



**SAG·AFTRA**

SPRING 2025

**CONSENT  
IS KING**

Fighting  
A.I. Abuse

**UNITY  
IN ACTION**

L.A. Fires Bring  
Community  
Together


Notice of  
Nomination  
& Election

PAGE 20

**VICTORÉE**  
*for* **TIMOTHÉE**

SAG Award recipient  
Timothée Chalamet

FOR YOUR EMMY® CONSIDERATION  
OUTSTANDING LIMITED SERIES

A portrait of actress Michelle Williams with short, wavy blonde hair, wearing a white t-shirt. She is resting her chin on her hand and looking thoughtfully to the side.

LEAD ACTRESS  
MICHELLE WILLIAMS

A portrait of actress Jenny Slate with long, dark hair, wearing a dark green sweater. She is looking off to the side with a slight smile.

LEAD ACTRESS  
JENNY SLATE

A portrait of actor Rob Delaney with dark hair and a beard, wearing a white V-neck t-shirt. He is looking off to the side.

SUPPORTING ACTOR  
ROB DELANEY

A scene from the series showing two women in a room. One woman is wearing a purple scarf and a beanie, and the other is wearing a green jacket. They are both looking at each other.

# Dying for Sex

FX | Hulu



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Timothée Chalamet photographed by Matt Sayles/Shutterstock.

#### FOLLOW US AND LIKE US ON:



Visit [sagaftra.org](http://sagaftra.org) for more news, events and videos.

# 74

Hiroiyuki Sanada with his two SAG Awards for *Shogun*. Photographed by Matt Sayles/Shutterstock.

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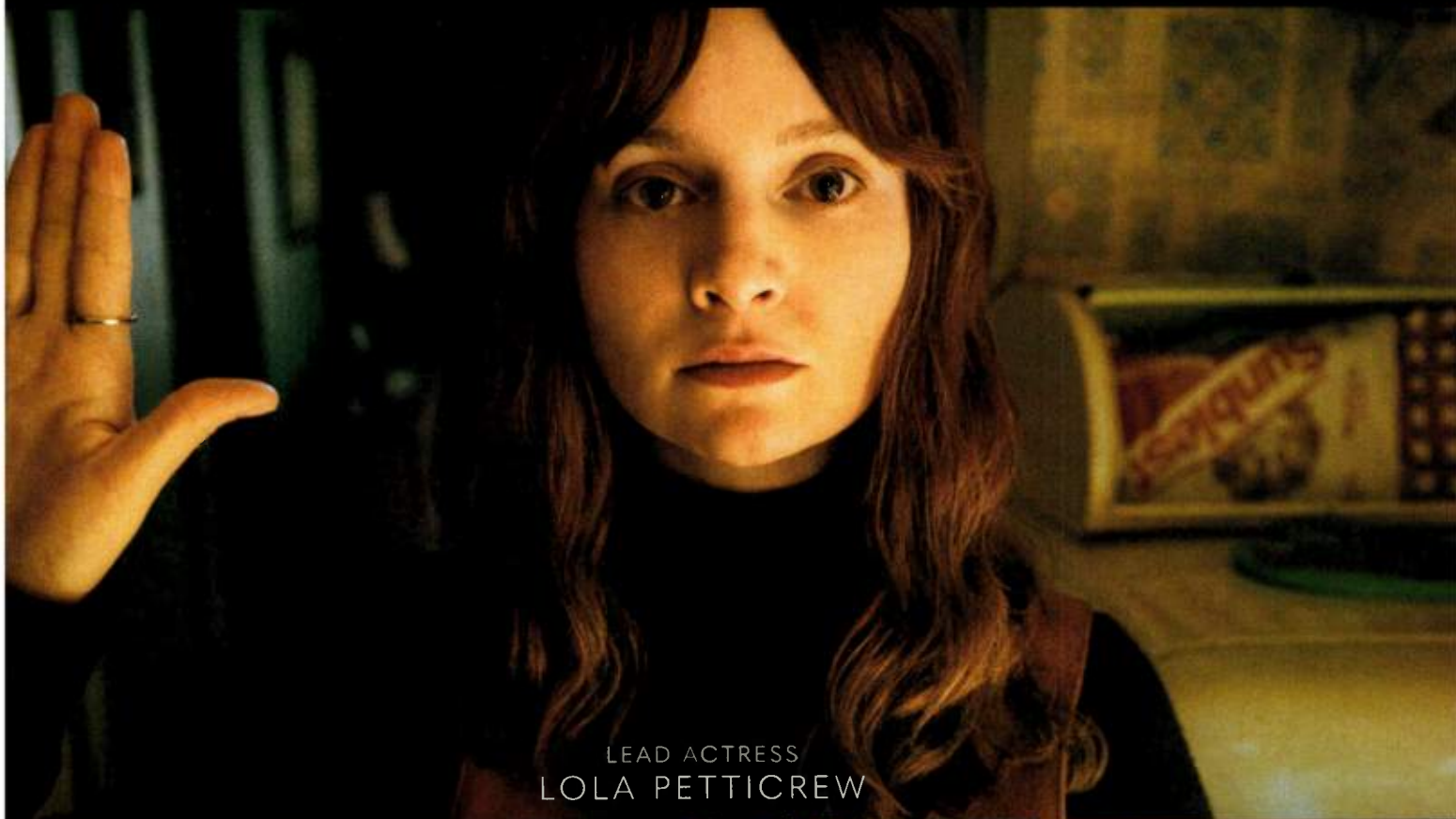
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FOR YOUR EMMY® CONSIDERATION  
OUTSTANDING LIMITED SERIES



LEAD ACTRESS  
LOLA PETTICREW



SUPPORTING ACTOR  
JOSH FINAN



SUPPORTING ACTRESS  
HAZEL DOUPE



SUPPORTING ACTRESS  
MAXINE PEAKE



SUPPORTING ACTOR  
ANTHONY BOYLE







**BLACK DOVES**



**BRIDGERTON**

CONSIDER  
THE PERFORMANCES  
THAT GOT YOUR  
**HEART**  
**POUNDING**

OUTSTANDING DRAMA SERIES









CONSIDER  
THE PERFORMANCES  
THAT MADE YOU  
**LAUGH  
OUT LOUD**

OUTSTANDING COMEDY SERIES



ADOLESCENCE



AMERICAN PRIMEVAL



ZERO DAY



MONSTERS  
THE LYLE AND ERIK MENENDEZ STORY



BLACK MIRROR





CONSIDER  
THE PERFORMANCES  
THAT RENDERED YOU  
***SPEECHLESS***

OUTSTANDING LIMITED SERIES



FYC.NETFLIX.COM

Right, Michael Sun Lee on the cover of SAG-AFTRA magazine and far right, Lee with Kimmy Luong on the red carpet at the Hawaii SAG Awards viewing party.



## THE GRADUATE

I wanted to bring your attention to SAG-AFTRA member Andia Winslow, who was the live announcer for the 2025 SAG Awards. It was refreshing and inspiring to hear her voice in the program knowing that she was a “graduate” of the SAG-AFTRA Foundation Don LaFontaine Voiceover Lab programming. The very program that supports union members produced a member who performed on the biggest stage in the voiceover business. Hers, and that of the SAG-AFTRA Foundation’s support, is an inspiring story that should be shared with the membership.

**Christopher Grant** ✉  
New York Local

## BIG STORIES, MICRO BUDGET

As a @sagaftra member, I love this Micro Budget Agreement. I’ve been using it for my independent projects and two of those are being reviewed by the @sagaftrafound short film showcase, and hopefully I can share my stories with everybody! 📺 Here’s one, *The Crafty Lady* (dramedy).

**Jose Manuel Fajardo** 📺  
New York Local

## SELF-TAPES & SERENDIPITY

My favorite self-tape story is when I auditioned for [ABC’s *Big Sky*] and the casting director said, “Great, let’s just have you stand up for a full body” ... however I live out of a van [in] which I can’t stand, so I did my best and cranked my neck explaining my situation. She laughed and said, “We understand, we’ll get a full body from your agent.” Lo and behold, I booked the role! Thank you again.

**Alexander Alayon Jr.** 📺  
New Mexico Local

## ... AND MORE

My favorite thing about SAG-AFTRA magazine is the letters from our leadership.

**Michael Lee** 📺  
Los Angeles Local

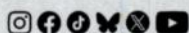
Love getting a physical copy!

**Clare Starrs** 📺  
Los Angeles 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.

### SEND LETTERS TO:

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Los Angeles, CA 90036  
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via social media @sagaftra.



# SAG-AFTRA

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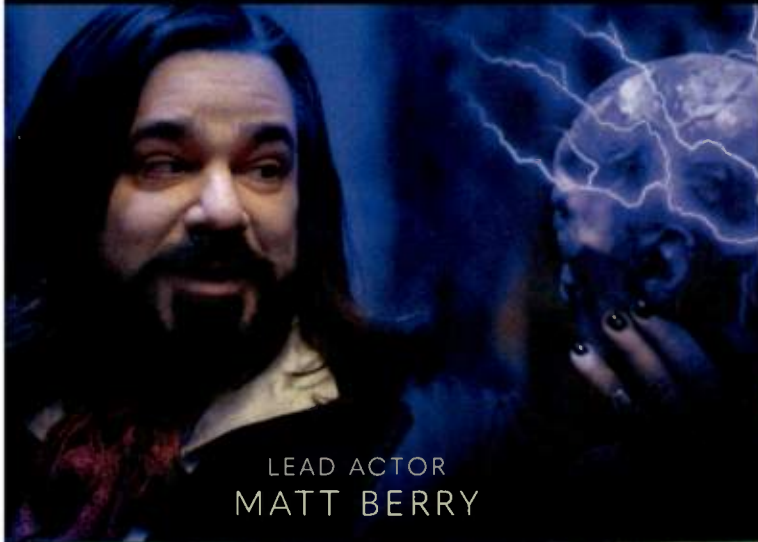
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General Excellence and Best Publication Design





FOR FOUR EMMY CONSIDERATION

OUTSTANDING COMEDY SERIES



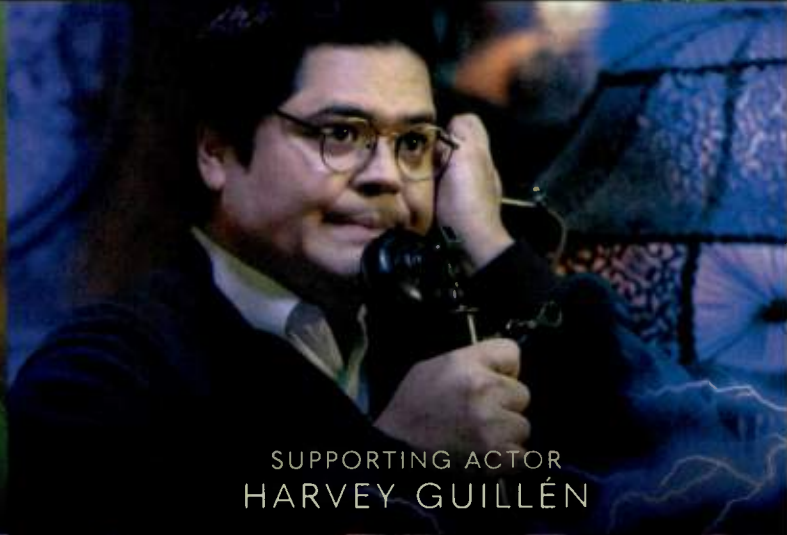
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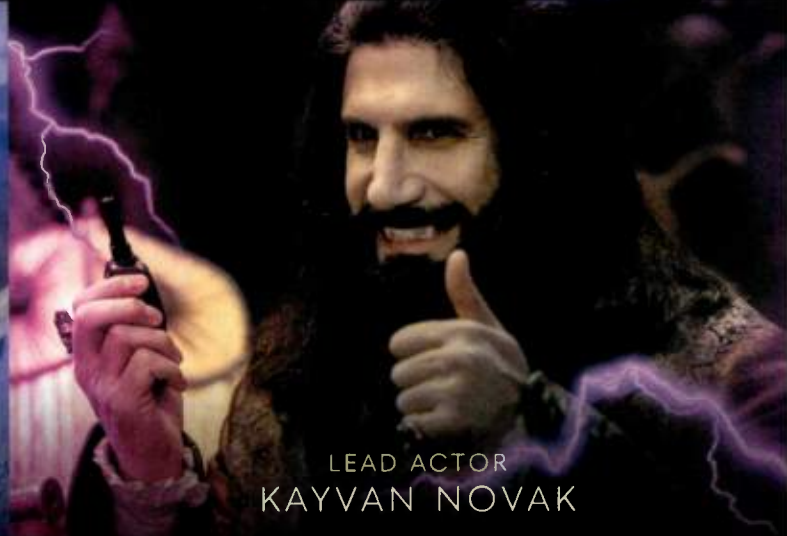
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# WHAT WE DO IN THE SHADOWS

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## FRAN DRESCHER

*"The global perception is that we are labor leaders inspiring workers in all industries ..."*

Dear Member,

Recently I found myself explaining what makes a labor union such as SAG-AFTRA successful.

First, there must be an acceptance that there are many moving parts, each essential for the advancement and empowerment of the union.

We are an organization that enters countless contract negotiations, BUT how we enter matters in determining our outcome.

Are we walking in afraid of our opposition, only comfortable asking for incremental improvements with our heads down and hat in hand?

Or, are we walking in with the eye of the tiger, unafraid to demand what we deserve, with the confidence of winners?

It must be the latter or it's over before we begin.

This is where strong leadership with industry clout can set the tone for the negotiating committee to follow.

On our first day opposite the AMPTP for the TV/Theatrical/Streaming contract of '23, strategic tactics to diminish us and establish them as our superior and the ones in charge were set into play.

We put a STOP to that immediately!

This marked the beginning of our new sense of strength, entitlement and success.

I said SAG-AFTRA members were the center of the industry wheel. Not everyone liked hearing that, but with all due respect, I'd like to see a performance happen without the performers!

And we had the audacity to demand a new stream of revenue to compensate for losses incurred as the industry moved significantly from linear TV to

streaming channels.

The committee caught the fever, and with a new sense of confidence AND self-esteem, we established ourselves as winners who hold our heads high and take no crap.

That led to a historic BILLION DOLLAR DEAL and protections that never existed before in support of the lowest paid member up to the highest.

Subsequent contracts have been exponentially more fruitful as we build one contract on top of another.

The latest commercials contracts were fearlessly fought, as the co-chairs and committee stood their ground and closed on a deal of which we can ALL be proud.

The video game strike negotiations remain at the epicenter of the A.I. vs. human conflict and the balance that must now be struck. The committee and its chair remain steadfast in their resolve.

But, the more a union dominates the labor force, the more power labor has in negotiations with employers.

This was the case with TV/Theatrical but not as potently in video gaming. Yet, our determination remains stalwart.

Our ongoing growing success is determined by our aggressive claiming of labor in business.

We are no longer in the shadow of our sister unions but a leader gaining new language that they too benefit from because of our vision andchutzpah!

The global perception is that we are labor leaders inspiring workers in all industries, bringing contracts into this new era with zeal and taking the helm on A.I. legislation which has defined us as a Force of Labor.

Our powerful tentacles now reach the press, Congress, red carpets, FIA, the AFL-CIO, the zeitgeist, and yes, all the way

into the negotiating rooms that we enter with both power and pride.

We have become newsworthy and clickbait, part of the national conversation, and that, my friends, is the stuff that helps make us SUCCESSFUL.

In business, you "SELL THE SIZZLE BEFORE THE STEAK!"

Never underestimate the necessity of behind-the-scenes power lunches, closed-door meetings, photo ops with top-tier congressional leaders or high-level networking at events by your leadership, because this is the groundwork being laid well in ADVANCE of our negotiating committee's potential for successful contracts.

A strong contract fights hardest for the journeyman performer, the background performer and, especially, the contract player who may not earn enough to receive certain benefits, but benefits greatly when auditioning and while on the set.

Being a professional performer in good standing with a powerful and well-respected union gives members a sense of pride and determination to keep on going when the going gets tough.

Your national president and national executive director are in the rooms where it happens! And that, dear members, is SHOWBIZ.

STAND TALL with your head held high because YOU are a professional and a member of SAG-AFTRA and that spells SUCCESS!

