Holland Taylor gives possibly the most gorgeous performance in her legendary career."

The Guardian



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The CHAIR



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Give a Gift From the Heart

As we approach the holiday season, it's a great time to consider ways to share your good fortune with others. Below are some suggestions for SAG-AFTRA members who are willing to help.

SAG-AFTRA FOUNDATION

The Foundation offers a wide variety of programs and resources for members, from educational opportunities to emergency assistance when times get tough. It also seeks to give back to the community at large through its children's literacy initiative and other programs. Visit sagaftra.foundation/donate to donate online.

Disaster Relief

The SAG-AFTRA Foundation and the SAG-AFTRA Motion Picture Players Welfare Fund have created a fund, administered by The Actors Fund, to provide emergency financial grants to members affected by natural disasters. Consider donating to help your fellow members in their time of need.

Visit sagaftra.foundation/donate to donate online.



USO

America's service members willingly sacrifice a lot to serve their country; let's show them our appreciation. Your donation helps troops stay in touch with their families, even when deployed far from home. It also helps members of the military transition to civilian life, provides services for those with psychological wounds and supports families of the fallen.

Donate online at uso.org/sagaftra.



The Actors Fund, for everyone in entertainment.

Your donation to The Actors Fund helps it carry out its mission to foster stability and resiliency, and provides a safety net for performing arts and entertainment professionals throughout their lives. It offers a wide variety of programs, workshops and services to those who have careers in film, theater, television, music, opera, radio and dance.

Donate online at actorsfund.org/donate.

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FORBES

"Moving performances from an all-around talented cast."

Margaret Qualley and **Andie MacDowell** are fantastic. **Nick Robinson** has a blend of charm and fragility. **Anika Noni Rose** plays her character wonderfully."

INDIEWIRE

MAID

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BESTSELLING MEMOIR

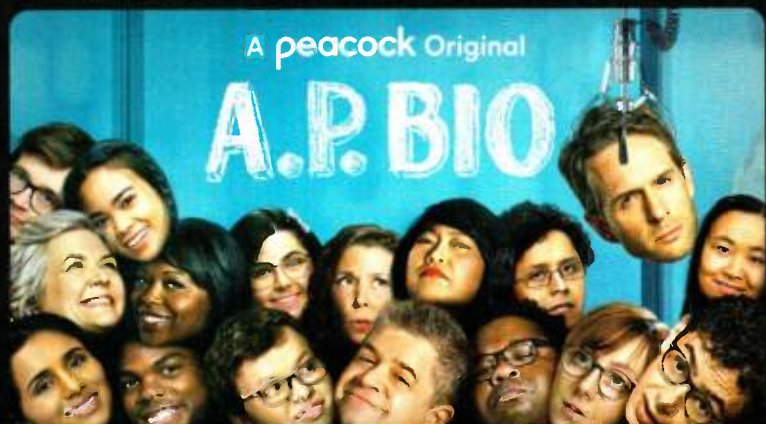
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AND **PROMISING YOUNG WOMAN**



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FOR

SAG AWARDS



Outstanding Ensemble in a Comedy Series



Outstanding Ensemble in a Drama Series



Outstanding Male Actor in a
Television Movie or Limited Series



Outstanding Ensemble in a Drama Series



Outstanding Ensemble in a Comedy Series



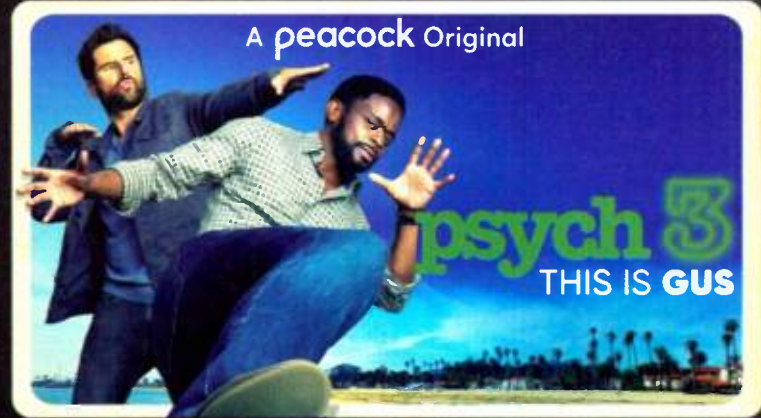
Outstanding Ensemble in a Comedy Series

YOUR

CONSIDERATION



Outstanding Ensemble in a Drama Series



Outstanding Male Actor in a
Television Movie or Limited Series



Outstanding Ensemble in a Comedy Series



Outstanding Ensemble in a Comedy Series



Outstanding Ensemble in a Comedy Series

peacock  FYC

SAG-AFTRA Members at WHYY Ratify Contract

After nearly two years of negotiations, SAG-AFTRA members at WHYY in Philadelphia overwhelmingly approved their first-ever union contract. It sets a salary floor, creates a first-ever parental leave benefit and establishes mechanisms for career growth.

The WHYY bargaining unit consists of public media professionals who create content for all areas of the station, including radio, television and digital. The unit won its union election 70 to 1 on Oct. 30, 2019, and has been bargaining for a fair contract ever since, aside from a brief pause due to the pandemic. Frustrated by drawn-out negotiations, union members held a rally in July of this year in order to bring attention to their cause, and they gained support on Twitter via the @WHYYunion account and #WeMakeWHYY hashtag.

SAG-AFTRA National Executive Director Duncan Crabtree-Ireland said, "After a long negotiation process, SAG-AFTRA members finally have

a solid first agreement with WHYY that implements vital benefits and pay increases. I congratulate our negotiating team as well as our amazing WHYY members on their new contract."

CONTRACT HIGHLIGHTS INCLUDE:

- Five percent-plus wage increase for more than half the unit.
- Guaranteed wage increases each year of the contract.
- Six weeks of paid parental leave.
- Flexible work options.
- Guaranteed comp time.
- Wage scales and mobility to protect from attrition; equity within job titles.

"The wage structures we've set up in this contract create a path forward where one never existed before," said shop steward Nina Feldman. "We're proud to guarantee some mobility for our colleagues and future employees alike, ensuring that

WHYY can become a sustainable place to build a career."

In addition to WHYY, SAG-AFTRA also represents public media professionals at NHPR in Concord, New Hampshire; WAMU in Washington, D.C.; American Public Media, Marketplace; KPCC in Pasadena, California; KPBS in San Diego; WBEZ in Chicago; KUOW in Seattle; Minnesota Public Radio, Minnesota Public Radio The Current and Classical MPR; digital, per diem, temp and Gothamist employees at New York Public Radio; WBUR in Boston; KCRW in Santa Monica, California; and WBGO in Newark, New Jersey. SAG-AFTRA also represents public media professionals at NPR and several other public radio and television stations. Recent organizing efforts have been successful under the leadership of Chief Broadcast Officer Mary Cavallaro and National Director, Organizing Maggie Russell-Brown, along with organizing staff and news and broadcast staff across the country.



Morning Edition host Jennifer Lynn speaks at a July rally in front of WHYY headquarters prior to the conclusion of the successful negotiation.

"ONE OF THE MOST INTRIGUING SHOWS OF THE YEAR"
- COLLIDER



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SCREEN ACTORS GUILD AWARDS®
CONSIDERATION

NINE PERFECT STRANGERS

**OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR**

IN A TELEVISION MOVIE OR LIMITED SERIES

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SAMARA WEAVING, REGINA HALL, ASHER KEDDIE,
TIFFANY BOONE, GRACE VAN PATTEN

**OUTSTANDING PERFORMANCE
BY A MALE ACTOR**

IN A TELEVISION MOVIE OR LIMITED SERIES

MICHAEL SHANNON, LUKE EVANS,
MELVIN GREGG, MANNY JACINTO,
ZOE TERAKES, BOBBY CANNAVALE

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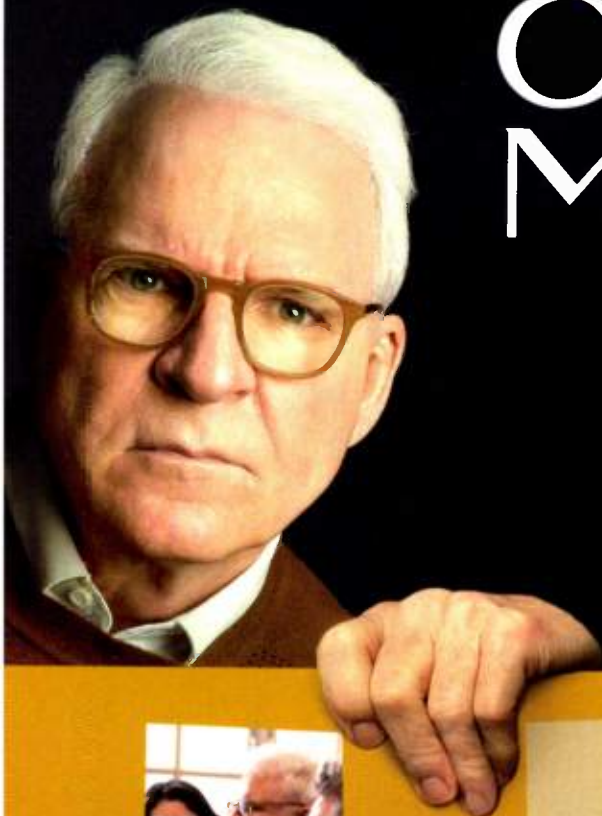
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STEVE
MARTIN

MARTIN
SHORT

SELENA
GOMEZ

ONLY MURDERS IN THE BUILDING



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

● USA TODAY



"GROUNDED, NUANCED
PERFORMANCES FROM
MARTIN AND SHORT."

npr



OUTSTANDING PERFORMANCE
BY AN ENSEMBLE IN
A COMEDY SERIES



"SELENA GOMEZ IS
SPARKLING."
TIME

hulu

WRH

Steering Committee Focuses on Union Rights Related to Disciplinary Investigations

The national Broadcast Steering Committee meeting on Oct. 9 featured an important instructional session on the rights union members have when questioned by management. The BSC chair is Cheri Preston of ABC News and the vice chair is Tracee Wilkins of NBC4 in Washington.

In 1975, the U.S. Supreme Court ruled in *NLRB v. J. Weingarten Inc.* that during a meeting with management, union members have the right to not answer questions without the presence of a union officer or shop steward if the discussion could lead to discipline, termination or a change to working conditions.

Staff presented hypothetical scenarios and talked about specific instances that members and staff have faced. They noted that it is the responsibility of employees to assert their rights in this area, so it's important they be informed. Download and print your own Weingarten card at sagaftra.org/weingarten-card or clip out the one to the right.

The BSC meeting, which took place virtually, included a staff update on the work of the union on behalf of broadcasters, including the recently concluded negotiations for a first contract with WHYY in Philadelphia. The committee members also discussed returning to work in the office, particularly the vaccine

mandates and the other policies employers are putting into place to cope with the coronavirus.

The agenda continued with a focus on the entertainment side of broadcast, including sports, talk and music. Members want to ensure that these professionals are properly compensated for the work they are doing that wasn't traditionally part of their job description, such as writing blogs, endorsements, appearing in videos or recording podcast content. The committee will explore the topic further in future sessions, as it gathers input from members.

The committee also commended SAG-AFTRA Washington-Mid Atlantic Local Executive Director Pat O'Donnell for her work on behalf of members and the successful conclusion of negotiations for a new NPR contract. The new agreement includes groundbreaking provisions related to diversity, equity and inclusion and nondisclosure agreements, among other provisions (see page 54).



"If this discussion could in any way lead to my being disciplined, terminated, or affect my personal working conditions, I request that my shop steward or union officer be present at this meeting. Until they arrive, as is my right under a U.S. Supreme Court decision called Weingarten, I choose not to answer any questions regarding this matter."

Clip and save this Weingarten card.

Music Fairness continues from page 24

right for artists on terrestrial radio. Foreign countries routinely seize royalties that should go to U.S. artists due to the lack of an American terrestrial performance copyright. This represents hundreds of millions of U.S. dollars being left on the table around the world. The AMFA would ensure that foreign countries pay U.S. artists when their songs are played overseas

"We need all parties to accept the basic principle of fairness: that music creators deserve compensation for their work. This simple act will not just mean income for hundreds of thousands of working-class Americans who entertain us, but something more profound: respect," AFL-CIO President Liz Shuler wrote in an Oct. 19 op-ed for NBC News.

Over the last few months, the bill has continued to gain support from legislators as well as American listeners. A recent national survey reported that Americans believe it's unfair that artists are not paid when their music is played on traditional radio by a margin of 2-to-1, and they support bold action to ensure that artists are treated with respect.

FAIR Act continues from page 24

Two boilerplate clauses in television and recording contracts — options and exclusivity — keep artists from pursuing those opportunities and allow producers and studios to keep performers off the market, uncompensated, for prolonged periods. Additionally, record labels hold recording artists to long-term contracts from which they cannot escape thanks to a 1987 loophole in the Seven Year Statute, a labor law which, rightly, prohibits almost every California employer from signing individuals to contracts longer than seven years.

Recording artists and actors are not the only workers who suffer from burdensome contracts. Television and radio broadcasters navigate boilerplate non-compete clauses in their employment agreements that were formerly only reserved for highly compensated and high-profile broadcasters. These clauses similarly restrict these broadcasters from pursuing the opportunities they want, resulting in wage and salary stagnation. These low salaries drive talent away from the industry or frequently force workers to move away from their families to lower-cost housing markets. SAG-AFTRA has proposed limitations on these agreements through collective bargaining, however, employers continue to resist any limitations on these agreements.



To learn more about the FAIR Act and sign the statement of support, visit sagaftra.org/FAIRact.

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OUTSTANDING PERFORMANCE BY AN ENSEMBLE
IN A COMEDY SERIES

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR
IN A COMEDY SERIES

MAYA ERSKINE • ANNA KONKLE

pen 15



"...hilarious, and painfully nostalgic..."

— ENTERTAINMENT WEEKLY

"Off the wall funny and emotionally complex"

ROLLING STONE

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ELISABETH
MOSS



ALEXIS
BLEDEL



MADELINE
BREWER



AMANDA
BRUGEL



ANN
DOWD



O-T
FAGBENLE

**“ELISABETH MOSS
IS AN ABSOLUTE
POWERHOUSE”**

– VULTURE

**“AN INCREDIBLE
SERIES WITH EVEN MORE
INCREDIBLE ACTING”**

– ESQUIRE

THE HANDMAID’S TALE

GUILD AWARDS® CONSIDERATION



JOSEPH
FIENNES



SAM
JAEGER



MAX
MINGHELLA



YVONNE
STRAHOVSKI



BRADLEY
WHITFORD



SAMIRA
WILEY



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"In the world that we live in, everybody is everything always. There is not a person walking this earth that can't inhabit whatever character written or whatever world is created."

Disney Television Studios
Vice President of Casting and
Casting Society of America President
Kim Williams from
How Auditions Are Evolving



"Decimos entre los actores que nuestro trabajo por unos segundos es sentirse Dios. Es realmente darle vida a ese personaje de blanco y negro y convertirlo en una persona de carne y hueso."

"We say among the actors that our job, for a few seconds, feels like God. It is really to bring that character in black and white to life, and turn them into a person of flesh and blood."

SAG-AFTRA member and actor
Angélica Celaya from
Conversando con Angélica Celaya

Podcast Playback

Looking to get more insights from industry professionals and subject-matter experts while you're out and about during the holiday season? Check out these episodes of the SAG-AFTRA Podcast and the SAG-AFTRA En Español podcast!



"Fear of rejection can be a motivating force, and for performers, it's especially important to be aware of the degree to which you fear rejection, because it can affect how you promote yourself as an artist and your work."

National Director,
The Actors Fund Career Center
Christopher D. Bloodworth
from *Useful Tips for Rejection*



"I think that it's important that whatever the jobs are, [we] make sure people have good working conditions, wages and decent benefits. We have to organize the workers that are here."

SAG-AFTRA member
Chris Shiflett from
Foo Fighters Guitarist Chris Shiflett

@ Subscribe to the podcast on
Apple Podcasts, Spotify, Google
Podcasts, Stitcher, Overcast,
Pocket Casts and TuneIn.

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.

"If you're on the right side of an argument, you don't stop until [change is made]. We represent recording artists and singers, and [fair payment] is a huge issue for them. We're never going to stop fighting for that."

