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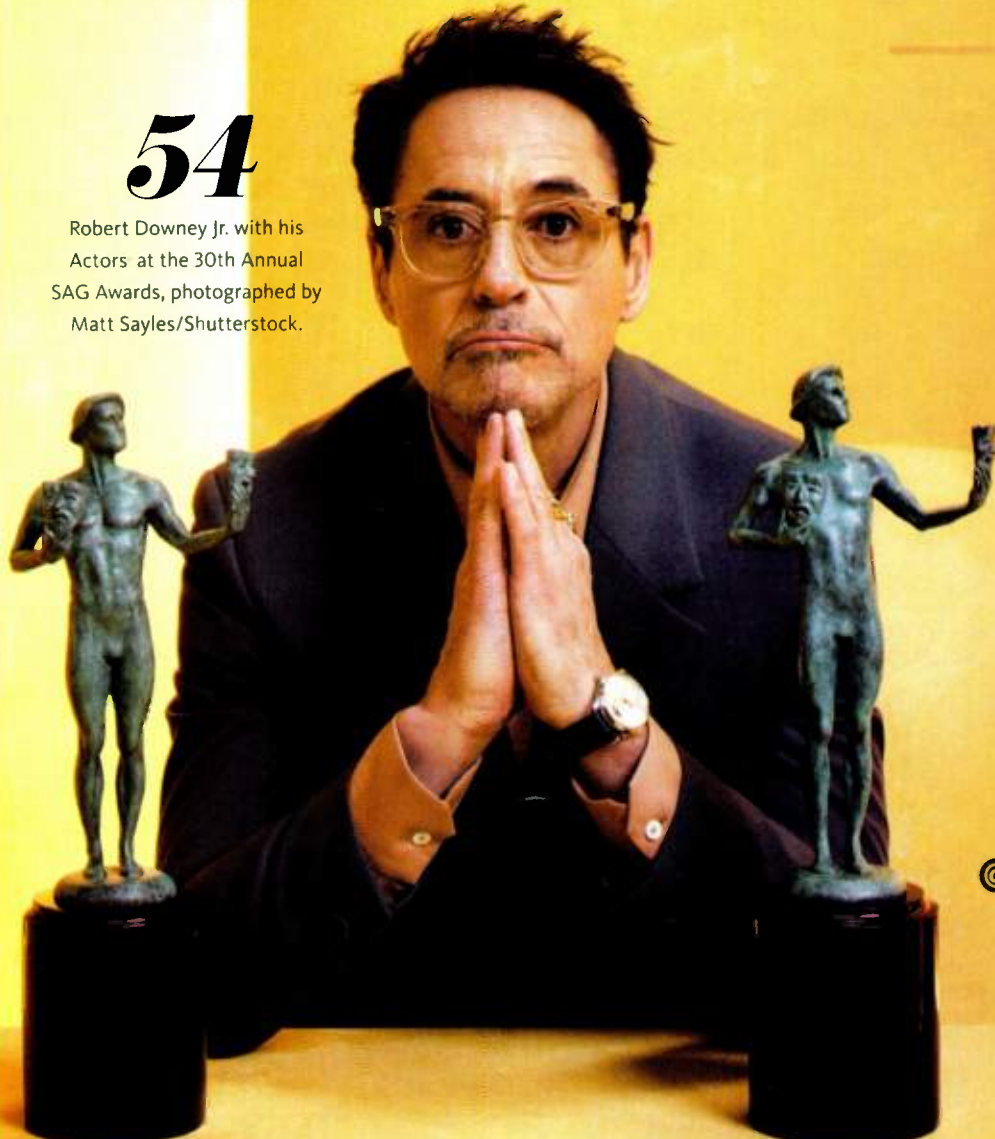
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Look for this symbol throughout the magazine to find out how you can take action.

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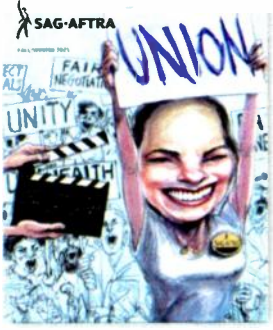
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# Letters to the Editor



## LITTLE CHURCH

Thank you for your *Snapshot* piece on the Little Church Around the Corner and the Episcopal Actors' Guild's relationship with it. Founded in December 1923, the Guild — a membership organization as well as a charity — is, indeed, celebrating our centennial this year.

The mission of the Episcopal Actors' Guild is to provide emergency aid and support to professional performers of all faiths — and none — who are undergoing financial crisis. We are also dedicated to helping emerging artists advance their careers through scholarships, awards and performance opportunities.

Among the first leaders of the Guild were Mary Pickford, Douglas Fairbanks,

Julia Marlowe and George Arliss, who was the first president of the Guild and helped form Actors' Equity 10 years earlier.

We have been extraordinarily busy during the pandemic and throughout the strikes, helping members of our community in need. Those seeking help can contact us at [actorsguild.org](http://actorsguild.org).

### Anthony Newfield

President, Episcopal Actors' Guild  
New York Local

## SAG-AFTRA STRONG

2023 was a historic year for SAG-AFTRA, as we stood together to fight for what was right. I am so very proud to be a part of this community and to have participated in the strike efforts. I have been a member of SAG-AFTRA since 2000, and my teenage daughter more recently became a member. My thanks and gratitude to all our wonderful members and leadership. May we continue to work in solidarity. SAG-AFTRA strong.

### Sandra Matthews-Sims

Los Angeles Local

## What Members are Saying on Social Media

Thanks for highlighting strike captains! 🙌

### Jake Getman

Los Angeles Local

I love all the advice about how to find representation and discounts!

### Sammie Rae Jones

New York Local

Keep sending the magazine by mail, some of us love the hard copy edition!! Thanks!!

### Eugene Calamari Jr.

New York Local

**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.

**FOR THE RECORD:** On page 22 of the Fall/Winter 2023 issue, the photo accompanying Tom Kiesche's quote was member Roberto Ordóñez Hoyo. SAG-AFTRA regrets the error.

### SEND LETTERS TO:

Letters to the Editor  
**SAG-AFTRA Magazine**  
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Los Angeles, CA 90036  
Letters may also be emailed to [magazine.editor@sagaftra.org](mailto:magazine.editor@sagaftra.org) or shared via social media @sagaftra.



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## A Letter from the President



### FRAN DRESCHER

*“To honor my dad. I’d like to dedicate this president’s letter to Morty Drescher and his unwavering ethical values and respectful treatment of others.”*

Dear Member,

**M**y father passed away on March 20 at 2:10 a.m. ET. It was the day before my parent’s 71st wedding anniversary. And after all those years, they were still madly in love with each other.

My father was a very smart and funny, all around great guy that everyone loved.

He made his living as a systems analyst. Often throughout the strike, I would say, “I am the daughter of a systems analyst, and I inherited his ability to see systems and recognize where they are broken.”

But he dabbled in acting after he retired and was a proud member of SAG-AFTRA.

I think he had the talent for acting as a career had he gone into it from the get-go.

But, he wanted a family, and I don’t think coming from the world he came from, being an actor was ever really an option but a dream.

He was a natural at many other things too, like picking winning horses and football teams as well as playing cards. He loved to recite *Casey at the Bat* for family gatherings and play golf with his buds.

He was never impressed by money but by character, and treated all people, rich or poor, equally.

He patiently taught me to ride a bike, swim and drive a car. But more importantly, he taught me what’s of most value in this life, and that is a love of family, simple pleasures and having ethics.

So, to honor my dad, I’d like to dedicate this president’s letter to Morty Drescher and his unwavering ethical values and respectful treatment of others.

I wish all of us could feel a responsibility to practice the highest of ethical behavior. To

try to devote each day of our lives to being the best we can be.

During the strike, it became clear, as time unfolded, who on both sides of the negotiating table disrespected the code of ethics.

Those that compromised ethical behavior to drive their point of view not only dishonored the position they held but also disrespected the process, which should have been held to the highest standard by everyone distinguished as a negotiator for the 2023 TV/Theatrical/Streaming contracts.

Equality and diversity are both ethically and morally what the entertainment industry should strive for.

Optically, we must present all characters onscreen with an intentionally truthful representation of life AS IT IS, and not some able-bodied, whitewashed version that only perpetuates intolerance.

Every talent agency, every casting office, every director and every writer should welcome ALL types for every role, wherever plausible, regardless of size, shape, disability, race, orientation or nationality. That’s the ethical thing to do on behalf of our members.

And on behalf of the planet, every writer, producer and director should normalize eco-responsible living onscreen wherever plausible too.

My father was not a religious man. He felt religion fostered most wars throughout history. His only brand of religion was to be kind and caring to everyone.

To that end, SAG-AFTRA is not a house of worship, but a labor union for all performers, no matter their faith, nationality or race, to come together as one member body.

We unionized to demand respect, compensation and protections from our

employers for all our members working around the world. That is all. That is why it exists.

But when the seeds of tribalism are planted within a union, it doesn’t make us grow stronger but weakens us to our core like a malignancy.

This is a common pitfall, but one we should very consciously avoid falling into.

Our default should be all for one and one for ALL; not only with whom we identify.

Let’s get global politics and internal partisanship OUT of our performers labor union and focus this member body on what this union is meant for, unionizing more work and gaining better contracts!

When we can join in solidarity with one objective, to improve the entertainment industry for our benefit, we will be unstoppable.

My dad always said, “The shortest distance between two points is a straight line.”

We are a family of performers and broadcasters, and what happens outside stays outside the straight and narrow path we must walk as labor.

If we can accomplish that alone and nurture empathy for every member, no matter who they are, no matter where they’re from, no matter what their faith, we will not only honor my father — for that is how he lived his life — but, as a labor union, we will be stronger than ever because we got out of our own way!

In solidarity,

Fran Drescher



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# *A Letter from the Executive Vice President*



## LINDA POWELL

*“Our challenges are real, but the state of our union is strong.”*

Dear Member,

It's been my honor during the first quarter of the year to represent you at a variety of events. What has been common at each one is the admiration and respect that our union is receiving both across the industry and beyond.

At the Labor Innovation and Technology Summit in Las Vegas, I joined other union leaders in important discussions around emerging technology. While there, every conversation I had included congratulations for our successes. At the American Federation of Teachers' annual conference, I was part of an open conversation for their delegates which explored SAG-AFTRA's strategies and successes. Attending the SAG Awards, I was inspired by the number of winners acknowledging pride in the union. And I was incredibly moved to accompany Rep. Jimmy Gomez, D-California, to the State of the Union address — an honor he gave to SAG-AFTRA in recognition of our historic strike.

It's been nice to take a victory lap. We earned it. And we have reason to be proud of the gains we made. But I know those gains didn't come without sacrifices. Our members went without wages, without health care contributions, without security for much of the last year. We celebrate while we work to recover. We work to recover while we face an industry in flux. We overcame many of the

challenges on the table, but the challenges ahead are very real.

What I know and what keeps me steady is that in addition to achieving the much needed major gains that we all know about, our strike changed us. I've talked before about how the union is better for our increased member engagement. But that's not the only way it's become clear to me that we are stronger now than ever.

We are stronger in negotiations. No one across the table from SAG-AFTRA questions our resolve. In every contract negotiation since TV/Theatrical, we have achieved major gains — in wages, in working conditions and in the important boundaries put on artificial intelligence. With the hard-fought TV/Theatrical A.I. rules as a de facto starting point, the TV Animation and Sound Recordings committees were able to concentrate their leverage on specific A.I. provisions crucial to their communities. As I write this, the Interactive Media Agreement Negotiating Committee continues to hold strong in their negotiation and a robust Network Television Code W&W process just concluded. Members of both of those committees are highly motivated by the walls they've seen fall and the magnitude of the moment they are being entrusted to navigate.

We are stronger in legislation. The connections we've made with like-minded legislators around the country during the strike are invaluable. In March, the ELVIS

Act became law in Tennessee. It's the first law of its kind that protects songwriters, performers and music industry professionals' voices from A.I. misuse. We are currently backing three federal bills and several state bills that will further protect our members. Visibility matters. Relationships matter. Our strike strengthened both.

Finally, we are stronger in our focus. Pulling together for the strike honed us in important ways. I see that in the chairs of your committees, in the initiatives being proposed, in the problems being addressed, in the debates being had, and in the commitment to finding solutions for longstanding issues as well as threats on the horizon. Our challenges are real, but the state of our union is strong.

With the beginning of spring, the days are getting longer here in New York, and every now and then it's almost warm. I'm hopeful for renewal, growth and WORK for all of us in this season. I encourage you to stay engaged and to stay informed. Your voice matters, your presence matters, and together we are a force to be reckoned with.

In solidarity,

Linda Powell



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## A Letter from the Secretary-Treasurer



### JOELY FISHER

*“It’s an election year, a leap year, an Olympic year and a year during which our business can change in a heartbeat.”*

Fellow SAGAFTRA Members ... Friends,

It’s spring, the season of renewal; we have been through so much together, so take a moment and ... breathe. Collectively, we successfully weathered the TV/Theatrical/Streaming strike and are on the road to not only recovery, but finding ourselves working a new contract with significant gains.

I was thrilled to step onto set in late March for the first time since our TV/Theatrical Contracts wages and working conditions meetings about a year ago, and I know a lot of you are in similar circumstances.

The business landscape of television and film has been drastically rearranged. Not everybody has gone back to work, and the future remains uncertain. As of this writing, we don’t know if the Teamsters and IATSE will go on strike, but if they do, we will be there to support them, just as they were there for us.

The industry has been in a state of upheaval, and so is the world. It’s an election year, a leap year, an Olympic year and a year during which our business can change in a heartbeat.

However, take pride and look back at what we’ve accomplished. For the first time since 1960, we stood shoulder-to-shoulder on the picket lines with our union siblings from the Writers Guild to show AMPTP and the world how strong we are — and who we are.

Throughout the strike, our union

leadership stood strong for us and had our backs. And on the front lines, we saw unity and solidarity, with SAG-AFTRA members and allies shuffling, marching, shouting and dancing in cities across the nation. You inspired workers around the world, and your efforts resulted in historic contract gains, not the least of which is strong artificial intelligence protections that we have further refined in our TV Animation and Sound Recordings agreements.

Speaking of A.I., some people may not want to hear this, but it’s here to stay. Our contracts and our approach to protecting members must focus on what is, not what we wish things to be. The technology potentially has important applications in science and medicine, but we will always remain vigilant against abuses that impact our members.

Some of those protections we can negotiate at the bargaining table, but it’s not enough; we also need legal safeguards. That’s why I’m proud to co-chair the Government Affairs and Public Policy Committee. We have been busy meeting with state and federal lawmakers on all the issues important to our members. We will have a big presence at hearings in Washington, D.C., and Sacramento this year.

In addition to important A.I. protections, we’re working on other fronts as well. On the state level, we have been trying to get tax credits restored to keep production domestic. In California,

we’re also advocating for the return of a bill that will permit striking workers to draw unemployment benefits, after a similar one was vetoed by Gov. Newsom last year.

Another priority for us is to keep the conversation going on the Performing Artist Tax Parity Act, which will make critical above-the-line business expense tax deductions available to a broader group of performing artists. As performers, we invest in ourselves, and we should be able to write off our training and associated costs to advance our careers.

Whatever category or career you represent, one thing is true of SAG-AFTRA members: We rarely rest. So, I do hope you’ll take a moment to savor our victory and enjoy the company of your peers. I’ve never felt a deeper bond with my fellow members than I have these past months, and I am so, so proud of all we’ve done together. In this time of uncertainty, remember that something you can always count on is the support of your fellow members. After all, that’s what a union is. As always, I am looking out for your health and well-being and am available 24/7. Try me.

Always keeping the membership first,

Joely Fisher



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## DUNCAN CRABTREE-IRELAND

*“Calling the last several months eventful is an understatement, but there’s so much more to come.”*

Dear Member,

This is my first letter in the national magazine since our TV/Theatrical/Streaming strike concluded. I want to express my deepest pride and appreciation for the solidarity shown by SAG-AFTRA members, as well as our allies on the picket lines.

For 118 days, you showed what it means to be a member of a union. “Inspirational” seems too small a word for the solidarity, unity and tenacity shown by SAG-AFTRA members, day in, day out, week after week.

SAG-AFTRA and our sibling unions are the only thing that stands in the way of the industry mega corporations having unfettered freedom to change the industry, workers lives, and even the fundamentals of human creativity in the interests of the corporate balance sheet. But thanks to your indomitable spirit, we were able to secure critical A.I. protections and wage increases far beyond anything the studios had ever imagined they would ever be willing to agree to.

A strike is always a last resort, and it presents a real and substantial risk. If members are fractured by infighting and don’t share a common sense of purpose, it can leave us substantially weaker than when we started — and in any circumstance it can be hard to get a large group of people to agree on anything. But the way SAG-AFTRA members came together was inspiring, uplifting and a true thing of beauty. Our time on the picket

lines made a statement that hasn’t been and won’t soon be forgotten, and we are already seeing that ripple effect in other contracts in the form of the evolution of improved terms. I am so very proud of the members of this union, and to have the incredible honor of serving you as your national executive director and chief negotiator.

Your union leadership remains committed to expanding A.I. protections into our other contracts — as we have already done with our Television Animation Agreements, Replica Studios agreement, and Sound Recordings Code — and ensuring that our members have full agency where the technology is concerned. I want to particularly acknowledge our TV Animation and our Sound Recordings negotiating committees and the negotiating staff for their courage and strategic brilliance in bringing forward those successful, evolutionary deals.

I want to take a moment to express my deepest condolences to SAG-AFTRA President Fran Drescher on the loss of her father Morty, himself a SAG-AFTRA member. Her love and respect for him is always so evident; she would often invoke his name during negotiations. My thoughts are with her and her family.

Calling the last several months eventful is an understatement, but there’s so much more to come. In June, we’ll be resuming the work of our national convention that was put on hold because of TV/Theatrical negotiations; there’s the upcoming

bargaining on the Network Television Code contract, our sustained push on A.I. protections, both in contracts and legislatively; and much more.

But one topic that deserves a special mention is our ongoing negotiations with and potential strike against the major video game companies. Our Interactive Media Agreement Negotiating Committee and negotiating staff have been bargaining with the companies for more than a year, and the deal is close to done with one exception ... artificial intelligence protections. We have made it crystal clear that we will not agree to any proposal that seeks to exclude some of our members from the A.I. guardrails that everyone needs and deserves. We will stand strong and united on this point. With the 98% yes vote of our membership taken last fall on a strike authorization, we’re using every bit of leverage to achieve the deal we need. But if a fair deal for all our members isn’t on the table, exercising our right to withhold services from those companies may be necessary.

And even though the TV/Theatrical/Streaming strike is behind us, your engagement with your union is as important as ever. I am excited for what’s to come, and I can’t wait to work on it side by side with all our members.