Fran



FOR FOUR EMMY CONSIDERATION

OUTSTANDING DRAMA SERIES



A promotional poster for the TV series 'Grotesquerie'. The poster is divided into a grid of six panels, each featuring a different actor. A glowing orange cross is superimposed over the top two panels. The text 'FOR FOUR EMMY CONSIDERATION' is at the top, and 'OUTSTANDING DRAMA SERIES' is below it. The title 'grotesquerie' is at the bottom in a stylized font, with 'FYC | FX | hulu' below it.

SUPPORTING ACTRESS  
MICAELA DIAMOND

LEAD ACTRESS  
NIECY NASH

LEAD ACTOR  
COURTNEY B. VANCE

SUPPORTING ACTOR  
TRAVIS KELCE

SUPPORTING ACTRESS  
RAVEN GOODWIN

SUPPORTING ACTRESS  
LESLEY MANVILLE

SUPPORTING ACTOR  
NICK CHAVEZ

grotesquerie

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WOL

# A Letter from the Executive Vice President

---



## LINDA POWELL

*"In the face of all this change, one of our clearest tools is organizing."*

---

Dear Member,

Everyone I know is struggling to stay grounded these days. I found myself coming out of some chaotic times recently and looking forward to "getting back to normal" only to realize on reflection that the last time anything felt "normal" was pre-pandemic — five years in the rearview mirror. From global instability to economic pressure, to rapid changes in how we live, work and connect, this is a time of deep disorientation for our lives and our livelihoods.

Our industries are not immune from this moment and the challenges we are facing are real. We fought hard during the 2023 strike to win stronger protections, fair pay and a future we could count on — only to return to an industry that was in flux. As we wait for a new business model to evolve there is even less certainty in our uncertain business.

Consolidation, cost-cutting and rapidly evolving technology have reshaped the landscape for broadcasters and performers alike. Layer onto that the devastating fires, the rise of artificial intelligence, and a shifting national climate for unions, diversity and press freedom, it's clear our collective strength is more important than ever.

In the face of all this change, one of our clearest tools is organizing. As

platforms come and go and the number of ways media is consumed continues to multiply, we have to adapt. The union has had success recently bringing broadcast stations in right-to-work states under our umbrella, expanding our influencer agreement, signing new game companies to tiered agreements and organizing intimacy coordinators. Crucially, members themselves have turned non-union jobs into union ones by refusing off-card work and helping producers connect with SAG-AFTRA. Staying nimble, strategic and creative will be key to ensuring our members remain central in whatever future takes shape.

Facing the threat of artificial intelligence head-on and open-eyed is just as essential to protecting our future. This has been a critical season for legislative advocacy. I traveled to Washington, D.C., with Secretary-Treasurer Joely Fisher and National Board member Lisa Ann Walter to speak directly with lawmakers about the existential issues facing our members. President Drescher stood front and center at the reintroduction of the NO FAKES Act — a bipartisan, employer- and tech-backed bill that remains one of our top priorities. If passed, it could deliver unprecedented protections not just for performers, but for everyone. Please stay alert for calls to action — our collective voices will be needed to help it across the finish line.

It is the strength of our collective that will steady us and power our participation in the shaping of a new normal. I take comfort in the work we're doing while recognizing how much more lies ahead. With the volume of change happening in our world, our challenge is choosing where to place our energy and resources and when — all while ensuring the core functions of the union never falter. We are actively engaging with those challenges and committed to meeting the moment with purpose and care.

On a final note, I know many members are feeling the strain — whether from the lingering impact of the strike, the production slowdown, economic uncertainty, or recent disasters. We've worked with the SAG-AFTRA Foundation and the Motion Picture & Television Fund to expand access to aid, counseling and care. If you need support, please ask. And if you're able to help, please do. This is what solidarity looks like.

Forward together,

A stylized, handwritten signature in black ink that reads "Linda Powell".

Linda Powell



OUTSTANDING COMEDY SERIES

A woman with shoulder-length reddish-brown hair, wearing a green sweater and a colorful beaded necklace, looking slightly to the right.

SUPPORTING ACTRESS  
STEPHANIE KOENIG

A man with dark, wavy hair, wearing a dark blue button-down shirt, looking off to the side with a slight smile.

LEAD ACTOR  
BRIAN JORDAN ALVAREZ

A man with dark hair and a beard, wearing a red and blue striped shirt, looking forward with a serious expression.

SUPPORTING ACTOR  
CARMEN CHRISTOPHER

A bald man with a grey beard, wearing a dark suit and tie, pointing his finger forward with a stern expression.

SUPPORTING ACTOR  
ENRICO COLANTONI

A man with a dark beard and mustache, wearing a blue jacket with a patch that says "PRISON HENRICH", looking upwards and to the side.

SUPPORTING ACTOR  
SEAN PATTON

# *English Teacher*

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## JOELY FISHER

*"As your secretary-treasurer, I take SAG-AFTRA members' economic solvency seriously. We must fight to keep our industry flourishing at home."*

Dear Member,

Spring is a time of rebirth, occasional hayfever and reevaluation. Many are understandably *alarmed* by economic uncertainty — both globally and within the entertainment industry. Volatility has forced us to take a hard look at our personal finances and grapple with what these shifts mean for our careers.

As your secretary-treasurer, I take SAG-AFTRA members' economic solvency seriously. We must fight to keep our industry flourishing at home. Moreover, we must ensure our union is addressing members' financial concerns while preserving and expanding employment opportunities. Working closely with SAG-AFTRA Chief Financial Officer Arianna Ozzanto, we've been making necessary adjustments so resources serve our members in the most effective way possible.

I'm pleased to report SAG-AFTRA is tracking higher in revenue and lower in expenses than expected. At the National Board meeting in March, the Board unanimously agreed to expand the Senior Dues Waiver and approve a dues extension for eligible members experiencing hardship from the ongoing video games strike. Our investment portfolio is diversified enough to have held steady during the first quarter market roller coaster.

In my role as co-chair of Government Affairs and Public Policy, I've remained

in contact with many lawmaking allies, communicating constantly with L.A. Mayor Karen Bass and Gov. Newsom's offices as they shepherd along initiatives to bolster our industry. Dashing from Capitol to Capitol, I've lobbied for SAG-AFTRA-supported public policy. During a whirlwind trip to D.C. as a power trio, EVP Linda Powell, National Board member Lisa Ann Walter and I crisscrossed the halls of Congress *in heels* to meet with legislators rallying support for the NO FAKES Act.

In Sacramento, I was able to deliver testimony in support of the A.I. Copyright Transparency Act, introduced by Assemblymember Rebecca Bauer-Kahan. Like the NO FAKES Act, this is another bill to protect human artistry and intellectual property. These bills will help enshrine into law what we were able to achieve in our contract. Members, please call your reps and let them know you support commonsense A.I. legislation.

If you're a performer outside of California, do know that our union is supporting A.I. bills and production incentives in other states, including New York, Nevada, Montana, Hawaii and Oregon. Members across the country deserve to be part of a thriving industry that brings jobs and income to local economies.

Because it's essential SAG-AFTRA continue supporting our labor siblings, I was proud to deliver keynote speeches at California Labor Federation's Union Women

Stronger Together conference and the Grocery Workers Rising march and rally. In unity, we can build a better future.

Speaking of building, it has now been nearly five months since the devastating Southern California fires. Now that the smoke has cleared, the reconstruction has begun. Your union has made a sizable donation to the Disaster Relief Fund and continues offering resources to impacted members. As co-chairs of the L.A. Mental Health Subcommittee, Sean Astin and I immediately brought together a "Grief Council" — warriors of mental health wellness in a healing evening on Zoom.

We hear the need. We're answering the call. More events are planned on your behalf. Check our website for spring and summer opportunities for mental health guidance and an in-person health fair. See you there!

I'm incredibly grateful for all who will use this spring season to engage with your union. Whether it's participating in the wages and working conditions process, voting on contract ratification or asking questions during member meetings, your voice shapes SAG-AFTRA. Thank you.

Always putting the membership first,

Joely Fisher



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OUTSTANDING LIMITED SERIES



LEAD ACTOR  
JOSH RIVERA



SUPPORTING ACTRESS  
JAYLEN BARRON

# AARON HERNANDEZ

AMERICAN SPORTS STORY

FYC | **FX** | hulu





## DUNCAN CRABTREE-IRELAND

*“There’s so much SAG-AFTRA members can do to support each other and improve the industry.”*

---

Dear Member,

Reflecting on the first quarter of 2025, I can’t help but be inspired by the courage, selflessness and determination of SAG-AFTRA members. Whether it’s those who have volunteered to help Southern Californians impacted by the wildfires, the video game performers who have remained in unity throughout the nearly 10-month strike, or the member leaders lobbying for essential legislation, so many have been doing the work needed to make life better for our colleagues and communities.

In April, the commercials negotiating committee concluded many weeks of productive bargaining and arrived at a tentative agreement with the Joint Policy Committee. I applaud their dedication to achieving a contract that meets commercial performers’ needs, and I’m glad the membership now has the opportunity to review the deal.

April was also a big month for the union’s legislative efforts. SAG-AFTRA President Fran Drescher and I traveled to our nation’s capital to rally support for the NO FAKES Act — crucial legislation that would give everyone a new legal right to control the use of their own image, likeness and voice. This means SAG-AFTRA members (and anyone) would be able to demand that platforms remove illegal voice and image clones and seek damages for unauthorized use — both figuratively and literally taking down

many exploitative deepfakes.

During that visit, I wore my SAG-AFTRA pride lapel pin in the halls of Congress as a statement of our union’s ethos. Even as some DEI initiatives are being rolled back in our country, our National Board reaffirmed its support for diversity, equity, inclusion and accessibility. When SAG and AFTRA merged in 2012 and member leaders crafted the SAG-AFTRA constitution, they wrote on page 1, “It is a core value of SAG-AFTRA that our strength is in our diversity.” In a time when our commitment is tested, it means so much to many members (and to me) that we have remained steadfast and true to who we are, and I’m proud to represent an organization that holds strong to its principles.

In addition to many other bills, SAG-AFTRA is proud to support the Performing Artists Tax Parity Act. I’d like to extend my gratitude to Executive Vice President Linda Powell, Secretary-Treasurer Joely Fisher and National Board member Lisa Ann Walter for lobbying in support of this bill that will restore essential tax deductions for working performers.

Because this industry demands that working performers stay informed and vigilant, the union is continuing to pursue additional ways to help keep members updated. You can now expect to find a new *Take 5* video every other Thursday which will cover important contract

topics. And while you’re on SAG-AFTRA’s YouTube channel, I encourage you to check out the videos from the Labor, Innovation and Technology Summit that SAG-AFTRA cofounded and hosts every year in Las Vegas. The summit gives our union a chance to share our approach to addressing technology’s impact on our members. This year, I especially enjoyed leading a fireside chat with V Spehar of *Under the Desk News*, who shared their own insights on digital journalism and advocacy work.

There’s so much SAG-AFTRA members can do to support each other and improve the industry. Many states are introducing initiatives to expand production incentives, and those efforts need your support. Please stay updated on what’s happening in your local by checking your emails and following your local’s Facebook page. Your participation in events, elections, committee service, wages and working conditions meetings, and contract referenda is essential in shaping the union to best serve your needs.


As the days are getting longer here in the Northern Hemisphere, I’d like to wish you an enjoyable and creatively fulfilling spring and summer season.

In unity,


Duncan Crabtree-Ireland



FOR YOUR EMMY® CONSIDERATION  
OUTSTANDING LIMITED SERIES

A woman with short, wavy blonde hair, wearing a black jacket over a patterned top, looking off to the side with a serious expression.

SUPPORTING ACTRESS  
JACKI WEAVER

A man with glasses and a dark suit over a light blue shirt, looking upwards with a concerned expression.

LEAD ACTOR  
ED O'NEILL

A woman with long dark hair, wearing a red top and a long necklace, looking off to the side with a serious expression.

SUPPORTING ACTRESS  
CLEOPATRA COLEMAN

A close-up of the man with glasses, looking directly at the camera with a serious expression.

LEAD ACTOR  
LAURENCE FISHBURNE



 **CLIPPED**

FYC | **FX** | **hulu**

MPAA

# Notice of Nomination & Election 2025

## Call to Convention

Dear Member,

It's convention time again. Usually, we hold our conventions every other year, as mandated by the SAG-AFTRA Constitution, but you may remember we held one last year. That special convention was needed to conclude our business from the 2023 convention, which was happily interrupted by negotiations that led to a successful conclusion to the TV/Theatrical/Streaming strike.

So, this year we're back to our regularly scheduled convention, taking place Oct. 25-28. For those of you new to the process, it's where delegates elected by the locals join national officers to elect leadership, consider constitutional amendments and resolutions, and recognize some of our best and brightest.

And who are these delegates? They are members just like you who want to represent their local and be involved in helping set the union's priorities for the next two years. If this sounds like something you'd like to do, please review the eligibility criteria on the following pages.

What can you expect at the convention? First, we'll be electing the executive vice president along with the vice presidents who represent our work categories as well as Los Angeles, New York, and the mid-sized and small locals. The union's top officers will deliver remarks and I'll present a report on the state of the union.

This year's convention will be virtual once again, allowing for more participation, particularly from

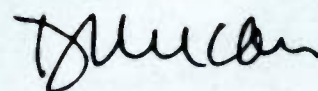
members outside of the host city of the convention.

Delegates and officers will also consider and vote on constitutional amendments, if any, and resolutions that are submitted in compliance with the convention rules. The body will have an opportunity to speak for or against the merits of the issues, and many of the resolutions that pass are sent to the National Board for further consideration and action.

One of my favorite parts of the convention is the George Heller Memorial Awards that honor members and staff whose commitment to the union has gone above and beyond. Last year, it was members Michele Proude, Janice Pendarvis, Sheila Ivy Traister and Stacey Travis who took home the gold card award. Recipients aren't informed ahead of time, so it's a shared moment of excitement when their names are announced.

As always, I encourage you to get involved in your union, whether it's as a convention delegate, running for a local or national office, or simply attending meetings and educational offerings and connecting with fellow members. All our power and strength come from the solidarity and engagement of our extraordinary membership.

In unity,



Duncan Crabtree-Ireland

National Executive Director & Chief Negotiator



# Calling All Candidates

This summer, the union’s top leadership positions will be determined by a vote of the membership. You will have the chance to elect the union’s President and Secretary-Treasurer. Elections will also take place in all of the union’s 25 locals for National Board, Local Officer, Local Board and Convention Delegate positions. The Executive Vice President and seven (7) Vice Presidents will be elected at the union’s biennial convention to be held virtually, October 25-28, 2025.

**2025  
NATIONAL ELECTION  
CALENDAR** (all times PDT)

**JUNE 11**  
Nominating petitions available

**JULY 11 (5 P.M.)**  
Deadline for submission of petitions and any other required materials

**JULY 14**  
Cutoff for eligibility to vote in the national election. Members must be paid up and in good standing for the May 2025 dues period\*.

**AUGUST 13**  
Ballots mailed

**SEPTEMBER 12 (6:30 A.M.)**  
Deadline for receipt of voted ballot (in designated election P.O. Box)

**OCTOBER 25-28**  
Convention Elections

## National Elections

### PRESIDENT AND SECRETARY-TREASURER

The President is the chief elected officer of the union and is charged with carrying out policies established by the National Board and Convention. The President presides at all meetings of the Convention, National Board and Executive Committee. The President also serves as the chief spokesperson for the union, represents the union in affiliated and other organizations, and assumes such other duties and responsibilities as assigned by the National Board and as set forth in the Constitution and policies of the union.

The Secretary-Treasurer is the primary elected officer responsible for the general financial administration of the union, including overseeing the union’s funds, financial assets and fiscal records. The Secretary-Treasurer also serves as Chair of the Finance Committee and member of the Executive Committee.

If you are interested in running for the position of President or Secretary-Treasurer, you must meet all eligibility requirements set forth in Article VIII of the SAG-AFTRA Constitution and Article II.C of the Nominations & Election

Policy (see summary in box below).

The President and Secretary-Treasurer will serve for a two (2) year term.

Members may obtain a Nominating Petition by making a request for the materials online in the member section of the SAG-AFTRA website beginning Wednesday, June 11, 2025, at [sagaftra.org/elections](https://sagaftra.org/elections) or they may be obtained offline by a request in writing via email to Michelle Bennett, Chief Governance and Equity & Inclusion Officer, at [nationalelections@sagaftra.org](mailto:nationalelections@sagaftra.org). Offline materials will then be sent via email as requested.