SAG-AFTRA General Counsel
Jeffrey Bennett from *Fighting to Get Music Creators Paid Fairly*

FOR YOUR SAG AWARDS® CONSIDERATION

OUTSTANDING PERFORMANCE
BY A MALE ACTOR
IN A TELEVISION MOVIE OR LIMITED SERIES

MICHAEL KEATON PETER SARSGAARD
MICHAEL STUHLBARG WILL POULTER
JOHN HOOGENAKKER

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR
IN A TELEVISION MOVIE OR LIMITED SERIES

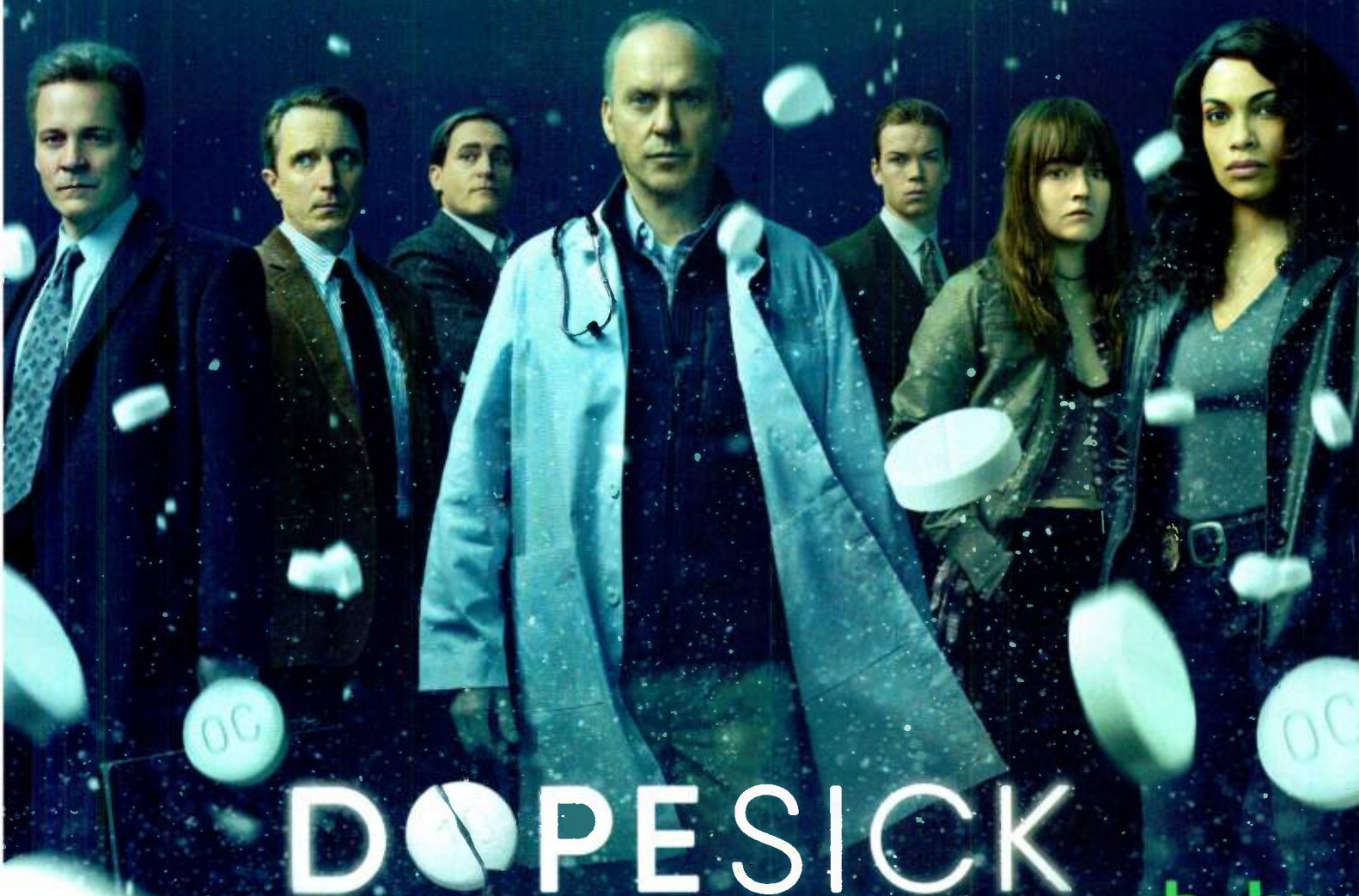
ROSARIO DAWSON
KAITLYN DEVER

“FIRST-RATE, OFTEN HEROIC TELEVISION.”

– SAN FRANCISCO CHRONICLE

“MICHAEL KEATON
IS FANTASTIC.”

– VULTURE



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AWARDS® CONSIDERATION

OUTSTANDING PERFORMANCE
BY AN ENSEMBLE IN A
COMEDY SERIES



THE GREAT

A full-page promotional image for the TV series 'The Great'. Elle Fanning, as Catherine the Great, is seated on the shoulders of Nicholas Hoult, who is dressed as a jester. She wears an elaborate golden gown and a large floral headdress. He holds a cane and looks up at her. The background is a grand, dark wood-paneled room with a large arched doorway and ornate carvings.

OUTSTANDING
PERFORMANCE
BY A FEMALE ACTOR IN A COMEDY SERIES
ELLE FANNING

OUTSTANDING
PERFORMANCE
BY A MALE ACTOR IN A COMEDY SERIES
NICHOLAS HOULT

hulu



SAG-AFTRA STANDS SOLID ON EDGE OF LA BREA ABYSS

SAG-AFTRA members are not the only stars of NBC's hit new sinkhole-centric sci-fi series *La Brea*. In addition to a saber-toothed cat and *Tertaturnis merriami* — large birds from the Pleistocene epoch — SAG-AFTRA's Los Angeles headquarters plays a guest-starring role as one of the surviving mid-Wilshire structures on the edge of a massive sinkhole. Even in this fictional universe, SAG-AFTRA stands firmly on solid footing for its members above ground and those exploring byzantine mysteries in the primeval world below.

PLUG IN

The SAG-AFTRA President's Task Force on Education, Outreach & Engagement has hosted amazing livestreams that featured noted subject-matter experts across the industry. Learn something new or get helpful advice about taking your career to the next level.

📺 Read on and visit sagaftra.org/videos to catch up on what you've been missing!

Know the Rules Before You Break Them: Techniques for Any Vocal Performance

Vocal coach Katie Riggs teaches the fundamentals of maintaining a stellar vocal performance and offers suggestions on developing a daily vocal practice in this interactive workshop.



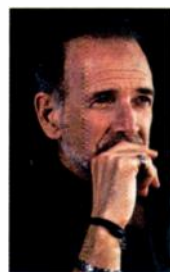
Staying Present: Improv for Acting

Instructors and students of the famed Upright Citizens Brigade Training Center demonstrate how improvisation techniques, including active listening and character work, can bring out the best in any performer's work.



Finding Your Talent Team

TSMA Consulting founder and social media expert Ryan Walker, Osbrink Agency Vice President of Operations Angela Strange, LaPolt Law founder and owner Dina LaPolt, and Joneswork Vice President Jennifer Abel talk about the benefits of representation in today's industry, and ways performers can and should play an active role in further developing their brand.



New Approach: The Secret Science of Killer Cold Reading

Acting coach Clay Banks offers helpful tips and techniques to make any cold reading shine.

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.

FOR YOUR CONSIDERATION

"BREAKS NEW GROUND."

THE WASHINGTON POST

SHANG-CHI

AND THE LEGEND OF THE TEN RINGS

OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE

SIMU LIU | AWKWAFINA | MENG'ER ZHANG | FALA CHEN | FLORIAN MUNTEANU
BENEDICT WONG | YUEN WAH | MICHELLE YEOH | BEN KINGSLEY | TONY LEUNG

OUTSTANDING
PERFORMANCE BY A
MALE ACTOR IN
A LEADING ROLE
SIMU LIU

OUTSTANDING
PERFORMANCE BY A
MALE ACTOR IN
A SUPPORTING ROLE
TONY LEUNG

OUTSTANDING
PERFORMANCE BY A
FEMALE ACTOR IN
A SUPPORTING ROLE
AWKWAFINA

OUTSTANDING ACTION PERFORMANCE BY A STUNT ENSEMBLE IN A MOTION PICTURE

SAG-AFTRA MEMBER TALKS GAINS FOR PERFORMERS WITH DISABILITIES IN NEWS INTERVIEW



Christine Bruno

In an interview in October with Spectrum News NY1, SAG-AFTRA member and chair of the New York Local Performers with Disabilities Committee Christine Bruno reflected on the recent gains performers with disabilities are making in the film industry.

Bruno, herself an actor with cerebral palsy, has been a longtime disability advocate. In addition to appearing on *Law & Order* and on stage in the United States and abroad, she has been a disability inclusion consultant and has worked closely with directors and producers in the industry.

Noting recent examples of inclusive casting, such as deaf actor Lauren Ridloff in Marvel's *Eternals*, Bruno expressed hope that increased visibility of disabled actors in pop culture can create opportunities for the disability community in other industries.

"The fact that the entertainment industry brings visibility [by holding] a mirror to society [can] maybe trickle down to sectors that maybe haven't caught on yet," Bruno said.

CSI ACTOR GETS THE 'NOD' FROM DISABILITY ADVOCATES



Robert David Hall

SAG-AFTRA member Robert David Hall has been awarded the National Organization on Disability's 2021 Lifetime Achievement Award. Hall, who is best known for his role as coroner Albert Robbins on *CSI: Crime Scene Investigation*, is one of the most high-profile working actors with a disability.

Hall, who received the award in recognition of his contributions as a leader and advocate for people with disabilities, is also the longest-serving member on NOD's board of directors. He was presented with the award at NOD's online Annual Forum, *Disability*

Inclusion in the Next Normal on Sept. 30.

"I'm honored and grateful to receive the NOD Lifetime Achievement Award," said Hall. "Along with many others, I have dedicated many years to advocating for people with disabilities, and I stand proudly by NOD's mission to recognize everyone's abilities and talents, especially in the workforce. I encourage all companies — especially those in the media and entertainment fields — to see people with disabilities as they are: productive, resilient and hardworking. People with disabilities can do anything if they are given the opportunity. I like to think that I'm a small part of that big picture."

Hall has served in the union's leadership, including as the past chair of the National Performers with Disabilities Committee for Screen Actors Guild as well as co-chair of the committee after the merger of SAG and AFTRA in 2012.

NEW KID ON THE BLOCK: ACADEMY MUSEUM OPENS ON L.A.'S MUSEUM ROW

SAG-AFTRA leaders had the opportunity for a sneak peek of the Academy Museum of Motion Pictures in advance of its Sept. 30 opening. National Vice President, Actors/Performers William Charlton and SAG-AFTRA National Executive Director Duncan Crabtree-Ireland were among the lucky industry insiders in attendance at the Sept. 28 preview. Los Angeles Local leaders also celebrated the opening and toured the museum (see page 100). The majestic monument to filmmaking brings the history of cinema to life, exploring the art, technology and social impact of this industry that is so dear to the heart of SAG-AFTRA members and film-lovers around the world.



William Charlton



Duncan Crabtree-Ireland

"Jodie Comer makes her mark,
holding the screen with a calm fire."

Owen Gleiberman, VARIETY

"Filled with big performances,
breathtaking cinematography
and expertly choreographed
battle sequences."

Richard Roeper, CHICAGO SUN-TIMES



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OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A LEADING ROLE
Jodie Comer

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A LEADING ROLE
Matt Damon • Adam Driver

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A SUPPORTING ROLE
Ben Affleck

OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE
Matt Damon • Adam Driver • Jodie Comer • Harriet Walter
Željko Ivanek • Marton Csokas • Alex Lawther • Ben Affleck

THE LAST DUEL

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 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.



"Here I stand with my union card! Cheers to all for continued success as SAG-AFTRA member-actors."

— GEORGE ZOUVELOIS

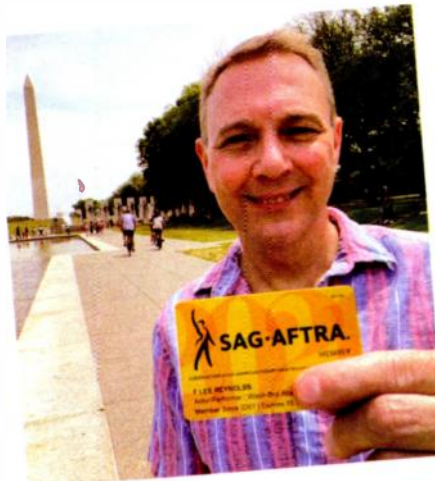


"Now that I'm in the union, I'm definitely taking acting seriously again and integrating it into my artistry as a whole."

— JENYI LEE

"I couldn't be more proud or excited for her future!"

— MICHAEL C. ROBINSON & LEAH ROSE ROBINSON



"I love being a part of an organization of actors that look out for each other."

— F. LEE REYNOLDS

"I have loved every second of being able to live out my dream!"

— CHRISTY MATINO







With many working remotely during the pandemic, NPR broadcasters have shown, "Wherever we are, we make NPR."



New NPR Contract Demonstrates the Power of Collaboration

SAG-AFTRA and National Public Radio have reached a \$258 million national contract agreement that is not only a great deal for members, but also redefines the way contracts can be negotiated.

"Members led our team in shaping this contract," said

SAG-AFTRA National Executive Director Duncan Crabtree-Ireland. "Through their persistence and dedication, they achieved a contract that values the work they do by providing commitments on advancing equity and inclusion, increased parental

leave, a more equitable pay structure and a commitment to pursue additional enhancements that improve work-life balance. This deal frees

them to continue to do what they do best: create high-quality programming."

"This new contract really shows the power of a collaborative and respectful negotiating process," said News Desk reporter Becky Sullivan and lead member of the SAG-AFTRA negotiating team. "It exemplifies what happens when both parties are committed to working together to fix problems and share mutual goals. We could not have achieved so much

without the united strength of our more than 500 union members standing together as one and without the true and honest

commitment from the leadership at NPR."

While members achieved a great contract, what's particularly remarkable is how they got there. The agreement serves as a case study into turning an adversarial relationship between

employer and union into one that is mutually beneficial.

In 2017, negotiations were contentious; management's team was staffed with lawyers from an anti-union law firm and employee morale suffered as a result. Near the end of 2019, a new CEO, John Lansing, took over at NPR, and he vowed to repair the

frayed relationship. His timing proved to be fortuitous, as the next year, NPR was buffeted by both the pandemic and the economic downturn, and the media organization had to turn to its employees in an effort to save money and stay afloat.

NPR asked the unit to take temporary pay cuts and furloughs, and in exchange, no one would be laid off. Bolstered by a strong belief in NPR's mission and trusting Lansing's collaborative approach, unit members overwhelmingly agreed.

The pandemic also threw up an obstacle to negotiations. The contract was set to expire June 30, 2020, but as the date neared and the COVID pandemic worsened, both sides agreed to a 15-month extension.

In the end, the contract ended up being negotiated virtually anyway, but despite the unusual venue, it went smoother than it had previously, when it was in-person and the atmosphere was hostile. The cooperative approach ended up being a win for everyone: NPR was able to stabilize financially and keep its talented team, while employees kept their jobs — even while peers at many other stations and networks lost theirs. Employees also ended up with strong gains in a contract that values their contributions to public radio.

The new contract exemplifies NPR and SAG-AFTRA's strengthened partnership. Both organizations worked together throughout the pandemic to ensure the safety and wellbeing of NPR staff and to preserve SAG-AFTRA jobs. Among other things, the new contract reflects NPR and SAG-AFTRA's mutual commitment to realizing NPR's DEI priorities, including ensuring transparent, fair and equitable practices related to hiring, career

development, pay and promotions. ●

HIGHLIGHTS OF THE AGREEMENT INCLUDE:

TWENTY WEEKS of fully paid parental leave — up from the previous eight weeks — and 26 weeks of job protection for leave taken for the birth, adoption, foster or other placement of a child.

A COMMITMENT that at least 30% of external candidates interviewed for regular bargaining unit positions be from underrepresented groups that advance NPR's diversity goals.

IMPROVEMENTS TO the minimum salary system that will help ensure greater pay transparency and equity. In addition to an upcoming January 2022 general wage increase, about 150 SAG-AFTRA-covered employees will also receive a further increase as a result of these new minimums.

A MORE transparent promotions process.



Lauren Landau



Jack Speer

LEADING FROM THE HEART



Television icon
and industry
legend **FRAN
DRESCHER**
approaches
her new role
as president of
SAG-AFTRA
with chutzpah.

Over the course of her career, longtime SAG-AFTRA member Fran Drescher has earned a level of success many other performers in the industry dream of. But on the evening of Sept. 2, the legendary actor, producer, director, showrunner and activist earned herself a new title: SAG-AFTRA president.

She continues the work of leaders from SAG-AFTRA's legacy unions, as well as that of her predecessor, Gabrielle Carteris. And while the entertainment and media industry continues to evolve, she has already marked her presidency to be one of tenacity, forward-thinking and even a bit ofchutzpah.

Born and raised in Queens, New York, Drescher's start began with the Miss New York Teenager pageant in 1973. Although she placed as first runner-up, it gave her the push to take what would eventually become a successful career into her own hands. She paid for her own headshots and began to cold-call talent agents. It took her little time to get signed and land roles in commercials while attending cosmetology classes. Sometime later, she began to transition into theatrical projects, and landed appearances in films such as *Saturday Night Fever* (1977) and *This Is Spinal Tap* (1984), as well as on '80s television sitcoms *Who's the Boss?* and *ALF*.

But she would become most known for her own television show, *The Nanny*, the iconic TV sitcom starring Drescher as a cosmetics saleswoman-turned-nanny for a widowed Broadway producer. While many may know of the story of her chance encounter with former CBS president Jeff Sagansky during a transatlantic flight in 1991, the inspiration for "The Flashy Girl From Flushing" actually came days later, following an afternoon spent with the daughter of a good friend. In a 2017 interview with talk show *Studio 10*, she recalled calling her then-husband and longtime creative partner Peter Marc Jacobson to pitch the idea.

"I said, 'What do you think of a spin on *The Sound of Music*, only instead of Julie Andrews, I come to the door?' He



From left, Charles Shaughnessy, Fran Drescher, Daniel Davis, Nicholle Tom, Lauren Lane, Madeline Zima and Benjamin Salisbury in *The Nanny* (1993–1999).

only thought about it for a minute, and then says, 'That's the one we're going to pitch to CBS.'"