In unity,

Duncan Crabtree Ireland





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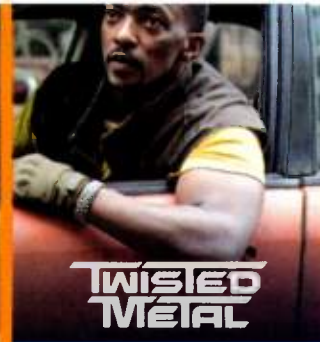
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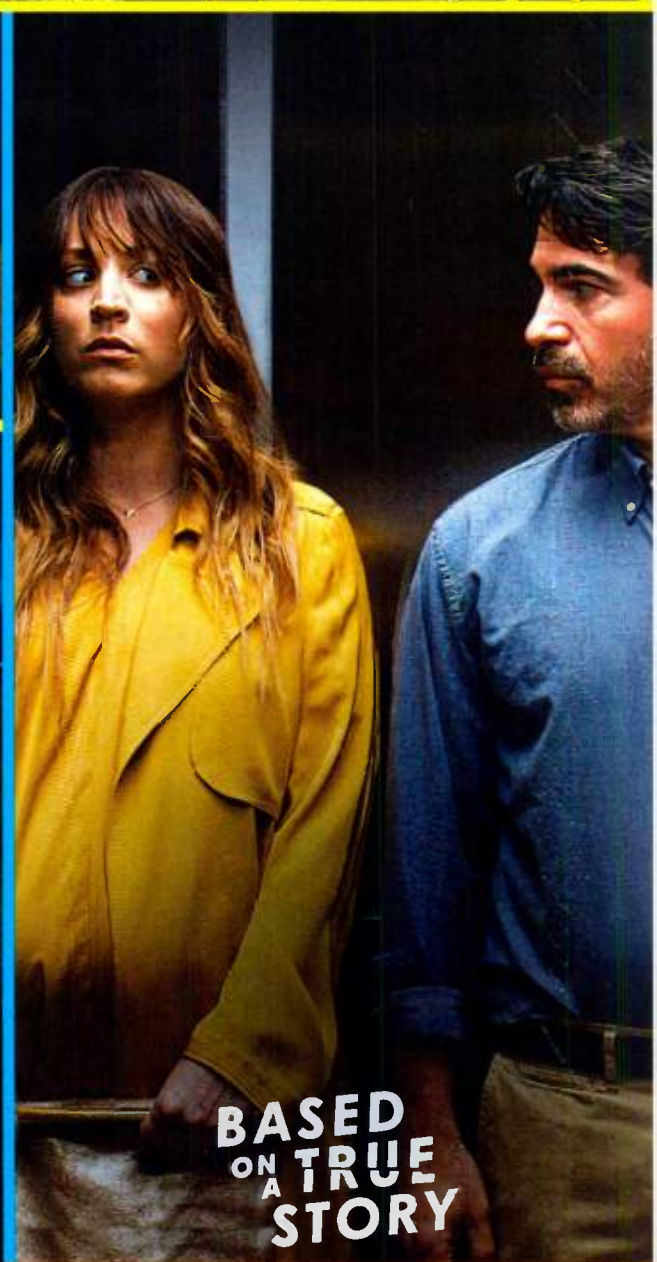
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**KINGS  
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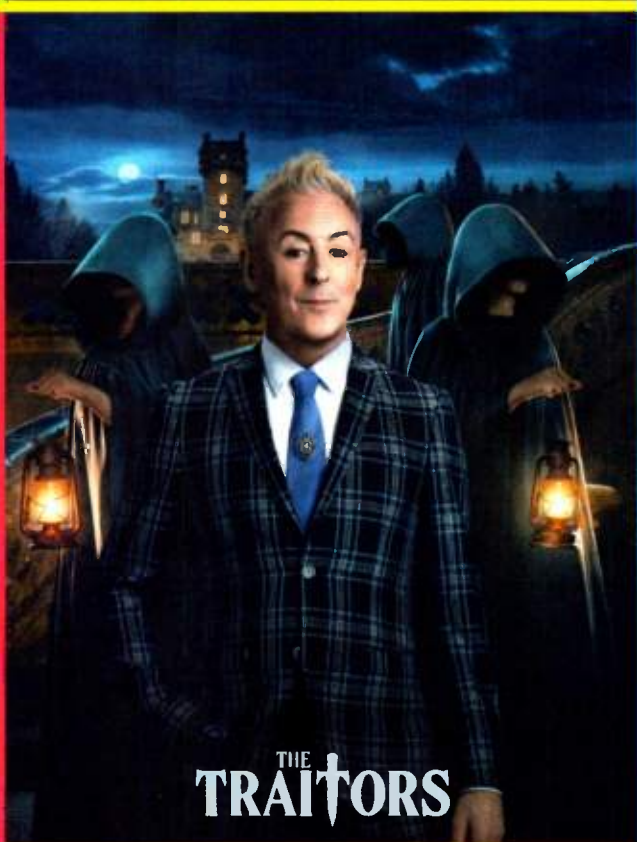
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**IN THE  
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# 24 CONSIDERATION





# For Members

News, Information and Benefits



U.S. Rep. Jimmy Gomez and SAG-AFTRA Executive Vice President Linda Powell in Washington, D.C.

## SAG-AFTRA EVP Linda Powell Attends State of the Union Address

**S**AG-AFTRA Executive Vice President Linda Powell was a special guest of U.S. Rep. Jimmy Gomez of California at President Biden's March 7 State of the Union address in Washington, D.C.

"I am honored to represent SAG-AFTRA's 160,000 members at the State of the Union and thank Rep. Gomez for his strong support, and for including labor in this important event. After a year that saw workers in many sectors standing together for respect and fair treatment, it is clear that the labor movement is strong and that our voices must be part of building a fairer and more productive future. We call on Congress and the administration to act on critical issues like A.I. protections, health care access and fair wages that are so important to

working people everywhere," said Powell.

"Linda Powell played a pivotal role in negotiating a better contract for SAG-AFTRA members, and I invited her to this State of the Union to send a clear message: The state of our unions is strong," said Gomez. "I was proud to picket alongside SAG-AFTRA last summer to fight for better working conditions for entertainment industry members, especially the over 33,000 SAG-AFTRA members in my district, and I'm proud to fight for unions every day. From hotel workers to auto workers to the entertainment industry, union members are speaking up for higher pay, better conditions and the basic workplace dignity they deserve."

Gomez has been a vocal advocate of workers' rights since the start of his time

in public service as a union organizer for AFSCME California and for United Nurses Association of California.

SAG-AFTRA leaders are frequent visitors of the nation's capital, as they work with elected officials to promote legislation that creates jobs for members, protects their voices and likenesses, puts in place meaningful protections against the misuse of artificial intelligence (see page 46), and much more.



Read about the union's legislative efforts at [sagaftra.org/gapp](https://sagaftra.org/gapp) by scanning this code.



# SAG-AFTRA Urges Congress to Pass Press Shield Law

SAG-AFTRA is backing a bill that would protect the rights of journalists, their sources, and the public's right to know. The Protect Reporters from Exploitative State Spying, or PRESS Act, would ensure journalists may protect their sources by keeping confidential the identity of any person who reveals information to them.

The union has long advocated for a federal shield law, and on April 11, SAG-AFTRA Chief Broadcast Officer Mary Cavallaro testified before the House Judiciary Committee in Washington, D.C.

"Government intrusion upon the relationship between a reporter and their sources undermines the foundation of the freedom of the press. A free press is essential to our democracy. To quote Walter Cronkite, a longtime SAG-AFTRA member, 'Freedom of the press is not just important to democracy, it is democracy,'" she said.

SAG-AFTRA unreservedly champions the PRESS Act to ensure

that reporters' and editors' communications with whistleblowers and other critical sources remain confidential and that freedom of the press is unencumbered as enshrined in the First Amendment of the U. S. Constitution.



## Thinking of Running for SAG-AFTRA Office in 2025?

In order to meet the May dues period good-standing eligibility requirement to be nominated for election as a national officer, national board member or local board member, members should ensure that their May 2024 dues bill payment is received by SAG-AFTRA no later than June 10, 2024. If your May dues

payment is not received by June 10, 2024, your eligibility to run for office will be affected.

Failure to pay dues may also affect your ability to vote, nominate and participate in referenda. For questions regarding eligibility, please contact SAG-AFTRA at (323) 549-6676.



@ Visit [sagaftra.org/billing-portal](https://sagaftra.org/billing-portal) to make a dues payment.

## National Board Approves 2025 Budget, Celebrates *Fast Company* Honor

The SAG-AFTRA National Board met April 20 in a scheduled one-day videoconference plenary, voting unanimously to approve the 2025 budget.

In addition, the Board also reviewed administrative, finance and governance matters, seating a number of national committees and established a task force on child protection.

SAG-AFTRA National Executive Director & Chief Negotiator Duncan Crabtree-Ireland reported that the union was named to *Fast Company's* Most Innovative Companies list for 2024, making it the second time the union has achieved this prestigious honor.

He also reported on recent contract news and provided a comprehensive review of the union's legislative efforts to fill in the gaps in current legal artificial intelligence protections, detailing the status of several pieces of federal and state legislation (see page 46).

"We're fighting for every bit of A.I. protections we can win for our members. Hopefully this will result in broad rights and protections for our members and other individuals," he said.

## Union Recognized as 'Most Innovative'

For a second year, SAG-AFTRA was named one of the Most Innovative Companies in film and television as part of *Fast Company's* annual Most Innovative Companies list. The monthly business magazine's Most Innovative Companies feature assesses thousands of businesses and organizations and recognizes those "ideas and technologies that promise to transform the world." WGA West was also recognized this year, and both SAG-AFTRA and WGA West were lauded for "rewriting the rules for actors' and writers' compensation in the age of streaming and A.I." SAG-AFTRA received its first Most Innovative Companies' recognition in 2022.





# Members Ratify TV/Theatrical, TV Animation Agreements

## Tentative Sound Recordings Contract Reached

SAG-AFTRA has recently reached milestones on three important contracts. The first, and most high profile, occurred on Dec. 5, when members ratified the 2023 TV/Theatrical Agreement with the Alliance of Motion Picture and Television Producers by a vote of 78.33% to 21.67%, bringing to a close a chapter in the union's history marked by its longest strike of that contract.

SAG-AFTRA's transformational agreement with the AMPTP achieves some of the most significant updates to the contract in generations. The deal includes more than \$1 billion in new compensation and benefit plan funding, along with outsized gains to the traditional residuals formulas. It offers a new compensation model for performers working in streaming, with a substantial bonus on top of existing residuals structures, plus compensation escalation for principal and background actors. Additionally, the deal establishes detailed informed consent and compensation guardrails for the use of A.I., hair and makeup equity, meaningful protections for the casting process, sexual harassment prevention protections and more.

SAG-AFTRA President Fran Drescher said, "I'm proud of our SAG-AFTRA membership. They struck for 118 days to grant the TV/Theatrical Negotiating Committee the necessary leverage to secure over \$1 billion in gains, along with the union's first-ever protections around A.I. technology. Now they've locked in the gains by ratifying the contract. SAG-AFTRA members have remained incredibly engaged throughout this process, and I know they'll continue their advocacy throughout our next negotiation cycle. This is a golden age for SAG-AFTRA, and our union has never been more powerful."

SAG-AFTRA National Executive Director & Chief Negotiator Duncan Crabtree-Ireland said, "SAG-AFTRA

members demanded a fundamental change in the way this industry treats them: fairness in compensation for their labor, protection from abusive use of AI technology, strengthened benefit plans, and equitable and respectful treatment for all members, among other things. This new contract delivers on these objectives and makes substantial progress in moving the industry in the right direction."

### TV Animation Agreements

In national voting that ended on March 22, SAG-AFTRA members ratified the 2023 Television Animation Agreement and the 2023 Basic Cable Animation Agreement with the AMPTP. Members approved the new three-year contracts by a vote of 95.52%.

The contracts provide strong protections around the use of artificial intelligence and a pattern-busting 7% wage increase that applies retroactively to July 1, 2023.

The agreement becomes effective retroactive to July 1, 2023, and expires June 30, 2026. Negotiations between SAG-AFTRA and the AMPTP were delayed due to last year's TV/Theatrical/Streaming strike and the previous contract was extended. On Feb. 22, SAG-AFTRA announced the tentative agreement with the AMPTP.

### Sound Recordings Code

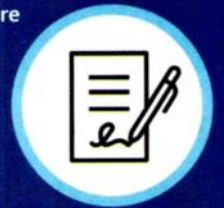
In April, SAG-AFTRA and leading record labels reached a tentative multiyear agreement on a successor contract to the SAG-AFTRA National Code of Fair Practice for Sound Recordings. Covering the period starting Jan. 1, 2021, and ending Dec. 31, 2026, the agreement includes Warner Music Group, Sony Music Entertainment, Universal Music Group and Disney Music Group. The SAG-AFTRA Executive Committee unanimously approved the tentative agreement and sent it to members for

ratification, with a voting deadline of April 30 at 5 p.m. PDT.

The agreement contains artificial intelligence guardrails that take effect immediately upon ratification. The terms "artist," "singer," and "royalty artist," under this agreement only include humans. In this agreement, clear and conspicuous consent, along with minimum compensation requirements and specific details of intended use, are required prior to the release of a sound recording that uses a digital replication of an artist's voice. Additional highlights among the contract gains include increased minimums, health and retirement improvements, and an increase in the percentage of streaming revenue to be covered by contributions, among other gains. Visit [sagaftra.org](http://sagaftra.org) to see the results of the Sound Recordings Agreement ratification referendum.

## Contract Updates

The following are SAG-AFTRA's ongoing or upcoming contracts:



### Active Negotiations

- Interactive Media Agreement

### Upcoming

- Network Television Code

### News & Broadcast

- CBS Network News
- CBS N.Y., L.A. and Chicago O&Os
- NBC / Telemundo
- Fox O&Os
- ABC O&Os
- iHeartRadio L.A.
- Cumulus Radio S.F.
- Multiple public media stations

Watch your emails and [sagaftra.org](http://sagaftra.org) for details.





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# SAG-AFTRA Special Convention Coming This Summer

SAG-AFTRA will be holding a virtual special convention on June 22 and 23. The purpose of the special convention is to review outstanding resolutions from the 2023 convention, due to its early adjournment, when the AMPTP abruptly agreed to return to the bargaining table to negotiate the TV/Theatrical Contracts on the 100th day of the strike. Although it was great news and ultimately led to a breakthrough contract, it also meant that some of the union business that's conducted at the convention would have to wait.

At the Oct. 21 convention gathering, themed "Future Forward – Union Power," the union's top officers were elected and delegates had the opportunity to hear reports from leadership. When delegates return for the special convention in June, much of the time will be devoted to debating and voting on member-submitted resolutions, which is one way the union sets its priorities.

There will also be time set aside for the American Scene Awards, which recognizes producers that create music, news and entertainment that intelligently and progressively employ the talents of people of color, people with disabilities, LGBTQ+, women, seniors, and other misrepresented or underrepresented groups.

Additionally, there will be a ceremony honoring members and staff who have made exceptional contributions to the union. They will join the elite ranks of those who have received the George Heller Memorial Award, represented by a gold membership card.

So, in the end, the convention's theme "Future Forward" was oddly prescient, as some of the business ended up being pushed forward, into the future. And the future will be here in June — so stay tuned to find out which resolutions get passed and who is honored.

# SAG-AFTRA Reaches International Leaders in Davos, Geneva & Beyond

SAG-AFTRA National Executive Director & Chief Negotiator Duncan Crabtree-Ireland recently made a number of trips to Switzerland to engage in discussions advocating for workers rights. On Jan. 16, he participated in the *Workers in Focus* session at the World Economic Forum Annual Meeting in Davos. On March 11, he traveled to Geneva to attend the High-Level Segment of the 350th session of the International Labour Organization's Governing Body. And on April 18, he returned to Geneva and spoke during the World Intellectual Property Organization session *Standing Committee on Copyright and Related Rights*. SAG-AFTRA works with labor unions from other countries and international organizations on issues common to performers and media professionals worldwide.



SAG-AFTRA NED Duncan Crabtree-Ireland attends the High-Level Segment of the 350th session of the International Labour Organization's Governing Body in Geneva on March 11.

## NEW Background Bulletins Available



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# "A triumph"

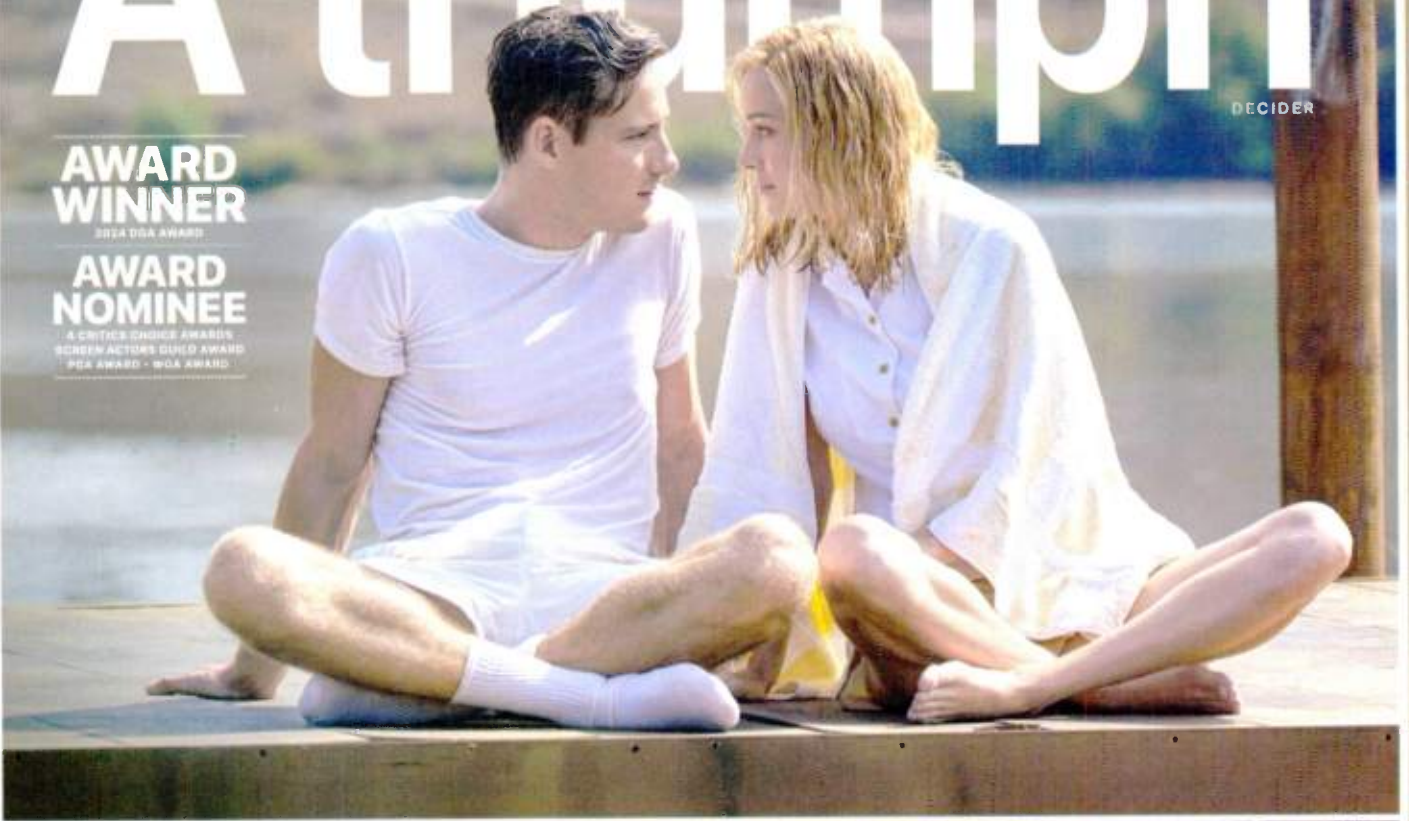
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## Union Leader Mathis Dunn Retires

SAG-AFTRA's Associate National Executive Director Mathis Dunn retired at the end of March after 46 years of distinguished union service.

Dunn began his journey with the union at AFTRA as contract administrator in the Twin Cities Local, and became the local's assistant executive director. In 1985, he was promoted to executive secretary of AFTRA's Seattle Local.

He was appointed national representative in 1989, and in that role he negotiated broadcast contracts nationwide. Over the years, he worked on the multiple attempts to merge SAG and AFTRA, until the successful referendum in 2012. Post-merger, he became SAG-AFTRA associate national executive director, and was a key member of the team that merged the SAG and AFTRA health plans, as well as the SAG and AFTRA foundations.