Candidates for President must submit a petition signed by no fewer than two hundred (200) members in good standing, including members from at least three (3) locals. Candidates for Secretary-Treasurer must submit a petition signed by no fewer than one hundred fifty (150) members in good standing, including members from at least three (3) locals.

Petitions for both offices must be received electronically through the online nominating portal or offline in scanned form by emailing [nationalelections@sagaftra.org](mailto:nationalelections@sagaftra.org) no later than 5 p.m. PDT on Friday, July 11, 2025. Additional requirements for the submission of nominating materials will be described online or offline

### SUMMARY OF ELIGIBILITY REQUIREMENTS

All candidates must meet the eligibility requirements established by Article VIII of the SAG-AFTRA Constitution and Article II.C of the Nominations & Election Policy, which include the following:

#### PRESIDENT AND SECRETARY-TREASURER

- Must be at least 18 years old upon taking office.
- Must be an active member for twenty-four (24) months prior to the date of nomination.
- Must be paid-up currently from the beginning of the May 2024, November 2024 and May 2025 dues periods.

DUES PERIOD	PERIOD ENDING	MUST BE PAID BY
May 2025	5/1/25-10/31/25	6/9/25*
Nov. 2024	11/1/24-4/30/25	12/10/24
May 2024	5/1/24-10/31/24	6/10/24

\*Where applicable, members must be in compliance with the Interactive Media Agreement Dues Relief Payment Program to be eligible to vote or run for office. Request for the May 2025 Interactive Media Agreement Dues Relief Program and first installment payment must have been received on or before 6/9/25 (or date of nomination, whichever comes first).





in the SAG-AFTRA nominating petition instruction kit.

Once the nominating period has closed, which is the established deadline for receipt of election materials, a candidate may not revoke their consent to serve.

Questions regarding the 2025 national elections may be emailed to [nationalelections@sagaftra.org](mailto:nationalelections@sagaftra.org) or directed to Michelle Bennett, Chief Governance and Equity & Inclusion Officer, at (323) 549-6094.

EXECUTIVE VICE PRESIDENT AND VICE PRESIDENTS

The Executive Vice President and Vice Presidents from geographic areas (Largest Local, Second Largest Local, Mid-Sized Locals and Small Locals) and work categories (Actor/ Performer, Broadcaster and Recording Artist/ Singer) will be elected as soon as practicable after the opening of the biennial Convention on October 25, 2025.

The Executive Vice President is the second-highest elected officer in the union and acts in place of the President at and between meetings of the Convention, National Board and Executive Committee if the President is absent or otherwise unavailable to perform their presidential duties. The Executive Vice President, in consultation with and at the direction of the President, assists the President in the governance of the union and may perform such other duties as may be assigned

by the President or National Board.

The Vice Presidents from the geographic areas and work categories perform duties and responsibilities assigned to them by the President or National Board.

Candidates for Executive Vice President will be nominated at Convention by any credentialed delegate attending a meeting of the entire delegate body. Candidates for the Vice President positions will be nominated by any credentialed delegate attending Convention from the respective geographic or work category caucus. The term of office for the Executive Vice President and Vice Presidents is two (2) years, commencing immediately upon their election and continuing until their successors are elected. The Executive Vice President and Vice Presidents also serve on the Executive Committee.

Questions regarding the 2025 national elections may be emailed to [nationalelections@sagaftra.org](mailto:nationalelections@sagaftra.org) or directed to Michelle Bennett, Chief Governance and Equity & Inclusion Officer at (323) 549-6094.

Los Angeles Elections

If you are interested in running for the position of National Board member, Local Officer, Local Board member or Convention Delegate representing the Los Angeles Local, you must meet all eligibility requirements set forth in Article VIII of the SAG-AFTRA

2025 LOS ANGELES ELECTION CALENDAR (all times PDT)

- JUNE 11  
Nominating petitions available
- JULY 11 (5 P.M.)  
Deadline for submission of petitions and any other required materials
- JULY 14  
Cutoff for eligibility to vote in the L.A. election. Members must be paid up and in good standing for the May 2025 dues period\*.
- AUGUST 13  
Ballots mailed
- SEPTEMBER 12 (6:30 A.M.)  
Deadline for receipt of voted ballot (in designated election P.O. Box)
- OCTOBER 25-28  
Convention Elections

Constitution, Article II.C of the Nominations & Election Policy and the Los Angeles Local Constitution (see summary in box below).

SUMMARY OF ELIGIBILITY REQUIREMENTS FOR LOS ANGELES AND NEW YORK LOCAL ELECTIONS

All candidates must meet the eligibility requirements established by Article VIII of the SAG-AFTRA Constitution, Article II.C of the Nominations & Election Policy and the Local Constitutions, which include the following:

NATIONAL BOARD MEMBER

- Must be at least 18 years old upon taking office and be a member in good standing of the local for twelve (12) months.
- Must be an active member for twenty-four (24) months prior to the date of nomination.
- Must be paid-up from the beginning of the November 2024 and May 2025 dues periods.
- For Los Angeles and New York member category positions only, must be a member of that category for twelve (12) months.

LOCAL OFFICER OR LOCAL BOARD MEMBER

- Must be at least 18 years old upon taking office and be a member in good standing of the local for twelve (12) months.
- Must be paid-up from the beginning of the November 2024 and May 2025 dues periods.
- For Los Angeles and New York member category positions, must be a member of that category for twelve (12) months.

CONVENTION DELEGATES

- Must be at least 18 years old upon taking office and be a member in good standing of the local for six (6) months.
- Must be paid-up from the beginning of the May 2025 dues period.
- For Los Angeles member category positions only, must be a registered member of that category for six (6) months.
- For New York member category positions only, must be a member of that category for twelve (12) months.

DUES PERIOD	PERIOD ENDING	MUST BE PAID BY
May 2025	5/1/25-10/31/25	6/9/25*
Nov. 2024	11/1/24-4/30/25	12/10/24

\*Where applicable, members must be in compliance with the Interactive Media Agreement Dues Relief Payment Program to be eligible to vote or run for office. Request for the May 2025 Interactive Media Agreement Dues Relief Program and first installment payment must have been received on or before 6/9/25 (or date of nomination, whichever comes first).





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## NATIONAL BOARD MEMBERS

Seventeen (17) National Board positions will be open for election this year as follows: sixteen (16) in the Actor/Performer and Stunt Performer member category group and one (1) in the Singer/Recording Artist member category group.

The thirteen (13) candidates receiving the highest plurality of votes for the Actor/Performer and Stunt Performer member category group will serve for a four (4) year term and the next three (3) candidates in the Actor/Performer and Stunt Performer member category group will serve for a two (2) year term. The one (1) candidate elected for the Singer/Recording Artist member category group will serve for a four (4) year term. National Board members, by virtue of their election to that position, also serve as Convention Delegates.

## LOCAL OFFICERS

Three (3) Local Officer positions will be open for election this year: President; First Vice President; and Second Vice President. The Vice President positions will be elected by a plurality of votes received and will serve in that order. All Local Officers will serve for a two (2) year term and also serve on the Los Angeles Executive Committee. Local Officers, by virtue of their election to those positions, also serve as Convention Delegates.

## LOCAL BOARD MEMBERS

Forty-five (45) Local Board member positions will be open for election this year, including seats assigned for each member category as follows: forty-one (41) Actor/Performer and Stunt Performer member category group, one (1) Broadcaster member category group, one (1) Dancer member category group and two (2) Singer/Recording Artist member category group. Those members elected as Local Officers and Board members, by virtue of their election to those positions, also will serve as Alternate National Board members who may be called upon to serve at National Board meetings when a National Board member is unable to attend. All Local Board members will serve for a two (2) year term.

## CONVENTION DELEGATES

One hundred thirty-seven (137) Convention Delegate positions will be open for election this year (in addition to the Convention Delegate positions held by the Local Officers and National Board members who, by virtue of their election to those positions, also serve as Convention Delegates). Seats are assigned for each member category as follows: one hundred twenty-five (125) Actor/Performer; one (1) Broadcast - Entertainment; two (2) Broadcast - News/Information; one (1) Dancer; one (1) Recording Artist; four (4) Singers; and three (3) Stunt Performers. Convention Delegates may also serve as Alternate Local Board members where a Board member is the sole representative

of a category or category grouping and is unavailable to attend a Local Board meeting.

Members may obtain a Nominating Petition by making a request for the materials online in the member section of the SAG-AFTRA website beginning Wednesday, June 11, 2025, at [sagaftra.org/elections](https://sagaftra.org/elections) or they may be obtained offline by a request in writing via email to Alexandra Gance, Manager, Governance at [laelections@sagaftra.org](mailto:laelections@sagaftra.org). Offline materials will then be sent via email as requested.

Candidates for National Board and Local Board must submit a petition signed by no fewer than thirty (30) members in good standing of the local. Candidates for Local Officers must submit a petition signed by no fewer than fifty (50) members in good standing of the local. Candidates for Convention Delegate must submit a petition signed by one (1) member in good standing of the local.

Petitions for all offices must be received electronically through the online nominating portal or offline in scanned form by emailing [laelections@sagaftra.org](mailto:laelections@sagaftra.org) no later than 5 p.m. PDT on Friday, July 11, 2025. Additional requirements for the submission of nominating materials will be described online or offline in the SAG-AFTRA nominating petition instruction kit.

Once the nominating period has closed, which is the established deadline for receipt of election materials, a candidate may not revoke their consent to serve.

Questions regarding the 2025 LA Local elections may be emailed to [laelections@sagaftra.org](mailto:laelections@sagaftra.org) or directed to Alexandra Gance, Manager, Governance at (323) 549-6830.

## New York Elections

**If you are interested in running for the position of National Board member, Local Officer, Local Board member or Convention Delegate representing the New York Local, you must meet all eligibility requirements set forth in Article VIII of the SAG-AFTRA Constitution, Article II.C of the Nominations & Election Policy and the New York Local Constitution (see summary in box on previous page).**

## NATIONAL BOARD MEMBERS

Nine (9) National Board positions will be open for election this year as follows: Eight (8) in the Actor/Performer member category, and one (1) in the Singer/Dancer/Recording Artist member category. The seven (7) Actor/Performer candidates receiving the highest number of votes will serve for a four (4) year term and the next one (1) candidate will be elected to a two (2) year term. The one (1) candidate elected to the Singer/Dancer/Recording Artist member category position will serve for a four (4) year term. National Board members, by virtue of

## 2025 NEW YORK ELECTION CALENDAR (all times EDT)

### JUNE 11

Nominating petitions available

### JULY 11 (5 P.M.)

Deadline for submission of petitions and any other required materials

### JULY 14

Cutoff for eligibility to vote in the N.Y. election. Members must be paid up and in good standing for the May 2025 dues period\*.

### AUGUST 13

Ballots mailed

### SEPTEMBER 12 (9:30 A.M.)

Deadline for receipt of voted ballot (in designated election P.O. Box)

### OCTOBER 25-28

Convention Elections

their election to that position, also serve as Convention Delegates.

## LOCAL OFFICERS

Five (5) Local Officer positions will be open for election this year: President, 1st Vice President, 2nd Vice President, 3rd Vice President and 4th Vice President. The Vice President positions will be elected by a plurality of votes received and will serve in that order. All Local Officer candidates will serve for a two (2) year term and also serve on the New York Executive Committee. The President, by virtue of their election to that position, also serves as a Convention Delegate.

## LOCAL BOARD MEMBERS

Thirty-four (34) Local Board member positions will be open for election this year, including seats assigned for each member category as follows: twenty-seven (27) Actor/Performer; two (2) Broadcast - Entertainment; two (2) Broadcast - News/Information; two (2) Singer/Dancer/Recording Artist; and one (1) Stunt Performer.

Those members elected as Local Officers and Board members, by virtue of their election to those positions, also will serve as Alternate National Board members who may be called upon to serve at National Board meetings when a National Board member is unable to attend. All Local Board members will serve for a two (2) year term.

## CONVENTION DELEGATES

Seventy-eight (78) Convention Delegate

\*Where applicable, members must be in compliance with the Interactive Media Agreement Dues Relief Payment Program to be eligible to vote or run for office. Request for the May 2025 Interactive Media Agreement Dues Relief Program and first installment payment must have been received on or before 6/9/25 (or date of nomination, whichever comes first).



positions will be open for election this year. Seats are assigned for each member category as follows: seventy (70) Actor/Performer; one (1) Broadcast - Entertainment; two (2) Broadcast - News/Information; one (1) Dancer; one (1) Recording Artist; two (2) Singer, and one (1) Stunt Performer.

Members may obtain a Nominating Petition by making a request for the materials online in the member section of the SAG-AFTRA website beginning Wednesday, June 11, 2025, at [sagaftra.org/elections](mailto:sagaftra.org/elections) or they may be obtained offline by a request in writing by email to Justin Touretz, Deputy General Counsel & National Director, Governance at [nyelections@sagaftra.org](mailto:nyelections@sagaftra.org). Offline materials will then be sent via email as requested.

Candidates for National Board, Local Officer and Local Board must submit a petition signed

by no fewer than twenty-five (25) members in good standing of the local. Candidates for Convention Delegate must submit a petition signed by one (1) member in good standing of the local.

Petitions for all offices must be received electronically through the online nominating portal or offline in scanned form by emailing [nyelections@sagaftra.org](mailto:nyelections@sagaftra.org) no later than 5 p.m. EDT on Friday, July 11, 2025. Additional requirements for the submission of nominating materials will be described online or offline in the SAG-AFTRA nominating petition instruction kit.

Once the nominating period has closed, which is the established deadline for receipt of election materials, a candidate may not revoke their consent to serve.

Questions regarding the 2025 NY

Local elections may be emailed to [nyelections@sagaftra.org](mailto:nyelections@sagaftra.org) or directed to Justin Touretz, Deputy General Counsel & National Director, Governance at (212) 863-4211.

### OTHER LOCAL ELECTIONS

If you are interested in running for the position of National Board member, Local Officer, Local Board member or Convention Delegate representing your local area, please visit [sagaftra.org/elections](mailto:sagaftra.org/elections) or contact your Local Executive for complete election eligibility and schedule information. The official notices of nomination and election for locals outside of Los Angeles and New York were mailed to members on May 5, 2025.

Election schedule information for all of the 2025 SAG-AFTRA Elections can be found below.