Drescher and Jacobson would go on to sell *The Nanny* to CBS, as well as lead the show's creative development. But in the two years prior to the show's premiere in 1993, Drescher faced the obstacle of staying true to the original version of the main character Fran Fine. Not only did that entail keeping Drescher's own thick, high-pitched New York accent, but

defending her decision to portray the character as Jewish, when the network suggested the character be Italian.

Said Drescher in a recent interview on *The Drew Barrymore Show* (see sidebar), "Even though I knew it was my big break, we [declined]. I don't like to have regret, and I thought, 'If I go along with this ... and it doesn't fly, I'm going to be kicking myself.'"

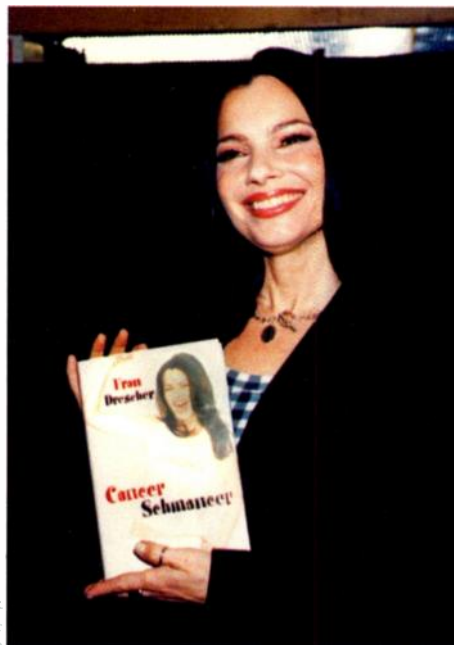
"I made it a cardinal rule to go with my gut and try to convince others why

PRESIDENT MAKES DEBUT ADDRESS TO LABOR WOMEN

In her first public appearance as SAG-AFTRA's top officer, President Fran Drescher gave a keynote speech at the 21st biennial convention of the Coalition of Labor Union Women, which took place online Oct. 7-9. The theme for the convention was "A Vision! A Vote! A Victory!"

Drescher, who was introduced by SAG-AFTRA member Shyla La'Sha, spoke about labor, women's empowerment and women's health, and her remarks drew an emotional response from the hundreds of delegates who attended.

Fellow labor leaders who spoke included IFPTE's Secretary-Treasurer Gay Henson, UAW Vice President Cindy Estrada, APALA Executive Director Alvina Yeh and Washington State Labor Council Secretary-Treasurer April Sims.



Clockwise from top left, Fran Drescher, May 2002, with her book, *Cancer Schmancer*, which became a *New York Times* bestseller; Drescher and Mandy Patinkin in *Ragtime* (1981); Robin Williams and Drescher in *Cadillac Man* (1990).

something I think is the right idea, rather than people-please."

The Nanny went on to be a hit, with high Nielsen ratings and viewership. Much of its storyline and characters were based on Drescher's personal experiences and real-life relationships with family and friends, and featured noted celebrity guest stars, including the 34th SAG Life Achievement honoree and fan favorite Elizabeth Taylor.

By its sixth and final season in 1999, the show and Drescher had earned 12

Emmy nominations and a win in the Outstanding Individual Achievement in Costume for a Series, as well as a Golden Globe nomination in the Actress in a Musical or Comedy TV Series category. With continuous syndication throughout the years, as well as numerous foreign adaptations, Drescher has become a TV icon with a legacy much like other female television pioneers such as Lucille Ball and Mary Tyler Moore. In the time since, she's gone on to lead other shows, such as *Happily Divorced* (2011-2013) and *Indebted*

FOR YOUR CONSIDERATION

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A TELEVISION MOVIE OR LIMITED SERIES

ELIZABETH OLSEN • KATHRYN HAHN • TEYONAH PARRIS • KAT DENNINGS

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A TELEVISION MOVIE OR LIMITED SERIES

PAUL BETTANY • RANDALL PARK



the guardian

"GLORIOUS. 'WANDAVISION' IS
DELICIOUSLY, CONFIDENTLY, STYLISHLY DONE.
EACH EPISODE IS PITCH-PERFECT."

MARVEL STUDIOS

WandaVision

THE QUEENS OF QUEENS



Clockwise from top, Drew Barrymore, SAG-AFTRA President Fran Drescher and Awkwafina.



On the season two premiere of *The Drew Barrymore Show*, SAG-AFTRA President Fran Drescher made a guest appearance, going head-to-head with Awkwafina to answer trivia questions about their hometown.

In the segment, dubbed *Queen of Queens*, the two Queens natives, who appeared on the show remotely, engaged in some friendly competition.

Barrymore took a moment to discuss Drescher's career, highlighting how

her distinctive voice and larger-than-life personality contributed to her success, and how she stayed true to herself when she rebuffed suggestions that she change her character in *The Nanny* from Jewish to Italian.

Barrymore lauded the two union members for telling their stories.

"I thank you both for putting out shows authentic to who you are and changing the world to welcome other people to find that confidence and do the same," Barrymore said.

(2020), and authored two memoirs, *Enter Whining* (1996) and *Cancer Schmancer* (2002), and a children's book, *Being Wendy* (2011).

Upcoming projects include a reprisal of her character Eunice in the animated *Hotel Transylvania* franchise, a guest star appearance in season two of the Hulu original series *Dollface* and a musical adaptation of *The Nanny*.

However, what has continued to make Drescher as beloved as her best-known characters are her activism and philanthropic work. While it seems the industry is shifting toward making diversity, equity and inclusion the standard in everything from writers rooms to casting, she was already a step ahead nearly 20 years ago. Throughout *The Nanny* series, Drescher showcased diversity through guest stars that included



Fran Drescher in the studio recording the voice of Eunice for *Hotel Transylvania* (2012).

FOR YOUR SCREEN ACTORS GUILD AWARDS® CONSIDERATION



MARVEL STUDIOS

LOKI

OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A DRAMA SERIES
Tom Hiddleston · Owen Wilson

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN A DRAMA SERIES
Sophia Di Martino · Gugu Mbatha-Raw
Wunmi Mosaku

OUTSTANDING PERFORMANCE
BY AN ENSEMBLE IN A DRAMA SERIES
Tom Hiddleston · Sophia Di Martino
Gugu Mbatha-Raw · Wunmi Mosaku
Eugene Cordero · Sasha Lane
Tara Strong · Owen Wilson



OUTSTANDING ACTION PERFORMANCE BY A STUNT ENSEMBLE IN A TELEVISION SERIES

FOR YOUR SCREEN ACTORS GUILD AWARDS® CONSIDERATION



MARVEL STUDIOS

↑hawkeye

OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A
TELEVISION MOVIE OR LIMITED SERIES
Jeremy Renner

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR IN A
TELEVISION MOVIE OR LIMITED SERIES
Hailee Steinfeld

OUTSTANDING ACTION PERFORMANCE BY A STUNT ENSEMBLE IN A TELEVISION SERIES

Adam Pally and Fran Drescher
in *Indebted* (2020)



50th SAG Life Achievement honoree Rita Moreno, British singer-songwriter and LGBTQ activist Elton John and the late American musician Ray Charles, who had a four-episode cameo as a love interest to Fran Fine's grandmother Yetta. Even in an era where guest star appearances were a common occurrence on television, pop culture experts mark the show's choices as a progressive counterpoint to its peers at the time.

When asked about the show's diversity and inclusion in a 2020 *Vogue* interview, Drescher said, "There was a point where I felt like the show was too white, and I wanted to infuse people of color, because it wasn't happening in the '90s. But we were set in New York in the theater world, and I wanted to bring other elements to it."

Drescher's advocacy has also extended into championing causes for victims of
Continues on page 116

GOING GREEN

One of SAG-AFTRA President Fran Drescher's policy priorities is to steer the industry toward more environmentally friendly practices.

"We must ... take a stand on environmental issues and shift our industry's waste paradigm towards significant reductions of its carbon footprint," she said in her remarks to delegates during the national convention.

She is establishing an advisory council of high-profile performers to promote environmental awareness and advocate for appropriate eco-friendly policies nationwide and sustainable practices for a green entertainment and media industry.

SAG-AFTRA will also collaborate with sister unions and organizations that encourage sustainable practices, and draft principles and procedures for eco-friendly policies and projects.

Internally, the union will look at ways to serve members more efficiently, such as expanding paperless options, using more recycled office supplies, using machines and lights that consume less energy, limiting the use of bottled water, and expanding on the responsible production practices of the SAG Awards, which has been repeatedly recognized by the Environmental Media Association with its Green Seal Award.

FOR YOUR SCREEN ACTORS GUILD AWARDS® CONSIDERATION



OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A LEADING ROLE
Ralph Fiennes

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A SUPPORTING ROLE
Gemma Arterton

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A SUPPORTING ROLE
Rhys Ifans • Matthew Goode • Tom Hollander • Harris Dickinson • Djimon Hounsou

OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE
Ralph Fiennes • Gemma Arterton • Rhys Ifans • Matthew Goode • Tom Hollander
Harris Dickinson • Daniel Brühl • Djimon Hounsou • Charles Dance

OUTSTANDING ACTION PERFORMANCE BY A STUNT ENSEMBLE IN A MOTION PICTURE

The King's Man



VIRTUAL VISIONARY

That's a Wrap for SAG-AFTRA's
First Virtual Convention

At SAG-AFTRA's fifth biennial national convention, every delegate had a front-row seat. Due to the ongoing pandemic, the decision was made earlier in the year to hold the convention virtually.

The hundreds of elected delegates and other member leaders had the luxury of being able to attend while wearing slippers, and the virtual venue didn't dampen enthusiasm.

Members joined an online space modeled to look like a convention center, complete with "rooms," such as the main event hall, an expo center and places to socialize.

Following a virtual delegate mixer on Friday night, SAG-AFTRA President Fran Drescher, who was working in New York,



SAG-AFTRA.

SAG-AFTRA President Fran Drescher is flanked by National Executive Director Duncan Crabtree-Ireland, left, and Executive Vice President Ben Whitehair.

VISIONARY

OCT 1



2021 NATIONAL CONVENTION

VIRTUAL



2021 NATIONAL CONVENTION

VITAL



2021 NATIONAL CONVENTION

VISIONARY



2021 NATIONAL CONVENTION

VIRTUAL



2021 NATIONAL CONVENTION

VITAL



2021 NATIONAL CONVENTION

VISIONARY

Convention delegates posed for framed pics in a virtual photo booth each day and uploaded them to a delegate gallery. Top row, from left, Miami Local Board member Janet Carabelli; National Board member Ilyssa Fradin; and Los Angeles Local Board member Jason George; bottom row, from left, New York Local convention delegate Ray DeForest/Doris Dear; Seattle Local convention delegate Zinnia Su and New York Local Board member Avis Boone.

“SAG-AFTRA is such a leader and an innovator, and it’s an honor to be fighting alongside you ... Together we are a force for good for all working people.”

— Liz Shuler
AFL-CIO President



Clockwise from top left, SAG-AFTRA President Fran Drescher gavels the fifth biennial national convention to a close; newly elected Executive Vice President Ben Whitehair; National Executive Director Duncan Crabtree-Ireland; and Secretary-Treasurer Joely Fisher.

called the convention to order on Saturday morning with three bangs of the gavel. She was joined in the New York office’s Ken Howard Boardroom by then-Executive Vice President Rebecca Damon and NED Duncan Crabtree-Ireland. Those gathered in New York observed the same COVID protocols that the industry uses on productions.

The first order of business was electing the national vice presidents. After nominations and elections, the new officers were Ben Whitehair as executive vice president; Michelle Hurd as vice president, Los Angeles; Ezra Knight as vice president, New York; Michele Proude as vice president, mid-sized locals; Suzanne Burkhead as vice president, small locals; William Charlton as vice president, actors/performers; Bob Butler as vice president, broadcasters; and Janice Pendarvis as vice president, recording artists/singers.

After that, AFL-CIO President Liz Shuler delivered the keynote address remotely from Newark, New Jersey. She thanked members for entertaining and informing during the pandemic. She lauded the union for its public media organizing wins, SAG-AFTRA’s Safe Place and intimacy coordinator initiatives, and the work the union did in developing the back-to-work protocols.

“SAG-AFTRA is such a leader and an innovator, and it’s an honor to be fighting alongside you,” she said. “Together we are a force for good for all working people.”

In addition to electing national officers, convention delegates considered constitutional amendments and resolutions, and debated resolutions (see page 74).

Saturday evening, the George Heller Memorial Awards honored members and staff who have demonstrated exceptional

**"‘FREE GUY’ IS
A BIG, WARM
HUG OF
A MOVIE
WITH PLENTY
TO LOVE..."**

USA TODAY

**"RYAN REYNOLDS BLENDS
CHARM, WIT, ACTION
SKILLS, ROMANCE,
EMOTION AND ALL-
AROUND LIKABILITY
INTO A PERFORMANCE
THAT WAS CLEARLY
CALLING HIS NAME!"**

DEADLINE

FOR YOUR CONSIDERATION

OUTSTANDING PERFORMANCE
BY A MALE ACTOR IN A LEADING ROLE

RYAN REYNOLDS

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR
IN A SUPPORTING ROLE

JODIE COMER

OUTSTANDING PERFORMANCE
BY A MALE ACTOR
IN A SUPPORTING ROLE

JOE KERRY

LIL REY HOWERY

UTKARSH AMBUDKAR

TAIKA WAITITI

OUTSTANDING PERFORMANCE
BY A CAST IN A MOTION PICTURE

RYAN REYNOLDS

JODIE COMER

JOE KERRY

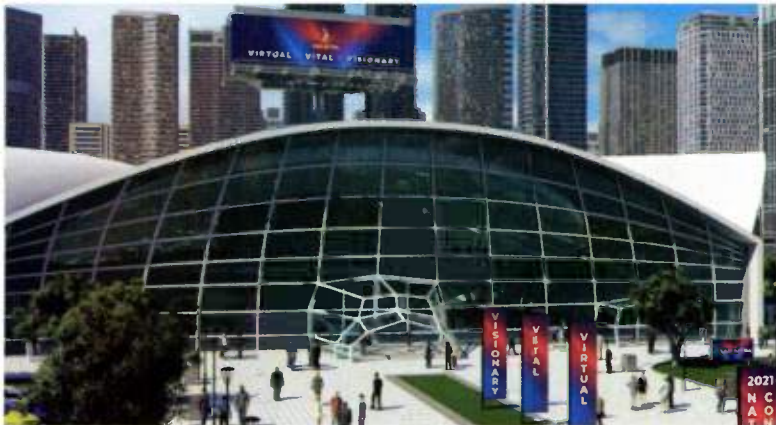
LIL REY HOWERY

UTKARSH AMBUDKAR

TAIKA WAITITI

FREE GUY





Living up to its theme of “Virtual / Vital / Visionary,” the convention’s online spaces conveyed the feel of an in-person convention hall, complete with a main stage for important presentations, including the American Scene Awards hosted by SAG-AFTRA National Board member Yvette Nicole Brown and actor Ken Jeong.

service to the union. This year’s honorees were Vice President, Actors/Performers William Charlton; National Board member Bill Mootos; Chief Communications & Marketing Officer Pamela Greenwalt; and Chief Financial Officer Arianna Ozzanto (see page 72).

On Sunday, Crabtree-Ireland addressed delegates and leadership, reporting on the state of the union. He spoke about the

merits of inter-union cooperation and how it was key to creating and implementing the Return to Work Agreement.

“It was a big achievement to have all those unions sit down and create an industrywide agreement that let our members get back to work, and we’re already seeing long-term, positive effects from this. Our relationship with those unions is stronger than it has ever been,

and I believe this will translate directly into greater success at the bargaining table,” he said.

Crabtree-Ireland also praised SAG-AFTRA’s success in public radio and Spanish-language media organizing, and the union’s recent victories in the areas of sexual harassment prevention. He discussed the work being done to address technology’s influence on entertainment



SAG-AFTRA's newly elected national officers, top row, from left, SAG-AFTRA VP, New York Ezra Knight; VP, Small Locals Suzanne Burkhead and Executive Vice President Ben Whitehair; middle row, from left, VP, Mid-Sized Locals Michele Proute; VP, Actors/Performers William Charlton and Secretary-Treasurer Joely Fisher; bottom row, from left, VP, Los Angeles Michelle Hurd; VP, Broadcasters Bob Butler and VP, Recording Artists/Singers Janice Pendarvis.

and media, including the proliferation of streaming platforms and the growth of “deepfakes,” and the efforts to foster diversity, equity and inclusion.

In the evening, delegates and members nationwide had the opportunity to watch National Board member Yvette Nicole Brown and Ken Jeong present the American Scene Awards, which honor employers who realistically portray the American Scene by employing union talent from misrepresented or underrepresented groups. Given in three categories, the winners were Capitol Records Nashville for Mickey Guyton’s *Black Like Me*, for the Music & Sound Recordings Award; *20/20* by ABC News and the *Courier Journal* in Louisville for *Say Her Name: Breonna Taylor*, for the Belva Davis News & Broadcast Award; and Warner Bros. Pictures’ *Judas and the Black Messiah* for the Entertainment Award.

Monday was the final day of the convention, a day to finish considering resolutions and hear from the union’s

top officers. Although the convention body was unable to consider all of the resolutions that were submitted, efforts are underway to direct the remaining resolutions to appropriate committees for further review.