In 2015, during the SAG-AFTRA national convention, he received the George Heller Memorial Award, one of the union's highest honors, bestowed for exceptional service to members. In accepting the award, he stated, "... I am so



deeply moved and honored to stand before this group and say, "Thank you very much for my career."

Dunn was a well-liked presence at the union, and while he will be missed by colleagues at work, we wish him well in his retirement and congratulate him on this new chapter in his life. The union is grateful for his decades of dedicated service.

## Labor Allies Support Crew Unions Ahead of Their Negotiations

Despite rain expected for the multi-union rally held Sunday morning, March 3, the clouds parted and the nearly 3,000 attendees began to shed their coats as a band of musicians from AFM Local 47 kicked off the festivities with rousing tunes. The Many Crafts, One Fight rally, hosted by the Hollywood crew unions — including IATSE, Teamsters, IBEW, LiUNA!, OPCMIA and UA — brought labor leaders, union members and supporters to Woodley Park in the Encino area of Los Angeles for fiery speeches and labor solidarity on the eve of the unions' negotiations with the studios and streamers.

For those who attended the picket lines throughout the summer and fall of 2023, the rally was a chance to reunite with old friends. Many former strike captains who became familiar faces to picketers were in attendance to show their gratitude to their sibling unions who supported their labor action.



SAG-AFTRA members and other allies turn out to support crews at the rally in the Valley on March 3.

SAG-AFTRA National Executive Director & Chief Negotiator Duncan Crabtree-Ireland delivered remarks along with other union leaders. "Throughout your negotiations, the studios and streamers will likely use the same, tired playbook they used with SAG-AFTRA and the WGA," he told the crowd. "There will be a public disinformation campaign aimed at sowing discord amongst industry workers. There will be messaging around how your jobs will be replaced with technology. They'll say the lack of work and the extinction of pilot season is the unions' fault. We all know the truth. The employers are the ones chasing quarterly numbers instead of pursuing a sustainable entertainment industry. But all of us here today are committed to building a future where workers stay employed and communities can once again thrive. Union solidarity is the solution to corporate greed."

The contracts for the crew unions are set to expire July 31, 2024, which means the AMPTP has less than three months to make a fair deal. This is the first time in 35 years that the below-the-line unions agreed to negotiate together.



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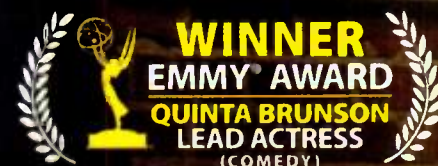
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## SAG-AFTRA, SAGindie Honors Indie Film Community at Sundance 2024



David Zellner, Nathan Silver, Poppy Hanks, Duncan Crabtree-Ireland, SAGindie Executive Director Darrien Michele Gipson, Nathan Silver, Poppy Hanks and Nathan Zellner at the 27th Annual Filmmakers Luncheon on Jan. 22.

SAG-AFTRA and SAGindie returned to Park City, Utah, for Sundance 2024. This year, the international film festival took place from Jan. 18–28, with both hosting events during the opening weekend.

Continuing its ongoing partnership with Sundance, SAG-AFTRA, alongside South Asian-centric nonprofit 1497, co-sponsored *IndieWire*'s annual chili party on Jan. 21. The opening night event was well attended, with SAG-AFTRA National Executive Director & Chief Negotiator Duncan Crabtree-Ireland praising the independent filmmaking community and thanking them for their support during the union's 118-day strike in his welcome remarks.

"During our strike against the AMPTP, Interim Agreements were an important part of our strategy, and the indie community came out in full force. You kept casts and crews employed while the rest of the industry was shut down, you helped thousands of entertainment industry workers to pay their rent and provide for their families, and you made great art," he said. "To all of you indie filmmakers, know that your vision inspires our members and all of us are rooting for you and your projects here at Sundance, around the world and in the years ahead."

SAGindie also hosted its annual filmmaker and performer social events that weekend. The 27th annual Actors Only Brunch on Jan. 21 and the 27th annual Filmmakers Reception on Jan. 22 were respectively hosted by actors Melissa Barrera (*Your Monster*), Jay Ellis (*Freaky Tales*) and Aunjanue Ellis-Taylor (*Exhibiting Forgiveness*), and filmmakers Poppy Hanks (*Freaky Tales*) and David and Nathan Zellner (*Sasquatch Sunset*). SAGindie was also a sponsor of Latinx House and a supporter of the Sundance Native Program, an initiative designed to bolster Indigenous-created stories on a global scale.

## Black Actors Speak Candidly About Mental Health

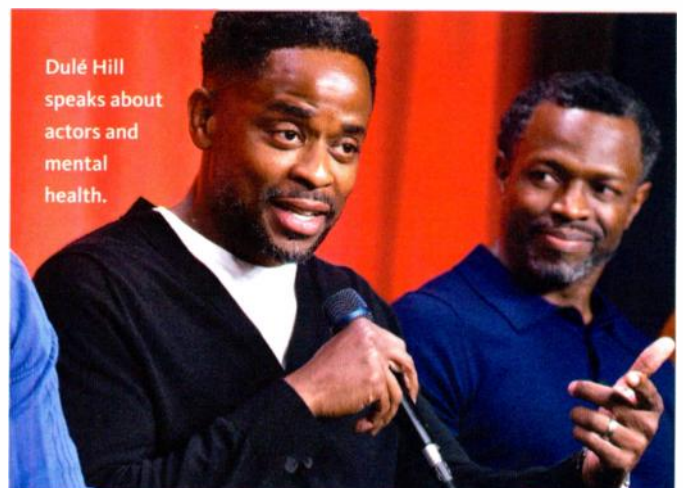
"We're all artists and, as artists, I love being able to express myself and tell a story. That's really the [tool] that I have to deal with my inner self. I always say theater is my therapy; it allows me to [understand] some of the things that go on inside of me," said SAG-AFTRA member Dulé Hill during the recent panel *Exploring Identity and Healing Through Acting for Black Male Performers*.

As part of its Conversations series, the SAG-AFTRA Foundation event focused on the intersectionality between race, gender and mental health, and also included SAG-AFTRA Foundation President Courtney B. Vance, SAG-AFTRA National Board member Jason George, and members Mason Gooding, Jovan Adepo and Sean Patrick Thomas.

The speakers conversed about navigating and understanding their mental health journeys on and off screen, and acting as a way of helping them explore their emotions.

May is Mental Health Month, and there are many resources available to help you create and maintain a healthy, sustainable mental health routine. Visit or contact the following organizations for assistance:

- SAG-AFTRA Health Plan/Beacon Health Options at [sagaftraplans.org](http://sagaftraplans.org).
- Entertainment Community Fund at [entertainmentcommunity.org](http://entertainmentcommunity.org).
- Motion Picture & Television Fund at [mptf.com](http://mptf.com).
- National Alliance on Mental Illness at (800) 950-NAMI, via text ("NAMI" to 741741) or email at [info@nami.org](mailto:info@nami.org).
- Substance Abuse and Mental Health Administration's Disaster Distress Helpline at (800) 985-5990.





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## **NYWIFT Honors SAG-AFTRA President, Members at 44th Annual Muse Awards**

New York Women in Film & Television hosted its 44th annual Muse Awards on March 27. Honorees during the event included SAG-AFTRA President Fran Drescher, who was recognized for her leadership during negotiations with the Alliance of Motion Picture & Television Producers last year; SAG-AFTRA members Alex Borstein, Kyra Sedgwick, Tantoo Cardinal and Millicent Simmonds; and Latasha Gillespie, Michèle Stephenson and Oscar-winner Raney Aronson-Rath. Among the industry leaders at the event



SAG-AFTRA Executive Vice President Linda Powell at the 2024 New York Women in Film & Television Muse Awards on March 27.

were Executive Vice President Linda Powell; Vice President, Los Angeles and L.A. Local President Jodi Long; and Vice President, New York and N.Y. Local

President Ezra Knight.

Drescher was unable to attend, and Powell accepted the award on her behalf and read a statement about facing personal challenges during the historic 118-day TV/Theatrical/Streaming strike in 2023 and its impact in the industry.

“Even during the most challenging weeks of that strike, I remained inspired by those thousands who came to the picket lines and raised their voices, refusing to allow changing technology and business models to displace their ability to have a career in the performing arts,” she said. “I was emboldened by thoughts of future generations whose dreams of achieving sustainable livelihoods needed to be protected. As I told our 160,000 SAG-AFTRA members, it’s hard to change. We’re in a different era now. And sometimes the best way to create a better world is to refuse to accept anything less. Know your value. Don’t go on sale.”

## **SAG-AFTRA Accepts Prestigious Award from Spanish Actors Union**

SAG-AFTRA, the world’s largest actor and media artist Union, was among those honored at the 32nd Union of Actors and Actresses Awards in Madrid on March 11. The annual event is hosted by the Spanish actors union, the Unión de Actores y Actrices.

SAG-AFTRA National Executive Director & Chief Negotiator Duncan Crabtree-Ireland attended the ceremony on the union’s behalf and accepted the “Premio Especial” Award. The Premio Especial is the highest honor given by the Spanish actors union, recognizing individuals and organizations that reflect “spirit and dedication toward the acting profession and community.”

Unión de Actores previously announced the honor in a Feb. 19 press release. In the announcement, SAG-AFTRA was praised for its longstanding commitment to actors and resilience during its TV/Theatrical/Streaming strike in 2023.

Said Crabtree-Ireland, “Last year witnessed one of the toughest battles our industry has ever faced, and we were able to come together and say, ‘Enough.’ Our strike



SAG-AFTRA National Executive Director & Chief Negotiator Duncan Crabtree-Ireland at the 32nd Union of Actors and Actresses Awards in Madrid on March 11.

actions rewrote the rules for how technology and artificial intelligence protections can be achieved, and we reaffirmed the indispensable role that human art plays in the world of entertainment and storytelling.

“This award belongs to each of our SAG-AFTRA union members who walked and raised their voices,” he said.

The Unión de Actores y Actrices is the professional and independent union for film, television and theater actors in Spain. It currently has 2,630 members.



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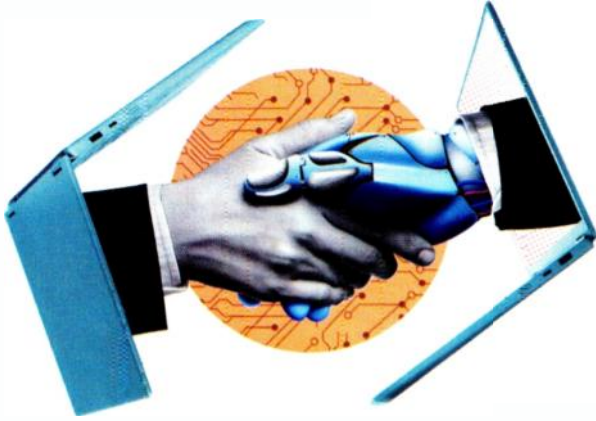
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# A.I., Contracts Top Broadcast Steering Committee Agenda



The Broadcast Steering Committee met by Zoom on March 23 for its first meeting of the new year. The committee kicked off the meeting by continuing the ongoing conversation around artificial intelligence. SAG-AFTRA Executive Director, Government Affairs and Public Policy Kerri Wood Einertson gave an overview of work the union is doing to support and promote legislation to protect members' likenesses and right-of-publicity at the federal and state levels. Additionally, staff and member leaders touched on the status of current negotiations and discussed ongoing disputes concerning A.I. across the country.

The BSC also welcomed special guest Tim McCarthy, president of the Broadcasters Foundation of America, who gave a brief presentation on the support offered to broadcasters in need through their grant program. Find out more at [broadcastersfoundation.org](http://broadcastersfoundation.org).

The March meeting rounded out with updates from staff on the 2024 calendar lineup, including upcoming journalism conferences and national Zoom trainings with the SAG-AFTRA team. Organizing staff gave updates on the success of several newly organized shops, and the News & Broadcast team gave updates on current happenings in stations around the country, leading

members to engage in a productive discussion around safety issues in the field.

At the committee's previous meeting, on Dec. 9, 2023, also held virtually, SAG-AFTRA Executive Vice President Linda Powell presented an update on the groundbreaking victories in the TV/Theatrical agreements. National Executive Director & Chief Negotiator Duncan Crabtree-Ireland gave an overview of the successes that came from the historic 118-day strike and thanked broadcast members for their support. Committee members were eager to learn more about the negotiations and the contract language, and welcomed the opportunity to give their congratulations to the TV/Theatrical members on a hard-fought success.

BSC Vice Chair and WRC-TV shop steward Tracee Wilkins led a conversation on broadcast member engagement strategies at the worksite and within the union. She and others discussed the importance of broadcast union visibility and representation on every level, from shop steward to local board. Committee members engaged in a lively discussion on best practices and strategies for engaging, activating, and organizing members and empowering them to lead.

The BSC will meet again in June.

## Members Keep Cool in a Crisis

SAG-AFTRA Broadcasters Focus on Serving the Community in the Midst of Mass Shooting

Several broadcast members of the SAG-AFTRA Missouri Valley Local were in Kansas City to cover the Kansas City Chiefs' Super Bowl celebration parade on Feb. 14, when, what began as a fun-filled and joyous event drawing tens of thousands of people, tragically ended in a mass shooting. One person was killed and more than 20 were injured. It was a terribly sad ending to what was supposed to be a celebration for the city.

SAG-AFTRA broadcast members showed great courage and resilience during their coverage of this parade and tragedy. Several were in danger and put themselves in harm's way to get critical information out to the public during a time of great distress and chaos. These broadcasters were model media professionals in their ability to calmly transition and focus on their job over their own personal fears for their safety and the unknown safety of their family and friends. This tragedy highlights what SAG-AFTRA broadcasters do each and every day to bring important information to the communities in which they live and work.

This tragic event has led to continued regional and national discussions on safety in the field and best practices for broadcasters.





# NHPR Reporter Lauren Chooljian receives First Amendment Award

SAG-AFTRA New England Local member and New Hampshire Public Radio senior reporter/producer and host of the podcast *The 13th Step*, Lauren Chooljian, was honored as a 2024 recipient of the Radio Television Digital News Association Foundation's First Amendment Award. Chooljian was one of 13 individuals and organizations recognized on March 9 at the Watergate Hotel black-tie event in Washington, D.C.

The RTDNA Foundation, the charitable arm of the Radio Television Digital News Association, bestows First Amendment awards to those across the country whose efforts brilliantly and bravely promote, protect and defend the First Amendment.

RTDNA selected Chooljian for her persistent reporting in the podcast *The 13th Step*, which chronicles allegations of sexual misconduct and abuse by the owner of one of New England's largest providers of addiction treatment. Chooljian, her parents and NHPR News Director Dan Barrick were subjected to several acts of vandalism, including broken windows and threatening graffiti, and a libel lawsuit in retaliation for Chooljian's reporting.

In her acceptance speech, Chooljian expressed gratitude in receiving the honor and mentioned the importance of mental health for journalists.

"We reporters ... we're always going to run towards the conflict. So, we have to take care of ourselves to be able to tell other people's stories well," said Chooljian.

*The 13th Step* podcast comes from New Hampshire Public Radio's *Document* team, an award-winning longform investigative podcast series that aims to tell nuanced narrative-driven stories about New Hampshire, its communities and beyond.

*The 13th Step* has received the pinnacle of national recognition since its release in June 2023, including a 2023 national Edward R. Murrow Award for investigative reporting and a 2024 duPont-Columbia Award. *The New Yorker*, *Vogue* and *New York* magazine called *The 13th Step* one of the best podcasts of 2023. On March 26, Chooljian won Best Reporting for *The 13th Step* at the Podcast Academy's 2024 Awards for Excellence in Audio.

@ Listen to the full podcast series at [13thsteppodcast.org](https://13thsteppodcast.org).



## KPBS Reopens Bargaining



On Feb 28, SAG-AFTRA members at KPBS in San Diego reopened bargaining for their fourth collective bargaining agreement. Shop leaders are seeking improvements in wages, benefits and protections around unit work. Their current contract extends through July, and they hope to have a new contract in place before then.

## Union to Attend National Broadcast Conferences

SAG-AFTRA will be attending these upcoming conferences:

Public Media Journalism, June 5-7, Washington, D.C.

National Association of Hispanic Journalists, July 9-13, Hollywood

National Association of Black Journalists, July 31-Aug 4, Chicago

Asian American Journalists Association, Aug. 7-11, Austin

NLGJA: The Association of LGBTQ+ Journalists, Sept. 5-8, Hollywood

@ Email [news&broadcast@sagaftra.org](mailto:news&broadcast@sagaftra.org) to let us know if we'll see you there!



# March Was a Big Month for Organizing

There has been a flurry of organizing activity in the past few months and SAG-AFTRA is thrilled to welcome new broadcast members to the union.



## POWER 99 FM

SAG-AFTRA members at Philadelphia's hip-hop and R&B station Power 99 FM began bargaining their first contract with the station's management team on March 27.

This occurred after the National Labor Relations Board counted two previously challenged ballots and authorized the Power 99 FM staff to be represented by SAG-AFTRA.

This vote marked a commercial radio union victory in a major market with a major employer, iHeart Media.

SAG-AFTRA currently represents radio workers at other stations in the Philadelphia region, including Q102 (WIOQ), Total Traffic & Weather Network, 93.3 WMMR, 92.5 XTU, SportsRadio 94WIP, KYW NewsRadio, WHYY, Audacy Traffic and WPHT-FM producers.



## WJET

On-air employees at WJET-TV in Erie, Pennsylvania — including anchors, reporters, meteorologists and others — voted overwhelmingly on March 14 to form a union with SAG-AFTRA.

"We believe our union will strengthen WJET-TV as a station and make it a better source of news and information for viewers in the Erie community. Some of the most pressing issues we wanted to address by forming this union were staffing, wages, and the fair and uniform enforcement of

company policies," the unit said. "We've worked for months to get to this point, but we wouldn't have gotten here without every staff member who supported the union. We look forward to forming a representative bargaining committee and moving forward to ratifying our first contract."

WJET is an ABC-affiliated television station serving Erie and the surrounding area.



## OPB/KMHD

Content creators at Oregon Public Broadcasting and KMHD Jazz Radio announced on March 14 that they officially formed a union with SAG-AFTRA. Over 80% of the OPB and KMHD content creators, including on-air staff, hosts, reporters and digital, audio and video producers, signed the petition to unionize.

In their petition, delivered to OPB management that same day, the employees wrote, "We request a systemic change that we strongly believe will provide the structure to ensure we are not just consulted but are represented in vital decisions, including but not limited to wages, salaries, working conditions and major systems changes. We declare our intention to unionize with SAG-AFTRA, a union with a strong history representing content creators in public media organizations."

Both OPB and KMHD have seen immense growth over the past few years. OPB has expanded its newsroom and coverage of critical topics that affect everyone in the Pacific Northwest. KMHD has solidified its place as one of the region's most respected jazz stations.

As of March 22, the employer agreed to voluntarily recognize SAG-AFTRA as the bargaining agent and next steps are for the bargaining unit to begin preparing for negotiations.



## WFYI

Workers at WFYI in Indiana announced their intention to form a union with SAG-AFTRA on March 12. The newly formed WFYI Public Media Collective is poised to be the first public media station to unionize in the state of Indiana.

"We are excited to come together and help strengthen WFYI, making it a place that empowers its people to fulfill the mission we all believe in: supporting, educating, inspiring and serving our community. Doing so requires us to have a seat at the table, and we look forward to working collaboratively with management toward our goals," said the WFYI Public Media Collective organizers. "We truly love WFYI and want to ensure its continued success for employees, present and future. We encourage management to voluntarily recognize our union so that we may begin the collective bargaining process."

WFYI Public Media is a dual NPR and PBS member station broadcasting radio and television programming from Indianapolis and West Lafayette, Indiana. Members of the bargaining unit bring news, music and entertainment to the audiences of Central Indiana.