## 2025 ELECTION CALENDAR DATES

### NATIONAL OFFICERS, LOS ANGELES LOCAL AND NEW YORK LOCAL

	Petition Availability	Petition Deadline (P.M.)	Voting Eligibility Cutoff	Ballots Mailed	Ballots Returned (A.M.)
National Officers	6/11/2025	7/11/2025 - 5:00 PDT	7/14/2025	8/13/2025	9/12/2025 - 6:30 PDT
Los Angeles Local	6/11/2025	7/11/2025 - 5:00 PDT	7/14/2025	8/13/2025	9/12/2025 - 6:30 PDT
New York Local	6/11/2025	7/11/2025 - 5:00 EDT	7/14/2025	8/13/2025	9/12/2025 - 9:30 EDT

### OTHER LOCALS

	Petition Availability	Petition Deadline (P.M.)	Voting Eligibility Cutoff	Ballots Mailed	Ballots Returned (A.M.)
Arizona-Utah	5/28/2025	6/27/2025 - 5:00 PDT	6/23/2025	7/23/2025	8/22/2025 - 9:00 PDT
Atlanta	5/21/2025	6/20/2025 - 5:00 EDT	6/18/2025	7/18/2025	8/18/2025 - 9:30 EDT
Chicago	5/28/2025	6/27/2025 - 5:00 CDT	6/23/2025	7/23/2025	8/22/2025 - 8:30 CDT
Colorado	5/28/2025	6/27/2025 - 5:00 MDT	6/30/2025	7/28/2025	8/27/2025 - 9:00 MDT
Dallas-Ft. Worth	5/21/2025	6/20/2025 - 5:00 CDT	6/16/2025	7/16/2025	8/15/2025 - 8:00 CDT
Hawaii	5/21/2025	6/20/2025 - 5:00 HST	6/9/2025	7/9/2025	8/8/2025 - 10:00 HST
Houston-Austin	5/21/2025	6/20/2025 - 5:00 CDT	6/18/2025	7/18/2025	8/18/2025 - 8:00 CDT
Miami	5/21/2025	6/20/2025 - 5:00 EDT	6/16/2025	7/16/2025	8/15/2025 - 10:00 EDT
Michigan	5/28/2025	6/27/2025 - 5:00 EDT	6/25/2025	7/25/2025	8/25/2025 - 9:00 EDT
Missouri Valley	5/21/2025	6/20/2025 - 5:00 CDT	6/16/2025	7/14/2025	8/13/2025 - 8:00 CDT
Nashville	5/21/2025	6/20/2025 - 5:00 CDT	6/23/2025	7/21/2025	8/20/2025 - 9:00 CDT
Nevada	5/28/2025	6/27/2025 - 5:00 PDT	6/25/2025	7/25/2025	8/25/2025 - 9:30 PDT
New England	5/28/2025	6/27/2025 - 5:00 EDT	7/7/2025	8/4/2025	9/3/2025 - 8:30 EDT
New Mexico	5/21/2025	6/20/2025 - 5:00 MDT	6/23/2025	7/21/2025	8/20/2025 - 9:00 MDT
New Orleans	5/21/2025	6/20/2025 - 5:00 CDT	6/16/2025	7/14/2025	8/13/2025 - 9:30 CDT
Ohio-Pittsburgh	5/28/2025	6/27/2025 - 5:00 EDT	6/30/2025	7/28/2025	8/27/2025 - 9:30 EDT
Philadelphia	6/11/2025	7/11/2025 - 5:00 EDT	7/9/2025	8/8/2025	9/9/2025 - 9:30 EDT
Portland	5/28/2025	6/27/2025 - 5:00 PDT	7/7/2025	8/6/2025	9/5/2025 - 9:30 PDT
San Diego	6/11/2025	7/11/2025 - 5:00 PDT	7/9/2025	8/8/2025	9/9/2025 - 9:30 PDT
San Fran-NorCal	5/21/2025	6/20/2025 - 5:00 PDT	6/11/2025	7/11/2025	8/11/2025 - 9:00 PDT
Seattle	5/28/2025	6/27/2025 - 5:00 PDT	7/7/2025	8/4/2025	9/3/2025 - 9:30 PDT
Twin Cities	5/21/2025	6/20/2025 - 5:00 CDT	6/11/2025	7/11/2025	8/11/2025 - 12:00 CDT
Wash.-Mid Atlantic	5/28/2025	6/27/2025 - 5:00 EDT	7/7/2025	8/6/2025	9/5/2025 - 9:30 EDT

BRIDGET JONES  
MAD ABOUT  
THE BOY

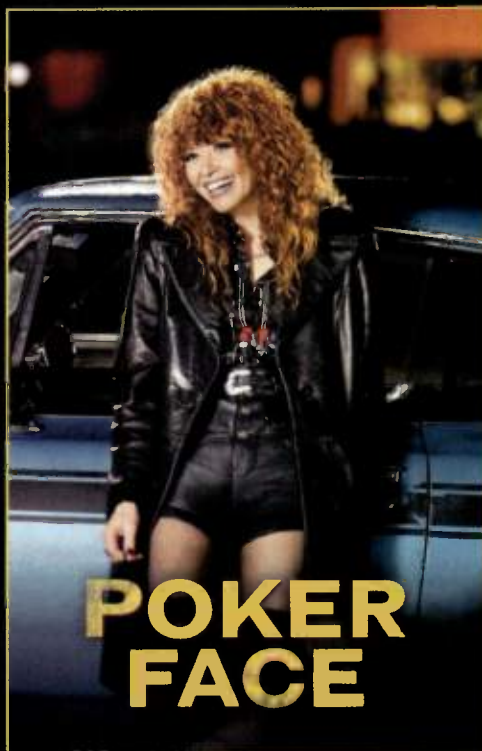


Fight  
Night

THE MILLION DOLLAR HEIST



LOCKERBIE  
A SEARCH FOR TRUTH



POKER  
FACE



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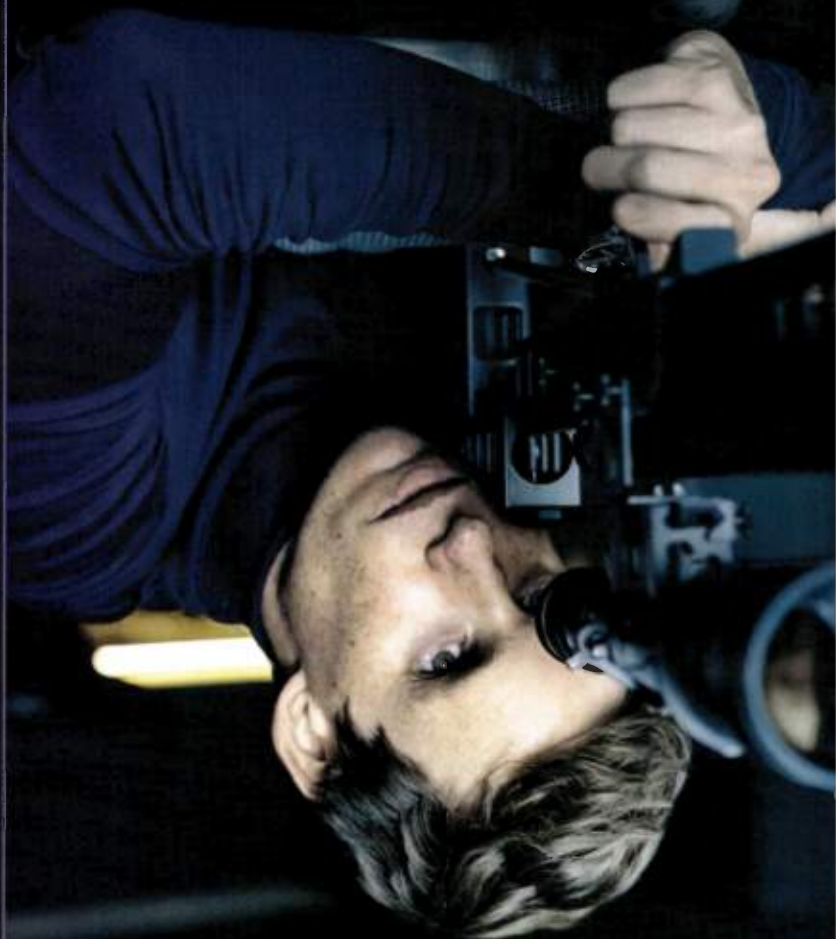
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F O R Y O U R E



# JACKAL

THE DAY OF THE





# For Members

News, Information and Benefits

## SAG-AFTRA Is Not Playing Games

*Union Keeps Up Pressure on Video Game Companies*

SAG-AFTRA  
at GDC  
See page 38

**S**AG-AFTRA and its members who work the Interactive Media Agreement aren't standing still. The union has rolled out two new agreements to keep members working, even as the video game strike continues. In addition, members continue to walk the picket lines, rally supporters on social media and connect with allies at industry events.

The two new agreements unveiled in March, the Student Interactive Waiver Agreement and the Game Jam Waiver Agreement, join the tiered-budget and interim agreements as a way for developers at all stages of their careers to access professional union talent. Most importantly, these contracts contain the protections our members need — the very same protections we have been demanding from the major companies.

Developers have shown they want to work with the union: More than 200 games have signed on to the interim and

independent tiered-budget agreements, and more are signing all the time. It's not just a way to provide work opportunities for members, it's also a real-world demonstration that the terms the union is seeking are reasonable and viable.

The video game strike began July 26, 2024, after the union and some of the largest game companies in the industry were unable to reach an agreement. Although both sides have reached consensus on most points, the most critical remaining issue is consent and compensation for the use of A.I.

SAG-AFTRA is insisting that performers have consent over each use of their digital doubles to prevent companies from training their artificial intelligence on members' performances — without compensation — and then using that A.I. to replace them, possibly never needing to hire them again. And that's why this fight is so important and why compromise on

this point is not an option.

Also in March, the union held a members-only Zoom meeting that provided an update on negotiations and a Q&A session with National Executive Director & Chief Negotiator Duncan Crabtree-Ireland. The union posted an annotated chart at [sagaftra.org](https://sagaftra.org) showing our proposals versus what the employers are offering. It shows that some of the concessions employers have presented are worded to create substantial loopholes, rendering the terms essentially meaningless. Employers have rebuffed the union's counterproposals to ensure that the provisions are fair and enforceable.

The meeting was preceded by a message to members from Crabtree-Ireland and Interactive Media Agreement Negotiating Committee Chair Sarah Elmaleh, in which the pair noted that employers' own stubbornness was preventing them from hiring their usual performers, so to fill the

Above, Debi Derryberry and other SAG-AFTRA members picket outside of Formosa Studios in Burbank on April 2.

*Video Games continues on page 38*





SAG-AFTRA President Fran Drescher speaks at an April 9 Washington, D.C., press conference announcing the reintroduction of the NO FAKES Act in the Senate.

## Defending Against Deepfakes in D.C.

Individuals everywhere could soon have stronger legal protections against unauthorized replication of their voice or likeness, thanks to the reintroduction of the SAG-AFTRA-supported Nurture Originals, Foster Art and Keep Entertainment Safe, or NO FAKES, Act in the Senate. If passed, the bill — sponsored by Sens. Marsha Blackburn, Chris Coons, Amy Klobuchar and Thom Tillis — would establish a federal right in voice and likeness to protect against

**“This isn’t even about people in the entertainment industry ... This is about you and your family and your neighbors and your children.”**

unauthorized use of digital replicas in audiovisual works and sound recordings.

SAG-AFTRA President Fran Drescher spoke in support of the bill at an April 9 press conference in

Washington, D.C., saying, “This is not just a bipartisan issue, this is a nonpartisan issue ... This isn’t even about people in the entertainment industry ... This is about you and your family and your neighbors and your children, most important. So let’s all gather around this phenomenal bill, the NO FAKES Act, now because there isn’t a moment to lose.”

The NO FAKES Act would preserve existing protections at the state level, such as Tennessee’s landmark SAG-AFTRA-supported ELVIS Act and California’s SAG-AFTRA-sponsored AB 2602, while providing one strong, consent-based framework for digital replica uses in expressive works nationwide. See page 37 for more about NO FAKES and other bills that would protect members.

# 2025 COMMERCIALS CONTRACTS

## Tentative Agreement Goes to Members for Ratification Members Have Until May 21 to Vote

On April 27, the SAG-AFTRA National Board overwhelmingly approved a new, forward-looking tentative agreement for the Commercials Contracts, reached with the Joint Policy Committee on April 12. The agreement is now up for member ratification, with voting open until 5 p.m. PDT on May 21.

Shaped directly by the voices of members who participated in wages and working conditions meetings, this three-year deal delivers significant gains in wages and benefits, modernizes the digital structure and introduces industry-leading protections around artificial intelligence. In total, the new contracts will deliver \$218.4 million in new earnings and benefit plan contributions — a \$98 million increase over the 2022 deal.

The contracts also keep pace with the evolving advertising landscape, including stronger digital structures, improved streaming compensation and the first-ever structural premium for paid YouTube use. Additionally, pension and health contributions have been raised from 20.5% to 23.5%, ensuring stronger long-term funding for member benefit plans.

And when it comes to A.I., the 2025 Commercials Contracts set a new standard for performer protection. Digital replicas must be consented to in advance, and their use requires informed consent, specific usage disclosures and full payment — including a 1.5x session fee plus applicable use and holding fees. The provisions ensure a level playing field in generative A.I. and remove economic advantages for the use of synthetic performers. Additionally, producers are barred from training A.I. on a performer’s data without union consent.

For audio performers, the new Audio Commercials Contract introduces two new digital tiers — Traditional Digital and Digital Plus — to better reflect streaming platforms like Pandora and Spotify, and ensure performers see a direct increase in compensation.

### AMONG THE MANY WINS FROM THE DEAL:

- Compounding, real wage growth has been locked in, increasing compensation 5% in year one, 4% in year two, 3% in year three.
- Additionally, the Commercials Contracts now boast the most comprehensive A.I. protections of any contract and include the first

*Commercials continues on page 99*





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THE RIGHTEOUS GEMSTONES

# CONSIDERATION INCLUDING OUTSTANDING ACTING



FANTASMAS



THE SEX LIVES OF  
COLLEGE GIRLS



SOMEBODY SOMEWHERE



THE REMEARSAL

max



# National Board Resolution Reaffirms Diversity, Equity, Inclusion and Accessibility

At its March 15 videoconference plenary, the SAG-AFTRA National Board adopted a resolution reaffirming the union's commitment to diversity, equity, inclusion and accessibility in the entertainment industry.

The resolution is a reaffirmation of the union's principles and its commitment to its contractual provisions that hold the industry accountable for accurately depicting the American Scene. The recommendation was referred to the National Board by, and with the unanimous support of, the SAG-AFTRA Diversity Advisory Committee.

The resolution declares, "Diversity, equity and inclusion are not only moral imperatives but also crucial to the creative and economic vitality of our industry, ensuring that stories told on screen resonate with and reflect the lived experiences of all audiences." It further acknowledges that "systemic barriers to full and fair inclusion, equal employment opportunity and accessibility persist, requiring continued vigilance and advocacy to ensure that progress is maintained and accelerated," and further asserts that "the accurate and authentic portrayal of the American Scene is essential to the integrity and credibility of the entertainment and media industry."

In other business, the Board voted

unanimously to expand the Senior Dues Waiver by increasing the income cap for those qualifying from \$5,000 to \$10,000 of earnings under SAG-AFTRA contracts, and approved a dues extension for eligible performers experiencing hardship relating to the ongoing video games strike.

At its April 26–27 in-person plenary, the National Board overwhelmingly approved the 2025 Commercials Contracts tentative agreements reached with the Joint Policy Committee on April 12. The deal is valued at an increase of \$218.4 million in new earnings and benefit plan contributions over three years. The agreements were subsequently submitted to the membership for ratification.

President Fran Drescher reported on her advocacy work in Washington, D.C., including the Congressional press conference to reintroduce the NO FAKES Act, and several legislative office visits. Drescher also spoke out on the video game strike, saying that the "employers' refusal to bargain fair terms for performers in A.I. is unacceptable." Drescher further asserted that "our fight is a fight for humanity, creativity and artistry."

National Executive Director & Chief Negotiator Crabtree-Ireland also reported on the D.C. trip, where he and President Drescher appeared at the NO FAKES Act reintroduction press conference and met

with congressional and administration representatives to urge bipartisan support for the Act.

Secretary-Treasurer Joely Fisher and Chief Financial Officer Arianna Ozzanto reviewed year-to-date finances for the current fiscal year, noting that the union has remained stable despite market instability. They also presented the Fiscal Year 2026 budget, which the Board voted to approve unanimously.

The Board also received a recommendation regarding the establishment of an influencer and digital creator committee. The Board approved the recommendation unanimously, moving to provide crucial protections, support and representation for the influencer community by establishing the National Influencer and Digital Creator Committee.

Populated with members who are actively engaged in digital creator work, the committee will focus on the unique needs, challenges, and opportunities faced by digital creators, and will inform the union's efforts to assist creators in their pursuit of stable, safe, sustainable careers.

As the entertainment, advertising, and media industries continue to evolve and embrace creator-led content, SAG-AFTRA is committed to serving the talent that powers the creator.