Drescher’s remarks capped a busy and eventful weekend of union business. “I decided to take on the herculean task of leading in service as national president because I know I can make a difference,” she said. “The jig is up, producers, for we performers and informers are back with a vengeance as one huge, united labor union!”

Whitehair urged members to reach out to diverse, younger members and talked of the challenges ahead. “In the coming years, as we take on the formidable challenges of advances in streaming; exclusivity; rights of publicity; diversity, equity and inclusion; and workplace safety, let us not forget that the union is both our sword and our shield — and let us never lose sight of the difference we make,” he said.

In her remarks, Fisher spoke of her eagerness to work with her fellow leaders and members.

“I’m not sure I could have known just how deeply meaningful it is to assume this mantle of union leadership, which I do with humility and an unshakable commitment to serve the membership to the best of my ability,” said Fisher. “I’ve been immersed in business and unionism my whole life, but I remain eager to learn, especially from all of you.”

SAG-AFTRA members are no strangers to change, so when it came to holding a virtual convention, the territory may have been a bit unfamiliar, but delegates rose to the occasion and adapted admirably.

Who can say what SAG-AFTRA’s 2023 convention will bring? But you can be sure members will arrive energized and confident, looking for ways to empower and protect performers, broadcasters, recording artists and all other fellow union members, whatever the venue. ●

AMAZON ORIGINAL MOVIE



FOR YOUR CONSIDERATION

**OUTSTANDING PERFORMANCE BY
A MALE ACTOR IN A LEADING ROLE**

Tye Sheridan

**OUTSTANDING PERFORMANCE BY
A MALE ACTOR IN A SUPPORTING ROLE**

Ben Affleck

Christopher Lloyd • Daniel Ranieri

**OUTSTANDING PERFORMANCE BY
A FEMALE ACTOR IN A SUPPORTING ROLE**

Lily Rabe

**OUTSTANDING PERFORMANCE BY
A CAST IN A MOTION PICTURE**

Ben Affleck • Tye Sheridan • Lily Rabe

Christopher Lloyd • Daniel Ranieri



THE TENDER BAR

Based on the best-selling memoir

Directed by
George Clooney

Screenplay by
William Monahan



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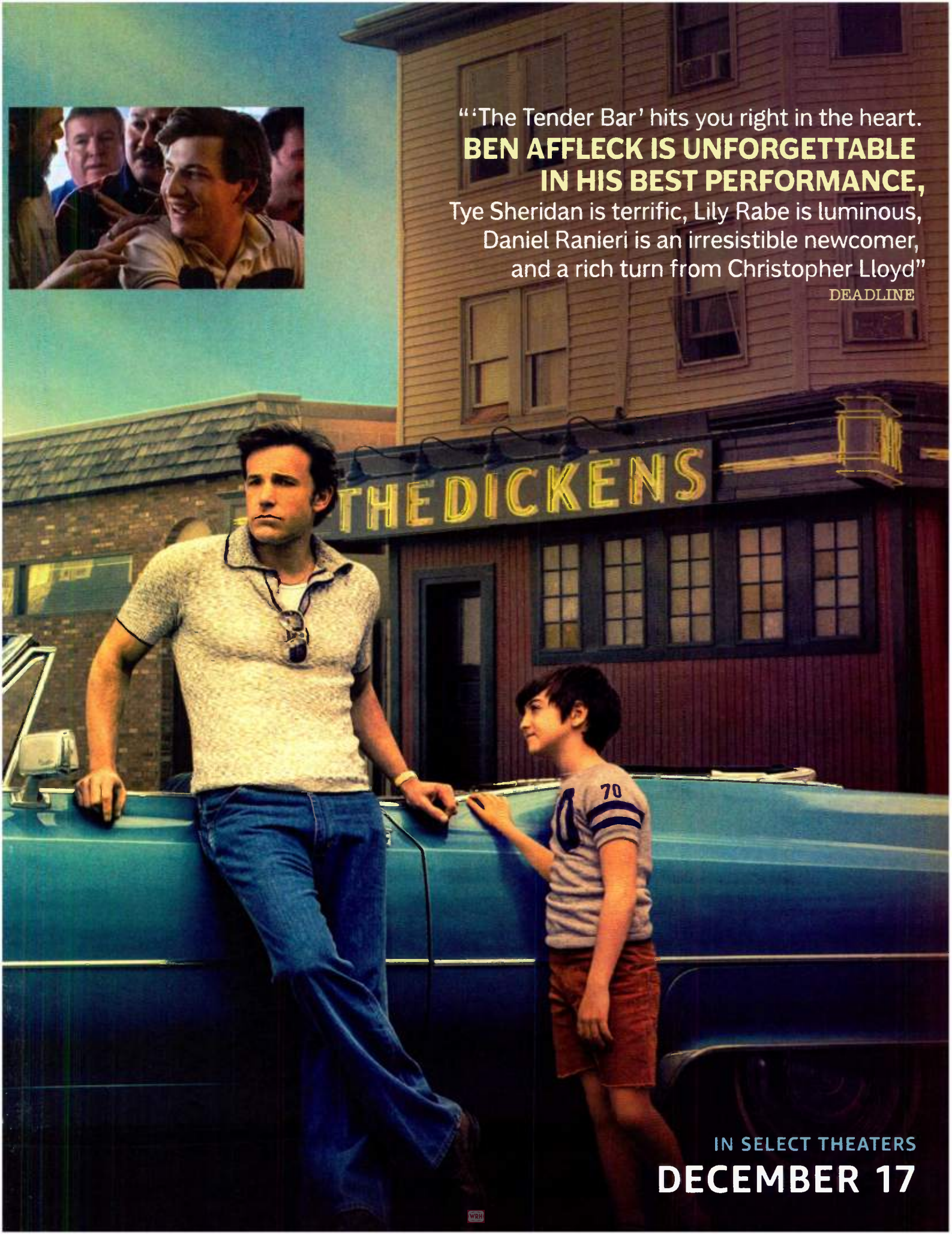




"'The Tender Bar' hits you right in the heart.
**BEN AFFLECK IS UNFORGETTABLE
IN HIS BEST PERFORMANCE,**

Tye Sheridan is terrific, Lily Rabe is luminous,
Daniel Ranieri is an irresistible newcomer,
and a rich turn from Christopher Lloyd"

DEADLINE



IN SELECT THEATERS

DECEMBER 17

George Heller Awards Honor Members and Staff



During the SAG-AFTRA 2021 National Convention, SAG-AFTRA bestowed one of its highest honors, the George Heller Memorial Award. Over the years, the award, which takes the form of a gold SAG-AFTRA membership card, has been presented to members and staff who have given years of outstanding service to SAG-AFTRA and its predecessor unions.

Despite this year's awards show being a virtual ceremony, the event maintained its longstanding tradition of keeping the names of the recipients a secret until showtime — which not only made for a great surprise, but kept the tribute a delight for attendees. It was hosted by NPR *Throughline* co-hosts and co-producers Rund Abdelfatah and Ramtin Arablouei.

The 2021 recipients were SAG-AFTRA Vice President, Actors/Performers William Charlton; National Board member Bill Mootos; Chief Communications & Marketing Officer Pamela Greenwalt; and Chief Financial Officer Arianna Ozzanto.

As vice president, actors/performers, Charlton has displayed a deep understanding of SAG-AFTRA's contracts and its constitution throughout the years. Over time, he has served on a variety of committees and brought a relentless focus to improving wages, residual payments and working conditions. Throughout his time in leadership, he has

developed practical solutions and effectively advocated for their implementation, which has helped improve the lives of thousands of members.

Mootos' union service dates back to before merger. In 2003, he served as president of the Screen Actors Guild Boston Branch and, later, as a member of the national boards of both SAG and AFTRA. In addition to playing a key role in the 2012 merger, Mootos has continued to serve as a member of the SAG-AFTRA National Board and has devoted countless hours to a range of essential committees. His influence has been felt on every level of the union, and he remains a steadfast advocate for performers outside of L.A. and N.Y.

As SAG-AFTRA's chief communications and marketing officer, Greenwalt has drawn on her background in strategic communications, marketing, production, events coordination and labor outreach to build and empower an industry-leading MarCom program. She launched or supported numerous member education and engagement campaigns, including acting as staff lead for the joint education and outreach workgroup during the successful SAG and AFTRA merger. Over her 15-year tenure with the union, Greenwalt's efforts have resulted in a powerful global brand, impressive image and respected institutional reputation.

Ozzanto has played a central role in protecting the union's financial strength for more than 17 years. She is known among the union's leadership for her budgetary acumen, analytical skills and stewardship of the union's Accounting, Finance and Payroll departments. Additionally, Ozzanto has been credited as one of the driving forces behind SAG-AFTRA's navigation of the COVID-19 crisis. It is her relentless work that has ensured the union's ability to emerge from the pandemic financially sound and capable of serving the needs of its members.

The awards' namesake, performer George Heller, was a founder of the American Federation of Radio Artists in 1937. He served as its first treasurer, associate national executive secretary and New York Local executive secretary from 1937 until 1946, when he became AFTRA national executive secretary. His tenure continued upon AFTRA's transition to the American Federation of Television and Radio Artists in 1952 until his untimely passing in 1955. He is most recognized for his negotiation of the AFTRA Pension and Welfare Plan.

Each George Heller Memorial Award honoree is chosen by a dedicated subcommittee of National Honors and Tributes Committee members and a small group of past honorees.



Above, the 2021 George Heller Memorial Award honorees, from left: SAG-AFTRA Vice President, Actors/Performers William Charlton; National Board member Bill Mootos; Chief Communications & Marketing Officer Pamela Greenwalt; and Chief Financial Officer Arianna Ozzanto. Left, show hosts and NPR *Throughline* co-hosts and co-producers Rund Abdelfatah and Ramtin Arablouei.



*"Excellent performances by
Benedict Cumberbatch and Claire Foy,*

WHO PLAY BEAUTIFULLY TOGETHER; THE CHEMISTRY IS PALPABLE"

Hollywood



FOR YOUR CONSIDERATION

Outstanding Performance by a Male Actor in a Leading Role

BENEDICT CUMBERBATCH

Outstanding Performance by a Female Actor in a Supporting Role

CLAIRE FOY • ANDREA RISEBOROUGH

Outstanding Performance by a Male Actor in a Supporting Role

TOBY JONES

Outstanding Performance by a Cast in a Motion Picture

BENEDICT CUMBERBATCH • CLAIRE FOY

ANDREA RISEBOROUGH • TOBY JONES • OLIVIA COLMAN

AMAZON ORIGINAL MOVIE

The Electrical Life of LOUIS WAIN



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2021 CONVENTION ACTIONS

Delegates and leadership considered two constitutional amendments and 40 resolutions at the 2021 national convention. *Approved resolutions are reviewed by the SAG-AFTRA National Board, which determines whether a resolution requires referral to a committee or further action.* The following were approved:

Constitutional Amendments

2021-CA-01

Add Diversity, Equity and Inclusion to Union Objectives

SAG-AFTRA is and has been fully committed to advancing diversity, equity and inclusion in society in general and in all industries in which the union's members work. The amendment reflects this long-standing commitment in its own provision within the union's stated objectives embodied in Article II of the SAG-AFTRA Constitution.

2021-CA-02

Implement Gender-Neutral Inclusive Language

To eliminate gender-stereotypical and gender-specific pronouns in SAG-AFTRA's constitution in favor of gender-neutral inclusive pronouns that reflect the union's objective to ensure a world and workplace free of discrimination.

Resolutions

2021-R-01

Support for SAG-AFTRA journalists covering COVID-19 and the coronavirus pandemic.

2021-R-02

Implement legislative strategy to provide experienced hair and makeup stylists for Black artists on set.

2021-R-03

DEI in casting: a code of conduct to achieve best practices.

2021-R-04

Authorize survey of members regarding self-taped auditions.

2021-R-05

Limit audition length for first-round self-taped auditions.

2021-R-06

Establish and codify the standard procedure for self-tape auditions.

2021-R-07

Establish code of best practices for self-tape and Zoom auditions.

2021-R-08

Creating self-tape guidelines for theatrical, television and commercial auditions.

2021-R-10

Enforcement and expansion of 24-hour script accessibility before auditions when self-taping.

2021-R-12

Advocacy for educational campaign on laws and rights around translating scripts and the use of actors as cultural consultants.

2021-R-13

Inclusion of pronouns on name tags for this and future conventions.

2021-R-15

SAG-AFTRA policy to protect members in states with "heartbeat" and restrictive abortion laws.

2021-R-17

Modify residuals portal to view earnings by production.

2021-R-18

Establish and support local task forces or committees on sexual harassment.

2021-R-19

Improved project onboarding.

2021-R-21

Advocacy for national child entertainment laws.

2021-R-22

Protection of sensitive personal identifying information.

2021-R-23

Furthering a background bill of rights.

2021-R-24

Increase per diem, meal penalties and other amounts, and index them to scale.

2021-R-25

Ensure historical preservation and archiving.

2021-R-26

Restrict audition page count for lower budget productions.

2021-R-28

On-set safety meeting to prevent sexual harassment in the workplace.

2021-R-29

Raising the dues cap for high earners.

2021-R-31

Develop iActor as SAG-AFTRA's own, free online casting platform.

2021-R-32

Equal support for voiceover performers: create and launch a database.

2021-R-33

Creation of a National Board member guide.

2021-R-34

Path toward membership for intimacy coordinators.

2021-R-35

Recommending SAG-AFTRA membership for qualified intimacy coordinators.

2021-R-36

Mandate intimacy coordinators for hyper-exposed work.

2021-R-40

Contractual enforcement of sexual harassment language.



Read the full text of the resolutions at sagaftra.org/about/governance.

F O R Y O U R C O N S I D E R A T I O N



AMAZON ORIGINAL MOVIE

ENCOUNTER



Outstanding Performance by a
Male Actor in a Leading Role
RIZ AHMED

Outstanding Performance by a
Female Actor in a Supporting Role
OCTAVIA SPENCER

Outstanding Performance by a
Male Actor in a Supporting Role
LUCIAN-RIVER CHAUHAN

RORY COCHRANE | ADITYA GEDDADA

Outstanding Performance
by a Cast in a Motion Picture

**RIZ AHMED | OCTAVIA SPENCER | RORY COCHRANE
JANINA GAVANKAR | LUCIAN-RIVER CHAUHAN | ADITYA GEDDADA**

"RIZ AHMED offers up
an IMMACULATE,
IMMENSELY MOVING
PERFORMANCE"

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ENTERTAINMENT

"INCREDIBLE
AND
ENDEARING
PERFORMANCES"

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San Diego



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Los Angeles



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New York



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Nevada



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Missouri Valley



Yvette Nicole Brown
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Nashville



Joanna Cassidy
Los Angeles



Josh Charles
New York



Henry Ian Cusick
Hawaii



Jessica Medina Day
San Francisco-
Northern California



Nancy Duerr
Miami



Abby Dylan
Seattle



Hal Eisner
Los Angeles



Frances Fisher
Los Angeles



Nancy Flanagan
Colorado



Ilyssa Fradin
Chicago



Hector Garcia
Dallas-Fort Worth



Brad Garrett
Los Angeles



Michael Gaston
New York

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AND ALL OTHER CATEGORIES

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Arizona-Utah



Traci Godfrey
New York



Lamonte Goode
Los Angeles



Elliott Gould
Los Angeles



Stephen McKinley Henderson
New York



Dulé Hill
Los Angeles



Anne-Marie Johnson
Los Angeles



David Jolliffe
Los Angeles



Phoebe Jonas
New York



Mike Kraycik
Philadelphia



Diane Ladd
Los Angeles



Elaine LeGaro
New York



Jodi Long
Los Angeles



Mel MacKaron
New Mexico



Camryn Manheim
Los Angeles



Mary McDonald-Lewis
Portland



Joseph Melendez
New York



Matthew Modine
Los Angeles



Bill Mootos
New England



Esai Morales
Los Angeles



Dan Navarro
Los Angeles



Debra Nelson
Atlanta



Rosie O'Donnell
New York



Ron Ostrow
Los Angeles



Billy Porter
New York



Jay Potter
New York



Linda Powell
New York



Stefanie Powers
Los Angeles



Cheri Preston
New York



Sheryl Lee Ralph
Los Angeles



Michael Rapaport
Los Angeles



Anthony Rapp
New York



Stoney Richards
Ohio-Pittsburgh



Patricia Richardson
Los Angeles



Courtney Rioux
Chicago



Rob Schneider
San Francisco-
Northern California



Jack Speer
Washington-
Mid Atlantic



Jeff Spurgeon
New York



Jonathan Taylor Thomas
Los Angeles



Peter Tocco
Michigan



Towanda Underdue
Washington-Mid Atlantic



Lisa Ann Walter
Los Angeles



Pamela Weaver
Houston-Austin



Olga Wilhelmine
New Orleans



Liz Zazzi
New York

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AND ALL OTHER CATEGORIES

AMAZON ORIGINAL

THE WHEEL OF TIME



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The SAG Awards®: Taking Comedy Seriously

Get ready to vote for the annual Screen Actors Guild Awards nominees!

Even after 27 years of seeing the Screen Actors Guild Awards® across our screens, there are still more surprises in store. On a night when the union comes together to celebrate the year's best onscreen performances, films and television shows, one thing members and viewers alike can expect is comedy.