Less than two weeks after announcing their unionization, on March 25, WFYI workers won recognition through a card check process conducted by a third-party arbitrator.



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# WE WERE THE LUCKY ONES



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## Labor Rocks N.Y.

April 11 saw the return of SAG-AFTRA's annual Rock the City event celebrating industry professionals, labor and union leaders, and public officials. At our New York headquarters, left, member Clark Gregg signs his autograph; right, from left, Vice President, New York and N.Y. Local President Ezra Knight, New York State Attorney General Letitia James, Vice President, Los Angeles and L.A. Local President Jodi Long, and Executive Vice President Linda Powell.



## GLAADLY REPRESENTING

SAG-AFTRA National LGBTQ Committee Co-Chair Jason Stuart with *Ted Lasso* actor Hannah Waddingham at the 35th Annual GLAAD Media Awards in Los Angeles on March 14.



## CHAMPIONING CIVIL AND WORKER RIGHTS

SAG-AFTRA National Executive Director & Chief Negotiator Duncan Crabtree-Ireland accepts the AFL-CIO At the River I Stand Award at the 2024 Dr. Martin Luther King Jr. Civil and Human Rights Conference in Montgomery, Alabama, on Jan. 14. The award honors those who demonstrate a commitment to civil rights and workers' rights. Presenting the award was AFL-CIO Civil, Human & Women's Rights Program Coordinator Victoria Thompson.



## HAIR & MAKEUP EQUITY ADVOCACY

From left, *The Hair Tales* (2022) creator and executive producer Michaela Angela Davis, Black Beauty Roster founder Maude Okrah Hunter and SAG-AFTRA Vice President, New York and N.Y. Local President Ezra Knight at the BBR Hair & Makeup Equity Celebration Dinner on Feb. 9.





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Lead Actress Amy Schumer Supporting Actor Michael Cera

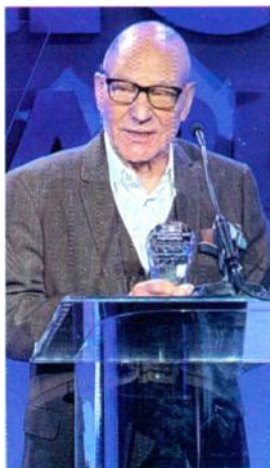
# Life & Beth





## LIVE LONG & PROSPER

Veteran actor Sir Patrick Stewart (*Star Trek: Picard*) accepts the Television Showperson of the Year Award at the 61st Annual ICG Publicists Awards on March 8. SAG-AFTRA was a sponsor of the annual event in Los Angeles. Stewart was cheered on by SAG-AFTRA Vice President, Los Angeles and L.A. Local President Jodi Long, left, and L.A. Local Board member Caitlin Dulany.



## WOMEN & ARTS IN NEW YORK

New York Local Board member Marc Baron, Chief Labor Policy Officer Rebecca Damon, New York Local Women's Committee member Shellen Lubin, Committee Co-Chair Avis Boone, New York Local President Ezra Knight, Executive Vice President and New York Local Vice President Linda Powell, and Committee Co-Chair Dani Carr at Women Arts Day on March 23 at the SVA Theatre in Manhattan.



## ILLUMINATING STREAMING DATA

SAG-AFTRA Chief Economist David Viviano, second from left, participates in the Luminate Data & Entertainment Summit on April 9. *The Currency of Transparency — Streaming's Holy Grail* panel included industry leaders discussing the shifting sands of data transparency in entertainment.



## VICTORY THROUGH STRATEGY

At the 2024 *PRWeek* Crisis Comms Conference in Washington, D.C., on April 18, SAG-AFTRA Chief Communications & Marketing Officer Pamela Greenwalt discusses the union's dynamic work during the TV/Theatrical/Streaming strike, including how the efforts of the negotiating committee, chief negotiator, member leaders, staff, strike captains and fellow union allies contributed to its national and global impact. Joining her on the *A Playbook for Fixing Labor Strife* panel, from left, *PRWeek* VP, Editorial Director Steve Barrett; Boston University professor and former General Electric Vice President Gary Sheffer; and UPS President, Global Network Communications and Reputation Management Malcolm Berkley.



## Show Us Your Card

### #sagaftramember

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

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



*"I'm so proud of being a SAG-AFTRA member!"*

— ROBERTO ORDONEZ HOYO



*"I'm a late bloomer, but I'm just as passionate as I was in my beginnings."*

— JUSTIN F. HOLLINS



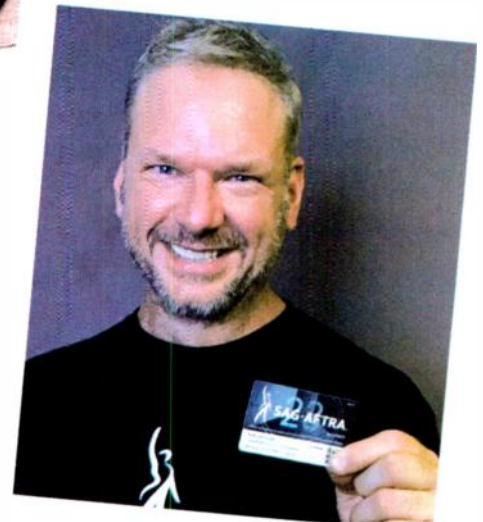
*"I've only bought wallets that have a clear see-through outer pocket so I can proudly display my card!"*

— JULIANNE FEUERSTEIN



*"Today, I am a part of many communities, working alongside fellow artists and storytellers."*

— KRYS PALACIOS



*"Whether it's on a set, in an audition room or even on a picket line, there is something truly special about being part of the collective."*

— TOM KIESCHE



# Video Game Performers' Quest for a Fair Contract



## UNION MEMBERS KNOW IT'S DANGEROUS TO GO ALONE

**V**ideo games are known for being packed with action — running, jumping, tumbling and shouting, and of course it takes members hundreds of hours in the recording booth and doing performance capture to bring them to life. But what isn't so evident is all the action going on behind the scenes at the negotiating table, at industry events and in the SAG-AFTRA Contracts Department long before those performers start their workday.

SAG-AFTRA members who work in video games have been in negotiations for more than a year with major video game companies on the Interactive Media Agreement. As of this writing, the companies continue to be unwilling to offer a fair deal — but, led by Chair Sarah Elmaleh, the Interactive Negotiating Committee is holding the line to ensure members get the contractual protections they deserve.

Nearly all the issues between the union and the game companies have already been resolved, but a sticking point remains: The companies want to exclude certain members from A.I. protections — and that's a deal-breaker.

"We can't leave out some performers; we have to cover all performers who are all subject to the same vulnerabilities and exploitation by this technology," said Elmaleh.

"When you think about it, there's really no rational reason why [performance capture and stunts are] somehow not deserving of protection with respect to A.I. tools when the voice performance is," said National Executive Director & Chief Negotiator Duncan Crabtree-Ireland. "It feels just like an attempt to try and evade reasonable protections for people who are putting their heart and soul into these performances.

"They deserve to have that basic protection to know that in



doing that performance for that game, they are not ending their own career ... by handing over their performance, their face, their voice, their likeness to a company that can just do whatever they want with it in perpetuity ... There is no deal to be made that leaves some of our members behind."

In response to the game companies' intransigence, the union started preparing for the next step by sending a strike authorization to members in September 2023, which was overwhelmingly approved, with a 98% yes vote.

"It's time for the video game companies to stop playing games and get serious about reaching an agreement on this contract," said SAG-AFTRA President Fran Drescher when members authorized the strike. "The result of this vote shows our membership understands the existential nature of these negotiations, and that the time is now for these companies — which are making billions of dollars and paying their CEOs lavishly — to give our performers an agreement that keeps performing in video games as a viable career."

While A.I. protections are at the heart of the disagreement in negotiations, the conversation around A.I. itself isn't new to SAG-AFTRA. The union understands that emerging technologies can have a significant impact on members' work, and has been leading the effort to ensure that labor has a seat at the table. That's why SAG-AFTRA created the Labor Innovation & Technology Summit, which takes place during CES (see page 43). While no one — not even the companies that create it — knows how A.I. tech will be employed in the future, being involved from the very beginning puts the union ahead of the game when it comes to understanding the kinds of protections members may need.

## Tiered Budget Indie Agreement Launches

SAG-AFTRA has created the Tiered Budget Independent Interactive Media Agreement, which provides game developers access to union talent on their projects.

### THE CONTRACT:

Offers customized session rates for three different production budget tiers:

- \$250,000 to \$1 million.
- \$1 million to \$5 million.
- \$5 million to \$15 million.

Simplifies and streamlines the base language of the full Interactive Media Agreement.

Captures runaway project success with secondary payments, which can be prepaid at a reduced rate.

Requires informed consent and compensation for the use of digital replicas of a performer.

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The global market for games is estimated at more than \$200 billion, larger than the film industry. And just as it has with television and film, all that money has often attracted the type of leadership that focuses exclusively on profit, loves mergers and acquisitions, and compensates for poor business decisions by laying off the people who do the work. And in that regard, it has been a brutal year for the games industry, with some 10,000 workers losing their jobs in 2023, and thousands more this year.

Fortunately, for every C-suite executive who harbors little love for the art and creativity of video games and the people who make them, there are countless passionate indie developers who challenge the status quo, try new and innovative things and make the games they want to make.

To cater to this dynamic group, SAG-AFTRA recently debuted the Tiered Budget Independent Interactive Media Agreement. This contract covers games with budgets from \$250,000 to \$15 million. It allows smaller development houses to utilize professional union talent, while providing more union-covered work opportunities to members. Included in the agreements are secondary payments so that performers may share in a game's success, and the same slate of A.I. protections that the union has been asking for in negotiations with the dominant game companies. Just as the union did with its indie agreement during the TV/Theatrical/Streaming strike, by deploying these parallel contracts, it demonstrates that the provisions the unions are asking for are, in fact, entirely reasonable. Find out more about the agreements at [sagaftra.org](https://sagaftra.org).

Another approach SAG-AFTRA is taking is working with companies that supply A.I.-generated voices for use in games and animation. The union recently reached an agreement with Replica Studios (see page 48), a company that prides itself on taking an ethical approach to the use of A.I., and an agreement such as this puts guardrails into place around the use of A.I. that otherwise wouldn't exist and helps keep this use of the technology under our contracts.

The union is also connecting directly with game developers, and both Elmaleh and Crabtree-Ireland attended this year's

Game Developers Conference in San Francisco in March. The two union leaders brought a labor perspective to a gathering for an industry that has been notoriously resistant to organizing. But last year's SAG-AFTRA TV/Theatrical/Streaming strike and high-profile organizing efforts by Starbucks and Amazon employees have been just some of the news-making labor actions that have drawn attention to the importance of unions and the powers that workers hold, if they're willing to work collectively. And there are some victories: In late March, workers at Sega of America became the largest multi-department union of organized employees in the gaming industry, and other organizing efforts are underway.

Change has been a constant in the video game world since they emerged as a popular form of entertainment in the 1970s, and by the time you read this, there could be a deal — or a strike. One thing you can count on, though, is that SAG-AFTRA members who are passionate about their work — whether they are elected leaders, committee members or rank-and-file performers who are involved in their union — will have a hand in shaping the future. What's coming can be a little scary, but it's also exciting and filled with opportunities. So get ready for the next level! ●

## Negotiating the Contract

SAG-AFTRA has been in negotiations with the following companies since October 2022 on the Interactive Media Agreement.

- Activision Productions Inc.
- Blindlight LLC
- Disney Character Voices Inc.
- Electronic Arts Productions Inc.
- Formosa Interactive LLC
- Insomniac Games Inc.
- Take 2 Productions Inc.
- VoiceWorks Productions Inc.
- WB Games Inc.



Interactive Media Agreement Negotiating Committee Chair Sarah Elmaleh speaks with an attendee at the Game Developers Conference in San Francisco in March.



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Paul Dano



Sarah Paulson



Ron Perlman



Parker Posey



John Turturro

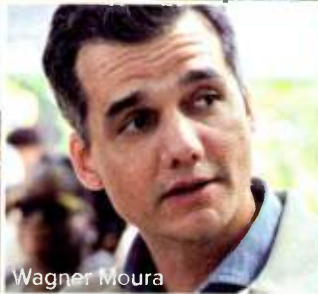


**“Donald Glover  
and Maya Erskine  
are divine...the slate  
of guest stars is  
simply outstanding”**

THE WRAP



Sharon Horgan



Wagner Moura



Michaela Coel



Billy Campbell



Beverly Glover

**mr. & mrs.  
smith**

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# Keeping the Workforce Human in the Age of A.I.

SAG-AFTRA PURSUES PERFORMER PROTECTIONS ON MULTIPLE FRONTS





**A**rtificial intelligence technology will likely affect all areas of human life in the coming decade, possibly marking a new chapter for humanity — the nature of which will be determined by how it's leveraged and who will reap the benefits. Will humankind use this powerful technology to improve and protect jobs for workers and their families, or will corporations exploit A.I. to reduce their workforce and increase their own profits?

In an effort to ensure SAG-AFTRA members are able to sustain livelihoods now and into the future, the union is addressing A.I. technology on a number of fronts, including contractual guardrails, legislative protections, education and advocacy.

Delivering the keynote address at a high-level UNESCO discussion on A.I. in October 2023, SAG-AFTRA National Executive Director & Chief Negotiator Duncan Crabtree-Ireland laid out the central challenge of this new era.

"[W]ith the way things work right now, those who have the most power over the lives and well-being of others are those in charge of multibillion or even trillion-dollar corporations, and they're rewarded for doing whatever it takes to increase profits for their shareholders," he said. "That often means using every means at their disposal to exploit intellectual property, reduce worker compensation and slash the number of employees on their payroll." The corporate playbook will be fairly predictable, he added. "The companies will lobby against all A.I.-limiting legislation. They'll hire PR firms to try to get public sentiment on their side, while painting those who favor intellectual property rights as anti-technology."

Crabtree-Ireland stressed the need for

swift action "to ensure the protections of individuals over the agendas of corporations. Trade unions have been taking the lead in these efforts, but success will rely on a groundswell of public

support, the action of lawmakers, and the activism of labor unions and nonprofit organizations alike."

### LIT SUMMIT AT CES

In an effort to keep workers' rights at the center of all discussions around technology and its implications, SAG-AFTRA co-founded the Labor Innovation & Technology Summit, which takes place during CES in Las Vegas, now in its sixth year. The LIT Summit brought together leaders from across the labor movement, entertainment sector and technology space to discuss what innovation means for the future of workers. From information and education to labor-management collaboration and

training initiatives, every year the summit shines a light on the people driving change and progress.

This year's LIT Summit was co-sponsored by the AFL-CIO and AFL-CIO Technology Institute, UNITE HERE and the American Federation of Teachers.

"SAG-AFTRA has been at the focal point of the national discourse around how A.I. technology could affect the livelihoods and artistry of those who work in the entertainment industry," said SAG-AFTRA President Fran Drescher. "Our attention to innovation is why we voted to issue the historic strike order against the studios and streamers, and why we continue to fight so hard to address all these vital concerns around the use of A.I. and its implications for all individuals."

Held Jan. 9–10 at the Horseshoe Hotel & Casino in Las Vegas, the summit featured labor leaders from across multiple industries, including AFL-CIO President Liz Shuler and Secretary-Treasurer



**WATCH NOW:**  
NED Duncan Crabtree-Ireland discusses A.I.'s role in the future of Hollywood at SXSW.



SAG-AFTRA NED speaks on an A.I. technology panel at CES in January.



SAG-AFTRA EVP Linda Powell discusses A.I. during the LIT Summit.



SAG-AFTRA Secretary-Treasurer Joely Fisher addresses LIT Summit participants with AFL-CIO President Liz Shuler, left.



SAG-AFTRA Chief Communications & Marketing Officer Pam Greenwalt and *Variety* Co-Editor-in-Chief Cynthia Littleton at the *Workers Winning in the Age of Tech* panel at the LIT Summit.



Fred Redmond as well as SAG-AFTRA Executive Vice President Linda Powell, Secretary-Treasurer Joely Fisher, and Interactive Media Agreement Negotiating Committee Chair Sarah Elmalch, among others.

## TV/THEATRICAL CONTRACTS

The A.I. provisions achieved in the 2023 TV/Theatrical Contracts laid the first guideposts for a future where performers are protected in this new technological age. They represent SAG-AFTRA's most significant achievement in terms of A.I. The contracts contain the first-ever language around the use of the technology — establishing protections for performers that have never been in place before.

Bargaining around the use of A.I. will continue to be one of the most important challenges SAG-AFTRA faces. As A.I. takes new forms with unprecedented capabilities, SAG-AFTRA is dedicated to establishing the broadest possible protections for professional performers' images, voices, likenesses and performances. The union will fight to prevent infringement and, in addition to achieving contractual protections, pursue and support legislative efforts.

Some of the gains achieved in the 2023 TV/Theatrical Contracts include:

- **Informed consent and compensation for the creation and use of digital replicas of our members, living and deceased, whether created on set or licensed for use.**
- **Language establishing that performers are now entitled to consent when a producer uses the performer's name and features to prompt a generative artificial intelligence system to create a "synthetic performer" or "fake" with a principal facial feature (eyes, ears, nose and/or mouth) that's recognizable as that of the performer.**

When it comes to A.I., actors and their employers are now on a level playing field. We've secured the initial foundation of protections that will carry our industry into future negotiations.

## SOUND RECORDINGS CODE

On April 12, SAG-AFTRA and the leading record labels — Warner Music Group, Sony Music Entertainment, Universal Music Group and Disney Music Group — announced a tentative multiyear

agreement on a successor contract to the SAG-AFTRA National Code of Fair Practice for Sound Recordings (see page 20). The artificial intelligence guardrails in the agreement establish that the terms "artist," "singer" and "royalty artist," only include humans. Clear and conspicuous A.I. consent is required, along with minimum compensation requirements and specific details of intended use prior to the release of a sound recording that uses a digital replication of an artist's voice.

## TV ANIMATION CONTRACTS

The new TV Animation Contracts, ratified on March 22, were built on the gains of the TV/Theatrical agreement (see page 20) to secure improved protections for animation actors. Understanding that issues related to artificial intelligence are of critical significance to our members, the negotiating team was focused and aggressive in ensuring that this agreement built on the terms established in the TV/Theatrical Contracts and, most importantly, that the improvements we achieved were specific and directly relevant to the unique needs of the voiceover/animation community. The agreement includes these improvements specific to voice acting:

- **It codifies that the term "voice actors" refers to and includes only humans, demonstrating in contract language that voice acting is and can only be performed by human beings.**
- **It removes the requirement that a digital**

**replica must exclusively sound like the recognizable natural voice of an actor in order to be protected. Given that animation voiceover performances often achieve a distinct character voice that doesn't sound necessarily like the actor's normal speaking voice, we gained a critical new A.I. recognizability approach.**

- **"Employment-based digital replicas," need only be recognized and identifiable via contracts and other regular business documents, confirming that it was in fact the performer's voice used to make the replica.**
- **"Independently created digital replicas" need only sound like the "character voice" (the animated character) from which the replica was created.**
- **If the voice actor's performance is digitally altered into a foreign language, the voice actor shall be eligible for residuals based on the distribution of the foreign-language version.**
- **Residuals for use of an employment-based digital replica are based on how much the voice actor is paid for use of the digital replica in addition to the time the voice actor would have spent performing, rather than defaulting to a day player participation.**
- **When prompting a generative artificial intelligence system with a performer name or names, consent of those performers is required. We have removed the requirement,**

*A.I. continues on page 48*



National Executive Director & Chief Negotiator Duncan Crabtree-Ireland, Chief Labor Policy Officer Rebecca Damon and General Counsel Jeffrey Bennett visit with senators during the A.I. Insight Forum held in Washington, D.C. in November.