## Contract Updates

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

### Active Negotiations

- Interactive Media Agreement

### Upcoming Negotiations

- Network Television Code (spring).
- Corporate/Educational (fall)

### News & Broadcast

Still in progress or starting in 2025:

- Televisa N.Y.
- CBS Network News
- CBS N.Y., L.A. and Chicago O&Os
- NBC & Telemundo: L.A., N.Y. and Chicago
- Fox O&Os
- Nexstar
- Cumulus Radio S.F.
- Audacy S.F.
- Multiple public media stations
- First contract negotiations: Indiana Public Media, Oregon Public Media and South Florida Public Media



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



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**"'ANDOR' IS  
A MIRACLE,  
and we'd be so lucky  
if we see something  
like it ever again."**

**VULTURE**

**"A MASTERPIECE.  
The performances are  
riveting throughout,  
Diego Luna is brilliant."**

**Forbes**

**"THE BEST  
TELEVISION  
OF THE YEAR.  
Beautifully rendered,  
each episode rich with  
precise visual detail."**

**VINTAGE**

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BEST TV SHOWS  
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**STELLAN SKARSGÅRD / KYLE SOLLER**

SUPPORTING ACTRESS IN A DRAMA SERIES  
**GENEVIEVE O'REILLY / DENISE GOUGH / ADRIA ARJONA**

GUEST ACTOR IN A DRAMA SERIES  
**BEN MENDELSON / FOREST WHITAKER**

CHARACTER VOICEOVER  
**ALAN TUDYK, K-2SO**





# TAKE 5

## Lights, Camera, Information!

Take 5 Video Series  
Takes Contract  
Education  
to the Next Level

A brand-new SAG-AFTRA-produced video series designed to empower and inform performers, *Take 5* provides concise and engaging education on key topics important to SAG-AFTRA members. At about five minutes in duration, each episode consists of a rotating member leader host and one or more guest experts covering vital topics related to SAG-AFTRA contracts. Videos are released every other Thursday at noon PT / 3 p.m. ET, with new podcast episodes released on alternating Thursdays.

*Take 5* videos can be found on SAG-AFTRA's Instagram, TikTok, YouTube, X and Facebook accounts.



Above left, Interactive Media Agreement Negotiating Committee Chair Sarah Elmaleh shares how the Tiered-Budget Independent Interactive Media Agreement provides scalable compensation, A.I. protections, better working conditions and residuals for performers. Above right, Dallas-Fort Worth Local President Nikki Dixon, Executive Vice President Linda Powell and L.A. Local Women's Committee Co-Vice Chair Tiffany Yvonne Cox discuss resources for performers with textured hair. This episode breaks down some of the groundbreaking progress SAG-AFTRA has made in this area.

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THE CAST AND THE FRANKLY FABULOUS AESTHETIC.”

COLLIDER

“DOES A SEAMLESS JOB OSCILLATING BETWEEN HILARIOUS DARK COMEDY,  
TERRIFYING HORROR, MOVING DRAMA, AND DELICIOUSLY TOXIC ROMANCE.”

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SUPPORTING ACTOR IN A COMEDY SERIES

**JOE LOCKE**

SUPPORTING ACTRESS IN A COMEDY SERIES

**AUBREY PLAZA | PATTI LUPONE**

**DEBRA JO RUPP | SASHEER ZAMATA | ALI AHN**





## Telemundo Contract Ratified

The SAG-AFTRA National Board voted unanimously in February to approve a new contract with Telemundo Television Studios, delivering significant gains to Spanish-language performers. The four-year contract is retroactive to Oct. 1, 2024.

SAG-AFTRA President Fran Drescher said, "A fair deal is a fair deal in any language, and Telemundo performers have achieved an outstanding contract that reflects the value they bring. Telemundo is our most recent network to go union, and I applaud them for working with instead of against performers. Whether it's English or a foreign language, it's a win for both sides when businesses collaborate with workers to improve terms, rather than having to be challenged to do so. One way or another, this is the future of labor. Well done, SAG-AFTRA Negotiating Committee and staff. ¡Felicitaciones!"

The contract contains artificial intelligence protections, wage increases, increases in foreign residuals and overtime pay, and much more. Get all the details at [sagaftra.org](https://sagaftra.org).



ACTRA Inks Deal with BBDO Canada — One of the Country's Larger Ad Agencies

Scan this QR code for a message from SAG-AFTRA National Executive Director & Chief Negotiator Duncan Crabtree-Ireland and ACTRA National Executive Director & Chief Negotiator Marie Kelly.



SAG-AFTRA member leaders, California entertainment labor union leaders, legislators and small business owners assemble at SAG-AFTRA Plaza in Los Angeles to announce the introduction of AB 1138 and SB 630 on Feb. 26.

## States Push for Film Tax Incentive Program Expansions

Across the country, film and TV tax incentives are making their way through state legislatures. Among them are Nevada's AB 238, which provides major studios tax credits for creating their films in the state, as well providing funding to build Summerlin Studios, a collaborative partnership between Sony, Warner Bros. and the Howard Hughes Corporation. In Hawaii, SB 732, would increase the total amount of tax credits allowed in any given year from \$50 million to \$60 million. In Oregon, HB 3329 is set to increase the state's film incentive from a \$20 million cap per year to \$28 million.

In California, AB 1138 and SB 630 would expand and revitalize the California film and television industry. Currently, film and TV productions account for over 200,000 jobs in the state and generate billions into its economy. The bills' introduction, announced on Feb. 26 via an in-person press conference at SAG-AFTRA Plaza, are part of "Keep California Rolling," a larger entertainment labor union-led incentive to retain industry jobs within the state. If passed, the expansion is estimated to offer \$3.75 billion in tax credits by 2030.

In New York, the state legislature approved a two-year extension of the Empire State Film Production tax incentive in the FY 2026 Budget. The extension includes a number of key improvements designed to further production within the state, including initiatives to improve monetization, enhance Above-the-Line rebates, and encourage independent and recurring productions.

Recently, the Montana Media Coalition has been pursuing the passage of SB 326, a bill proposing an \$18 million increase to Montana's film incentive, which would raise it from a \$12 million cap to \$30 million. As of press time, the bill passed the Montana Senate and is in the Montana House of Representatives.

These incentives and others stand to create opportunities for members nationwide.



# SAG-AFTRA + Lawmakers = Big-Time Changemakers

Performing Artist Tax Parity Act, NO FAKES Act and American Music Fairness Act are among the SAG-AFTRA-supported bills making their way through the legislative process.

SAG-AFTRA's Government Affairs and Public Policy team continues to take the lead in supporting legislation that benefits and protects SAG-AFTRA members.

## Federal Bills Address Members' Needs

On Jan. 27, the bipartisan Performing Artist Tax Parity Act was introduced in the U.S. House of Representatives. The bill would update the existing Qualified Performing Artist tax deduction originally signed into law by President Ronald Reagan in 1986. The Senate version of the bill was introduced on March 26.

"This is an essential piece of bipartisan legislation that addresses the skyrocketing business costs for journeyman performers, allowing them to deduct their legitimate expenses such as agent and manager fees," said SAG-AFTRA President Fran Drescher. "This allows actors to remain working in this highly risky profession while supporting the wider economy that generates income from the entertainment industry."

On Feb. 1, the SAG-AFTRA-supported American Music Fairness Act was reintroduced in both the House and the Senate. The bill would ensure that artists and music creators are paid when their songs are played on FM/AM radio.

The Senate and House recently passed the TAKE IT DOWN Act, a bill that establishes a process for individuals to notify and request removal of nonconsensual intimate visual depictions from online platforms. Other A.I. bills such as the NO FAKES Act, the A.I. Labelling Act and the TRAIN Act are covered in our feature "Keeping Tech in Check," on page 66.

On Feb. 26, the CROWN Act was reintroduced in the house. The law is designed to outlaw race-based hair discrimination in schools and workplaces. "Our nation has a long and unfortunate history of using hair as a means to discriminate, including present-day workplace and school policies that unfairly target people of color," said Drescher. "This shouldn't be a controversial issue. Let's get the CROWN Act passed so we can start 'Creating a Respectful

and Open World for Natural Hair,' just as the act states."

The SAG-AFTRA-supported Free Our Art Campaign was introduced on March 13, with the backing of multiple recording industry organizations. The campaign seeks to advocate for bipartisan legislation that limits how art can be used against artists being prosecuted in court cases.

## State Bills Support Subsidized COBRA, A.I. Protections

In New York, a one-of-a-kind program that subsidizes eligible entertainment workers' COBRA premiums continues to get support from SAG-AFTRA. The union engages with Gov. Kathy Hochul and the legislature on an ongoing basis to ensure the program remains fully funded. This year, the governor proposed and the legislature accepted our request to maintain the program's \$3 million funding level in the state's 2026 budget.

Also in New York, Assemblymember Catalina Cruz will be introducing legislation to update provisions of the right-of-publicity law SAG-AFTRA worked to pass in 2019. The new bill reflects the consensus agreement around the use of digital replicas of deceased performers as agreed to by studios, labels, broadcasters and the tech industry.

California's A.I. Copyright Transparency Act, AB 412, introduced March 18, would require generative A.I. developers to create an online

mechanism permitting copyright owners to request a list of the copyrighted materials used to train a generative A.I. system or model.

A similar bill in New York, the A.I. Training Data Transparency Act, introduced March 6, would require the developers of generative A.I. models to post public documentation of the data (including copyrighted material) used to train the model. SAG-AFTRA is also supporting New York's Advertising Disclosure bill, which would require all advertisements to disclose when a synthetic performer is used, and the Stop Deepfakes Act, which would require generative A.I. platforms to apply metadata on origin or history to the content it produces or modifies, ensuring that the end user is aware that the content was the product of A.I.

In Massachusetts, two SAG-AFTRA-supported bills will address A.I. and digital replicas, safeguarding an individual's likeness and voice. HD 3986, an Act Relative to the Contracting of Digital Replicas, would require a performer's informed consent in executing a contract for any transfer of rights of that individual's likeness or voice. HD 3987, an Act Preventing an Individual's Image and Voice from Exploitation, expands on the Commonwealth's current right-of-publicity law by including likeness and voice to the covered protections and adding postmortem rights.



Find out more at [sagaftra.org/gapp](https://sagaftra.org/gapp).



Secretary-Treasurer Joely Fisher, left, Executive Vice President Linda Powell and, far right, National Board member Lisa Ann Walters in Washington, D.C., meet with Rep. Laura Friedman and other representatives on March 26 to discuss SAG-AFTRA-supported legislation.

## SAG-AFTRA, IATSE Host Events During Game Developers Conference

SAG-AFTRA joined with sibling Union IATSE to attend this year's Game Developers Conference in San Francisco in March, along with hosting a panel and mixer outside of the GDC's itinerary. Representatives from SAG-AFTRA included Interactive Media Agreement Negotiating Committee Chair Sarah Elmaleh and Committee Vice Chair Zeke Alton, National Executive Director & Chief Negotiator Duncan Crabtree-Ireland and union staff, and from IATSE, International President Matthew D. Loeb and International Representatives Chrissy Fellmeth and Maggie Kraissamutr.

On March 19, Crabtree-Ireland sat with Frankfurt Kurnit Interactive Entertainment Group Associate Emma Smizer for the *How to Play the Game: Legal Developments in Games* panel at the San Francisco Museum of Modern Art. During their discussion, Crabtree-Ireland spoke at length about the Interactive Media Agreement, including its offerings to game

developers and its protections against exploitative practices, specifically those stemming from the misuse of generative artificial intelligence models.

Later that day, Alton sat on the *IATSE Workers* panel, hosted by IATSE Local 16. In addition to Alton, Fellmeth and Kraissamutr, 2K Games' Calvin Walanus and storyboard artist Marissa Bernstel were also panelists. Their conversation centered on the importance of video game performers within the entertainment industry with Alton sharing his professional experiences as a SAG-AFTRA member.

On March 20, SAG-AFTRA and IATSE co-hosted the IRL Mixer 2 networking event at Spin San Francisco. The event was attended by San Francisco-Northern California Local members and other professionals within the video game industry.

The Game Developers Conference, which took place in San Francisco, California, from March 17-21, brought together members of the industry

to discuss the art and business of video games.



SAG-AFTRA National Executive Director & Chief Negotiator Duncan Crabtree-Ireland and Frankfurt Kurnit Interactive Entertainment Group Associate Emma Smizer at the *How to Play the Game: Legal Developments in Games* panel during the Game Developers Conference on March 19 in San Francisco.

*Video Games continues from page 28*

gap, they have been contacting performers who don't normally do that kind of work. The pressure has been increasing as games work their way through production and the talent pool is drying up, with members refusing to accept jobs without adequate safeguards.

Meanwhile, back on the street, members have been picketing at Disney, WB Games, Electronic Arts and Formosa Interactive, with each drawing press coverage from media outlets such as *Variety*, NPR, *The Hollywood Reporter*, KTLA and many others.

The driving force behind the entire effort has been members' willingness to remain unified and support each other, as the union pursues a multipronged effort to ensure contracts contain the basic A.I. protections.

"It's not okay to treat people in a disrespectful and unethical way with digital replication and the use of A.I.," said Crabtree-Ireland. "Our members deserve to have the right to control the use of their voice, their face, their body, their movement. These are the things we're fighting for."




### SHOULD YOU PLAY?

If you have the opportunity to audition for a video game role, check the status of the project at

[sagaftra.org/videogamestrike](https://sagaftra.org/videogamestrike)

Those designated "Let's Play" have A.I. protections and are safe to work.





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stuns in Dan Fogelman's sleek, timely political thriller.  
He proves impossible to look away from."

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**"JAMES MARSDEN**

gives a killer performance."

+ THE GUARDIAN +

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FIENDISHLY ADDICTIVE  
THRILLER."**

+ EMPIRE +

**"JULIANNE NICHOLSON**

is excellent."

+ THE NEW YORK TIMES +

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# They're Going Places!

SAG-AFTRA voices advocate labor and A.I. guardrails worldwide.

From Hamburg, Germany, to Austin, Texas, SAG-AFTRA leadership has been connecting with audiences, both virtually and in person.

On Nov. 25, SAG-AFTRA National Executive Director & Chief Negotiator Duncan Crabtree-Ireland delivered a virtual keynote address at the annual conference of the Ver.di union, which represents self-employed workers. He addressed the differences between the labor situation in Germany versus the U.S. and offered insights from recent contract wins. "A union can do things that individuals in our country can't do alone," he said.

Former SAG-AFTRA President and current International Federation of Actors President Gabrielle Carteris was an honoree at the Jewish Labor Committee Human Rights Awards Gala held Dec. 2. She received the 2024 JLC Human Rights Award and the committee lauded her for the impact she's made "on union households from Los Angeles to Lisbon."

## KEEP COOL AND CARRY ON WITH ADVOCACY

During the 55th annual meeting of the World Economic Forum in Davos-Klosters, Switzerland, on Jan. 21, Crabtree-Ireland joined other champions of inclusive leadership to discuss the future of economic growth across the world during the *Investing in Diversity* panel.

SAG-AFTRA Senior Deputy General Counsel Sarah Fowler spoke at a California Western Law Review and International Law Journal Spring Symposium at California Western School of Law in San Diego on March 28. Her keynote, *Labor as Reflected in Pop Culture*, was part of a number of events covering how labor and employment laws work in today's global economy.

## THE BIG APPLE IN A DAY GIVES LABOR LEADERS A SAY

SAG-AFTRA Chief Labor Policy Officer & New York Local Executive Director Rebecca Damon was a presenter at a forum hosted by

the New York Committee for Occupational Safety and Health on Dec. 11. Damon's presentation, *Artificial Intelligence: Worker Friend or Foe?* discussed the impact of A.I. as a workplace health and safety issue. In addition to discussing its effects on SAG-AFTRA members, the presentation offered insight into the union's work to address emerging conflicts directly.

That same day, SAG-AFTRA Chief Communications & Marketing Officer Pamela Greenwalt attended a PRDaily Awards luncheon in New York City, where SAG-AFTRA's 2023 TV/Theatrical/Streaming strike campaign won the grand prize for PR Campaign of the Year.

SAG-AFTRA Secretary-Treasurer Joely Fisher gave the lunch keynote at California Federation of Labor Unions' 2025 Women's Conference held March 29 at the Westin Bonaventure in Los Angeles. She spoke about her mother, former SAG Secretary-Treasurer Connie Stevens, and how women can help each other attain leadership roles.

On April 4, SAG-AFTRA Executive Director, Entertainment Contracts Olga Rodriguez-Aguirre spoke on a panel on the future of work and health at the Spring 2025 Southern California Education and Resource Center Research Symposium. The yearly event is held at University of California

Los Angeles and seeks to shape the future of work and health through research and technology.

SAG-AFTRA President Fran Drescher attended Grammys on the Hill in Washington, D.C., on April 8. The annual event, sponsored by SAG-AFTRA, benefits the Grammy Museum.

And, SAG-AFTRA National Innovation and New Technology Committee Vice Chair and A.I. Task Force Committee Chair Woody Schultz participated in the *Will A.I. Replace or Enhance Us?* panel as part of Chapman University's Entertainment Law Symposium on April 11 in Orange, California.