Since the first ceremony in 1995, when veteran actor and member Angela Lansbury quipped, "I've been Elizabeth Taylor's sister, Spencer Tracy's mistress, Elvis' mother and a singing pot," the awards have incorporated humor into its show's format, and witty banter and playfulness have opened the doors to other heartwarming moments. Members have contributed to the laughs during the ever-popular "I Am an Actor" opener, which, over the years, has featured performers such as Sofia Vergara, the late Bernie Mac and father-son duo Eugene and Daniel Levy. But Julia Louis-Dreyfus, Queen Latifah and Brad Pitt have also earned themselves a chuckle from the crowd with a hilarious quip or two during their acceptance speeches, and Kristen Bell and Megan Mullally brought the laughs as respective hosts of the 24th and 25th award ceremonies.

Last year's one-hour special brought a new level of funny with a skit featuring the cast of *Ted Lasso* sizing up their competition in the Outstanding Performance by an Ensemble in a Comedy Series category during the show's opener. From there, nominees and presenters reminisced about humorous moments from their early careers, and members Ted Danson and Mary Steenburgen brought new meaning to "working from home" with their "I Am an Actor" vignette.

Check out our countdown to the SAG Awards and then turn the page to revisit some of the ways members have brought their best comedic timing and levity to the stage over the years. See you on the big night, Sunday, Feb. 27! ●

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28TH ANNUAL
SCREEN ACTORS
GUILD AWARDS

Dec. 10 is the
deadline to pay
November 2021
dues to be eligible
for final voting.



The tribute for LILY TOMLIN, the 53rd SAG Life Achievement Award honoree, left, in 2017, was a masterclass in comedy, with country music legend and 9 to 5 gal-pal DOLLY PARTON.



Read our FAQs about the 28th SAG Awards® ceremony at sagawards.org/faq.

Countdown to the SAG Awards®



Although the 28th Annual Screen Actors Guild Awards® are just a few months away, there is plenty to keep track of before the big night. Check out our SAG Awards® FAQs and calendar, and be sure to not miss a beat!



HOW WERE THIS YEAR'S NOMINEES SELECTED?

Each year, committees are created to help decide the SAG Awards® nominees and both groups are made up of 2,500 members across the union. It's truly an awards show by members and for members!

HOW CAN I VOTE?

Members who pay their dues by Friday, Dec. 10, will be able to cast their ballot for the 2022 awards show. It's good practice to ensure that your contact information is up to date by calling (855) 724-2387 or logging into your sagaftra.org member account. Paid-up members will also receive a postcard reminder to vote (previous page).

Final voting begins on Wednesday, Jan. 19, and lasts through Friday, Feb. 25. Ballots must be cast online unless a paper ballot is requested. The deadline to request a paper ballot is Friday, Feb. 11. To make a request, call (800) 961-8287.



HOW CAN I PARTICIPATE AS A COMMITTEE MEMBER?

Unfortunately, both committees have already been formed. Committee members are chosen at random earlier in the year, and each member selected can opt in to participate.

Previously appointed participants are unable to serve for at least eight years following their service. For information about the Nominating Committee guidelines, visit sagawards.org.

Key Dates for the 28th Annual SAG Awards®

2021

Monday, Dec. 6

Nominations voting opens.

Friday, Dec. 10

Deadline to pay November 2021 dues to be eligible for final voting.

2022

Sunday, Jan. 9

Nominations voting closes at 5 p.m. PT.

Wednesday, Jan. 12

Nominations announced.

Wednesday, Jan. 19

Final voting opens.

Friday, Feb. 25

Final voting closes at noon PT.

Sunday, Feb. 27

28th Annual Screen Actors Guild Awards® live on TNT and TBS at 5 p.m. PT / 8 p.m. ET.



WHAT IF I HAVEN'T SEEN A NOMINEE'S PERFORMANCE? IS THERE TIME TO WATCH BEFORE VOTING CLOSSES?

Yes! All eligible members should expect to receive an email from SAG Awards detailing all For Your Consideration information when final voting opens on Wednesday, Jan. 19. Voters will then be able to view available performances via DVD screeners, streaming options or in-person screenings. However, please note that studios and networks ultimately decide if screeners of final nominations will — or will not — be available.

For more information about this year's voting process, visit sagawards.org/members/voting, or email awardsinfo@sagawards.org. And stay in the know by following @sagawards on Twitter and Instagram, and sagawardsofficialpage on Facebook.

OUTSTANDING PERFORMANCE BY A MALE ACTOR
IN A TELEVISION MOVIE OR LIMITED SERIES
JOEL EDGERTON

2 **WINNER**
AFRICAN AMERICAN
FILM CRITICS ASSOCIATION
BEST LIMITED SERIES
BEST DIRECTOR - BARRY JENKINS

2 **GOTHAM AWARDS
NOMINATIONS**
INCLUDING
OUTSTANDING PERFORMANCE
IN A NEW SERIES - THUSO MBEDU

*"THUSO MBEDU, A REVELATION... SHE HOLDS
THE SOUL OF THIS HISTORICAL FICTION"*

THE NEW YORKER

*"EDGERTON MAKES RIDGEWAY COMPLEX
AND VICIOUS, NEVER SYMPATHETIC BUT
ALWAYS MORE THAN A CLICHÉD VILLAIN"*

BBC

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR
IN A TELEVISION MOVIE OR LIMITED SERIES
THUSO MBEDU

*FROM ACADEMY AWARD® WINNER
BARRY JENKINS*

AMAZON ORIGINAL

— THE —
**UNDERGROUND
RAILROAD**

prime video | FYC






DANIEL and EUGENE LEVY's "I Am an Actor" opener at the 26th awards show proves that even in front of a live audience, parents will be parents.



Relive some hilarious moments from the SAG Awards!

BRAD PITT, Outstanding Performance by a Male Actor in a Supporting Role award recipient for *Once Upon A Time ... In Hollywood*, opened his acceptance speech with, "I gotta add this to my Tinder profile."



JULIA LOUIS-DREYFUS' acceptance speeches are famously comical, but her speech at the 23rd awards ceremony is a fan favorite that brought playfulness to a deeper conversation about human rights and advocacy.



Don't try this at home! *Bridesmaids* cast members, from left, KRISTEN WIIG, MAYA RUDOLPH and MELISSA MCCARTHY test out the rules of their Scorsese drinking game on the 2012 awards stage.

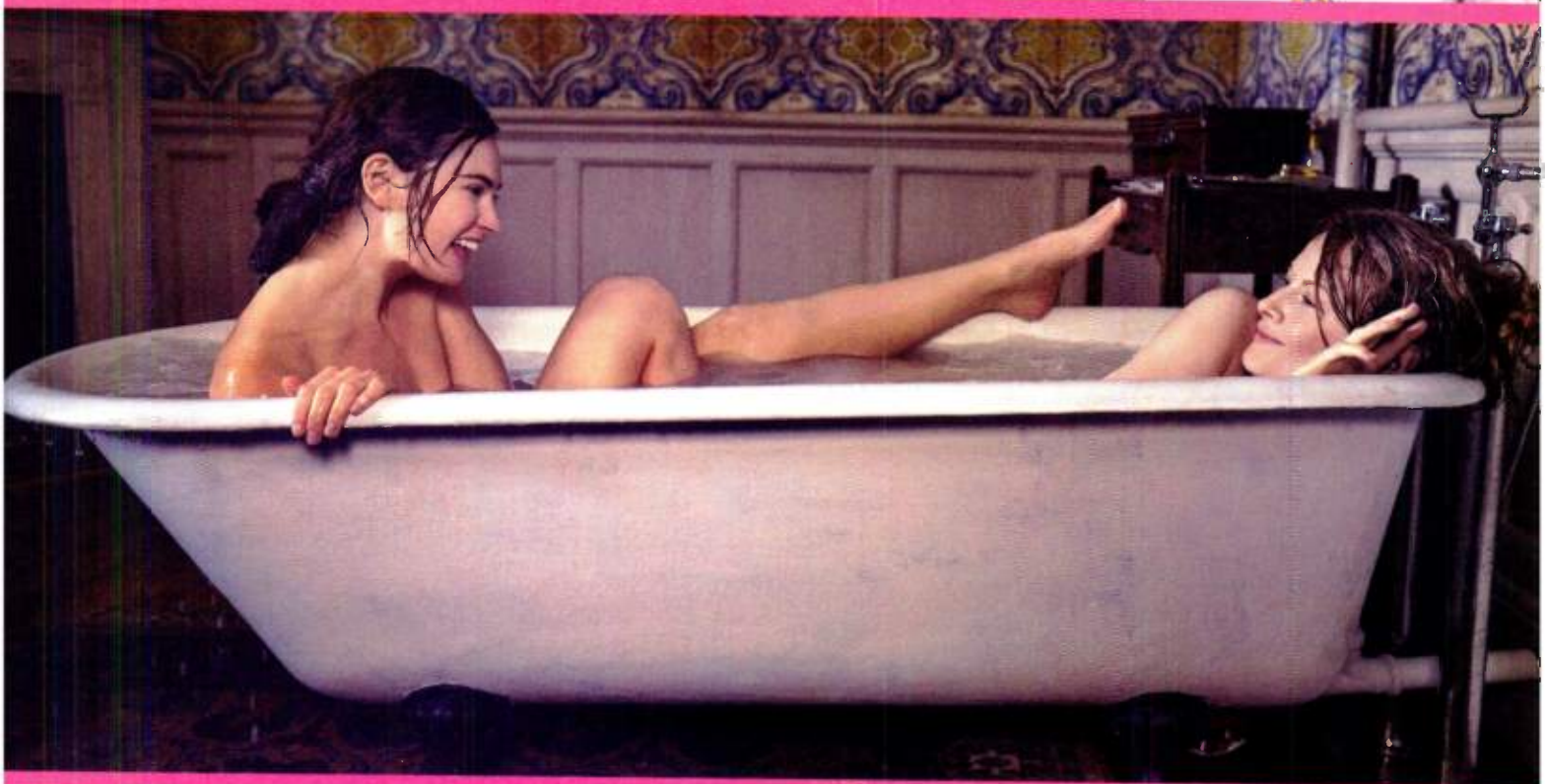


Featured performers at the 27th awards ceremony such as DAVEED DIGGS gave audiences an hour of comical, never-been-told stories about the world of acting.

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR
IN A TELEVISION MOVIE OR LIMITED SERIES
EMILY BEECHAM - LILY JAMES

**“JAMES IS MAGNETIC AND
BEECHAM IS MASTERFUL...
THE PERFORMANCES ARE
TRULY DELIGHTFUL”**

RadioTimes.com



AMAZON ORIGINAL

THE PURSUIT OF LOVE

prime video | FYC



What happens when MARY STEENBURGEN plays an accordion while TED DANSON hits the exercise bike? A comical rendition of the famous “I Am an Actor” opener.



QUEEN LATIFAH celebrates receiving The Actor® in the Outstanding Performance by a Female Actor in a Miniseries or Television Movie category for *Bessie* in 2016.



JASON SUDEIKIS, Outstanding Performance by a Male Actor in a Comedy Series recipient, and fellow *Ted Lasso* cast members went “meta” in their opening of the 27th ceremony.



As host of the 25th SAG Awards®, MEGAN MULLALLY brought a new level of funny to the silver anniversary — but no one saw a musical number coming!



Late night TV host and SAG-AFTRA member JIMMY FALLON, in a hilarious vignette during the 27th SAG Awards®, shows off an old headshot.

OUTSTANDING PERFORMANCE BY AN ENSEMBLE IN A DRAMA SERIES
AND ALL OTHER CATEGORIES INCLUDING

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A DRAMA SERIES
ANNA PAQUIN

“ANNA PAQUIN SHINES”

Culture33



AMAZON ORIGINAL

FLACK

prime video | FYC



FOR YOUR SAG AWARDS® CONSIDERATION

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A LEADING ROLE

Jude Hill

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A SUPPORTING ROLE

Caitriona Balfe Judi Dench

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A SUPPORTING ROLE

Jamie Dornan Ciarán Hinds

OUTSTANDING PERFORMANCE BY A

Cast in a Motion Picture

CAITRÍONA BALFE JUDI DENCH JAMIE DORNAN
CIARÁN HINDS COLIN MORGAN JUDE HILL



**"A DEEPLY AFFECTING
STORY WITH FIVE SUPERB
PERFORMANCES."**

THE WALL STREET JOURNAL

**"Gloriously human.
Caitriona Balfe and Jamie Dornan
are pitch-perfect. Judi Dench and
Ciarán Hinds act with a quiet
virtuosity that summons up a lifetime
of shared history in the smallest
gesture or the simplest line."**

THE **WRAP**



WINNER
Toronto Film Festival • People's Choice Award

WINNER Dallas Film Festival Audience Award
WINNER Middleburg Film Festival Audience Award
WINNER Mill Valley Film Festival Overall Audience Favorite
WINNER San Diego International Film Festival Audience Award
WINNER Heartland Film Society Truly Moving Picture Award



BELFEAST

Sign up at FocusInsider.com for exclusive access to early screenings, film premieres and more.
For more on this film, go to FocusFeaturesGuide2021.com

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FEATURES
A FILM BY JAMES VAN DER BEEK
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TKBC

MPAA

Make the

CUT

To Keep Your Performance Off
the Cutting-Room Floor,



Get Back to Basics



Jordan Goldman

You aced the audition and got the acting gig. You did the work and made some interesting character choices. But for whatever reason, you didn't make the final cut.

The life of an actor can be a challenging one, but it can be particularly disheartening when your part gets cut way down or, worse, your performance doesn't appear in the final project at all.

When it comes to ensuring your hard work makes the screen, you may not be able to whisper in the editor's ear, but there are ways you can increase the odds in your favor and not get cut after the director yells "cut."

Emmy-winning editor Jordan Goldman, ACE, author of *How to Avoid the Cutting Room Floor*, said the most important thing you can do is to deliver a solid performance — one that's worthy of being included. Goldman has edited numerous

episodes of *Homeland* and *Sons of Anarchy*, among other shows.

"Giving a good performance is the main function of the actor. We want to see you experience the story in a believable way ... People watch dramas because they want to see other humans experience emotional and challenging events. If we believe that's really happening, we're going to feel fulfilled by what we're watching," said Goldman, who on Aug. 31 presented a virtual seminar for members as part of the President's Task Force on Education, Outreach & Engagement livestream series.

That may seem obvious, but Goldman and others in his profession see plenty of performances that just don't work with the story that's being told.

It's useful to understand what editors are looking for when they make the first cut so that you can get as much screen time as possible. They are trying to assemble the most impactful scene they can from the footage that was shot. It's the director's job to give them close, medium and long shots to assemble the scene, and it's the actor's job to bring the story to life with the human element.

Some aspects are beyond your control. Oftentimes, a part is cut to reduce the show's running time or to smooth out the tempo of the story, and not because of the performance. Even high-profile actors have had their parts cut, so it really can happen to anyone.

If you're not the star of the show, your

part may be that much more expendable. A great performance enhances your odds of getting more screen time — filmmakers want to include impactful on-screen moments. But in shooting for "great," don't forget your acting basics.

Stand in the Right Place

Hit your marks. If you're not where you're supposed to be, the camera may not be properly focused on you, and a blurry performance isn't likely to make the cut — even if it's Oscar worthy.

If you're in the wrong spot, it can also create continuity problems. Editors review several takes of the same scene, and they want to weave together the best parts from each, possibly modifying the cadence of the scene, depending on what worked best in each take and the input from the director, writer and others. But putting those pieces together can be a near-impossible task if the actor doesn't



Suzanne LaChasse

do things in the same way each take. If, in the first take, you're holding a mug with your left hand or walking to a particular place in the room, you need to do the same thing in every subsequent take unless the director tells you otherwise. If you don't, the editor may be forced to use a lesser performance just so the visual details are consistent to the viewer. No editor wants to have his or her work immortalized on one of IMDb's continuity errors lists.

Know Your Lines

Come to the set prepared, knowing your lines and your character's place in the story and world. Filmmaker and acting coach Suzanne LaChasse emphasizes the importance of rehearsal and having command of the material.

"The best thing an actor can do is to do their homework. Really spend time with their scripts. Learn the *story*, don't just learn the lines," said LaChasse.

Your command of the material — or lack of — will become evident in your performance, so you'll want to get it right. If you still flub a line — which happens to everyone — don't simply correct yourself and move on. Be sure to start over from the beginning of the emotional beat so that the editor will have a continuous shot of that portion of the scene. The editor can't use half a sentence.

In addition to knowing what you're supposed to say, be open to direction. If you are delivering the right lines but won't do it the way the director has asked you to, you're increasing the likelihood your part will get cut.

Be Believable

Whether you are a principal or a background actor, you should react to your environment and the other performers in a realistic way. Goldman suggests actors come to the set understanding how their character feels about every other character in the scene and all of the events that play out. Even if your character isn't interacting directly with another character who is speaking, how you react to what they say or do can create interesting moments for the audience.

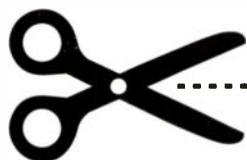
On Camera, Less Is More

Don't overact. One of the most common mistakes actors make is to be too theatrical and oversell the emotion they are trying

Background actors are an important element of the production, but, as harsh as it is, they can also be the most cuttable in the editing room. Here are some guidelines to help you make it to the screen.

DON'T OVERDO IT.

If the stars of the show are having a conversation in a restaurant, about to drop the big, dramatic reveal and you're in the back laughing and gesticulating wildly, you're probably going to get cut. As a background actor, if you're drawing the viewers' attention at the expense of the principals, you're doing it wrong.