OUTSTANDING LIMITED SERIES

and all other categories including

OUTSTANDING LEAD ACTRESS

Nicole Kidman • Ji-young Yoo

OUTSTANDING SUPPORTING ACTRESS

Sarayu Blue • Ruby Ruiz

OUTSTANDING SUPPORTING ACTOR

Jack Huston • Brian Tee

“The characters are given **breathhtaking life**  
by Ji-young Yoo, Sarayu Blue and Nicole Kidman”

DEADLINE

CREATED BY LULU WANG

DIRECTOR OF *THE FAREWELL*

# EXPATS

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MPAA



# Some of the Priority A.I. Bills SAG-AFTRA Is Supporting

The rise of artificial intelligence technology opens the door to potential abuses, exploitation and fraud. Under the leadership of its Government Affairs and Public Policy team, SAG-AFTRA backs state and federal legislation that seeks to fill the gaps in current legal protections for individuals.

## FEDERAL

### NO FAKES Act

The Nurture Originals, Foster Art, and Keep Entertainment Safe Act of 2023, or "NO FAKES Act," is a bipartisan proposal that would protect the voice and visual likeness of all individuals from unauthorized recreations from generative artificial intelligence. It grants individuals the exclusive right to authorize the use of their image, voice, or visual likeness in a digital replica, making it a property right that is licensable and descendible. This right is violated if someone produces a digital replica without consent or publishes, distributes or transmits an unauthorized digital replica.

At press time, SAG-AFTRA National Executive Director Duncan Crabtree-Ireland was scheduled to be a witness during a Senate Judiciary Committee hearing on April 30 for the NO FAKES Act.

### No AI FRAUD Act, HR 6943

The No Artificial Intelligence Fake Replicas and Unauthorized Duplications Act of 2024, or "No AI FRAUD Act," seeks to protect people's likenesses and voices from A.I. exploitation. If passed, it would prohibit the publication, distribution or transmission of an unauthorized digital replica without consent.

To find out more, visit [humanartistrycampaign.com/news](https://humanartistrycampaign.com/news).

### Preventing Deepfakes of Intimate Images Act, HR 3106

The Preventing Deepfakes of Intimate Images Act prohibits the non-consensual disclosure of digitally altered intimate images. The legislation

both makes the sharing of these images a criminal offense and creates a right of private action for victims to seek relief.

### AI Labeling Act, S.2691/HR 6466

This bill directs the National Institute of Standards and Technology to form a working group to assist platforms in identifying A.I.-generated content.

### AI Foundation Model Transparency Act, HR 6881

This bill directs the Federal Trade Commission to establish standards for making publicly available information about the training data and algorithms used in artificial intelligence foundation models.

## STATE

### CALIFORNIA

**AB 1836** provides protections against unauthorized uses of deceased performers' voices and likenesses in sound recordings and audiovisual works.

**AB 2602** seeks to ensure informed consent and proper representation when an individual licenses their voice and/or likeness for use as a digital replica.

### ILLINOIS

**SB 3325/HB 4875** prohibits the dissemination of a sound recording or audiovisual work that contains a simulated or artificially created version of an individual's identity for commercial purposes.

**SB 3705/HB 4762** creates the Digital Voice and Likeness Protection Act, making any agreement that authorizes the use of a digital replica null and void if the consenting individual wasn't represented by legal counsel or a labor union.

### NEW YORK

**S.6859/A.216-B** will protect consumers from the duplicitous use of synthetic media by requiring all advertisements, in any medium, to disclose when synthetic media is used within that advertisement.

**S.7422-B/A.7634-A** protects against companies obtaining film tax credits if they have replaced jobs with A.I.

**S.7676/A.8138** will ensure digital replica rights are only licensed, if at all, with informed consent, and the help of knowledgeable attorneys and unions.

## LEGISLATIVE VICTORIES

**SB 2096/HB 2091**, Ensuring Likeness Voice and Image Security Act, or "ELVIS Act," was signed into Tennessee law in March. It is the first enacted legislation in the United States specifically designed to protect performers from the unauthorized use of their voices and likenesses in audiovisual work and sound recordings by artificial intelligence technologies.

### Deepfakes Legislation Signed Into Law

In 2020, with CA AB 602 and NY S 5959-D, SAG-AFTRA was instrumental in establishing civil remedies for victims of non-consensual, sexualized deepfakes in both New York and California.

### Want to help?

Those interested in helping advocate for the legislation are encouraged to call and write to your representatives, letting them know you want Congress to pass laws that protect individuals from A.I. abuse.

### Deepfakes Open Letter

SAG-AFTRA has also signed the Disrupting the Deepfakes Supply Chain letter. *You can add your signature at [openletter.net/#!/disrupting-deepfakes](https://openletter.net/#!/disrupting-deepfakes).*



Read about the union's legislative efforts at [sagaftra.org/gapp](https://sagaftra.org/gapp) by scanning this code.



**OUTSTANDING DRAMA SERIES**

and all other categories including

**OUTSTANDING LEAD ACTRESS**

Ella Purnell

**OUTSTANDING LEAD ACTOR**

Walton Goggins

**OUTSTANDING SUPPORTING ACTRESS**

Sarita Choudhury • Leslie Uggams

**OUTSTANDING SUPPORTING ACTOR**

Moises Arias • Aaron Moten

**OUTSTANDING GUEST ACTRESS**

Dale Dickey

**OUTSTANDING GUEST ACTOR**

Michael Emerson • Kyle MacLachlan

“Ella Purnell and Walton Goggins steal the show with **standout performances**”

“A great cast”

# Fallout



prime | FYC



which exists in live action, that a "major facial feature" be included in the prompt and there is no substitute for that criterion.

- If a producer creates any synthetic voice – not just a human character – through generative artificial intelligence, they must give the union notice and bargain for appropriate consideration.
- We have established mandatory, regularly scheduled artificial intelligence meetings with producers, which will include discussion of methods and systems to track the use of digital replicas. A.I. technology is changing quickly and both parties understand that we will not simply wait for the contract cycle to conclude, when we can be making critical adjustments in real time.

As other contracts come up for negotiation, protections are being expanded.

In their letter to members, TV Animation Negotiating Committee co-chairs Bob Bergen and David Jolliffe wrote that the agreement was "the first SAG-AFTRA animation voiceover-specific contract with substantial protections and gains in artificial intelligence. This is a milestone, especially today, where much of the voiceover industry is non-union with zero A.I. protections. But now, union-covered animation voiceover actors have A.I. addressed in this agreement, and the protections are specifically tailored to the work you do."



## REPLICA STUDIOS AGREEMENT

Replica Studios develops an A.I.-powered voice platform and process for adding speech to film and game projects. Based out of Australia, the company aims to be an ethical A.I. voice company, and if voice actors wish to license their voices to Replica, they can now do so with the protection of a union contract.

Because SAG-AFTRA members need more contractual protections, not fewer, the fact that Replica Studios is a new signatory to SAG-AFTRA contracts is an important step forward in establishing union protections, terms and conditions for the use of digital voice replication in the video game industry. This agreement

provides protections that weren't previously afforded to members.

In an Instagram Live event held Jan. 10, Crabtree-Ireland further explained union nomenclature.

"Perhaps the term 'agreement' needs some clarification," he said. "This is a contract with terms that Replica has to agree to in order to work with SAG-AFTRA members. Thanks to an empowered labor movement and an informed public, we have the chance to ensure that technology does what it's supposed to do: make life better for all of us, rather than just those entities that have access to the most resources. SAG-AFTRA's new agreement with Replica Studios paves the way for professional voiceover artists to safely explore new employment opportunities for their digital voice replicas with industry-leading protections tailored to A.I. technology.

"Whenever the topic of A.I. comes up, there's understandably a lot of fear and confusion," Crabtree-Ireland added. "It's important to understand that not having contractual protections in place does not make performers safer."

Members can get more information about Replica's signatory status at [sagaftra.org/replica](http://sagaftra.org/replica).

## CENTRAL CASTING

Central Casting, a company in Burbank that specializes in casting background talent, body doubles and stand-ins, recently worked with SAG-AFTRA to revise the language in the company's photo release form. Among other things, the agreement previously read, "I grant Central Casting the unrestricted right to make, copyright, use, re-use or publish recordings in which I may be included, in whole or in part, and waive any right to inspect or approve the finished medium incorporating any recordings."

The revised language now specifies that performers' photos will only be shared with production companies in conjunction with Central's casting services. Furthermore, the photo release limits Central Casting's use of those photos for promotional purposes on their website and printed materials, and only accompanied with a disclaimer that the use is not an endorsement of their services. ●

## Terms to Know

Some of the terminology around A.I. and technology can be tricky. Here are some definitions that may help clarify things.

### Generative Artificial Intelligence -

A subset of artificial intelligence that learns patterns from data and produces content based on those patterns. Examples include: GPT-4, Midjourney and Dall-E 2. It does not include "traditional" A.I. technologies programmed to perform specific functions such as those already used by CGI and VFX artists during pre-visualization, preproduction, production, post-production, distribution and marketing.

**Consent** - An agreement between two or more parties.

**Informed Consent** - An agreement that must be clear and conspicuous.

**Digital Replica** - A replica of your voice and/or likeness that is created using digital technology, such as artificial intelligence.

**Employment-Based Digital Replica** - A digital replica created in connection with your employment on a series or in a motion picture. You might be asked to participate in its creation, such as being scanned.

**Independently Created Digital Replica** - A replica created without your participation and used in a motion picture in which you did not work.

**Synthetic Performer** - A wholly digital reproduction that appears to be a person, but does not resemble a recognizable performer and is not voiced by a person.







OUTSTANDING COMEDY SERIES  
and all other categories

“The cast is wall-to-wall talented. Jharrel Jerome anchors the show with his winning turn”

AV CLUB

# I'M A VIRGO

OUTSTANDING TELEVISION MOVIE  
and all other categories

“Taylor Zakhar Perez and Nicholas Galitzine shine”

NEW YORK POST

# Red, White & Royal Blue

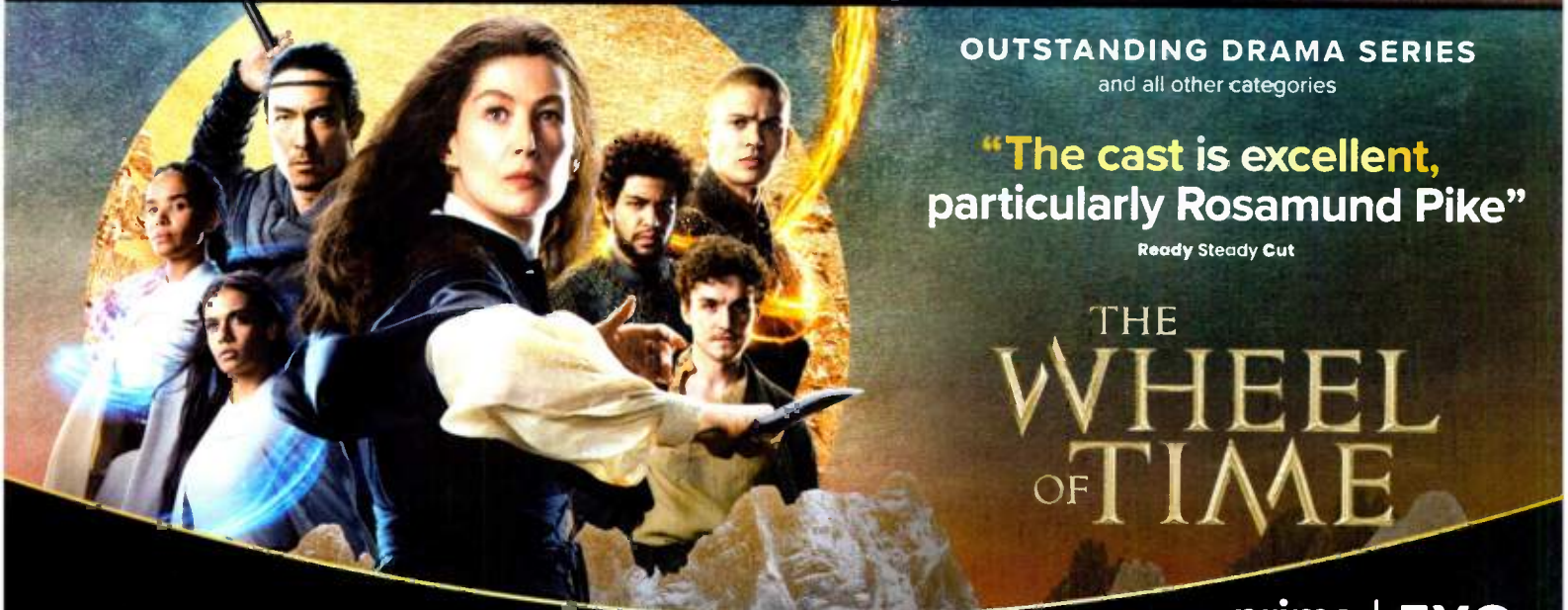


OUTSTANDING DRAMA SERIES  
and all other categories

“The cast is excellent, particularly Rosamund Pike”

Ready Steady Cut

# THE WHEEL OF TIME



prime | FYC





# Lily Blossoms

LILY GLADSTONE MAKES HISTORY DURING AN UNFORGETTABLE SAG AWARDS CEREMONY

It was a most intriguing way to begin a Hollywood acceptance speech. When Lily Gladstone came to the stage to receive her Actor statuette, she addressed the audience in the Blackfeet language, saying, “My name is Eagle Woman. I am Blackfeet. I love you all.” Gladstone, for her performance in *Killers of the Flower*

*Moon*, is the first Indigenous woman to win the SAG Award for Outstanding Performance by a Female Actor in a Leading Role.

In the film, Gladstone plays Mollie Burkhart — an Osage heiress being poisoned by her white husband. Gladstone, who uses she/they pronouns, delivers a performance that illuminates the bedrock of a complicated individual. Burkhart is savvy and guarded, yet also incautiously tender to the not-so-terribly-bright man she loves but cannot trust.

In a scene that epitomizes the duality of the character’s heart, Gladstone transforms Burkhart’s veneer of wariness into endearment as she refers

to Leonardo DiCaprio’s Ernest as “coyote.” It was a line Gladstone

came up with herself and one that helped her understand Burkhart’s weakness when it came to this man who would become her attempted murderer.

She “has his number,” knows he’s self-serving, but, as Gladstone explains in her Feb. 2 SAG-AFTRA Foundation interview, didn’t think he was “capable of it.”

“DON’T TRY TO FIT ANY MOLD. I KNOW IT’S TEMPTING ... THEY WANT TO SEE YOU. THEY WANT TO SEE WHAT YOU BRING ... DON’T SHY AWAY FROM IT.”

In addition to her win at the SAG Awards, Gladstone’s performance has garnered a number of other honors this season, including an Astra Award, a Golden Globe, and a Best Actress Oscar nomination

— the latter another first for an Indigenous performer.

Continuing her acceptance speech — in English — Gladstone made a point to speak to the sacrifices made by all industry workers.

“This has been a hard year for all of us,” said Gladstone, who was a regular on the picket lines during the 2023 strike against the studios and streamers. “Those in this room, those not in this room, I’m so proud that we’ve gotten here in solidarity with all of our other unions. It’s truly a gift that we get to do this for a living. That’s the win. It’s getting to be here.”

In a post-acceptance interview with SAG-AFTRA, Gladstone said, “This one is a special award. It’s from your peers. It’s your fellow actors. Others who have gambled a comfortable life on doing what we do and pouring everything into it. This was such an incredible year of feeling solidarity with your fellow actors.”

When asked what advice she would give to the younger generation, Gladstone said, “Don’t try to fit any mold. I





Lily Gladstone  
wins a SAG  
Award for  
Outstanding  
Performance by  
a Female Actor  
in a Leading  
Role.





Top, Gladstone as Mollie Burkhart in *Killers of the Flower Moon*, performing alongside Leonardo DiCaprio and talking with director Martin Scorsese. Above, Gladstone as Cam Bentland in *Under the Bridge*.

know it's tempting. I know there's people on the other side of the casting table, who are in the audience, that are keeping some kind of score ... People are honestly rooting for you. For incredible performances. They want to see you. They want to see what you bring. And there is a time where you have to compromise a lot of it. But also just embrace what makes you weird and makes you unique. Don't shy away from it."

She added, "We survived as a people because of our banding together, as well as passing our stories forward. Collectively creating new ones. Collectively continuing on as humans ... Storytelling is certainly not new to this continent."

Gladstone currently stars as lead detective Cam Bentland in Hulu's *Under the Bridge*, a limited series that's an adaptation of Rebecca Godfrey's true-crime novel of the same name. Godfrey handpicked Gladstone and co-star Riley Keough prior to Godfrey's death in 2022. Gladstone has also recurred in *Billions* and *Reservation Dogs*.

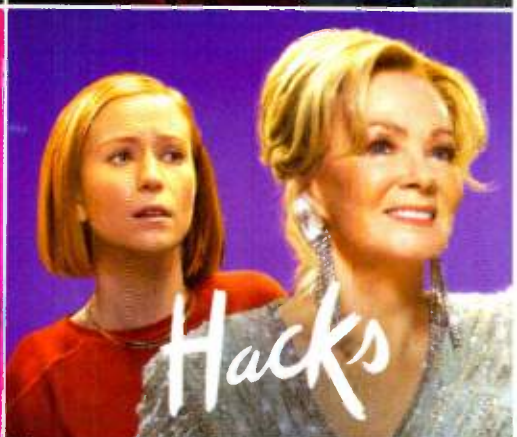
What's ahead for Gladstone? She's set to star in *The Memory*

*Police*, an adaptation of the acclaimed novel by Yoko Ogawa which is penned by screenwriting legend Charlie Kaufman and executive produced by Martin Scorsese.

With her star on the rise and boundless potential, Gladstone's current triumphs indicate a promising future for an actor who consistently demonstrates such an extraordinary devotion to craft. ●





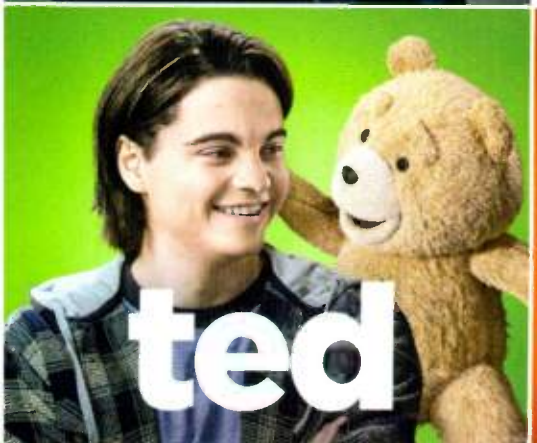
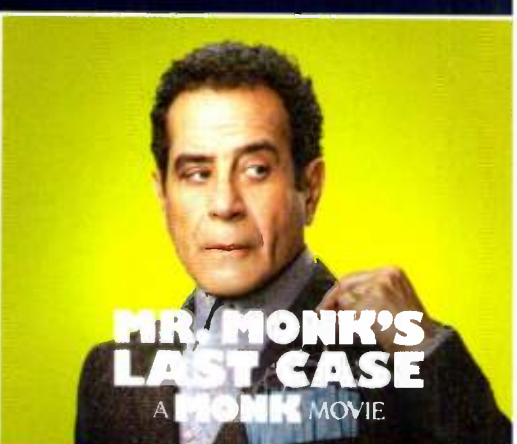
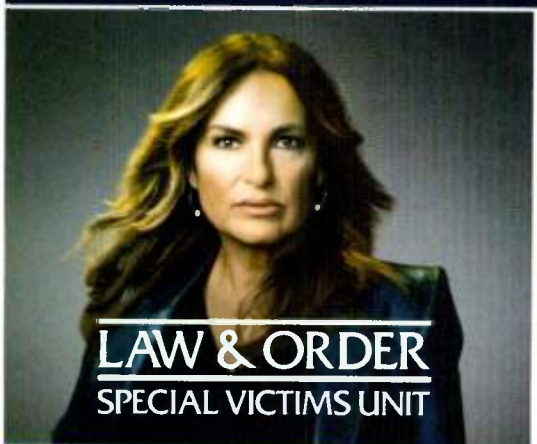


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# STRIKE A POSE

## *The Awards Turn 30*

1. America Ferrera and Margot Robbie onstage at the awards show. 2. Female Actor in a Supporting Role, Da'Vine Joy Randolph. 3. Male Actor in a Television Movie or Limited Series, Steven Yeun. 4. SAG-AFTRA Executive Vice President Linda Powell, President Fran Drescher and Secretary-Treasurer Joely Fisher. 5. Male Actor in a Comedy Series, Jeremy Allen White.