SAG-AFTRA Chief Communications & Marketing Officer Pamela Greenwalt speaks during a PRDaily Awards luncheon at City Winery in New York City on Dec. 11, 2024.



SAG-AFTRA NED Duncan Crabtree-Ireland, center right, speaks during the *Investing in Diversity* session at the World Economic Forum Annual Meeting 2025 on Jan. 21 in Davos-Klosters, Switzerland.



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**OUTSTANDING ENSEMBLE** **MALE ACTOR MARTIN SHORT**  
(COMEDY SERIES) (COMEDY SERIES)



“★★★★★.  
**THE CAST IS STELLAR.**”  
THE GUARDIAN

# ONLY MURDERS IN THE BUILDING

**hulu**



# Broadcast Steering Committee Meets in Person

On Dec. 7, the Broadcast Steering Committee convened in Los Angeles for its first in-person meeting since 2019. Chief Broadcast Officer Mary Cavallaro was joined by key member leaders, including BSC Co-Chairs Cheri Preston and Tracee Wilkins, plus union staff, to give national updates on organizing, negotiations, trending issues, programming and member engagement.

The committee took a closer look at innovative contract language and initiatives achieved in 2024, with key input from shop leaders across the country sharing their experiences both bargaining and implementing new ideas. Members and staff went on to give station updates on different ownership groups and a look ahead at priorities for negotiations in 2025. The committee also continued to engage in an ongoing discussion to address and educate members on artificial intelligence in the broadcast industry.

On March 29, the committee

reconvened via Zoom for their first meeting of the new year, where members and staff continued the conversation around artificial intelligence. The committee welcomed Al Tompkins, senior faculty for broadcast and online at the Poynter Institute for a presentation on ways that journalists use A.I. today and potentially will use it in the future, including a discussion of both positive examples and threats. Executive Vice

Above, Steve Simpson of WCCO-AM, Lauren O'Neil of WKQX-FM, Toby Knapp of WASH-FM, Monica Avery of KYW-TV and Natasha Brown of KYW-TV at the Broadcast Steering Committee meeting. Left, National Board member Jessica Medina-Day of KFSN-TV, Andrew Bowen of KPBS-FM/TV and Tyler Boudreaux of KCRW-FM.

President Linda Powell also joined and gave unionwide updates, followed by SAG-AFTRA National Director, News & Broadcast/Senior Labor Counsel Josh Mendelsohn, who gave a topline overview of U.S. Labor Law and the key components of good-faith bargaining. The committee plans to continue both virtual and in-person meetings in 2025, with the next meeting scheduled for June.



## SAG-AFTRA Broadcasters Mentor the Next Generation

SAG-AFTRA Vice President, Broadcasters Bob Butler has been mentoring the next generation of industry pros for many years. In early March, Butler spoke with students at Fresno State's Media, Communications and Journalism Department. He was joined by SAG-AFTRA San Francisco-Northern California Local member and KSEE reporter Viviana Hinojos, who recently graduated from the program herself. The class put perspective into practice when they moved to the studio where, under the guidance of their professor, Local member and KSEE anchor Emily Erwin, they broadcast their live weekly student-run newscast, *Fresno State Focus*. The next day, Butler joined Local broadcast staff in Fresno on two station visits, followed by a Local broadcast member mixer.



SAG-AFTRA Vice President, Broadcasters Bob Butler, front row, right, with broadcast members and students of Fresno State's Media, Communications and Journalism Dept.



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QUINTA BRUNSON  
LEAD ACTRESS

SHERYL LEE RALPH  
SUPPORTING ACTRESS

JANELLE JAMES  
SUPPORTING ACTRESS

TYLER JAMES WILLIAMS  
SUPPORTING ACTOR

LISA ANN WALTER  
SUPPORTING ACTRESS

CHRIS PERFETTI  
SUPPORTING ACTOR

WILLIAM STANFORD DAVIS  
SUPPORTING ACTOR

"THE CAST MAKES THIS SEASON SOAR.  
THE ENSEMBLE CAST IS AS STRONG AS EVER."

COLLIDER



# Abbott *Elementary*



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WFOH



# Chicago's WFMT Content Creators Announce Intent to Unionize with SAG-AFTRA

The content creators at WFMT, Chicago's internationally renowned classical radio station, have announced their intent to organize with SAG-AFTRA. The group is requesting voluntary recognition from WFMT management to begin the collective bargaining process.

"We are proud to work at such a historic broadcaster delivering world-class classical music and arts programming," said the WFMT organizing committee. "Our collective goal is to build a sustainable future for both employees and the station's audiences worldwide."

"We are passionate about our work and are committed to WFMT's mission, but the current environment has left many of us feeling undervalued, overworked and voiceless," said the committee. "We

believe in WFMT's potential to thrive in the 21st century, but this requires empowering the people who bring the station's programming to life. By joining SAG-AFTRA, we aim to create an environment where employees feel supported and valued. We plan to ensure that WFMT can continue its mission as a global leader in classical music and arts broadcasting, and in order to do that, we need a seat at the table."

Voluntary recognition of the unit would enable management and employees to move forward collaboratively, avoiding the need for a protracted election process through the National Labor Relations Board.

WFMT, part of Window to the World Communications Inc., has a long history as one of the leading classical music stations

**"We are proud to work at such a historic broadcaster delivering world-class classical music and arts programming. Our collective goal is to build a sustainable future for both employees and the station's audiences worldwide."**

— WFMT Organizing Committee

in the United States. Its programming reaches audiences in Chicago and worldwide, featuring live performances, curated playlists and arts journalism.



## KABC-TV Los Angeles Members Celebrate Ratification

KABC-TV members meet in February for a dinner to celebrate the successful ratification of a successor collective bargaining agreement. The gathering came at a perfect time to serve as an opportunity for members to share space, stories and solidarity over their experiences covering the Los Angeles wildfires just a few weeks prior.



### Brunching With Women in Broadcast

SAG-AFTRA members Michelle Franzen, Dara Aaron Kennedy, Monica Guy and Anita Bonita attend the Women in Broadcast Brunch hosted by the SAG-AFTRA New York Broadcast Steering Committee on Nov. 20 at Rosa Mexicano in Lincoln Square. The brunch provided an opportunity for networking and to discuss women's leadership in the evolving broadcast industry.





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**OUTSTANDING DRAMA SERIES**  
LEAD ACTRESS **ELISABETH MOSS**

**"A POWERFUL FINALE  
FOR ONE OF TV'S  
BEST SHOWS.**

**Elisabeth Moss** is fantastic.  
This is a masterclass in how  
to end a sharp,  
politically imperative show  
in times of moral crisis."

COLLIDER

**"ELISABETH MOSS  
IS STELLAR.**

She opens the gates of her  
ferocity and vulnerability,  
reminding us why this is  
such a career-defining role."

A.V. CLUB

# THE HANDMAID'S TALE

**hulu**



**"Stunt people ... don't have managers or any representative besides our union, so when we have to approach a topic that makes everybody feel uncomfortable, I definitely appreciate the work [field reps] do. It's great having them be 'the other eyes.'"**

**SAMANTHA MACIVOR**

SAG-AFTRA National Board member &  
New York Stunt Committee Chair  
*Meet the Union Reps Keeping Sets Safe  
for Performers*



**"Me revió pudor, emoción miedo y un sinfín de emociones. Por supuesto que la más importante era [preguntarse]... '¿Qué maravilla, qué ricura ser un personaje [como Mamá Elena] de este tamaño!'"**

*"It filled me with modesty, emotion, fear and countless feelings. Of course, the most important one was [wonder] ... 'How wonderful, how delicious to play a character [like Mama Elena] of this magnitude!'"*

**IRENE AZUELA**

on taking on the iconic role of Mama Elena in the new adaptation of *Like Water for Chocolate*.  
SAG-AFTRA En Español: Irene Azuela:  
*Breaking Stereotypes and Redefining Women's Roles in Like Water for Chocolate*

# Podcast Playback

From the latest news and updates to exclusive interviews with your fellow members across the industry, the SAG-AFTRA and *En Español* podcasts have got you covered. Subscribe wherever you get your podcasts.



**"TikToks, YouTube [videos] — they're all basically short films. People are looking for the things they look for in any kind of media: a predictable universe, characters that they love, a story they can understand, and the rise and release that all types of theater and creativity give us."**

**V SPEHAR**

*Under the Desk News Creator & Host  
How V Spehar Built a News Empire  
From Under Their Desk*



**"I've had a range of experiences on various sets, and the best-case scenario is I go in and the production, crew, director and actors already know [my role]. But it is a little harder for us to walk on sets where people don't really know what our role is. ... SAG-AFTRA is going to be helpful for us in that way: When things end up being harder, we're not going in by ourselves."**

**CLAIRE WARDEN**

Intimacy Coordinator  
*Intimacy Coordinators Join SAG-AFTRA in Historic Vote*

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



ENGLISH



SPANISH

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

*The views expressed by the guests are their own and not that of SAG-AFTRA. Any mention of products or services does not imply SAG-AFTRA's endorsement.*



**"If you want to get involved, get involved! It's going to benefit you endlessly, just as it's done for me."**

**SARAH SEEDS**

SAG-AFTRA National  
NextGenPerformers Committee Chair  
*NextGen Performers Share Strategies for Thriving in Entertainment*



FOR YOUR EMMY® CONSIDERATION

OUTSTANDING COMEDY SERIES • LEAD ACTOR NATHAN LANE

SUPPORTING ACTOR MATT BOMER, NATHAN LEE GRAHAM • SUPPORTING ACTRESS LINDA LAVIN



**“WILDLY FUNNY.**

**NATHAN LANE, MATT BOMER  
AND NATHAN LEE GRAHAM ARE EXCELLENT.”**

COLLIDER

**“LINDA LAVIN IMBUES THE SERIES WITH  
JOIE DE VIVRE AND SHARP WIT.”**

VARIETY







### N.Y. City Labor Rocks

On April 23, SAG-AFTRA brought together union leaders and public officials at the New York office for Rock the City, an annual reception for New York City entertainment and media industry, labor organizations, production studios and legislators. Along with media partner *Deadline*, the event celebrated many achievements over the past year, including A.I. legislation that was passed in New York state. Above left, Senate Minority Leader Chuck Schumer addresses attendees. Above right, from left, Executive Vice President & New York Local Vice President Linda Powell, U.S. Rep. Jerrold Nadler, SAG-AFTRA New York Local President Ezra Knight, and Chief Labor Policy Officer & New York Local Executive Director Rebecca Damon on the Rock the City red carpet.



### SAG-AFTRA RALLIES WITH ATLANTIC THEATER WORKERS

SAG-AFTRA members joined Atlantic Theater backstage workers on Jan. 7 at their rally for a fair contract in Manhattan. From left, Judith Ackerman; New York Local Board member Marc Baron; Dani Carr; New York Local Board member Avis Boone; Vice President, New York & New York Local President Ezra Knight; and Robert Jimenez.

### INDIAN SCREENWRITERS VISIT SAG-AFTRA HEADQUARTERS

A delegation of Indian screenwriters visited SAG-AFTRA Plaza in Los Angeles on Feb. 13. The cultural exchange was coordinated through the U.S. Department of State's Bureau of Educational and Cultural Affairs's International Leadership Program. From left, Atika Chohan, Marmabanda Gavhane, SAG-AFTRA Chief Communications & Marketing Officer Pamela Greenwalt, Persis Sodawaterwalla, Anubhuti Banerjee, Zeenat Rahman and Pooja Tolani.





**OUTSTANDING DOCUMENTARY SERIES**

and all other categories including

**OUTSTANDING LEAD ACTOR**

Antony Starr • Karl Urban • Jack Quaid

**OUTSTANDING LEAD ACTRESS**

Erin Moriarty • Karen Fukuhara

**OUTSTANDING SUPPORTING ACTOR**

Laz Alonso • Tomer Capone • Chace Crawford • Nathan Mitchell  
Jeffrey Dean Morgan • Simon Pegg • Jessie T. Usher

**OUTSTANDING SUPPORTING ACTRESS**

Valerie Curry • Rosemarie DeWitt • Claudia Doumit  
Susan Heyward • Colby Minifie

**OUTSTANDING GUEST ACTOR**

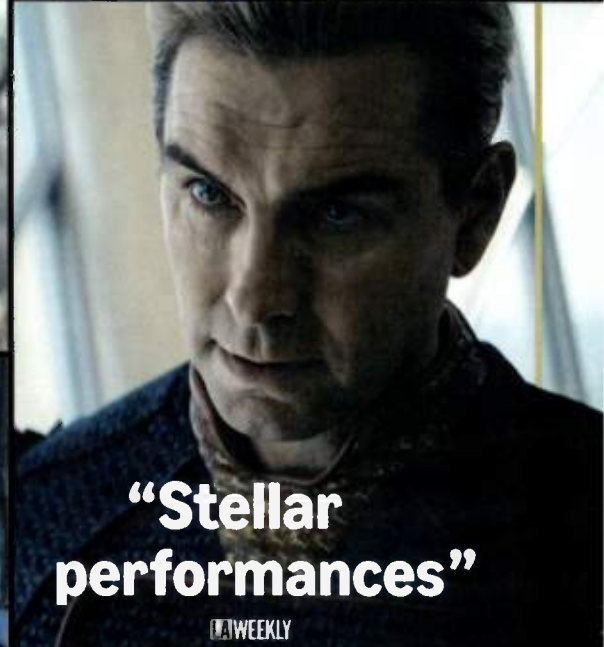
P.J. Byrne • Giancarlo Esposito • Will Ferrell

**OUTSTANDING GUEST ACTRESS**

Laila Robins • Shantel VanSanten

**OUTSTANDING CHARACTER VOICE-OVER PERFORMANCE**

Tilda Swinton



**THE BOYS**

prime | fyc



JASON STUART

## GLAAD TO REPRESENT

From left, members Brian Terrell Clark and Alexandra Grey, SAG-AFTRA National LGBTQ Committee Co-Chair Jason Stuart and member Brian Michael Smith at the 36th Annual GLAAD Media Awards on March 27 in Los Angeles.



## SAG-AFTRA PERFORMERS WITH DISABILITIES COMMITTEE AT REELABILITIES

National PWD Committee Chair Christine Bruno addresses the audience before the SAG-AFTRA-sponsored screening of the short film *Color Book* (2025) at the ReelAbilities Film Festival: New York 2025.

REU HUYT/GETTY IMAGES

## WOMEN'S ARTS DAY 2025: LILLY & EQUITY

From left, *Lilly* (2025) producer Simone Pero, SAG-AFTRA Chief Labor Policy Officer & New York Local Executive Director Rebecca Damon, SAG-AFTRA Executive Vice President & New York Vice President Linda Powell, *Lilly* actor and SAG-AFTRA member Patricia Clarkson, and the Women in Arts & Media Coalition Co-Presidents Avis Boone, Yvonne Curry and Shellen Lubin at Women's Arts Day in New York City on March 29. The event, which included a special screening of the upcoming movie starring Clarkson, brought insightful conversation about gender equity in Hollywood.



## SAGINDIE @ SUNDANCE

From left, SAGindie Executive Director Darrien Michele Gipson with the hosts of the 28th Annual SAGindie Actors Only Brunch on Jan. 26 in Park City: Rose Bryne, Alex Wolff, Kiran Deol, Jack Kilmer, Lou Taylor Pucci, Samantha Mathis, Kali Reis, Joan Chen and Archie Madekwe.



**OUTSTANDING DRAMA SERIES**

and all other categories including

**OUTSTANDING LEAD ACTRESS**

Morfydd Clark

**OUTSTANDING LEAD ACTOR**

Charlie Vickers

**OUTSTANDING SUPPORTING ACTRESS**

Sophia Nomvete

**OUTSTANDING SUPPORTING ACTOR**

Charles Edwards

**OUTSTANDING CHARACTER  
VOICE-OVER PERFORMANCE**

Jim Broadbent • Olivia Williams

**OUTSTANDING GUEST ACTOR**

Rory Kinnear

“ONE OF THE BEST  
ENSEMBLE CASTS ASSEMBLED  
IN RECENT TIMES”

**FILM**

THE LORD OF THE RINGS  
**THE RINGS OF POWER**

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### UNION SUPPORTS THR MENTEES

SAG-AFTRA Chief Communications & Marketing Officer Pamela Greenwalt, at right, and Communications & Marketing Executive Director Sheara Reich, far left, join *The Hollywood Reporter* Women in Entertainment Mentorship Program Class of 2024 on Dec. 4 in Los Angeles. SAG-AFTRA gifted mentees backpacks with school supplies, gift cards and other items.