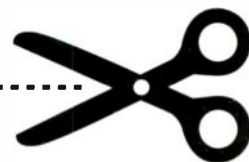
BACKGROUND TIPS

REACT APPROPRIATELY TO YOUR ENVIRONMENT.

If there's a burning wreck in the middle of the street, it's probably not a realistic reaction to walk by as if nothing is happening. And, of course, don't look at the camera.

DRESS APPROPRIATELY.

Wearing clothing with potentially offensive language or images, sports logos or other copyrighted material is tempting fate. You definitely don't want to get cut by the lawyers.



to convey. Television and film actors don't need to project their emotion to the cheap seats; on camera, a nuanced performance will play much better.

"Simple performances are often the best performances. Actors often like to do very emotional things; that's part of the joy and the fun of acting. But if you watch a lot of high-end performances, you will notice that when characters cry or have large emotional moments, they're usually not these big explosive moments; they're quite contained," Goldman said. "It's so much more interesting to watch somebody try not to cry than it is to watch somebody cry."

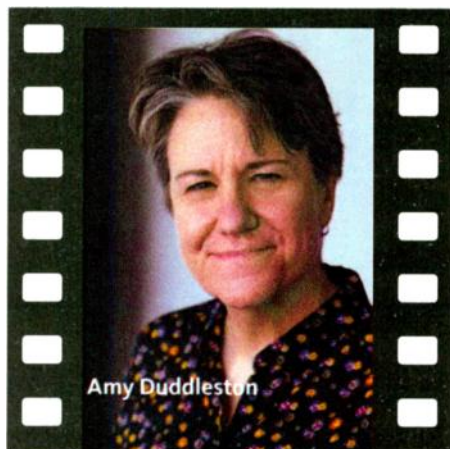
But just as close-ups amplify emotions, they can also make it apparent when you're disengaged. As your acting teacher told you, really listen to the other performers.

"Listening is truly one of the most important things an actor can do," said editor Amy Duddleston, ACE, who recently worked on *Mare of Easttown*. "Especially for day players and smaller parts. I'm always looking for somebody who's listening, someone who's not just waiting for their next line of dialogue."

Be the MVP

Creating a movie or television show is a team effort, but no one in the process is more visible in the final product than the actors. Every choice you make, whether it's about your character's motivations or how they choose to move, has the potential to end up onscreen.

That gives actors enormous power to influence how the project turns out, but, as they say, that comes with great responsibility. If you deliver a solid performance, you're a lot more likely to make the final cut. If you deliver a killer performance, you're likely to be asked to reprise that role or sought out for a future project.



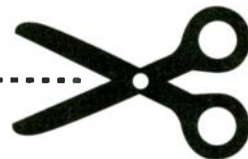
Amy Duddleston



So, focus on the basics and put yourself in the shoes of the editor, director and others whose decisions will impact your work. Be a team player and make choices that give them what they need to create the highest-quality project possible. That will make everyone look good and lead to more work for you.

Put in the work to sharpen your acting tool and be ready for your cue: the word "action!" ●

@ Watch How to Avoid the Cutting Room Floor at sagaftra.org/videos.



THE POWER OF EDITING

In the early 1900s, Russian filmmaker Lev Kuleshov performed a cinematic experiment: He created a short film in which he alternated between clips of silent film star Ivan Mosjoukine gazing at the camera and various other subjects, including a bowl of soup, a child in a coffin and a beautiful woman.

He found that audiences believed Mosjoukine to be expressing hunger, grief or desire — even though the same clip of the actor was used each time.

Kuleshov's demonstration — dubbed the Kuleshov Effect — helped to underscore not only the enormous power of editing, but also how viewers are quick to project their own biases and expectations upon the actors, and the implications that has for filmmaking.

"Emily Blunt, Millicent Simmonds and Noah Jupe
are all once again terrific in their roles."

ASSOCIATED PRESS

"Millicent Simmonds shines."

SCREEN DAILY

"Millicent Simmonds is terrific."

DEADLINE

A QUIET PLACE PART II

FOR YOUR SAG AWARDS® CONSIDERATION

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A SUPPORTING ROLE

EMILY BLUNT | MILLICENT SIMMONDS

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A SUPPORTING ROLE

CILLIAN MURPHY | NOAH JUPE | DJIMON HOUNSOU | JOHN KRASINSKI

OUTSTANDING PERFORMANCE BY A CAST IN A MOTION PICTURE



PLATINUM
DUNES

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PUTTING YOUR BEST SELF FORWARD IN YOUR

DEMO REEL

In an industry that seems to change by the minute, it's important that actors have the tools they need to get themselves in front of the right people. That's what makes an actor's demo reel so important, as it showcases their range, skills and years of on-camera experience.

LUCKILY,
THERE
ARE A FEW
HELPFUL TIPS
TO MAKE
YOUR REEL
TRULY SIZZLE.



RIPPING, CUNNING, CRUEL, HARSHLY HILARIOUS AND SHOCKINGLY HEARTBREAKING
ADDICTIVE "ENGROSSING"
STRIKING PERFORMANCES

FX
IMPEACHMENT
— AMERICAN CRIME STORY —

FOR YOUR SAG AWARDS® CONSIDERATION

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A TELEVISION MOVIE OR LIMITED SERIES

BEANIE FELDSTEIN, SARAH PAULSON

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A TELEVISION MOVIE OR LIMITED SERIES

CLIVE OWEN

FOR MORE INFO AND EXTRAS,
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20
TELEVISION

“Think of your reel as an advertisement: **You’re the product and your reel is your commercial,** and it has to highlight you and your brand,”

said SAG-AFTRA member and SAG-AFTRA Foundation Small Group Sessions Instructor Scott Krinsky during *Biz Basics: Tips for Your Professional Reel* on July 17. The event was organized by the SAG-AFTRA President’s Task Force on Education, Outreach & Engagement.



Scott Krinsky

Whether your reel focuses on your acting, commercial, dance or stunt work, there are many factors to consider when you put your reel together or update its content.



ACHIEVING THE INDUSTRY STANDARD

Your material is one of the first of many factors to consider before drafting your demo reel. Demo reels are nothing without clips, but not every scene is useable. Before getting started, review your clips for lighting, visuals and crisp sound.

“You want to emulate what you see on television or in a film,” said Krinsky. “Even if the quality of acting is great, if [a casting director or talent agent] can’t hear you or see you well, it’s going to be hard to focus on your acting.”

Krinsky’s sentiment is echoed by Paul Norton, veteran professional demo reel editor and founder of Paul’s Video Production, an audiovisual, editing and auditioning service business based in Hollywood, California.

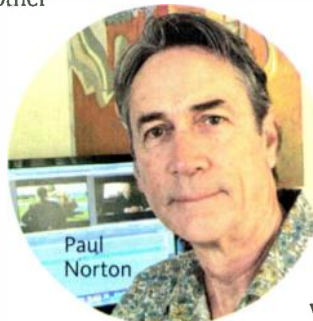
“You want to consider everything that you can use and then, when you put it all together, get a better idea of what you don’t need and why. If the issue [is] color or the image quality, that’s easily fixed, but sound is ... more difficult to clean up, [and] it gets pretty obvious which things can’t make the final cut,” said Norton.

PUT YOURSELF IN THE SPOTLIGHT

In addition to reviewing clips for their audiovisual quality, be sure to discern that you and your performance are the main focus in your footage, even if a chosen clip features another well-known performer.

Additionally, if you’re looking to expand your work across different genres, make sure that your reel demonstrates what Krinsky calls “emotional value.” In other words, showcase a range of emotions.

“If you have a multitude of scenes showing the same kind of emotion ... it may begin to be a little boring,” said Krinsky. “Try to mix it up and show different [types of emotion] from the projects you’ve done.”



STAYING FRESH AND CURRENT

A final rule of thumb for your reel is to keep your content recent — after all, this is not only an opportunity to showcase your work, but a chance for casting or talent representatives to assess your current look and skill level. Still, keeping your reel updated doesn’t always mean discarding all your old work.

“If you’re an actor coming back to the industry and have an abundance of scenes from different projects over the years, it’s good to have some older stuff [in your reel],” said Krinsky, who suggested adding older content midway or toward the end of the reel.

The same is true if your older content comes from programs or films that are still widely popular.

“If you’re doing a comedy reel,” said Norton as an example, “you can still use a clip from *Seinfeld* or *Cheers* because it’s such an iconic thing. Everybody knows those shows and they’re kind of fun.”

Overall, don’t be afraid to make your reel well rounded, with clips from older and newer works across different genres.

"GLORIOUS" "STUNNINGLY ORIGINAL"
"GROUNDBREAKING"
"BRILLIANT" "AN ABSOLUTELY PERFECT ENDING" "CATEGORY IS 'LEGENDARY'"

FX
POSE

FOR YOUR SAG AWARDS® CONSIDERATION

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A DRAMA SERIES
BILLY PORTER

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A DRAMA SERIES
MJ RODRIGUEZ

OUTSTANDING PERFORMANCE BY AN ENSEMBLE IN A DRAMA SERIES

FOR MORE INFO AND EXTRAS,
VISIT FXNETWORKS.COM

20th
TELEVISION

GETTING AN OBJECTIVE SECOND OPINION

Although technology has made it easier than ever before to create reels on your own, hiring a professional reel editor can be a great solution for performers who find the process frustrating or time-consuming.

Not only are demo reel editors knowledgeable about video editing software and savvy enough to ensure your footage is of the highest audiovisual quality, they're able to edit your material in a way that makes something new, with you as the main focus.

"I think now with technology the way it is, [almost anyone] can edit their scenes," said Norton. "But, [a demo reel editor] can internally trim a scene by making the edits unnoticeable by smoothing sound and picture, which not a lot of people can just do on their phone or home computer. [An editor] can objectively help decide how to get the best 30 to 45 seconds from a longer scene and have it focused more on you."

Those are some of the many things a demo reel editor can do to help make your reel more dynamic. Take time to research professional services in your area — or elsewhere — and inquire more about their services and rates.



KEEP YOUR REEL SHORT AND SWEET

The ideal length of a demo reel is a contentious subject, with some sources putting an emphasis on a total number of clips to include, and others recommending a specific time limit of anywhere between two to five minutes. There are many circumstances that will affect your decision, but the footage you use may end up being the deciding factor.

Norton said that the length of the reel is dependent on the footage available to an actor. While some may struggle to put together three minutes' worth of quality material, others will have to carefully choose what they use and keep the final reel to three or four minutes and the clips themselves should not be longer than 30 to 40 seconds per character.

Norton's rule of thumb is important when considering your audience. If your ultimate goal in creating a demo reel is to showcase the full range of your talent, multiple shorter clips may work better than fewer long or more drawn-out scenes. That way, even if a casting director or talent agent has a minute — or less — to look at your reel, they can quickly assess what you're bringing to the table.

"Remember that casting directors are watching other actor reels, auditions and self-tapes, so you really only have their time for a few minutes," said Krinsky. "If you're going to have an opportunity for someone to watch your reel, why not show them all sides of your work?"

NO SUPERFLUOUS DETAILS!

When you begin editing your demo reel, you may start to think about ways to make it stand out from the rest and be tempted to add music to "silent" clips, title cards with the project's name and date, or a slide with your email or website URL at the end of your reel to make sure casting or a talent agent knows how to find you. It's understandable to want to do these things, but Krinsky and Norton opine that what will ultimately make your professional

reel dynamic is the footage you use rather than effects that can be distracting or even date your work.

"The whole point of an actor's reel should be contrasts, harsh juxtapositions of totally different-feeling pieces," said Norton. "It should jump around because you want to make everything look as different as possible."

RIGHT PLACE, RIGHT TIME

Once you've decided on your clips, their length and arrangement, and have put together your demo reel, the next step is to make sure it's seen. And in today's industry, where a multitude of casting sites are available, it's easier than ever to ensure that you're where casting directors and talent agents are looking.

"If casting is browsing reels, these sites give them the chance to [conduct] very specific searches for actors," said Krinsky, "and if they come across your profile, they'll easily be able to see your demo."

But what about other viewing or video sites, your personal website or social media? Krinsky's advice is clear: Let nothing go to waste. You never know who may come across your work or where, so be open to using your clips and footage in new, innovative ways.

"You can always reserve newer clips just for your reel, and [use] some of the older stuff that you're really proud of from earlier in your career as clips elsewhere," said Krinsky. "That way, if you have something really specific that you're proud of, it's easily accessible."

Demo reels are a great way to cast yourself in the best light, and it doesn't have to be an intimidating process. Evaluating your work, talents and skills — and displaying those performances in new, compelling ways — may help you take things to the next level. ●

Create your
SAG-AFTRA
Foundation account at
sagaftra.foundation,
and sign up to take
free classes from their
Small Session Lecture
series today!

@ To watch the full replay of *Biz Basics: Tips for Your Professional Reel*, visit sagaftra.org/videos

UNNY, HEARTFELT-AND MEANINGFUL" "LIBERATINGLY HYSTERICAL"
"QUIETLY REVOLUTIONARY"

ASTONISHING CAST

ONE OF THE BEST... "SERIES OF THE YEAR" SLICE-OF-LIFE TRIUMPH

FX RESERVATION DOGS



FOR YOUR SAG AWARDS® CONSIDERATION

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A COMEDY SERIES
D'PHARAOH WOON-A-TAI, LANE FACTOR

OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A COMEDY SERIES
DEVERY JACOBS, PAULINA ALEXIS

OUTSTANDING PERFORMANCE BY AN ENSEMBLE IN A COMEDY SERIES

NOW STREAMING
FX ON hulu

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On Location

News from Locals Across the Country

SAG-AFTRA Leaders Preview the Academy Museum

SAG-AFTRA national and Los Angeles Local officers attended one of the opening week festivities for the much-anticipated Academy Museum of Motion Pictures on Sept. 28 in Los Angeles. They were given the opportunity to walk through the seven-story landmark prior to its Sept. 30 introduction to the public.

The massive 300,000-square-foot space houses exhibits that feature the art and science of moviemaking, the largest collection of film-related items in the world, and an opportunity for patrons to learn about the collaborative efforts of film and its rich history. Other highlights include an entire room of Academy statuettes, collections of actors' screen tests and a section sharing labor's efforts on behalf of the filmmaking community. ●



SAG-AFTRA L.A. Local First Vice President Sheryl Lee Ralph, Secretary-Treasurer Joely Fisher, L.A. Local President Jodi Long, and L.A. Local Second Vice President David Jolliffe enjoying the pre-opening festivities.



Honoring Workers at the Annual N.Y. Labor Mass

New York Local members celebrated the dignity of the worker at the New York City Central Labor Council's Labor Mass on Sept. 8 at the famed St. Patrick's Cathedral on 5th Avenue in New York City. Then-SAG-AFTRA Executive Vice President Rebecca Damon, right, joined, from left, New York Local member Polly Adams, New York Local Vice President Jay Potter, New York Local President Ezra Knight and New York Local Board member Leslie Shreve at the annual mass. Also attending were labor leaders and elected officials, including New York State Comptroller Thomas P. DiNapoli, New York State AFL-CIO President Mario Cilento, NYC Central Labor Council President Vinny Alvarez, and Building & Construction Trades Council of Greater New York President Gary LaBarbera. The event included a procession of union banners and drew representatives from unions across New York City. ●

V'S BEST HALF-HOUR COMEDY" "TOO FUNNY TO MIS

FUNNIEST SHOW

LIGHTFULLY WEIRD, ACTED BY PROS WITH IMPECCABLE TIMING, AND GOTH-GORGEOUS IN EVERY DETAIL" VULTURE
GENERATES MORE CONVULSIVE LAUGHTER THAN ANY COMEDY ON TV" ON TV

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OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A COMEDY SERIES
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OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A COMEDY SERIES
NATASIA DEMETRIOU

OUTSTANDING PERFORMANCE BY AN ENSEMBLE IN A COMEDY SERIES

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Set dressing from *Halloweentown*.

Halloweentown Celebrates Oregon Film Incentive Increase

Portland Local members saw months of phone calls, emails and outreach to state legislators pay off on July 19, when Oregon Gov. Kate Brown signed House Bill 2433 into law. The bill, which increases Oregon's film incentive fund to \$20 million and extends the program another six years, provides certainty as well as additional funding for productions shooting in the state.

"Living in St. Helens, Oregon, I see how much economic activity incentives like this bring," said Local President Michelle Damis. "*Halloweentown* was shot here over 20 years ago, but tourists from all over visit every fall to celebrate the movie and the holiday."

Safety Summits See Results

San Francisco-NorCal

On Aug. 12, the San Francisco Bay Area Union Coalition hosted its annual Broadcast Safety Summit. This gathering of station management, member leaders and public safety officials began more than five years ago in response to a rise in crimes targeting journalists. Through discussion and incident review, the group has agreed on best practices to keep SAG-AFTRA members safe in the field. Local stations now use unmarked vans, offer guards to accompany reporters, and minimize late-night and early-morning live shots, among other measures. Members of the group planned to share their findings at the national level when they gather with their counterparts across the country for a national summit.



Labor Takes Center Stage in D.C.

On Labor Day, Washington-Mid Atlantic Local members gathered to show off their SAG-AFTRA pride and support their union brothers and sisters from IATSE, AEA, SDC, US829 and AFM at Working in DC's production of *Working: A Musical*, presented in conjunction with the Labor Heritage Foundation. This celebration of workers in America took place outside, in front of the AFL-CIO headquarters in Washington, D.C., and put a spotlight on unions and the labor movement.