# Celebrating Excellence

at the  
30th ANNUAL SCREEN  
ACTORS GUILD AWARDS®

**T**his year's SAG Awards ceremony celebrated exceptional performances in film, television and stunts, as well as a triumphant end to the 118-day TV/Theatrical/Streaming strike of 2023. In their speeches, SAG-AFTRA President Fran Drescher congratulated her fellow champions for spearheading "Hot Labor Summer" and National Executive Director Duncan Crabtree-Ireland acknowledged the hard work of the strike's volunteer captains.

Recipients that night included *The Bear*, *Succession* and *Oppenheimer* ensemble casts, as well as Cillian Murphy, Lily Gladstone (see page 50) and others in individual categories.

Veteran entertainer Barbra Streisand also received the 59th SAG Life Achievement Award (see page 66).







6. Recipient of Cast in a Motion Picture, *Oppenheimer*. 7. Female Actor in a Television Movie or Limited Series, Ali Wong. 8. *Modern Family* castmates Julie Bowen, Ty Burrell, Ed O'Neill, Sofia Vergara, Eric Stonestreet and Jesse Tyler Ferguson present the Ensemble in a Comedy Series. 9. Female Actor in a Drama Series, Elizabeth Debicki. 10. Male Actor in a Drama Series, Pedro Pascal. 11. Male Actor in a Leading Role, Cillian Murphy. 12. Ensemble in a Comedy Series, *The Bear*.







## 30<sup>th</sup> Annual SAG Awards Recipients

### Film

Cast in a Motion Picture  
*Oppenheimer*

Female Actor in a Leading Role  
LILY GLADSTONE, *Killers of the Flower Moon*

Male Actor in a Leading Role  
CILLIAN MURPHY, *Oppenheimer*

Female Actor in a Supporting Role  
DA'VINE JOY RANDOLPH, *The Holdovers*

Male Actor in a Supporting Role  
ROBERT DOWNEY JR., *Oppenheimer*

### Television

Ensemble in a Drama Series  
*Succession*

Female Actor in a Drama Series  
ELIZABETH DEBICKI, *The Crown*

Male Actor in a Drama Series  
PEDRO PASCAL, *The Last of Us*

Ensemble in a Comedy Series  
*The Bear*

Female Actor in a Comedy Series  
AYO EDEBIRI, *The Bear*

Male Actor in a Comedy Series  
JEREMY ALLEN WHITE, *The Bear*

Female Actor  
in a Television Movie or Limited Series  
ALI WONG, *Beef*

Male Actor  
in a Television Movie or Limited Series  
STEVEN YEUN, *Beef*

### Stunt Ensemble

Ensemble in a Motion Picture  
*Mission: Impossible -  
Dead Reckoning Part One*

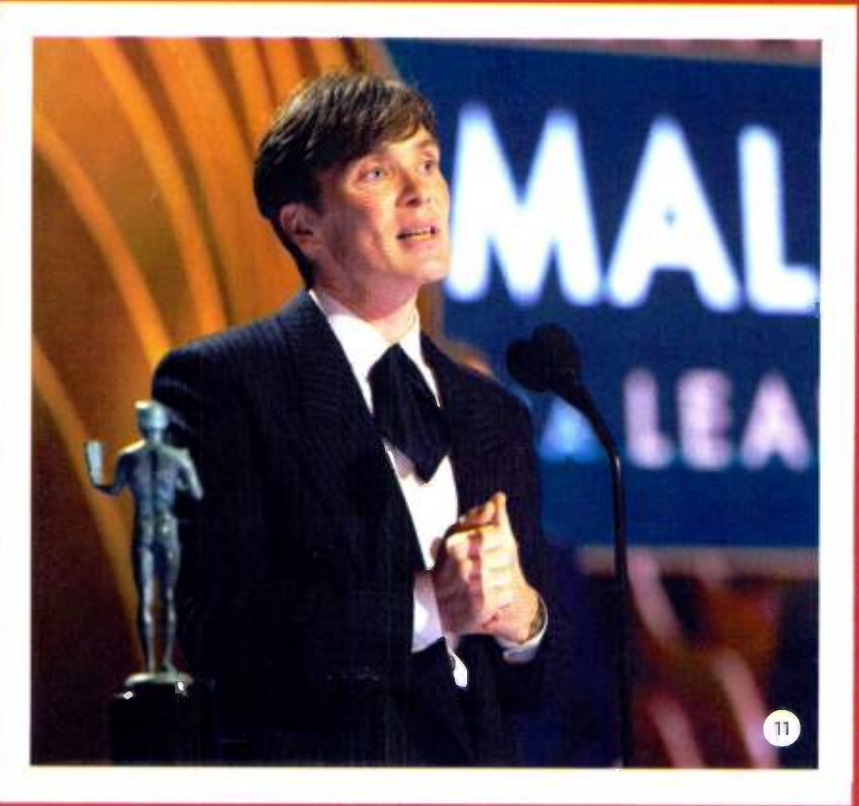
Ensemble in a TV Series  
*The Last of Us*



9



10



11



12







13



14



15



16

13. America Ferrera and Margot Robbie. 14. From left, SAG Awards Committee members Woody Schultz and Elizabeth McLaughlin, Executive Producer Jon Brockett, Committee member Jason George, Committee Chair JoBeth Williams and Committee Vice Chair Daryl Anderson. 15. Female Actor in a Comedy Series, Ayo Edebiri. 16. Co-CEO of Netflix Ted Sarandos and SAG-AFTRA National Executive Director & Chief Negotiator Duncan Crabtree-Ireland. 17. Greta Lee and Troy Kotsur present Male Actor in a Television Movie or Limited Series to Steven Yeun, *Beef*.



17







# SAG-AFTRA

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## \$7.5 Million

Loan Payments Deferred

## 683

Strike Loans Granted

# Helping members is what we do.



[sagafrfcu.org](http://sagafrfcu.org)

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**NCUA**





18. Recipient of the Ensemble in a Drama Series award, *Succession*. 19. Emily Blunt, Meryl Streep and Anne Hathaway have a *The Devil Wears Prada* reunion. 20. Idris Elba on the silver carpet at the 30th Annual Screen Actors Guild Awards.





Los Angeles Times

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# PARTY PEOPLE

Local Viewing Parties Roll Out the Red Carpet!

If there's one thing SAG-AFTRA members know how to do, it's party, and the 30th Annual Screen Actors Guild Awards were no exception! Members across the country gathered together to celebrate their favorite film, television show and stunt performances of the year, making it easy to find the best seat — well, anywhere. From Honolulu to Phoenix and from NOLA to Boston, members spent the evening mixing and mingling, playing games, winning swag and enjoying the night with family, friends and supporters.







HAWAII



DALLAS-FORT WORTH



NEW MEXICO



MIAMI (ORLANDO)



NEW YORK



NEVADA



COLORADO



OHIO-PITTSBURGH (PITTSBURGH)



SAN DIEGO



OHIO-PITTSBURGH (CLEVELAND)





OHIO-PITTSBURGH  
(COLUMBUS)



LOS ANGELES



HOUSTON-AUSTIN (HOUSTON)



WASHINGTON-MID ATLANTIC



CHICAGO



MICHIGAN



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SAG Life  
Achievement  
Award Recipient  
**BARBRA  
STREISAND**



*Her Name Is  
Barbra*



**T**here's always been something about Barbra Streisand. For over six decades, she has defied and redefined expectations as a singer, actor, producer and director. She has received awards and accolades from numerous industry institutions, including the Grammy Lifetime Achievement Award, Golden Globe Cecil B. DeMille Award, a special Tony Award, the Presidential Medal of Freedom and many others. The SAG Life Achievement Award ceremony, held during the 30th Annual Screen Actors Guild Awards on Feb. 24, was preceded by many who praised Streisand for her talent, unequivocal work ethic and lifelong accomplishments.

But when it comes to Barbra Streisand, there's always more to be said.

Streisand got her start on Broadway, performing in productions such as *I Can Get It for You Wholesale* (1962), but with the release of her debut album, *The Barbra Streisand Album* (1963), she became known to the world as a singer. Still, even with music as her medium, it was clear to listeners and concertgoers that her vocal performances were rooted in acting. As *Maestro* actor Bradley Cooper said when presenting her award, "Acting is the lens that Barbra has always seen performance [through] ... She never just sings a song; she tells a story. So while it may seem that Barbra began as a singer, she's been acting all along."

Her on-screen acting debut came in 1968 with the musical film *Funny Girl*, in which Streisand reprised her Broadway role as Fanny Brice, and later received the Academy Award for Best Actress. Other roles through the '60s and '70s included *Hello, Dolly!* (1969), *What's Up, Doc?* (1972), *The Way We Were* (1973) and *A Star Is Born* (1976).

However, the heights Streisand reached in those early years did not come without strife. In her memoir, *My Name Is Barbra* (2023), she describes feeling "absolutely powerless" in steering films towards her creative vision. She was particularly against *The Way We Were* director Sydney Pollack's decision to cut key scenes between her and co-star Robert Redford.

The drive she felt to bring her imagination to life on the screen is what ultimately led her to transition into directing and her career-defining

project *Yentl* (1983), the story in which its eponymous character, played by Streisand, disguises herself as a man for the opportunity to study Talmudic law. The production, which took 15 years to greenlight, was not only the first time Streisand served as director, star, co-writer and co-producer, but the first time any woman had undertaken all four roles concurrently in a major studio film. In his review, the late film critic Roger Ebert wrote that the romantic musical "treats its romances with the respect due



to genuine emotion, and its performances are so good that, yes, I really did care." During the 1984 awards season, Streisand became the first woman to receive the Golden Globe for Best Director, and remained the only woman to win the award for nearly four decades.

Despite this accolade and many others for her subsequent projects, *The Prince of Tides* (1991) and *The Mirror Has Two Faces* (1996), Streisand never received an Oscar nomination in the directorial categories. Even in the face of what many attribute to sexism within the industry, Streisand's spirit is one of perseverance. Today, she is seen as a pioneering figure among female directors, and, in the end, her longtime advocacy for *The Way We Were*'s original scenes resulted in a re-cut of the movie's ending — just in time for its 50th anniversary release in 2023.

But her enduring work hasn't just been limited to Hollywood. The Streisand Foundation, established in 1986, has provided funding for numerous organizations that support women's rights, civil liberties and the environment, among other causes. In 2021, she endowed the Barbra Streisand Institute

at UCLA, and since the beginning of the Russo-Ukrainian War in 2022, has served as a UNITED24 ambassador, helping to raise funds for humanitarian aid for Ukraine.

With such a stellar career, an incomparable body of work and countless moments of personal triumph and professional perseverance, it was impossible to guess what Streisand would say when she took to the stage to accept her honor. In the end, her acceptance speech was so quintessentially her:

“TO MY FELLOW ACTORS AND DIRECTORS, I’VE LOVED WORKING WITH YOU, PLAYING WITH YOU AND INHABITING THAT MAGICAL WORLD OF THE MOVIES WITH YOU.”

self-reflective, rich with stories about lifelong friends, mentors and colleagues, and full of heartfelt gratitude towards actors and the influence acting has played throughout her life and career.

"I always thought acting was my education: trying to understand the character, having to do research, and immersing [myself] into the period," she said. "It is really a privilege to be part of this profession. For a couple of hours, people can sit in a theater and escape their own troubles — what an idea!

"To my fellow actors and directors, I've loved working with you, playing with you and inhabiting that magical world of the movies with you. Most of all I want to thank you for giving me so much joy [by] just watching you on the screen! Thank you for that."

Nominated and voted on by the SAG-AFTRA National Honors and Tributes Committee, the SAG Life Achievement Award is bestowed to those who have contributed to improving the image of the acting profession and have a history of active involvement in public service endeavors. Streisand is the awards' 59th recipient. ●





# ACTOR *to* ACTOR

*FRAN DRESCHER* Interviews  
**BARBRA STREISAND**





**W**ith a decades-spanning career in music and film and a lifelong commitment to numerous philanthropic causes, Barbra Streisand is beloved by fans around the world. Among them is SAG-AFTRA President Fran Drescher, *The Nanny* star whose character, Fran Fine, never missed a moment to fangirl over her favorite performer.

In the days leading up to the 30th Annual SAG Awards, Streisand and Drescher sat down for an Actor to Actor interview, discussing Streisand's career on the stage, behind the camera and beyond. What follows is an edited version of their conversation.

**SAG-AFTRA President**

**Fran Drescher:** You're getting the SAG Life Achievement Award. Now, this is the highest honor that your union can give anyone. Congratulations on the award, because it's a big deal, and it's so well deserved.

**Barbra Streisand:** Thank you.

**Fran:** You've been a member of the Screen Actors Guild, and now SAG-AFTRA, since 1961. What is the single most valuable acting lesson that you've learned in your career?

**Barbra:** A great actor has to rely on the truth. ... The audience can feel that. They know when you're telling the truth. Like, I'm making a new record now — which I can't talk about — but I have my conductor that breathes with me. He sees me in my booth singing and he's out there with the orchestra, but he can tell, because I don't sing the song the same twice.

**Fran:** Do you watch any of those singing competition shows on TV? The coaches, who are professional, very accomplished singers, are always trying to train these amateur performers to feel what they're saying. "Tell the

story, don't just do acrobatics with your voice."

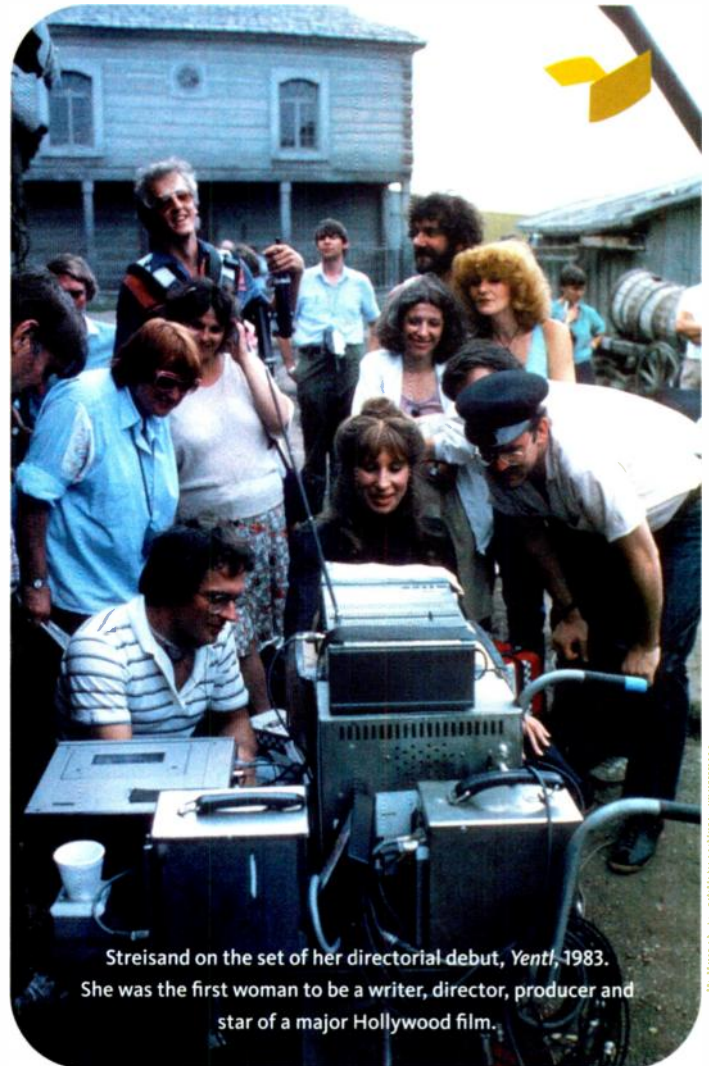
**Barbra:** Exactly. Why do you go high sometimes? It's only because the character is feeling great love at that moment. That's why you go high. It's like, sometimes when I sing it ... I'm not feeling so much love for this character, I may not go for that high note. You have to be in the moment.

**Fran:** Have you ever, though, had to work with an actor that doesn't listen, but is just waiting to say his next line?

**Barbra:** Yes, as a matter of fact, it's somebody I did a movie with, and I put something in that wasn't in the script, and the guy wouldn't look because it was his wrong side; something like that. That's not being in the moment.

**Fran:** No, it's not organic.

**Barbra:** I was doing a movie with Bob Redford, *The Way We Were*; we had to be very observant. Sometimes I smiled when I said something, sometimes he laughed. We both had to react in the moment. You have a preconception always about how you're going to play something, but then,



Streisand on the set of her directorial debut, *Yentl*, 1983. She was the first woman to be a writer, director, producer and star of a major Hollywood film.

life intrudes. And life is spectacular, right?

**Fran:** I want to talk a little bit about *Yentl* because that was an unbelievable achievement on so many different levels. First of all, you wore so many hats in the movie. You

got the Golden Globe for Best Director.

**Barbra:** Which I was very shocked to get because I was up against great directors, I mean, really wonderful directors.



**Fran:** And you said it took you 15 years to get that movie made.

**Barbra:** Yeah. Because who wanted to do a movie about, you know, a Jewish girl who wanted to study Talmud, and she had to dress as a man in order to get into school?

**Fran:** You were breaking the ceiling in filmmaking for women by having the tenacity to say, “I can do more than just be in front of the camera.”

**Barbra:** Exactly.

**Fran:** So did you realize in the moment that you were doing something that was even bigger than the sum of its parts? Because you were leading women and girls into a future that looked different than the one that you came out of.

**Barbra:** I think it has nothing to do with male or female. If you have a vision, it’s a complete vision. That’s why I had to do all those jobs. I had a responsibility; I had that on my shoulders.

**Fran:** To women and girls, or just to the movie?

**Barbra:** No, to women and girls and the movie. It’s all one thing. In other words, I have a vision, and people are frightened that I can’t control financial things. I enjoyed that position: having to say, “Okay, if we shoot today and it’s gray out, but I want lights on the water, I want the sun to be shining, to give us a hopeful feeling when Yentl is crossing that little river to go to her school,” I have to weigh that. I’m weighing; tell me the cost. I’m capable of, you know, handling finances.

What will it cost if I put it off till tomorrow and wait for the sun? In other words, I loved balancing the reality of the budget to the aesthetic. That’s just a grown-up [thing].

I’ve noticed — because [I] watch a lot of films, and there are so many more women directing now. It’s like, it used to be such a shock, “directed by a woman,” but in the last few

years, many women have been directing movies.

**Fran:** And I think television opened that up first. There are a lot of women directors that are in television, both in one-hour and multi-cam, which is what I did, and I directed some of those.

**Barbra:** You know, I made a documentary about the first women in film. When I was making *Yentl*, I did research about these women. And even [though] D.W. Griffith is called the father of film, these women were making films in 1916, before he made his great film.