### GOLDEN VOICES, EXPERT ADVICE

From left, SAG-AFTRA Director, Strategic Initiatives & Podcasts Shaine Griffin, Atlanta Local member Noshir Dalal, Local President Eric Goins and members Eric Tiede and Sara Cravens at the *VO Goldmine: Maximizing Pay, Protection & Perks with SAG-AFTRA* at the Voiceover Atlanta Conference on March 22.

### THE GROUNDINGS AT 50

SAG-AFTRA's #AdsGoUnion campaign, which has had a yearslong rapport with legendary improv and sketch comedy school and theater The Groundlings, was a proud sponsor of its 50th anniversary celebration in downtown Los Angeles on Oct. 19. From left, SAG-AFTRA Commercial Performers Committee member Jules Bruff, actors-comedians Mindy Sterling and Annie Sertich, and Commercials Contracts Negotiating Committee Co-Chair Katie Von Till.



### WOMEN IN ACTION

SAG-AFTRA Miami Local members attend the Miami Action Design Stunt Academy workshop on March 28. With an emphasis on stunt safety, members had the opportunity to learn fundamental stunt techniques on everything from controlled falls to precision movement from seasoned professionals.



**OUTSTANDING COMEDY SERIES**

and all other categories including

**STAGE**

**OUTSTANDING LEAD ACTOR**

Luke Kirby

**OUTSTANDING LEAD ACTRESS**

Charlotte Gainsbourg

**OUTSTANDING SUPPORTING ACTOR**

David Alvarez • Simon Callow • Ivan du Pontavice  
Gideon Glick • David Haig • Yanic Truesdale

**OUTSTANDING SUPPORTING ACTRESS**

Lou de Laâge • Taïs Vinolo • LaMay Zhang

**OUTSTANDING GUEST ACTRESS**

Kelly Bishop

# ÉTOILE

FROM THE EXECUTIVE PRODUCERS OF  
*THE MARVELOUS MRS. MAISEL* AND *GILMORE GIRLS*

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**OUTSTANDING CHARACTER VOICE-OVER PERFORMANCE**

Ramy Youssef • Kieran Culkin • Salma Hindy • Mandy Moore • Timothy Olyphant • Alia Shawkat

FROM THE CHILDHOOD  
NIGHTMARES OF  
RAMY YOUSSEF

“Youssef’s vocal work,  
often bilingual, is exceptional  
and **exceptionally funny**”

*Hollywood*  
critic

**#1 HAPPY  
FAMILY  
USA**

**OUTSTANDING COMEDY SERIES**

and all other categories

**OVER  
COMPENSATING**

NEW ORIGINAL SERIES | MAY 15





OUTSTANDING CHARACTER  
VOICE-OVER PERFORMANCE

Emily Swallow

"The Pac-Man episode is  
**absolutely wild**"

FILM

S E C R E T  
L E V E L



OUTSTANDING REALITY COMPETITION PROGRAM

and all other categories

"The game is fun thanks to  
the enthusiasm of MrBeast"

DECIDER

 **BEAST  
GAMES**



OUTSTANDING DRAMA SERIES

and all other categories

"Aldis Hodge delivers a  
**wonderfully layered performance**"

IGN

**2 WINNER**  
NAACP IMAGE AWARDS

Outstanding Drama Series

**CROSS**

— prime | fyc —



## Show Us Your Card

# #sagaftamember

SAG-AFTRA members from coast to coast are proud to be 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 #sagaftamember.



*"I'm able to make a decent living by doing stand-in work and background work in New York. Thank you, SAG-AFTRA!"*

— NAJLI RIVERA

*"As an Italian actor, being part of a union has an even deeper meaning ... It's something I have always longed for: someone to protect us and our precious work."*

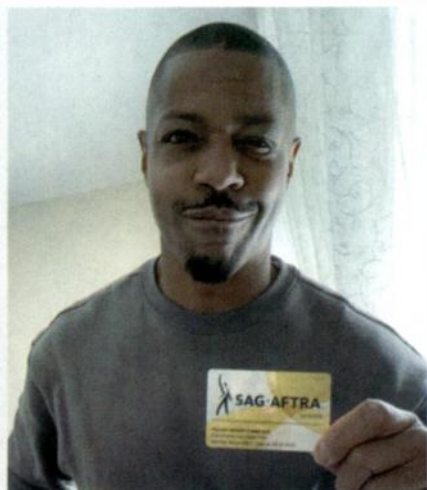
— STELLA PECOLLO



New Orleans Local Board member Wayne Douglas Morgan, right, with Andy Serkis, middle, and New Orleans Local President Jim Gleason.

*"Being a SAG-AFTRA member means standing with artists, embracing opportunities, and preserving the craft that fuels storytelling and entertainment worldwide."*

— WAYNE DOUGLAS MORGAN



*"I love being part of this great, supportive community."*

— VINCENT D'ARBOUZE

*"We took a day trip to Cannes and I had to stop at the red carpet there. SAG-AFTRA card — don't leave home without it!"*

— DAVID EILERS





**OUTSTANDING LIMITED SERIES**

and all other categories including

**OUTSTANDING LEAD ACTRESS**

Jessica Biel

**OUTSTANDING SUPPORTING ACTRESS**

Elizabeth Banks • Kim Dickens • Gloria Reuben • Lorraine Toussaint

**OUTSTANDING SUPPORTING ACTOR**

Michael J. Harney • Matthew Modine • Corey Stoll



# THE BETTER SISTER

IN THIS FAMILY, DECEIT RUNS DEEP



NEW ORIGINAL SERIES | MAY 29

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WGN



# HEROISM & HEARTACHE

SAG-AFTRA RESPONDS TO L.A.'S WILDFIRE DISASTER





**F**or SAG-AFTRA members living in Los Angeles, January was a time of profound anxiety, loss and community response.

It started Tuesday morning, Jan. 7. Many beginning their day in the San Fernando Valley were without power due to immense winds that had begun pummeling the region overnight. Those who ventured to local coffee shops to make use of the available Wi-Fi couldn't help but notice gray smoke billowing in the west.

From 11 a.m. to noon, those evacuating the first of what would be a series of blazes flooded Sunset Boulevard only to find miles of gridlock. Forced to abandon their cars and leave on foot, evacuees frantically turned to their mobile devices, where news footage revealed flames engulfing vehicles and homes.

It was the beginning of one of the most devastating natural disasters in Los Angeles history. Fueled by 80-mile-per-hour wind gusts, that first inferno, which soon engulfed both sides of Palisades Drive, spread to more than 1,200 acres in just five hours.

More firefighters headed west. SAG-AFTRA broadcast journalists continued their hazardous work on the front lines, keeping the public informed. As the sun lowered and a surreal, neon orange sunset filled the Southern California sky, Angelenos who had downloaded the Watch Duty app were notified of a second blaze, the Eaton Fire, burning in residential Altadena — a suburb beloved by artists and home to one of Southern California's first historically Black communities.

The Eaton blaze would become the second most destructive fire in California history, destroying generations of Black-owned homes and decades of hard-fought wealth. Before the fire, 80% of Altadena's Black residents owned their own properties.

By Tuesday evening, the over 9 million residents of Los Angeles County were faced with two major wildfire events. It was just the beginning. A new blaze in Runyon Canyon soon forced thousands in Hollywood to leave their residences.

In total, more than 200,000 were forced to evacuate. The fires would wreak havoc throughout the rest of the month, only becoming fully contained on Jan. 31.

## SAG-AFTRA AND SAG-AFTRA FOUNDATION OFFER SUPPORT

In an abundance of caution for the safety of presenters, guests and staff, the Jan. 8 live 31st Annual Screen Actors Guild Awards' nominations announcement was canceled and the nominees were announced via press release. SAG-AFTRA's Los Angeles headquarters remained closed throughout the week.

To offer assistance to the many SAG-AFTRA members impacted by the disaster, SAG-AFTRA made a \$1 million donation to the SAG-AFTRA Foundation's Disaster Relief Fund, which was matched by a \$1 million gift by the SAG-AFTRA Foundation. The Fund prioritized helping those who lost their homes. During the first week of the emergency, the union also launched a web page to provide resources to everyone affected. The regularly updated page included details on where to go for financial assistance, legal services, housing assistance and more.

## THREE CHEERS FOR VOLUNTEERS

Always ready to serve their communities, SAG-AFTRA members embodied the mission of labor union solidarity by immediately leaping into action.

Many members, such as former TV/Theatrical/Streaming strike captain Ely Henry, who also serves on the National and L.A. Local Strike Preparedness Committees and the L.A. Organizing Committee, headed to the Pasadena Job Center on Lake Avenue to help sort donations and put together care kits for firefighters. There, Henry said he





Above, SAG-AFTRA Los Angeles Local members pack food boxes for families impacted by the wildfires. At left, from left, L.A. Local Women's Committee Co-Vice Chair, L.A. Local Organizing Committee member and former strike captain Elyssa Phillips delivers plateware and home goods to those in need; L.A. Local Health Care Safety Net Committee Chair Joyce Guy with committee members Caroline Bielskis and Evelyn Stokes at the Local's blood drive; and members Myhraliza Aala, Virgo Phillips and Kirsten Nelson arrive at the Pasadena Job Center to volunteer for wildfire victims.

"was immediately reminded of the energy at the beginning of our strike. A bunch of strangers coming together for a common purpose. I've been amazed to see the incredible volunteer and mutual aid ecosystem that has sprung up all across Los Angeles. I was also heartened to see many of my SAG-AFTRA peers, many of whom also served as strike captains, volunteering regularly as well. It's important to show up for each other — especially in times like these."

When former strike captain Virgo Phillips arrived at the volunteer site, she was unsurprised to find many of her fellow strike captains volunteering. "It is in our nature to be team leaders and it felt good to take on the challenge again." As of press time, Phillips spent 192 hours volunteering for disaster relief.

Another former strike captain, Will Dinsmoor, described the experience of helping the evacuees and supporting the "warrior hero firefighters" as "incredible." Dinsmoor, who was also a SAG-AFTRA convention delegate, said this was and continues to be "an experience that shows we will be there when the community needs help."

While volunteering at the Pasadena Job Center and dropping off water, Co-Vice Chair of the L.A. Local Women's Committee and L.A. Local Organizing Committee member Elyssa Phillips collected donated plateware from her employer Nancy Silverton's Osteria Mozza, Pizzeria Mozza and chi SPACCA

restaurants, delivering it to the Zello Support showroom near the Warner Bros. lot, where those who lost their homes could find replacements for their furnishings.

"There's no right way or wrong way to do this," Phillips said. "This is a marathon, not a sprint. It's affected so many people. It will take a very long time to rebuild." She says that people need to keep posting and keep volunteering to keep the disaster recovery in the public conversation. "Things are hard. I got you. Let's do this together."

Several SAG-AFTRA Los Angeles Local members joined forces with Labor Community Services on Jan. 21 to pack food boxes for impacted families. At the Labor Community Services Warehouse in Bell Gardens, members packaged 1,080 food boxes.

On Feb. 4, the Los Angeles Local Health Care Safety Net Committee partnered with Cedars Sinai to host a blood drive at SAG-AFTRA's Los Angeles headquarters to address the blood shortage due to the wildfires. Over 75 pints of blood were collected in total, and 90 volunteers showed up to donate.

## TAKING ACTION FOR THOSE AFFECTED

To give members across the country a chance to share their thoughts about the situation in Southern California, the SAG-AFTRA Los Angeles Local Health Care Safety Net Committee's Mental Health Subcommittee hosted an intimate virtual panel on Jan. 21. *You Are Not Alone: A Mental Health Panel* was co-led by SAG-AFTRA Secretary-Treasurer Joely Fisher and Subcommittee Co-Chair Sean Astin, with Vice President,



Los Angeles & L.A. Local President Jodi Long in attendance as well. Also featured were mental health experts, grief counselors and spiritual leaders, including author and activist Marianne Williamson. "We, too, will rise like the stunning creative phoenix that we all are," said Fisher.

On Jan. 13, NED Crabtree-Ireland hosted an Instagram Live informational session with SAG-AFTRA Foundation Executive Director Cyd Wilson to answer member questions and offer additional details on resources. Among other vital information Crabtree-Ireland and Wilson shared, they reminded members that price gouging during a disaster is illegal. "If you see apartments being offered where the price has been increased, definitely contact law enforcement immediately," Crabtree-Ireland said.

A Los Angeles disaster relief town hall was then held over Zoom on Jan. 23. Attendees heard from U.S. Sen. Adam Schiff, U.S. Rep. Brad Sherman and California Assemblymember Rick Chavez Zbur. Representatives from nonprofit organizations were on hand, including representatives from the SAG-AFTRA Foundation, Entertainment Community Fund, Motion Picture & Television Fund, Federal Emergency Management Agency and the California Office of Emergency Services. Of particular interest

to members was FEMA's guidance on how to apply for grants and loans. The agency assured attendees that funding is available to everyone impacted, even those who rent rather than own their residence, and those who were impacted by the winds rather than the fire itself.

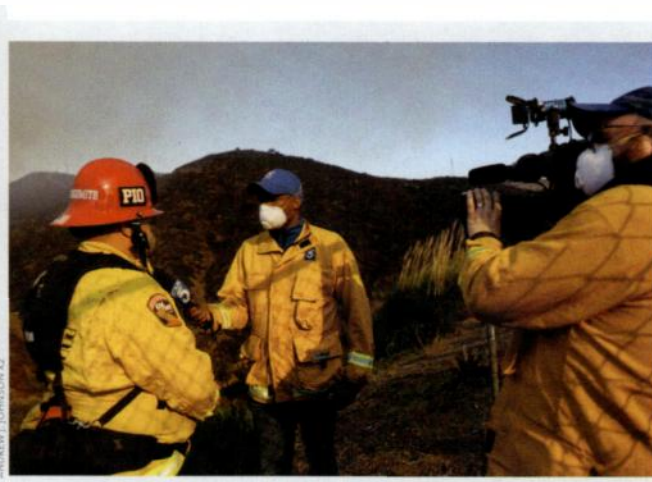
## AWARDS SEASON ADDRESSES FIRE SEASON

The 67th Grammy Awards, broadcast live on CBS and Paramount+ on Feb. 2, made the wildfires the theme of the telecast. The Los Angeles-based folk-rock band Dawes, whose members lost their homes and recording equipment in the fires, performed a cover of Randy Newman's *I Love L.A.*, along with SAG-AFTRA members Sheryl Crow, John Legend, Brad Paisley and St. Vincent. Fire chief Anthony Marrone and Captain Sheila Kelliher Berkoh presented the award for Album of the Year to SAG-AFTRA member Beyoncé, who began her acceptance remarks saying, "I want to thank, acknowledge and praise all the firefighters for keeping us safe." As many of SAG-AFTRA's recording artists members performed and received their honors, viewers were directed to donate to wildfire relief. The efforts resulted in \$24 million raised during Grammy weekend.