Washington-Mid Atlantic



From left, member Dana Scott Galloway, WMA Local Board member Ilona Dulaski, WMA Local Board member Melissa Leebaert, WMA Local President Kathryn Klvana and member Amr El-Bayoumi.

“NEW HIGHS” COLLIDER “BOLDER, AND STILL HILARIOUSLY GROSS...AN EXCELLENT SHOW” Rolling Stone “SHARP LAUGH” Entertainment Weekly
“FASCINATING TRIUMPH” PLAYLIST
“WONDERFULLY WTF” DECIDER “GRADE A” IndieWire

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DAVE

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DAVE BURD

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Three Locals Join Seattle Film Summit

Seattle



Rik Deskin

Three locals, Colorado, Portland and Seattle, were well represented on the Seattle Film Summit panel *Being a SAG-AFTRA Member*. The Seattle Film Summit describes itself as an annual event “to help shape a dynamic and socially responsible film economy in the Northwest by linking to A-list industry professionals and empowering regional artists with the information and tools necessary to hone their craft and bring their stories to light.”

This year, the summit ran from Sept. 3–11.

The panel, which was held on Sept. 5, featured SAG-AFTRA Colorado Local Board member and actor Sheila Ivy Traister and SAG-AFTRA Seattle Local President and actor Rik Deskin. The discussion was moderated by SAG-AFTRA Portland Local President and actor-stunt performer Michelle Damis.

The virtual audience numbered around 75. Traister and Deskin discussed their first SAG-AFTRA jobs, casting, the SAG-AFTRA Health and SAG-Producers Pension plans, the benefits of SAG-AFTRA Foundation programs, the ease of utilizing SAG-AFTRA agreements, ethics and producers’ responsibilities. ●

Colorado’s Creative Community Receives a Boost

Colorado

On June 14, Colorado Gov. Jared Polis signed into law HB21-1285, which allocates \$18 million for the arts community and \$6 million toward film incentives — the most money the state has ever put toward the film industry.

Given her long-standing involvement with the entertainment and labor communities, former SAG-AFTRA Colorado Local President and National Board member Sheila Ivy Traister was tapped to testify before several committees in support of the bill.

Colorado Local leadership and members have fought for decades to help secure a meaningful incentive program. This new law is a major boost and will help attract more television, film and commercial productions to Colorado, paving the way for more jobs for SAG-AFTRA members as well as increased economic development for the state.

They are grateful to prime sponsors Reps. Adrienne Benavidez and Leslie Herod and Sen. Sonya Jaquez Lewis; The Colorado Office of Film, Television & Media; Colorado Innovators of New Entertainment Media & Arts; and the entire entertainment community for its undying support in getting this bill passed. ●

Great News for Twin Cities Members

Twin Cities

On July 15, SAG-AFTRA Twin Cities Local members joined with their brothers and sisters in organized labor, state elected leaders and industry professionals to celebrate the passage of Minnesota’s film tax incentive earlier in the month.

Political leaders from the Minnesota Senate and House praised the work of the state’s unions and singled out SAG-AFTRA members for their strong leadership.

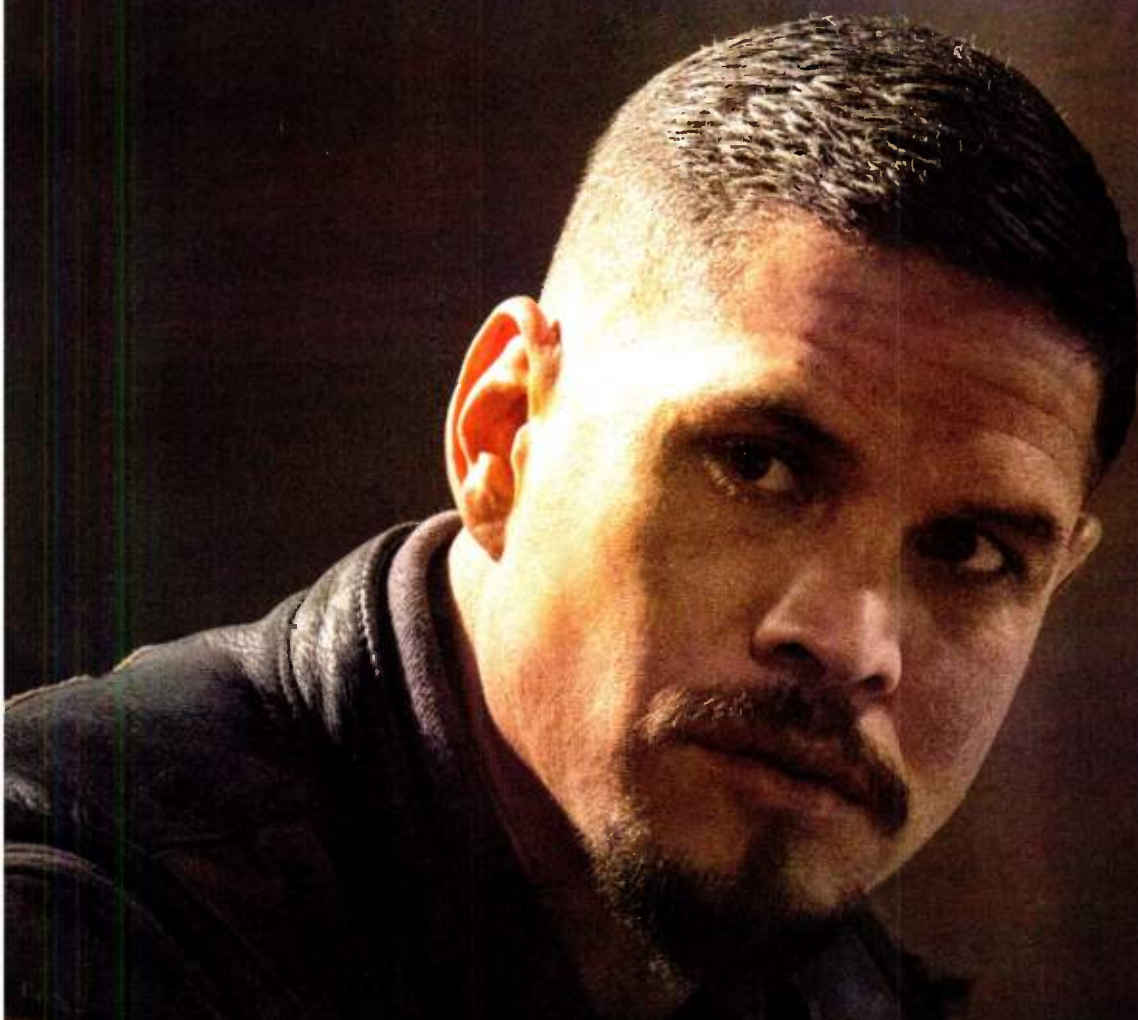
With the film production tax credit now in place, Twin Cities members are looking forward to more opportunities for work. ●



Minnesota state Rep. Dave Lislegard, the author of the tax credit bill, and state House Speaker Melissa Hortman, center, celebrate with SAG-AFTRA Twin Cities Local Board members Casey Lewis, Secretary Mary Em Burns and First VP Mark Bradley, along with other labor leaders from around the state.

TRUE PRESTIGE PLAYLIST DRAMA "BEST SEASON
MORE MAYHEM" CINEMABLEND "FIERCE" TV14
BEAUTIFULLY TECHNOLOGY DIRECTED"
LAYERED PERFORMANCES FROM PARDO, MY CLUB CABRAL AND PINO

FX
MAYANS



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OUTSTANDING PERFORMANCE BY A FEMALE ACTOR IN A DRAMA SERIES
SARAH BOLGER, CARLA BARATTA

OUTSTANDING PERFORMANCE BY AN ENSEMBLE IN A DRAMA SERIES



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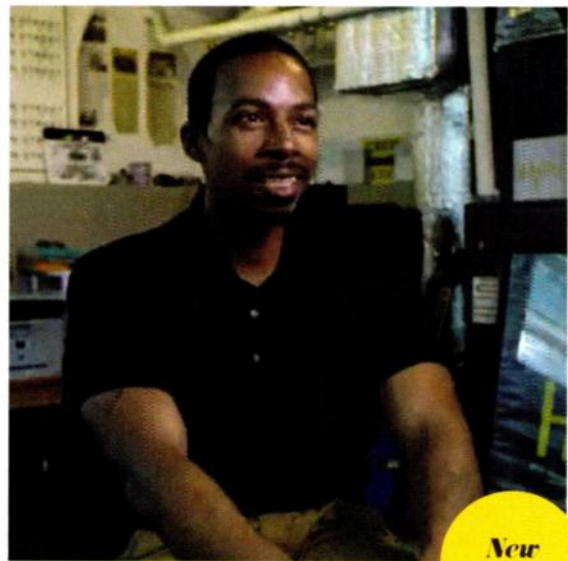
Free Guy Promotional Video Spotlights Background Actors

It is not commonplace for background performers to star in a movie trailer, but the trailer for 2021 summer blockbuster *Free Guy* does just that. In a promotional social media video for the film that features Ryan Reynolds as a background character living inside a video game, two of the movie's 269 background actors, local members Brandon Scales and Janelle "Elle Brittany" Feigley, were featured.

"There are a lot of hardworking actors and artists [in New England] and I'm grateful to be one of the lucky ones to get noticed," said Feigley.

For two days, a crew shot Feigley behind the scenes on set and recorded her off set running at home and going through the motions of life, unrehearsed as an artist, entrepreneur and mother.

Added Scales, who regularly works as a stand-in as well as off camera as a content creator, "Background actors don't often get a lot of credit, but we continuously come back and do this work over again. I love what I do and I think that radiates; I am happy for this recognition for all background actors." ●



New
England

Brandon Scales talks about being a background actor in a promotional video for *Free Guy*.

Local Leadership Reaches Out to Local Industry

Even though the local is not meeting in person yet, the Arizona-Utah Local leadership continues to explore ways to serve members. Earlier this year, the local solicited headshots from local members. The local Communications Committee took those headshots and, with staff assistance, created a GIF to share with people in the local industry so they can see some of the many faces of Arizona-Utah members and get information about SAG-AFTRA agreements. The first leg of this outreach campaign is focused on targeting producers of local and regional commercials to let them know about the Arizona-Utah Regional Commercials code. Commercial production has not stopped in Arizona and Utah, and local leaders are working to create more union jobs. ●

Arizona-
Utah



Philly

Philly Members March for Labor

Philadelphia Local members gather to pay tribute to the many contributions made by workers and the labor movement at this year's AFL-CIO sponsored Labor Day Parade and Family Celebration. From left, Diamandi Devereaux, Helen Chong, John Wooten, Connie Porcellini, convention delegate J.S. Williamson, National Board member Mike Kraycik, Local Board member David Woo and Blair Wilson. ●

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PHENOMENAL

EMINISCENT OF THE BEST CRIME FICTION "ONE OF THE BEST SHOWS ON TV"

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SNOWFALL



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DAMSON IDRIS

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Member Perks!

Deals & Discounts for SAG-AFTRA Members

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

Actors Access Plus

Actors Access is Breakdown Services' hub for actors to take control of their professional profiles and submit to thousands of union roles. Casting directors who cast mainstream, union projects are able to search by the information an actor includes in their profile. SAG-AFTRA members receive 20% off the annual rate of membership. 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.

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. To get all the details on how to claim your savings, log in to sagaftra.org and navigate to Deals and Discounts under Membership & Benefits.

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.

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.

Backstage

Actors get their first six months of Backstage.com access for free. And then, after six months, the account renews at \$9.95 per month, half off the usual monthly rate. SAG-AFTRA members can contact the Backstage customer service team at (917) 725-6367 if they would like to switch their existing Backstage account over to this discounted monthly rate. Visit backstage.com/sagaftra6.



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



SAGAFTRA.ORG/APP

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BEST ACTOR NICOLAS CAGE

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best work
Nicolas Cage
has ever
done.”

—Awards Watch

BEST FEATURE FILM
— NOMINEE —
GOTHAM AWARDS

P I G

NEON
WORK

In Memoriam

We honor the memory of members whose deaths were reported to SAG-AFTRA between July 1, 2021, and October 31, 2021.



MICHAEL
CONSTANTINE



WILLIE
GARSON



SAGINAW
GRANT



CYNTHIA
HARRIS



ALAN
KALTER

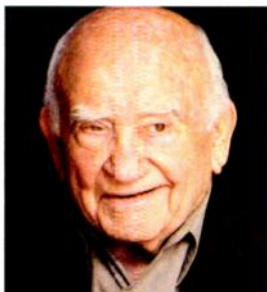


JACKIE
MASON

Robert Ackerman	2/17/19
Shelley Ackerman	2/27/20
Earnest L. Adams	9/10/21
Ricky Aiello	7/26/21
Bradley James Allan	8/6/21
Jane Altman	4/20/20

Philip J. Anastasia	6/8/21
Anthony Armatrading	5/10/21
Richard Armbruster	8/8/21
Jeb Armstrong	3/8/21
Edward Asner	8/29/21
Gene Babb	11/30/14

Chuck Bailey	2/16/20
Mark Bailey	11/15/19
Clyde Baldo	12/23/20
Rod Ball	5/27/21
Glenn Bawden	11/1/19
Fran Bennett	9/11/21
Ivy Bethune	6/19/19
Jan Bina	7/20/21
Chuck Blore	7/15/21
Bob Bock	4/2/21
Bill Bonham	4/8/21
Phyllis Bowen	9/7/21
Brilane Bowman	12/9/20
Robert Bradford	9/10/20
Penelope Branning	8/5/21
Marty Brill	1/22/21
Nicholas P. Calanni	11/23/20
Wendy Callard-Booz	5/6/21
Frank Canzano	8/9/21
Antony Carbone	10/7/20
Jane C. Carlson	9/6/21
Sue Carlton	11/3/18
Raymond A. Cavaleri	7/19/21
Don Champlin	4/20/18



ED ASNER, an accomplished actor, former Screen Actors Guild president and Screen Actors Guild Life Achievement Award honoree, passed away Aug. 29 at the age of 91.

Asner created one of the most memorable roles in television history — the gruff but loveable newsman Lou Grant on two hit television series for CBS: the comedy *Mary Tyler Moore* from 1970–1977 and the drama *Lou Grant* from 1977–1982. His five Emmy Awards for that role, plus two additional Emmys, set a record for the most Emmys ever awarded to a male TV actor. In 1992, he

received a star on Hollywood's Walk of Fame and was inducted into the Academy of Television Arts and Sciences' Hall of Fame in 1996. In 2001, Asner received the Screen Actors Guild Life Achievement Award.

Asner was equally formidable off screen, where he was an outspoken advocate for those he felt were victims of oppression or injustice. Prior to being elected Screen Actors Guild president in 1981, he was a frequent presence on the picket lines during the joint Screen Actors Guild/AFTRA 1980 TV/Theatrical strike, which affected a multitude of productions, including his own *Lou Grant*, and was among the nearly two dozen stars participating in the *Evening of Stars* strike benefit at the Hollywood Bowl. In September 1981, Asner addressed a crowd of 8,000 trade union members at Los Angeles' MacArthur Park at a Solidarity Day event, and was elected Screen Actors Guild president six weeks later, winning 52 percent of the vote.

Asner went on to serve as a National Board member of both SAG and SAG-AFTRA periodically from 1985 until his death.

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

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“★★★★”
AN OUTSTANDING ENSEMBLE!”

The Washington Post

“ANN DOWD IS PHENOMENAL.”

USA TODAY

“MARTHA PLIMPTON DOES
EXTRAORDINARY THINGS.”

VANITY FAIR

“JASON ISAACS IS REVELATORY.”

GOOD
AMERICA

“REED BIRNEY IS SUPERB.”