**Fran:** That’s why they call it his-story, not her-story.

**Barbra:** That’s right; very good point.

**Fran:** So you’ve done TV, you’ve done Broadway and, of course, you’ve done film and you’ve done them all

well. But is there something that you like the best?

**Barbra:** Well, I love film, but when I was in *Funny Girl* [onstage] — oh, my god! I love the experimental part of the job, meaning —

**Fran:** “Putting it together,” like Sondheim said.

**Barbra:** Yes, putting it together. We had 41 different

insecurities as a help rather than a hindrance?

**Barbra:** I would be suspicious of any actor who wasn’t, somewhere, insecure. It’s part of the game, because the actor has to expose his inner self, his soul, his secrets. And that makes him very vulnerable, which is great, allowing that. Now, I mean, I can be both things: I can be very confident —

“You know what I would suggest to anybody: Examine your dreams. [They are] the key to your unconscious before you are ready for it to be conscious ...”

last scenes for *Funny Girl*. Opening night was the 42nd — good number too, by the way — that we’d closed the show with that. You know, the 42nd version. I loved the different versions. I loved experimenting!

**Fran:** Of course, it speaks volumes for you as a director. ... So you started in comedy and then you transitioned into drama. They say that comic actors make the best dramatic actors. What do you have to say to all that?

**Barbra:** Life is both. Life is funny at times and life is sad at times, and the most interesting comedies have something serious at the core. Tragedy sometimes starts with a clown, right?

**Fran:** Needless to say, especially in our industry, there are a lot of people that carry the burden of insecurities. How do you leverage your own

well, no, I’ve never gone on stage [confidently]. When a new concert comes up, I always think, “Well, they won’t come,” or “They’ll walk out.” I have that [insecurity], but I also know that there is strength and confidence in even being insecure. And having the confidence to be insecure as well.

**Fran:** Right. Have the confidence to be vulnerable and own it. It’s trying to mask it or be afraid of it happening that’s the torture.

**Barbra:** I mean, I’m confident in my singing a song about vulnerability, but I have to be open to that part of me that is singing ... Nobody’s just insecure or nobody’s that confident. Except assholes. ... Confidence, such total confidence, is kind of a turnoff. Do you know what I mean?

**Fran:** Definitely.



**Barbra:** You know what I would suggest to anybody? Examine your dreams. [They are] the key to your unconscious before you are ready for it to be conscious ...

**Fran:** You love working with actors. What is your process to get [your vision] out of them?

**Barbra:** Well, I'll give you an example. When I was doing *The Mirror Has Two Faces*, [with] Lauren Bacall ... It's a scene where she is up all night; I'm her daughter. It was the night before she had to film it, and I came in to just rehearse it with her. And she was using a toothpick, and she didn't know her lines very well. ... I said to her, "Forget the lines. You don't even have to know the lines.

Just tell me what you feel about this. What do you feel about how you've spent your life and what you didn't do? What you didn't get done? What are your regrets, in a sense?" She spoke from her heart. She spoke from her truth. Her memories of what she was like as a younger actress in the movies. I got the performance that I wanted, [and] we didn't have to shoot it in the morning.

Another moment I wanted where she said something, "It's wonderful, it's wonderful," but her reaction when we were filming was [flatly], "It's wonderful. It's wonderful." And I said, "Turn off the cameras." ... [And then I asked her] "When you were in those movies, like when you first met Humphrey Bogart and

he became your husband and stuff, and you were just wanted by everybody and every director, what was that like?" She had to think about it, and very quietly, she said ... [emotionally] "It was wonderful."

**Fran:** And that's what we see in that movie.

**Barbra:** That's in the movie, and in [another] scene as well. And she was nominated, and she got the Golden Globe for Best Supporting Actress. I had to get to understand her, to know her, to love her ... Do you know what I mean?

**Fran:** As a director, you have to be a little parental, right?

**Barbra:** Yeah, yeah, yeah. You have to be loving; you have to love them in a way.

**Fran:** You've made three movies, you've received 14 Academy Award nominations. Many of the actors achieved some of the best performances that you got out of them. What would you like to be remembered for?

**Barbra:** Well, I would say my films, my records, my book now and my philanthropy. Philanthropy is very, very important in my life.

**Fran:** I'm so glad you brought that up because that was an area that we never got to.

**Barbra:** Yeah, it's important. I was able to start my foundation ...

**Fran:** The Streisand Foundation.

**Barbra:** ... in 1986, when

I was horrified by what happened at Chernobyl. And that's why I agreed to sing again: to raise money for five Democratic senators that took over the Senate. We became Democratic. I knew that [they] shared my values, and [were] against nuclear proliferation.

It was for women's rights. It was for protection of the environment because I was scared in 1986 about what was happening to the earth. ... What struck me and made me very happy was George Shultz, who was Reagan's secretary of state, came up to me and said, "Thank you." And I said, "For what?" You know, I thought he liked my singing or my acting or my movies, whatever. He said to me, "No, for what your foundation funded to fight against nuclear proliferation." Now that is something that I'm very proud of. Do you see what I mean, like — just trying to save the fucking world.

**Fran:** Yes. You're a very special woman: very dear, very intelligent and I'm wildly impressed by you.

**Barbra:** [laughs] Well, I'm impressed by you, too. We'll meet again, I'm sure.

**Fran:** I hope so. ●



Director, producer and star Streisand on the set of *The Mirror Has Two Faces*, 1996.



Scan to check out their illuminating one-on-one, or watch at [sagaftra.org/videos](https://sagaftra.org/videos).



# On Location

News from Locals Across the Country



## NextGen Performers Look to the New Year

Clockwise from left, Los Angeles Local members Miki Yamashita, L.A. Local NextGen Performers Committee member Kiley Sparks, and Chelsea Schwartz join other members in looking toward their hopes and dreams by creating vision boards for the new year at SAG-AFTRA headquarters on Jan. 22. 🌟



## Local Members Join the Crews' Fight

On March 3, SAG-AFTRA L.A. Local members and staff met at Woodley Park in Encino to join the Many Crafts, One Fight rally. Our on-set co-workers went into negotiations relating to the shared Motion Picture Industry Pension and Health Plan with the AMPTP in early March, led by a coalition of IATSE, Teamsters and other Hollywood Basic Crafts union members. This sign of solidarity truly reflects the workers' slogan that "nothing moves without the crew." 🌟

Los Angeles



## Joining in Solidarity With AFM

SAG-AFTRA L.A. Local members brave the rain to join the American Federation of Musicians Solidarity Rally outside the AMPTP headquarters on Jan. 22. AFM prepared to enter negotiations that day and garnered support before going into the room. 🌟



## New York State Comptroller Honors SAG-AFTRA Vice President

SAG-AFTRA Vice President, New York and New York Local President Ezra Knight, left, was honored in Albany by New York State Comptroller Tomas P. DiNapoli, center, on Feb. 16 at *Rising Changemakers: Recognizing Catalysts for Change and Entertainment Luminaries*, a reception held in conjunction with the 53rd Annual Conference of the New York State Association of Black, Puerto Rican, Hispanic & Asian Legislators. The gathering celebrated the remarkable contributions of those who have demonstrated exceptional commitment and dedication to their communities. ●

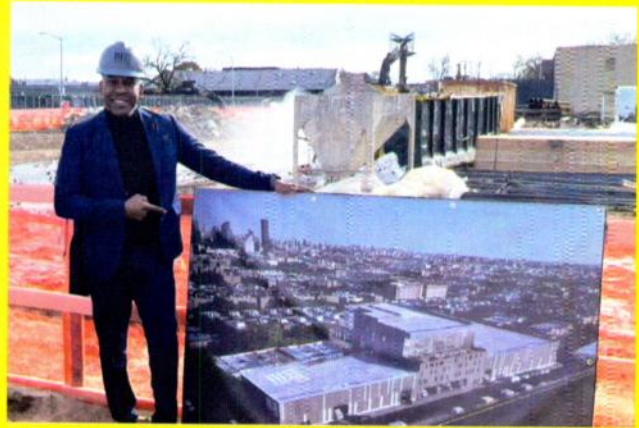


## Local Celebrates the Holidays

Members of the New York Local Board and New York Local Host Committee take a moment for a snapshot amid the festivities on Dec. 6. The committee held its annual Holiday Open House at the New York office, and it was a glorious return of a much-loved holiday tradition that had not been held since 2019, due to the office closure caused by the COVID-19 pandemic. Members were excited to once again be able to celebrate the holiday season with one another and with SAG-AFTRA staff, and the first 200 attendees were gifted with a holiday surprise. ●

## East End Studios Breaks Ground

New York Local President Ezra Knight stands in front of the East End Studios construction site on Nov. 15. He and SAG-AFTRA Chief Labor Policy Officer Rebecca Damon joined New York City Mayor Eric Adams and New York City Mayor's Office of Media and Entertainment Commissioner Pat Kaufman for the groundbreaking ceremony of East End Studios. Located in Sunnyside, Queens, the studios will create hundreds of permanent jobs as well as close to 1,000 construction jobs. ●



## New England Local Named Most Inspirational

Celebrating 2023 as "The Year of the Strike," the Greater Boston Labor Council honored the SAG-AFTRA New England Local in Boston on Dec. 12 with an award that read "Most Inspirational: Who's got the power? We got the power! What kind of power? Union power!" National and local leadership, including SAG-AFTRA Vice President, Mid-Sized Locals Michele Proude, joined in the festivities. ●

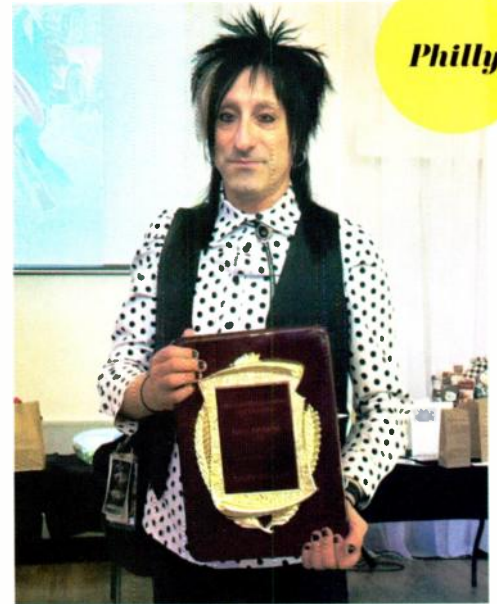


## A Good Time Was Had by All!

From left, member Clint Obenchain, New Mexico Local President Talia Pura and member Ericka Zepeda join fellow SAG-AFTRA members on Sunday, Dec. 3, at the Fusion Theatre in downtown Albuquerque for the annual membership meeting and holiday party. The festive crowd was excited to mix and mingle with old and new friends and get caught up on all things SAG-AFTRA New Mexico. Attendees were very engaged: They discussed plans for 2024 and were fortunate to hear from two very special guests, New Mexico Film Office Director Amber Dodson and SAG-AFTRA Executive Director, Government Affairs & Public Policy Kerri Wood Einertson, about the film incentives and other critical legislative issues affecting the market. ●



New Mexico



Philly

## Philadelphia Rock Radio Legend Inducted Into Mummies Hall of Fame

Jacky Bam Bam has been with Philly's 93.3 WMMR for almost 20 years, but has been with a Mummies division since he was 7 years old. The Mummies Parade, held each New Year's Day in Philadelphia since 1901, is the longest-running folk parade in the United States. In February, Bam Bam was inducted into the Fancy Division Hall of Fame and received his prize at the Mummies Museum banquet in South Philadelphia. The Fancy Division is one of five categories in which the seven-time first prize winner of the Fancy's Handsome Costume Category and his fellow Golden Sunrise NYA club members compete. ●

## Self-Taping Takes the Stage

On Nov. 6, the San Diego Local hosted a special class on self-taping at the Kearny Mesa Moose Lodge. Presented by casting director and acting coach Chris Game, the *How to Book in the Age of Self-Tape* workshop gave San Diego Local members an opportunity to perform two mock commercial auditions from real commercial casting. Members were evaluated on their mock auditions and provided feedback. Key workshop topics included how to work both improv and scripted commercials, commercials vs. theatrical framing, and proper eyeline techniques. ●

San Diego





## Cold Reads and Hot Coffee

Michigan Local members Kara Jacques and Jay Adams hone their cold read skills at January's Coffee Connection at the Productions Plus office in Bingham Farms, Michigan. The Local's Coffee Connections are a great way for members to stay in touch and hone their performing skills.

Michigan



Washington-Mid Atlantic

## Film Day Brings Together Members, Elected Leaders

Washington-Mid Atlantic Local members and staff, including Local Board members Thomas Belgrey, Keith Flippen and Chris Smorto, join together on Feb. 5 with business leaders, trade associations, advocacy groups, arts organizations, and our fellow entertainment union siblings for Film Day at the Virginia State Capitol in Richmond, Virginia. Attendees spent the day meeting with their elected representatives, sitting in on hearings on film and TV tax incentives, and mingling at a legislative reception co-sponsored by SAG-AFTRA.

Houston-Austin



Dallas-Fort Worth

## A First-Class Show of Solidarity in Texas

Houston-Austin and Dallas-Fort Worth members showed their support for our friends at the Association of Professional Flight Attendants during the Worldwide Flight Attendant Day of Action. Union members rallied at airports across the country to support the flight attendants' fight for a fair contract. Participants included, above right, Dallas-Fort Worth Local Vice President Nicole Hodges, SAG-AFTRA Director of Locals Administration Lisha Brock, and, above left center, Houston-Austin Local member Ceejay Joseph.



## On Location

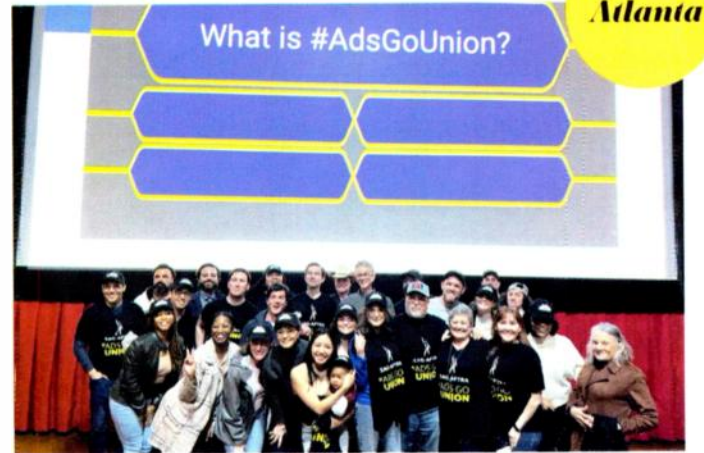


### Celebrating Labor

SAG-AFTRA Portland Local members and other Oregon union members gather on Nov. 16 at the Oregon AFL-CIO to break bread as the holidays began and to thank members for their union loyalty. Members enjoyed the opportunity to connect with each other and fellow activists in the labor movement. ●

### #AdsGoUnion in Atlanta

Atlanta performers come together for a lively collaboration and conversation about increasing union commercial work opportunities in their market. The event took place at the Tara Atlanta theater on March 6. ●



### Local Highlighted at 21st Annual S.F. Sketchfest

The San Francisco-Northern California Local was a proud sponsor of this year's S.F. Sketchfest, a renowned comedy festival now in its 21st year, which kicked off on Jan. 21. The union's sponsorship educated Sketchfest's 45,000 participants on the availability of professional SAG-AFTRA principal performers in Northern California, while also highlighting the cost-saving benefits of hiring local talent. These benefits include savings on travel, accommodation and per diem expenses. Throughout the festival's 16 days, attendees flocked to 17 venues across San Francisco to enjoy a diverse array of over 200 comedy performances, showcasing the city's vibrant creative scene. ●



### Local Members Share Their Vision

Chicago Local members show the vision boards they created at part two of the conservatory event *New Year, New You: Body, Brain, Business!* The Feb. 12 conservatory event took place in the SAG-AFTRA Chicago Local office and was facilitated by member leader Courtney Rioux and the Chicago Conservatory Committee. Back row, from left, Jess Thigpen, Sarah Dallas, Franchesca Fojas, Justine Turner, Sherry Legare, Tracey Greenwood, Alma Washington. Front row, from left, Shannon Novak, Max Zuppa, Rioux, Lucy Zukaitis and Danielle Stahl. ●







## Prepped for Success

On Jan. 27, the Nevada Local hosted an interactive workshop on how to have a successful and sustainable career. Presented by actor, acting educator, writer and former casting director Shaan Sharma, guests of *The Actor's Blueprint for Success* workshop learned invaluable tools and tips regarding casting, networking and the importance of creating your own content. ●

## Background Performers Hone Their Skills

SAG-AFTRA members and pre-members gather Jan. 13 at the Entrepreneurs Sandbox in Honolulu for a day of learning, networking and professional development. SAG-AFTRA National Director, Background & New York Entertainment Contracts Stephanie Perry joined remotely for an informative and empowering information session on the 2023 TV/Theatrical Contracts. Local casting directors, board members and production staff also joined throughout the day for sessions focusing on getting background jobs and professionalism on set. ●



## Seattle Local Holds Informative Membership Meeting

Members attend the Seattle Local's membership meeting at the MLK Labor Temple in Seattle on Dec. 16. They heard updates from local government leaders about Harbor Island Studios and the newly formed Seattle Film Commission, and honored recently passed broadcast icons in the market. At the table, from left, Secretary Harold Phillips and Board members Maggie Stenson and Shanette Harper, and, standing, Local President Deborah Horne. ●



## Nabbing That Co-Starring Role

Arizona-Utah Local members participate in a co-star audition conservatory event led by veteran casting professional Jamie Castro, top row, second from left, on Feb. 10 via Zoom. The program focused on booking co-star roles via self-tape or virtual auditions and giving members valuable feedback on their reads. ●





# In Memoriam

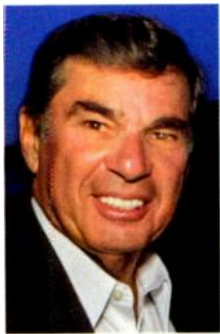
We honor the memory of members whose deaths were reported to SAG-AFTRA between Jan. 1 - March 31, 2024.



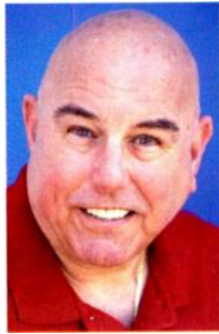
ADAN CANTO



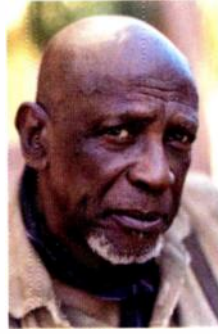
ERIC CARMEN



MORTY DRESCHER



GREG FINLEY



LOUIS GOSSETT JR.