San Francisco Chronicle

MASS

BLEECKER
STREET

Channing Chase	10/6/18	J.L. Dahlmann	8/22/21	Tom Fenaughty	3/26/21
Jay Chevalier	3/30/19	Segis Daniels	3/21/21	Brooke Fleming	11/16/17
John Chilton	11/18/14	Sal Darigo	7/10/21	Paul Fujimoto	7/13/21
William Chimka	8/28/21	Rosemary De Angelis	4/7/20	Roy Gaines	8/11/21
Beverly Christensen	8/24/21	Leo De Lyon	9/18/21	William Garson	9/21/21
David Chung	4/14/06	Paul Derolf	6/24/17	Audrey Gelfand	8/27/18
June Claman	9/29/21	Kamala Devi	5/15/21	Larry Gelman	6/7/21
Rosemarie Clampitt	8/15/21	Scotty Dillin	10/8/21	Ron Glusac	8/21/21
Charles Richard Clark	11/8/18	Nick Dimitri	10/20/21	Joe Goddard	9/15/19
Olivia Cole	1/19/18	Lloyd Dobyns	8/22/21	Lois Goorwitz	8/29/21
Don Collier	9/13/21	Mark W. Douglas	4/6/21	Felipe Gorostiza	4/15/20
Dr. Franco Columbu	8/30/19	Suzanne Douglas	7/6/21	Big Daddy Graham	9/8/21
Jiji Connolly	7/5/20	Robert J. Downey	7/7/21	Saginaw Grant	7/28/21
Michael Constantine	8/31/21	Jennifer Echols	7/17/18	Rosamund Gregory	2/3/21
Ruth Harris Conte	8/22/21	Neil Espe	9/16/21	Dave Hager	9/22/21
Alex Cord	8/9/21	Don Everly	8/21/21	Jean Hale	8/3/21
Don Craig	3/9/21	Thomas C. Fallon	4/25/21	Bernice Halpert	2/11/18

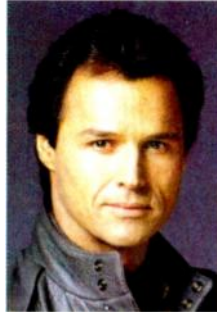
In Memoriam



NORM
MACDONALD



BIZ
MARKIE



MICHAEL
NADER



JAY
PICKETT



MARKIE
POST



JANE
POWELL

James Hardie	7/28/21	Richard Karron	3/1/17	Matthew Mindler	8/28/21
Magda Harout	9/9/21	Warren Kelley	5/18/21	Sam Minsky	3/6/20
Al Harrington	9/21/21	Jahan Khalili	10/18/20	Garry Mitchell	6/18/21
Cynthia Harris	10/3/21	Ricardo Rasheem King	1/15/21	Jim Moffatt	3/31/21
Pamela Hayes	7/9/21	John Klater	5/10/21	Mary Jo Monakee	11/18/20
Robert Herron	10/10/21	Ed Krieger	12/16/20	Frank J. Montella	9/28/21
Dusty Hill	7/27/21	Ivan Kronenfeld	10/25/18	Adrienne Montezinos	6/2/20
Robert Himber	9/15/18	Nelson Landrieu	10/30/19	Trevor Moore	8/6/21
Clayton B. Hodges	1/14/19	Geary Lanier-Faggett	10/28/19	Gabor Morea	6/13/21
Ronald F. Hoiseck	8/1/21	Bill Luckett	10/28/21	Joe L. Morgan	10/11/20
William Duncan Howey	8/31/21	Rebecca Luker	12/23/20	Ed Moroney	4/19/20
Matt Hoyt	8/14/21	Norm Macdonald	9/14/21	Christ C. Mugianis	6/4/21
Mark Hudson	2/25/21	Craig Mack	3/12/18	Fred Murphy	10/10/21
Nicole Hurst	8/4/21	Lyn Mahler	7/4/21	Dick Myers	7/23/21
Rebecca Hyde	11/29/20	Gloria Manon	11/12/18	Michael R. Nader	8/23/21
John Hynd	5/5/21	Biz Markie	7/16/21	Miles Neff	10/7/21
Alvin Ing	7/31/21	Jay Marks	6/1/20	Paddy O'Nolan	1/30/21
Ian Ireland	7/10/21	Albert S. Martinez	7/6/18	Timothy O'Hare	5/5/21
C. Anthony Jackson	6/21/21	Jackie Mason	7/24/21	Jill Ober	9/8/21
Matthew Jackson	8/9/21	Marjorie McKenna	3/26/20	Serge Onik	8/23/21
Sondra James	9/12/21	Jorli McLain	6/9/10	Richard Dennis Owens	9/26/21
Tremel James	7/19/21	Jo McNamara	8/1/20	Bob Parkinson	9/21/21
Mark Jeffreys	4/28/21	David A. McQueen	8/8/21	William Paulson	5/31/19
Harry David Johnson	7/9/21	Maggie Mellin	12/17/17	Nancy Pearlberg	9/17/20
Christipher Joy	4/25/20	Sharon Mendel	8/10/21	Penni L. Pearson	7/16/16
Eric Kaldor	2/17/21	Art Metrano	9/8/21	Darren Peel	11/20/19
Ron Kapp	7/22/21	Ann Miles	7/8/21	Bert Pence Jr.	9/3/21
Alfred Karl	7/4/21	Ebb Miller	7/9/20	Anthony T. Pennello	8/14/21



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A Female Actor In A Leading Role
JESSICA CHASTAIN

Outstanding Performance By
A Male Actor In A Supporting Role
ANDREW GARFIELD • VINCENT D'ONOFRIO

Outstanding Performance By
A Female Actor In A Supporting Role
CHERRY JONES

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CHERRY JONES • VINCENT D'ONOFRIO



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Lynn Hirschberg, *NY*

JESSICA CHASTAIN
ANDREW GARFIELD

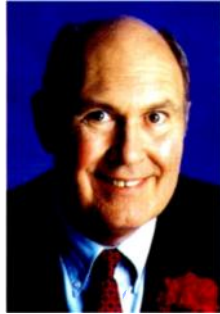
THE EYES OF
Tammy Faye



In Memoriam



PETER
SCOLARI



WILLARD
SCOTT



JAMES MICHAEL
TYLER



MELVIN VAN
PEEBLES



MICHAEL K.
WILLIAMS



JANE
WITHERS

Marilyn S. Persky	5/14/18
Don Pethley	6/23/21
Jay Pickett	7/30/21
Craig Pinkard	8/28/21
Roger J. Porteous	7/14/21
Markie Post	8/7/21
Alan Pottinger	9/13/21
Jane Powell	9/16/21
Lovelady Powell	2/2/20
Al Pugliese	7/24/21
Carmel Quinn	3/8/21
Walter Raymond	10/14/19
Sondra Reading	11/5/19
Dorothy Reed-Jackman	8/10/21
Lee Reheman	3/1/16
Sal Richards	7/23/20
Jack Ritschel	11/7/20
Charlie Robinson	7/11/21
Arlena Rolant	8/28/21
Sandy Rosenberg	6/28/20
James Russ	8/18/21
Lorraine Saunders	1/9/18
Paul Savior	10/1/21
William G. Schilling	2/28/19
Ralph Schuckett	4/4/21
Peter Scolari	10/22/21
Alan Robert Scott	2/5/21
Marilyn Lang Scott	1/4/21

Willard Herman Scott	9/4/21
Don Sebastian	10/3/21
Steve W. Sherman	6/24/21
Mikola V. Shevchek	6/27/21
Stuart D. Silbar	9/20/17
Dorothy Silver	7/17/21
Preston Simpson	2/7/21
Ron Slanina	6/26/21
Charles Smith	6/20/06
Eugene Osborne Smith	7/19/21
Graham F. Smith	11/1/20
Roosevelt Smith	4/22/18
David Sterling	4/2/21
Bobra Suiter	3/19/21
Jack Judd Swanson	6/7/21
Shelby Swatek	8/2/21
Brian Tarantina	11/2/19
Katha Taylor-Jones	8/30/21
Dennis "Dee Tee" Thomas	8/7/21
John Thompson	3/9/19
John Robert Thompson	8/30/20
David Tice	2/1/20
Jack Treanor	8/31/17
Brian Turk	9/13/19
James Michael Tyler	10/24/21
Michael Tylo	9/29/21
John Valentine	4/20/21
Melvin Van Peebles	9/21/21

Rita Vassallo	10/12/21
Chick Vennera	7/7/21
Billy V. Vigeant	10/20/21
Jenora Nichols Waller	7/20/21
Laurel M. Watt	1/14/20
Chuck E. Weiss	7/20/21
Mary Jane Wells	7/10/21
Alan J. Wendl	8/6/21
Johnny West	8/24/21
Ian Whitcomb	4/19/20
Thea Ruth White	7/30/21
Lewis Whitlock	9/11/21
Zoey Wilson	1/20/09
Rick Wiles	8/30/21
Bill Wiley	7/12/21
Elayne Wilks	9/3/21
Michael K. Williams	9/6/21
Ann Willis	6/9/21
Marc Wilmore	1/30/21
Patricia Wilson	7/12/21
Michael Wise	6/26/21
Jane Withers	8/7/21
Jack Wohl	8/24/18
Tommy Wolski	1/20/20
Judith Woodbury	4/26/18
J Young	9/13/21
Jerry Ziesmer	8/1/21
Boyd Zontelli	2/11/20



THE ~~SEATTLE~~ TIMES



The INDEPENDENT



The Telegraph

"STAR-STUDED CAST DELIVERS IN WES ANDERSON'S ELEGANT MAGAZINE TRIBUTE."

MOIRA MACDONALD, *The Seattle Times*



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**OUTSTANDING PERFORMANCE
BY A CAST IN A MOTION PICTURE**

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MATHIEU AMALRIC STEPHEN PARK
BILL MURRAY OWEN WILSON

**OUTSTANDING PERFORMANCE BY A
FEMALE ACTOR IN A SUPPORTING ROLE**

TILDA SWINTON LÉA SEYDOUX LYNA KHOUDRI

**OUTSTANDING PERFORMANCE BY A
MALE ACTOR IN A SUPPORTING ROLE**

BENICIO DEL TORO ADRIEN BRODY
TIMOTHÉE CHALAMET JEFFREY WRIGHT
MATHIEU AMALRIC STEPHEN PARK
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**"THE FRENCH DISPATCH'
IS POSITIVELY EXUBERANT WITH
STARS OF THE SILVER SCREEN."**

JESSICA KIANG, PLAYLIST

THE FRENCH DISPATCH

BY THE LIBERTY, KANSAS EVENING SUN

sexual assault and rape. In *Enter Whining*, she recalls a horrific home invasion in 1985, in which intruders broke into her home and attacked her and a close family friend, and her 10-year journey of healing, including undergoing therapy.

In her *Studio 10* interview, she said, "There were women who asked me to sign [my book], and I thought, 'If people could see where I came from that low point to where I am now, maybe it'll help and inspire others who have been sexually assaulted to ... pick up the pieces.'"

"You'll never be the same, but you can forge forward and turn your pain into purpose."

Learning how to turn painful personal experiences into activism has served Drescher well in the years since. She is an advocate of LGBTQ causes, including a 2010 partnership with the Human Rights Campaign's project in support of same-sex marriage in New York. Additionally, she has vocalized support of her ex-husband Jacobson, since his coming out in 1999, and the two have continued to develop new projects, including *Happily Divorced*, which was loosely based on their experiences in the early years following their divorce.

But what's been most noted is the attention she's brought to women's health and cancer awareness. Drescher, herself a survivor of uterine cancer, detailed her experiences, including frequent misdiagnoses from several doctors over the course of two years, in her second book, *Cancer Schmancer*. In 2007, she went on to found the Cancer Schmancer Movement and Cancer Schmancer Foundation, a nonprofit organization that approaches women's health care through wellness education, increased accessibility to early screenings and legislation in support of cancer awareness. The Cancer Schmancer Foundation was integral in the unanimous passing of the 2007 Gynecologic Cancer Education and Awareness Act, and as the organization's president, Drescher has frequently spoken in Washington, D.C., in support of cancer education. For her work, she was named one of the Top 5 Celebrity Lobbyists by *Washingtonian Magazine*, alongside Bono, George Clooney, Angelina Jolie and Brad Pitt.

Additionally, she has served as a public diplomacy envoy for the U.S. State Department during the Bush and Obama administrations.

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It is Drescher's history in the industry, experience as a lobbyist and her ability to turn her personal experiences and those of others into greater calls to action

that enables her to handle the unique position of SAG-AFTRA president. She championed unity throughout her campaign and echoed those same sentiments during her closing address at the union's 2021 national convention on Oct. 18.

"I come into this position without bias or partisanship and will galvanize every single one of you who share my vision," she said. "And may the polarizing fall to the wayside, for our future depends solely on making kindness and compassion for each other our compass. I look forward to working with each of you as we move forward in unity towards the realizing of great achievements and seminal pivots in new and fruitful directions."

In addition to pledging to work with other union leaders and legislators, her speech touched on how to reduce waste in the industry, the formation of a senior fund, broadening the eligibility qualifications for the SAG-AFTRA Health Plan, a greater focus on reproductive rights, and a new lifestyle program.

"I understand all too well the essential right to quality health care and the importance of good health, and this area will be a significant focal point for me on behalf of all members," said Drescher. "Healthy members means fewer claims, which could translate into better policies at lower premiums, resulting in more members who can qualify for insurance."

She also stressed the need for greater diversity, equity and inclusion efforts, as well as a stronger presence of women within union leadership roles and a zero tolerance policy for workplace harassment and assault.

She concluded her speech with the earnestness and confidence that has marked her career, both on and off screen.

"I wanted to wear a lot of hats in this business, and I'm proud to say that I successfully have. But I have also gained invaluable insights and learned many lessons that will only help us as I steer this ship and seek inroads not navigated. I know that I can make a difference, and everything that I have accomplished in my life has prepared me for this one defining moment.

"I ask that you trust me and take this ride with me, as you have nothing to lose and everything to gain."



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Astronaut L. Gordon Cooper gave the first live TV broadcast from space, earning him an honorary AFTRA card in 1961 from NY Local 2nd VP Vicki Vola, center, and AFTRA NY Local President Leon Janney, far right. Below, President John F. Kennedy presents the NASA Distinguished Service Medal to Cooper on May 21, 1963.

PROJECT MERCURY

L. Gordon Cooper, NASA's first AFTRA-naut

The first live TV broadcast from space won an honorary AFTRA membership card for 36-year-old astronaut L. Gordon Cooper, youngest of the seven NASA Project Mercury astronauts. Memorably portrayed by Dennis Quaid in the 1983 feature film *The Right Stuff*, Cooper made his historic broadcast on May 15, 1963, while traveling solo 17,500 miles an hour in his Faith 7 capsule on his second of 22 orbits around the earth. It was the final flight of the Mercury program and Cooper also became the last American astronaut to solo in space. His mission finished on May 16 after 34 hours in space, and his capsule splashed down in the Pacific Ocean near Midway Island. The aircraft carrier USS Kearsarge plucked his capsule from the ocean and, after Cooper was safely aboard, President John F. Kennedy phoned to congratulate him on his flight and safe return.

On May 21, President Kennedy awarded Cooper the NASA Distinguished Service Medal in a ceremony in the White House Flower Garden, stating, "I think one of the things which warmed us the most during this flight was the realization that however extraordinary computers may be, that we are still ahead of them and that man is still the most extraordinary computer of all. His judgment, his nerve and the lessons he can learn from experience still make him unique and, therefore, make manned flight necessary and not merely that of satellites."

Shortly after his return to earth, Cooper enthused about becoming the first live broadcaster in space: "I was tickled at being the first person ever to conduct a show as producer, director, photographer and actor, all in one!"

But he did so without being a member of AFTRA! Accordingly, the day after President Kennedy's award, AFTRA presented the astronaut with an honorary life membership card in a small ceremony on the 35th floor of the Waldorf-Astoria Hotel in New York, where Cooper and his family were staying in the presidential suite. Cooper accepted the card from AFTRA New York Local Executive Secretary Kenneth Groot, New York Local President Leon Janney and New York Local 2nd VP Vicki Vola, who would be elected AFTRA's national president four months later.

Vola shared the meeting details in an article in *Stand By!*, the AFTRA New York Local membership magazine: "We told [Cooper], 'We take great pleasure in presenting to you this AFTRA card which makes you an honorary member for life.' To which he quipped, 'I guess I was illegal yesterday, wasn't I?'"

In 2003, the year before Cooper's death at age 77, the Smithsonian's National Air and Space Museum received the pressurized space suit he wore on that 1963 flight from NASA. It can be viewed on the website for the Smithsonian National Air and Space Museum at airandspace.si.edu.

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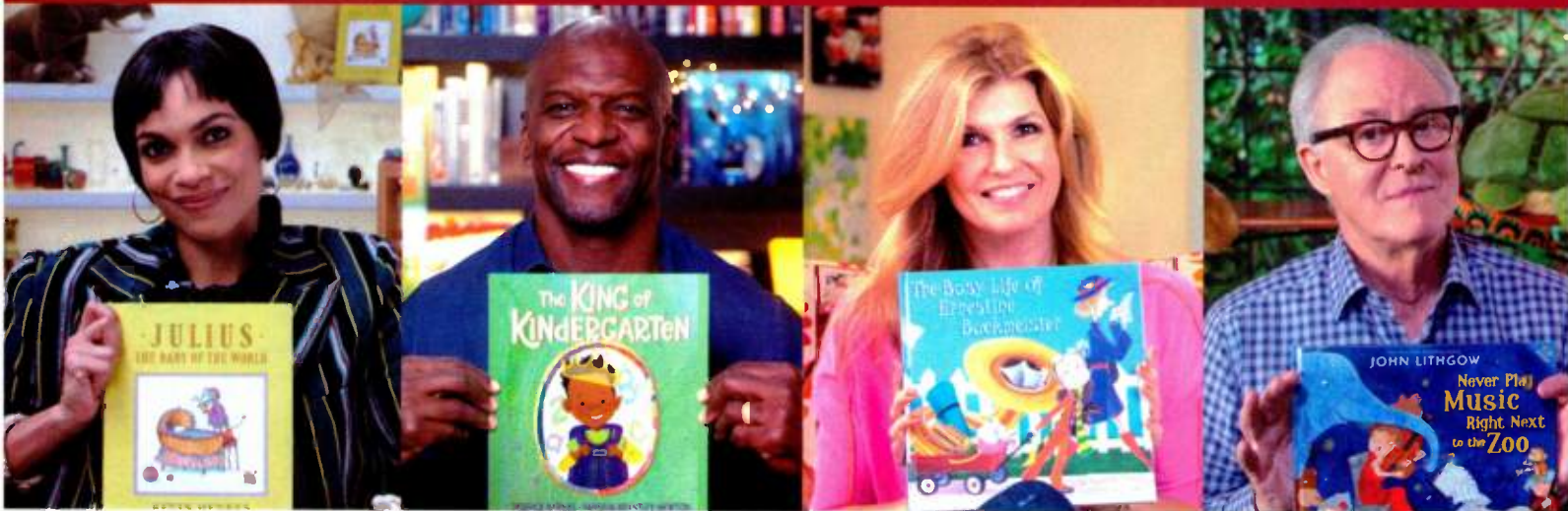
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