RON HARPER

Reed R. Allen	5/30/2023
Jean Allison	2/28/2024
Kareem Alvarez	9/1/2022
August Amaro	1/25/2024
William R. Ardis	2/22/2024
J. Edward Arthur	1/17/2022
Boris Bagdassaroff	10/12/2023
Jon Baggio	1/18/2024
Emily Banks	9/17/2023
Scott Barnes	8/23/2022
Scotney Noble Beatty	1/31/2024
Len Birman	2/10/2023
Jim E. Bodman	8/12/2023
Joan P. Bouley	10/4/2023
Howard Bragman	2/11/2023
Gil Brandsen	7/9/2023
Heidi Brennan	2/23/2024
Bonnie Campbell Britton	10/16/2023
joe Bush	4/7/2023
Debra Byrd	3/5/2024
Richard Caine	2/22/2024
Doug Cameron	2/19/2024
Adan Canto	1/8/2024
Marvellee Cariaga	1/31/2024
Jodi D. Carlson	1/28/2024
Linda Carlson	10/27/2021
Eric Carmen	3/11/2024

Sharon Casey	1/6/2022
Victoria Catlin	2/28/2024
Steven Chambers	1/28/2024
Elena Chin	10/2/2023
Dan Cole	2/11/2024
Carter Cole	3/28/2024
Cliff Colnot	2/12/2024
Douglas W. Cope	1/3/2024
Dick Corman	1/25/2024
Mickey Cottrell	1/1/2024
Edward Cross	8/19/2021
Rosa Curry	11/4/2023
Paul D'Amato	2/18/2024
Morton Allen David	1/26/2022
Kal David	8/16/2022
Amanda Davies	1/22/2024
Tina Davison	4/6/2021
Dinah Day	11/17/2023
Juan Devilla	1/5/2024
Charles R. Dierkop	2/25/2024
Mark Dodson	3/2/2024
Sabi Dorr	12/5/2023
Morty Drescher	3/20/2024
Theodore Dunmire	3/2/2024
Robert A. Edwards	2/10/2024
Drew Eliot	12/14/2019
Joe English	8/20/2020

Henry Fambrough	2/7/2024
Sandy Farina	11/15/2023
Daphne Field	8/10/2020
Greg Finley	2/1/2024
Lanny Flaherty	2/18/2024
Ginger Flick	1/6/2024
Seth Foster	7/15/2022
Art Frankel	2/26/2024
M.C. Franklin	2/24/2024
Ed Fury	2/24/2023
Tony Ganios	2/18/2024
Shad J. Gaspard	5/20/2020
Cecilia Gentili	2/6/2024
Tony Gibson	10/3/2021
Sonny Gibson	12/8/2022
Mickey Gilbert	2/5/2024
Chad Gittens	10/17/2023
Louis Gossett Jr.	3/29/2024
Lynda Gravatt	2/23/2024
Valorie Grear	1/17/2023
Jay Gregory	11/30/2022
Denis Guidone	10/28/2023
Frank Hall	2/21/2024
Soren Hansen	3/10/2024
Sheldon Harnick	6/23/2023
Bud Harrelson	1/11/2024
Andrew Harris	1/14/2023

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





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GLYNIS JOHNS



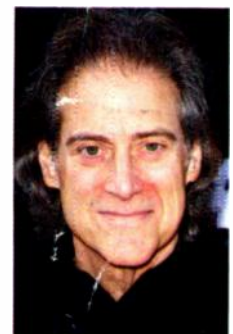
BILL JORGENSEN



TOBY KEITH



STEVE LAWRENCE



RICHARD LEWIS

Willie Harris	11/28/2021
Ron Harper	3/21/2024
Bill Hayes	1/12/2024
Garry Hearne	10/1/2022
Sandra Herdt	1/27/2024
David Hoffman	1/3/2024
John F. Hogarty	3/19/2024
Elizabeth Ann Horner	2/8/2020
Edward Horodko	2/8/2024
David S. Howard	1/10/2023
Courtney Hudson	2/2/2023
Kelly O'Neil Jackson	4/25/2023
Harvey D. Jaffe	2/10/2024
Jennifer H. James	5/5/2023
Zina Jasper	6/8/2023
Jeffrey Scott Jensen	12/2/2023
Glynis Johns	1/4/2024
Harry Johnson	1/2/2024
Cedric Jones	10/16/2023
Bill Jorgensen	3/13/2024
Lucy Joyce	2/20/2024
Stephen Juhl	2/23/2024
Danny Kamin	1/28/2024
Anita Keal	2/10/2024
Toby Keith	2/5/2024
James Edward Kelley	1/29/2024
Constance Kelly	2/14/2022
Joan Kenley	11/26/2020
Robert M. Knight	11/1/2023
Doug Scott Kramer	12/11/2023
Michael John Kristich	12/9/2022



ET MAGI

FR

**BOB EDWARDS**, whose career in broadcasting spanned over five decades, passed away on Feb. 10 at the age of 76. The former host of NPR's *Morning Edition* was a former SAG-AFTRA

member and, prior to merger, national vice president, national first vice president and, briefly, in 2007, acting national president of AFTRA.

As an AFTRA elected leader, Edwards played a role in the 2012 merger of Screen Actors Guild and the American Federation of Television and Radio Artists as a founding member of the joint Group for One Union.

Edwards began his career in 1968 at a small radio station in New Albany, Indiana. He joined NPR in 1974 and was co-host of *All Things Considered* before hosting *Morning Edition* from 1979 to 2004.

Edwards became a member of AFTRA in 1972 and served his Washington-Baltimore Local as an elected Board member for nearly 30 years, and was actively involved through the 2012 SAG-AFTRA merger. His legacy as a broadcaster and union leader will remain an inspiration for future generations of journalists.

Gordona Vee L'Dera	11/15/2023
Jim Ladd	12/17/2023
Michelle LaFrance	1/14/2024
June Lark	1/9/2024
Milt Larsen	3/28/2023

Judy Lascala	8/17/2022
Steve Lawrence	3/7/2024
Jennifer Leak	3/18/2024
Richard Lee Sung	8/16/2021
Philippe Cu Leong	2/7/2024
Richard Lester	10/9/2023
Richard Philip Lewis	2/27/2024
Timothy Andrew Lewis	1/2/2023
Brian Libby	1/18/2021
Lynn Loring	12/23/2023
Jackie Loughery	2/23/2024
Kevin Lowe	1/3/2024
Ralph Lucas	2/22/2020
Glen Mac	3/15/2024
Grace MacFarlane	8/2/2022
Joe "The Black Eagle" Madison	1/31/2024
Gloria M. Malgarini	2/28/2024
Gregory Manion	1/5/2024
Joey Marino	1/13/2024
Audrey Marlyn	10/30/2022
Lynne Marta	1/11/2024
Liam Matthews	5/20/2022
Brian McConnachie	1/5/2024
Jesse McReynolds	6/23/2023
Malachy McCourt	3/11/2024
Sean A. McGaughy	3/16/2024
Rita McKenzie	2/17/2024
Monica McKinley	11/22/2022
Pat McNamara	1/5/2024
Melanie	1/23/2024
Gene Merlino	1/8/2024





# In Memoriam



JOE MADISON



MALACHY MCCOURT



KENNETH MITCHELL



DON MURRAY



CHRISTIAN OLIVER



CHARLES OSGOOD

Roberto S. Messina	1/9/2024	Bobby Nelson	3/10/2022	Wendy Overly	10/13/2020
Kenneth Mitchell	2/24/2024	Shelby Newhouse	7/30/2020	Grant Page	3/14/2024
Jerry Moe	12/10/2023	Nick Nickeas	9/18/2023	Conrad E. Palmisano	1/10/2024
Glenn Monday	11/5/2023	Mojo Nixon	2/7/2024	Jim Parisi	1/2/2024
Edmund C. Monell	11/13/2023	Joseph Robert Novello	3/16/2023	John S. Perak	11/2/2023
Cindy Morgan	12/30/2023	Gail D. O'Neill	10/10/2023	Beth Peters	3/14/2024
Dominick Morra	1/5/2024	Barry O'Rourke	6/23/2023	Melinda Peterson	7/31/2023
Don Moyer	10/10/2023	William O'Connell	1/15/2024	Liz Petterson	11/6/2023
Don Murray	2/1/2024	Douglas Ray O'Connor	1/31/2022	Jake T. Picker	1/20/2024
Alec Musser	1/12/2024	Christian Oliver	1/4/2024	Diane Pine	12/18/2022
Stephen Muzzonigro	12/4/2022	Gilbert Omens	3/18/2023	Joel Polinsky	1/22/2024
Addison Myers	12/23/2023	Dewey J. Oriente	3/15/2024	Lowell A. Ponte	12/30/2022
Ray Nadeau	1/3/2024	Charles Osgood	1/23/2024	Lee Poppie	5/20/2021
Sathya Nambiar	8/28/2022	Sarita Ostos	2/3/2024	Jo Pruden	1/10/2024
				Joyce Randolph	1/13/2024
				Shelly Rann	4/25/2004
				Sandra Reaves	12/29/2023
				Michael Reidenbach	12/2/2020
				Bryant Renfroe	3/8/2022
				Sarah Rice	1/6/2024
				Maggie Wise Riley	11/17/2023
				Cindi Rinehart	1/2/2024
				David Lee Ringwald	12/13/2022
				Chita Rivera	1/30/2024
				Erika Robledo	1/22/2024
				David Roe	1/20/2024
				Mary A. Rogers	11/7/2022
				Gabriella Rossillon	11/18/2020
				Gloria Massa Rothstein	2/16/2023



**LESLIE SHREVE**, a New York Local Board member and former National Board member, passed away March 31 at the age of 79.

Shreve joined SAG in 1970 and AFTRA in 1975. She served in union leadership for over 40 years, beginning in 1980 as an AFTRA National Board member. She was elected to Screen Actors Guild's National Board in 1981 and continued serving on the SAG-AFTRA National Board from the 2012 merger until 2019.

A champion for women's equity and a dedicated and eager volunteer for over four decades, Shreve brought her exuberant energy to the boardroom as national chair for

the Women's Committees for both SAG and AFTRA. The magnitude of her passion for labor and unionism was demonstrated in her fierce advocacy for merger.

She enjoyed a fulfilling professional career as an actor, announcer, voiceover artist, and makeup artist, receiving a Daytime Emmy Award for Outstanding Makeup Design in 1998 for her work on *All My Children*. Shreve was a Television Trustee for IATSE Local 798 and was also on the council of both the Episcopal Actors' Guild and The Lambs, as well as a past president of the Women in the Arts & Media Coalition.





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CHITA RIVERA



BARBARA RUSH



DAVID SOUL

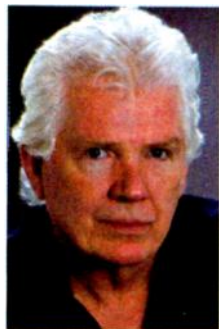


M. EMMET WALSH



CARL WEATHERS

Barbara Rush	3/31/2024
Pamela Salem	2/21/2024
Mardi Rustam	4/30/2023
Carmen Salinas Lozano	12/5/2021
John Savident	2/21/2024
Maurice Schell	11/21/2023
Alan Schreiber	2/23/2023
Bill Schroeder	3/28/2022
Keith Sellon-Wright	2/6/2024
Robert Wilson Seymore	7/6/2023
Marlena Shaw	1/19/2024
Sarah-Ann Shaw	3/21/2024
Michael Shuster	11/6/2023
leslie Shreve	3/31/2024
Tom Silberman	11/3/2023
Raymond Skipp	1/25/2024
Barbara E. Smith	2/20/2020
Connor Snyder	2/27/2023
Phil Soinski	3/6/2024
David Soul	1/4/2024
Rosalie Spar	5/11/2022
Randy Sparks	2/11/2024
Sherri Spillane	7/10/2023
Michael Stein	12/23/2023
Jenny Sterlin	12/17/2023
Malieek Straughter	12/18/2023
Dusty Street	10/21/2023
Kym Stys	2/12/2024
Matt Sweeney	2/19/2024
Robin Sylvester	10/29/2022
Tony Tanner	9/8/2020



**CONRAD PALMISANO**, a stunt performer, director and former SAG-AFTRA National Board member, passed away Jan. 10 at the age of 75.

As a stunt performer and second-unit director, Palmisano worked on numerous productions throughout his multi-decade career, including *Weekend at Bernie's*, two of the *Rush Hour* films, *Batman Forever*, *Robocop 2* and *3*, and many others, as well as a substantial number of television and streaming shows.

Born in Santa Rosa, California, in 1948, Palmisano served in the Marine Corps before launching his career in the entertainment industry.

He was president of the Stuntmen's Association of Motion Pictures for four terms and was among the first stunt coordinators invited into the Academy of Motion Picture Arts and Sciences.

A dedicated union leader, Palmisano was a member of the Screen Actors Guild National Board prior to the SAG and AFTRA merger, and in 2014, he served a one-year term on the SAG-AFTRA National Board. He also served on the Los Angeles Local Board and numerous committees, including the National Stunt & Safety and National Military Personnel and Families Support committees.

Tony Tarantino	12/8/2023
George Taylor	11/21/2023
Ruth Ashton Taylor	1/11/2024
John Henry Thomas	2/27/2023

Camden Toy	12/11/2023
Kenneth Tsang	4/27/2022
Myriam Tubert	2/27/2024
Frank G. Turner	7/14/2022
Ione Turner	9/15/2023
Paul Van deWater	7/3/2023
Pat Vern Harris	12/19/2023
Richard G. Vernon	8/10/2022
Lea Vernon	3/13/2024
Jean Paul Vignon	3/23/2024
Dawn Villere	5/22/2023
Dan Vitale	5/4/2022
Maria von Dickersohn	12/19/2023
Chet Walker	10/22/2022
Eric Wallace	3/9/2024
James Walsh	2/8/2023
M. Emmet Walsh	3/19/2024
Carl Weathers	2/1/2024
Jack Weiner	10/3/2023
Bryna Weiss	12/11/2021
Ann Weldon	1/14/2024
Bob W. Welz	7/3/2022
Roy West	1/2/2023
Leo Whang	7/26/2022
Michael White	4/7/2021
Anne Whitfield	2/14/2024
Wayne R. Williams	12/8/2023
Carolyn Williamson	5/11/2020
Patricia Pat Winters	3/14/2023
Jeff Wright	7/20/2020
Deliene Wyatt	1/15/2024



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### IMDbPro

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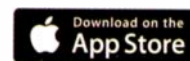
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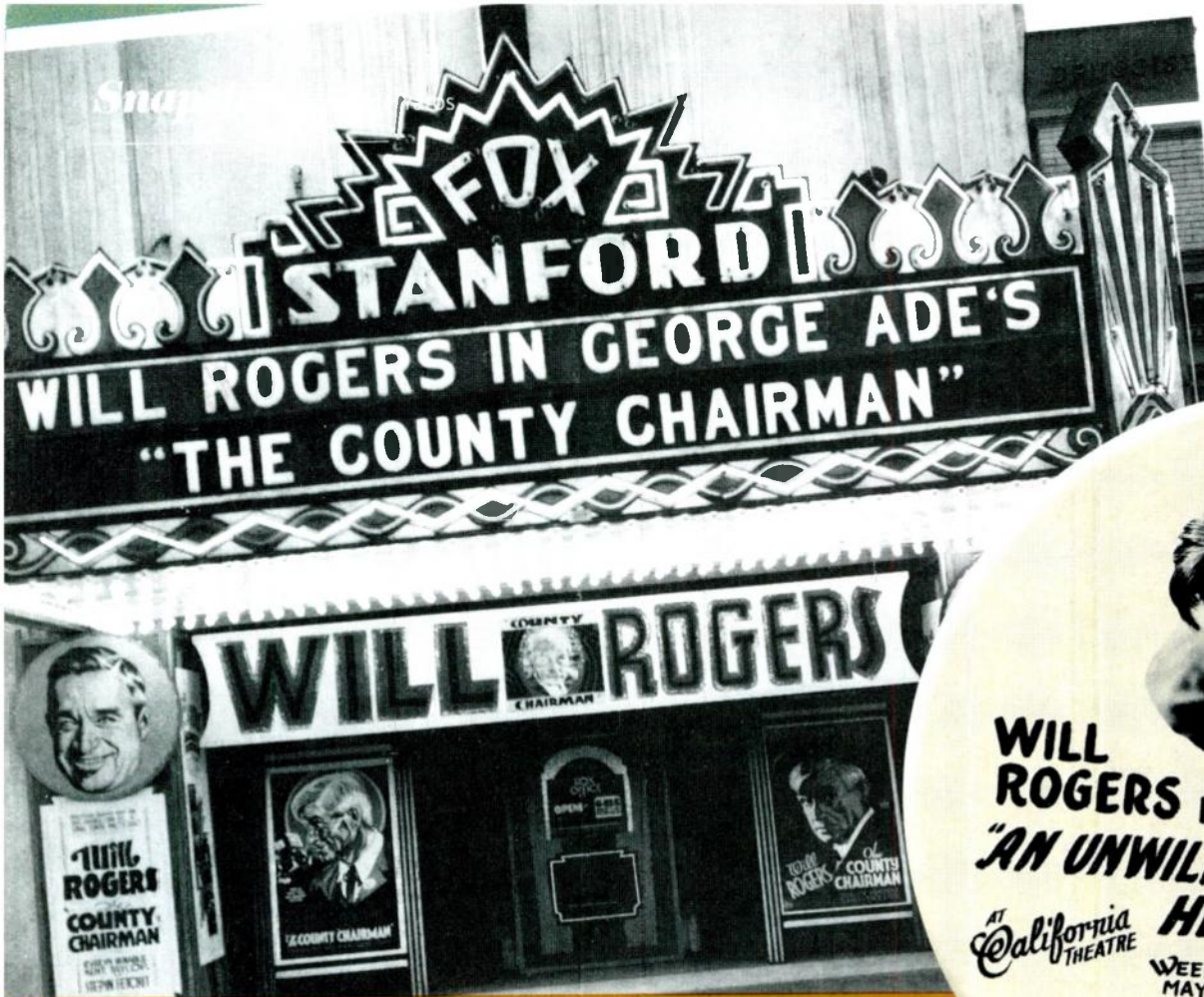
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Left, all it took was Rogers' name to draw the crowds, seen here on this January 1935 marquee. Below, *The Los Angeles Times* reported packed houses and moviegoers trailing down Main St. to get into his film *An Unwilling Hero* in 1921.



## Will Rogers, Cherokee Superstar From Stage to Screen to Hollywood Icon

In October 1933, when the new and struggling Screen Actors Guild needed all the “star power” it could muster, Will Rogers — of motion picture, radio and theater fame, as well as a syndicated newspaper columnist — became member No. 847. Five months later, in March 1934, Rogers served as host of the sixth Academy Awards. Although the Academy of Motion Picture Arts and Sciences was viewed at that time by Screen Actors Guild as a “company union” — as it had been so dubbed by Actors’ Equity in 1927 — evidently it was alright with the Academy that their host had signed up with the “other side”!

Rogers was born Nov. 4, 1879, and was an enrolled member of the Cherokee Nation. Rogers County, Oklahoma, is named after his father, Clement. While growing up, Will Rogers learned cattle roping and trick riding so spectacularly that he entered Texas Jack’s Wild West Show in 1902, billed as “The Cherokee Kid.” When he added comic on-stage commentary to his lariat-twirling act, his career soared, and he became a star of Broadway’s Ziegfeld Follies. He did well in silent films, but he really shone in the “talkies,” as audiences who never saw and heard him on stage could get the full Will Rogers effect. At the close of 1934, the *Motion Picture Herald* released its annual list of the top 10 box office moneymakers, and the 55-year-old Rogers was No. 1, outranking stars like Clark Gable, Mae West and 6½-year-old

Shirley Temple.

On Aug. 15, 1935, the president of 20th Century-Fox announced Rogers had signed a contract for 10 more movies over the course of several years. But that evening, shortly after 8 p.m., Rogers died when the small plane he was riding in crashed just after takeoff south of Point Barrow, Alaska, instantly killing him and the pilot, his friend and famous aviator Wiley Post.

On the day of and time of Rogers’ funeral, the studios mourned in unison, shutting down all production activities for memorial services and eulogies. Screen Actors Guild and Screen Writers Guild closed their offices for the day and printed in their joint magazine a black-bordered full-page of simply his full name in Gothic script: “William Penn Adair Rogers.”

His Los Angeles-area home in Pacific Palisades is today part of Will Rogers State Historic Park and can be toured, as can his home at the Will Rogers Birthplace Ranch in Oologah, Oklahoma. A bronze statue of Rogers is part of the Statuary Hall collection at the U.S. Capitol, one of two representing Oklahoma, and an identical one is displayed at the Will Rogers Memorial Museum in Claremore, Oklahoma. The United States Postal Service has honored Will Rogers with stamps twice, a 3-cent in 1948 and a 15-cent in 1979.





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