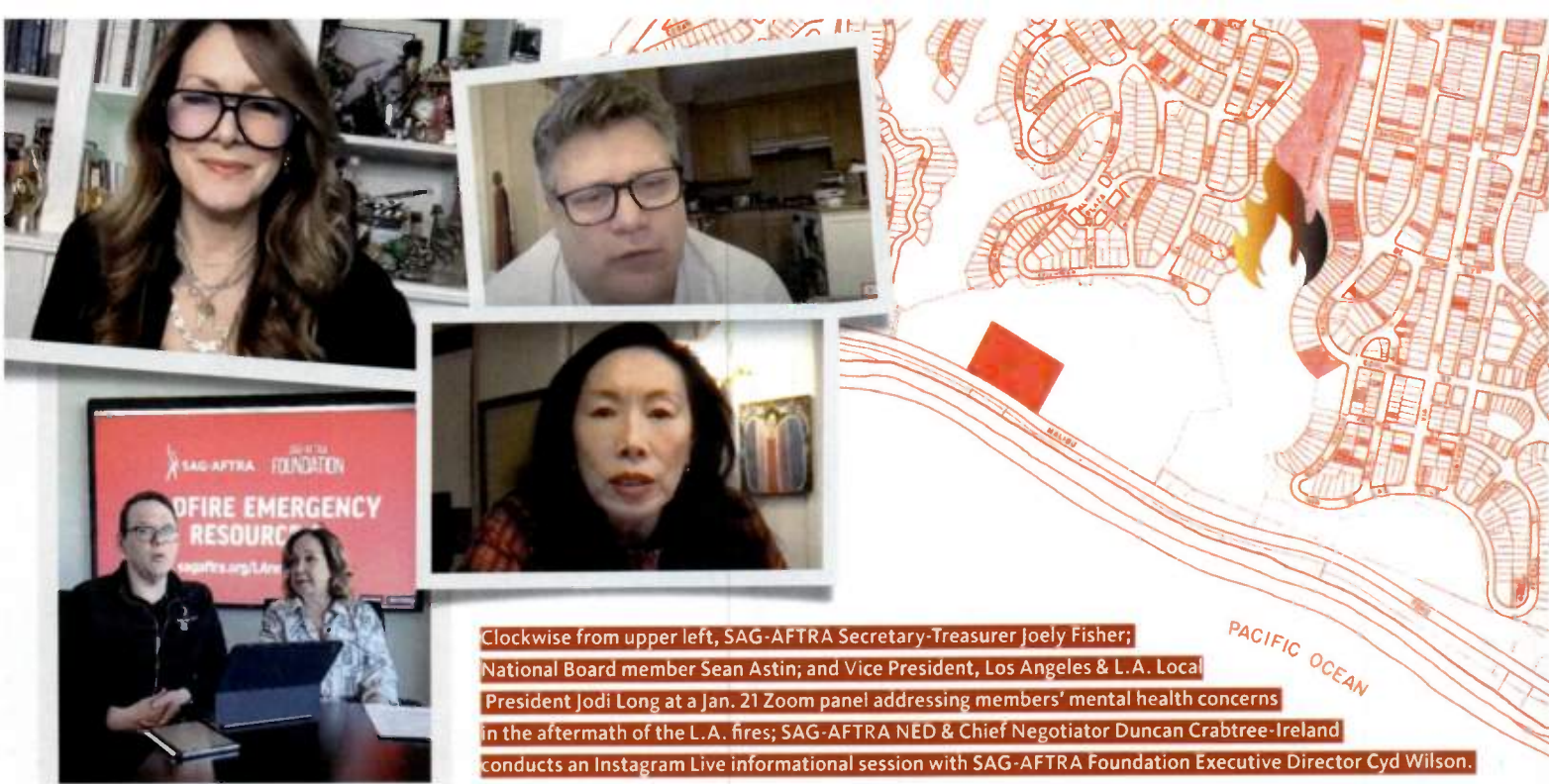
# SAG-AFTRA BROADCAST JOURNALISTS: THEIR DEDICATION IS FIREPROOF

When SAG-AFTRA made its \$1 million donation to the SAG-AFTRA Foundation on Jan. 11, SAG-AFTRA President Fran Drescher immediately recognized the essential role broadcast journalists play in keeping Southern California informed. "I want to thank and recognize our broadcast journalist members who are out every day amid flames, smoke and fiery embers, battling to bring this important news to the world," Drescher said. Throughout January, SAG-AFTRA news and broadcast members reported from the front lines of the fires at immense personal risk to keep the community informed while chronicling the severity of the tragedy. During this critical time, when much of the Los Angeles community was forced to evacuate, Angelenos turned to those delivering updates from trusted local sources.

Right, SAG-AFTRA member and KABC-TV Reporter Ashley Mackey reports from a Pacific Palisades neighborhood devastated by the fire. Far right, SAG-AFTRA member and KTLA reporter Omar Lewis, center, and KTLA photographer Chris Gierowski interview Capt. John Clingsmith Jr. from Cal Fire.







Clockwise from upper left, SAG-AFTRA Secretary-Treasurer Joely Fisher; National Board member Sean Astin; and Vice President, Los Angeles & L.A. Local President Jodi Long at a Jan. 21 Zoom panel addressing members' mental health concerns in the aftermath of the L.A. fires; SAG-AFTRA NED & Chief Negotiator Duncan Crabtree-Ireland conducts an Instagram Live informational session with SAG-AFTRA Foundation Executive Director Cyd Wilson.

### SAG AWARDS RECOGNIZES 'REAL ANGELS'

The 31st Annual SAG Awards took several opportunities throughout the ceremony to celebrate those responding to the wildfires (see page 74). Onstage at the Shrine Auditorium in Los Angeles, Crabtree-Ireland took "a moment to acknowledge the ongoing recovery and rebuilding of our beautiful City of Angels." He also commended the first responders, "the real angels on the front lines during the horrific wildfire season."

He asked all in attendance to extend gratitude to the broadcast

journalist members of SAG-AFTRA who kept the region informed while experiencing great personal risk. "Information is power, and the sacrifices journalists made protected us and our loved ones."

In her opening monologue, awards host Kristen Bell paid tribute to Cal Fire Local 2881 President Tim Edwards and a number of Los Angeles Fire Department firefighters who were in attendance. Also invited as thanks for their service were broadcast journalists Joy Benedict, Josh Haskell, Josh Fenoglio, Julio César Ortiz, Darsha Philips and Hailey Winslow. ●



Center, National Executive Director & Chief Negotiator Duncan Crabtree-Ireland with broadcast journalist members who reported on the wildfires and LAFD firefighters arriving at the Shrine Auditorium in Los Angeles for the 31st Annual SAG Awards.





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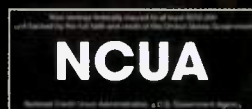
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# Recording Artists Tune In for Health Care Resources

**Chappell Roan**  
*Uses Grammys to Spotlight the Plight of Artists — and Available Resources*

SAG-AFTRA member Chappell Roan accepts the Grammy Award for Best New Artist.





When Chappell Roan stood on the Grammy stage in February to accept her award for Best New Artist, she stunned the music world with more than just her voice. Her speech, filled with raw honesty, brought a critical issue into the spotlight: livable wages and lack of benefits for recording artists.

The 27-year-old singer, who has experienced her own career struggles, didn't just thank her fans or her label. She demanded action from the music industry that profits immensely off its artists.

"Record labels need to treat their artists as valuable employees with a livable wage and health insurance and protection," she said. "Labels, we got you, but do you got us?"

Roan's words struck a chord, particularly for many in the music industry who have long dealt with the same issue: the overwhelming challenge of securing health care. The industry leaves many musicians without basic protections such as health insurance, paid sick leave or retirement plans.

As a result, the battle to access health care can often feel like an uphill fight for many artists, especially those just starting their careers or struggling to stay afloat. While major labels might offer significant financial advances, they often must be paid back through royalties, leaving many musicians in the same position once their contract obligations are met.

### Health Coverage for Eligible Artists

For artists seeking solutions, there are options. Thousands of recording artists are already members of SAG-AFTRA, and those signed to major labels can access the SAG-AFTRA Health Plan if they meet certain income thresholds.

For eligibility, SAG-AFTRA's plan currently requires recording artists to earn a minimum of \$27,540 annually from their music. And if you're signed as a roster artist to a signature label, there is no annual threshold.

"Back in the day, when I first joined our two predecessor unions, SAG and

AFTRA, I qualified for health insurance with both unions and didn't know it because I didn't pay attention to the letters they were sending me," said SAG-AFTRA Vice President, Recording Artists/Singers Janice Pendarvis. "I paid for another health plan that didn't come close to either of the other two. When I started paying attention to the unions, that's when I found out!

"SAG-AFTRA reaches out to our recording artists and singers, but it can be difficult to reach them since that correspondence often goes to managers, lawyers, accountants and other business people. I hope some of you will see this and make sure that *you* are getting our emails, if you're a member. I'm grateful



that Chappell Roan brought up this issue. How many more GoFundMe's and benefit shows must we do to make sure that our community gets the care we need?"

Nirvana bassist Krist Novoselic shared his own experience in response to Roan's Grammy-night appeal. "We did [join SAG-AFTRA] and I have had great health insurance for 35 years," Novoselic wrote on social media, recalling how he and his bandmates were advised early on by their accountant to join the union. His story highlights the long-term value of union benefits and the peace of mind that comes with reliable health care.

Instrumentalists, meanwhile, can join the American Federation of Musicians, whose major-market locals each offer their own individual multi-employer-funded health plans for studio musicians and orchestra members.

### Other Resources for Artists

While union membership is an excellent way to access health care, it's not the only option for recording artists. Several nonprofits and organizations are working

to bridge the gap.

- **The Entertainment Community Fund** shares expertise with media artists about available and affordable health care resources.
- **The Music Health Alliance** offers concierge services, guiding artists through health care options.
- **MusiCares**, an affiliate of the Recording Academy, provides emergency financial assistance, addiction recovery services and mental health support to musicians in need.
- **The American Association of Independent Music (A2IM)** offers health coverage for artists signed to indie labels.

### Raising Awareness, Advocating for Change

Roan's speech and Novoselic's post serve as powerful reminders of the challenges many artists face. It's clear that the industry needs to focus on education, ensuring new artists are aware of the resources available to them.

The recent conversation sparked by Roan's comments has already led to new initiatives aimed at helping struggling artists. Roan herself donated \$25,000 to Backline Care, a nonprofit providing mental health resources to music professionals, and other artists such as Sabrina Carpenter, Charli XCX and Noah Kahan have also pledged their support.

In the end, these artists are not just advocating for themselves but for the future of recording artists everywhere. By using their platform to raise awareness, they're shining a much-needed spotlight on the disparity that exists within the industry — and pushing for the changes that will help ensure all artists have access to fair wages, health care and the protection they deserve.

As Roan's Grammy moment proves, it's not just about the music. It's about creating a system where artists can thrive, both creatively and financially. With the right resources, education, and advocacy, the music industry can finally start to meet its responsibility to those who make it all possible. ●

# KEEPING TECH IN CHECK



SAG-AFTRA makes strides  
to protect members in  
the age of innovation.



SAG-AFTRA President  
Fran Drescher speaks at a  
D.C. press conference held  
on April 9 celebrating the  
NO FAKES Act as it was  
reintroduced in the Senate.  
SAG-AFTRA NED Duncan  
Crabtree-Ireland speaks  
at the Making Tech Work  
for Workers Conference in  
Sacramento on Jan. 14.





**A**rtificial intelligence continues to be at the forefront of many members' concerns. The union's initiatives in this area are strategic and multi-faceted, evolving to address performers' needs. It's essential work, especially when it comes to protecting livelihoods in the face of ever-evolving innovation. Whether it's getting bills through the legislative process, strategizing with other unions, achieving new language in contracts or educating the public about tech's risks and benefits, SAG-AFTRA's member leaders, staff, negotiating committees and Government Affairs and Public Policy team are taking action on multiple fronts.

### A.I. PUT ON BLAST

Speaking at TheGrill 2024 conference held in Los Angeles on Oct. 8, SAG-AFTRA General Counsel Jeffrey Bennett discussed the union's ongoing labor dispute with video game companies.

Explaining why all performers should earn equitable wages and have their likenesses and work protected, Bennett said, "If you are bringing people in to perform, to animate the characters in your video game, you need those human performances. Don't then turn around and replicate those and use them across characters and across other video games without consent for each and every time you want to use that person's performance."

Later that month, Bennett travelled to Arlington, Virginia, to speak at VOICE & A.I. 2024, a conference bringing together leaders in the A.I. field. Explaining SAG-AFTRA's work around digital replicas, Bennett said, "We have worked very hard on the state and federal level to shore up voice and likeness protections. So people can protect themselves from unauthorized replication, commercial misappropriation, performance replacement,

sexual deepfakes — those kinds of things."

### CATCHING WORKERS RIGHTS IN 4K AT CES

In its sixth year, the Labor Innovation & Technology Summit held in Las Vegas in conjunction with CES in January has now become both a tradition and an important means for SAG-AFTRA to collaborate with other unions in its ongoing efforts to ensure workers' rights are protected as tech developments become more powerful. Co-founded by SAG-AFTRA, the AFL-CIO and the AFL-CIO Technology Institute, the LIT Summit's mission is to bring together leaders from the labor movement to discuss how labor advocates can best prepare for the changes ahead.

During the session on negotiating A.I. contracts, SAG-AFTRA National Executive Director & Chief Negotiator Duncan Crabtree-Ireland said, "CES has helped us identify these trends coming down the road and sort the wheat from the chaff ... I've personally been coming for the last 21 years."

For SAG-AFTRA, addressing A.I. didn't begin in 2023 with the TV/Theatrical negotiations and strike — it was an issue the union has been tracking for a long time. "We really started looking at A.I. issues almost 10 years ago," Crabtree-Ireland said. "And we started preparing for A.I. well in advance of the negotiations in 2023. We actually made our first presentation on A.I. and the entertainment industry in December of 2022. There was and continues to be a constant evolution."

### 'A.I.N'T' GIVING UP THE FIGHT

Following the Vegas summit, SAG-AFTRA leaders flew to Sacramento to participate in the Making Tech Work for Workers Conference on Jan. 14. SAG-AFTRA National Innovation and New Technology Committee Vice Chair



Above, SAG-AFTRA Chief Contracts Officer Ray Rodriguez speaks at the 2025 Global IP Exchange USA event on Jan. 28 in Austin, Texas. Below, V Spehar speaks with SAG-AFTRA NED & Chief Negotiator Duncan Crabtree-Ireland during a fireside chat at the 2025 LIT Summit in Las Vegas. Bottom, SAG-AFTRA EVP Linda Powell moderates a panel on negotiating A.I. contracts at the Summit.







Above, National Innovation and New Technology Committee Vice Chair & A.I. Task Force Committee Chair Woody Schultz speaks at the Making Tech Work for Workers Conference on A.I. and Technology in Sacramento. Above right, from left, SAG-AFTRA Chief Labor Policy Officer & New York Local Executive Director Rebecca Damon moderates a panel on A.I. policy coalition-building with Recording Industry Association of America SVP of Federal Public Policy Tom Clees and SAG-AFTRA Executive Director of Government Affairs and Public Policy Kerri Wood Einertson at the 2025 LIT Summit in Las Vegas.

and A.I. Task Force Committee Chair Woody Schultz and Crabtree-Ireland spoke on SAG-AFTRA's efforts as well as the challenges of winning rights and protections around workplace technologies.

"We're up against the biggest corporate interests and the biggest political interests that you can imagine, and working together in unity is absolutely where our power comes from," said Crabtree-Ireland. "We're going to have so many challenges on the federal level, [but] in California, we can use public policy to advance collective bargaining and use collective bargaining to advance public policy."

California's A.I. Copyright Transparency Act, introduced March 18, would require generative A.I. developers to create an online mechanism permitting copyright owners to request a list of the copyrighted materials used to train a generative A.I. system or model.

A similar bill in New York, the A.I. Training Data Transparency Act, introduced March 6, would require the

developers of generative A.I. models to post public documentation of the data, including copyrighted material, used to train the model. For more information on other state bills, see page 37.

Because intellectual property protection is an increasingly important issue in the A.I. age, SAG-AFTRA continues to educate and advocate in this area. At the 2025 Global IP Exchange USA event held in Austin on Jan. 28, SAG-AFTRA Chief Contracts Officer Ray Rodriguez gave a presentation titled *When A.I. Met IP — What In-House Council Can Learn from the SAG-AFTRA Agreement*. The talk focused on the 2023 TV/Theatrical Agreement negotiations and contract as a guide for companies beginning or expanding their involvement with generative artificial intelligence for content creation. Rodriguez addressed developing strategies to ensure company compliance, mitigating security risks and necessary ethical issues to consider when advocating for the responsible use of A.I.

## LAWMAKERS TAKE ON THE DEEPFAKERS

On April 9, SAG-AFTRA President Fran Drescher spoke at a press conference celebrating the reintroduction of the NO FAKES Act. If passed, the law would establish a digital replication right giving individuals or their rights holders the exclusive right to authorize the use of a voice or visual likeness in a digital replica.

Also backed by our union, the bipartisan TAKE IT DOWN Act, introduced by Sens.

Ted Cruz and Amy Klobuchar, passed the Senate on Feb. 13 and the House on Apr. 28. If signed into law by the president, the Tools to Address Known Exploitation by Immobilizing Technological Deepfakes on Websites and Networks Act would prohibit the intentional disclosure of nonconsensual intimate visual depictions, including deepfakes, on interactive computer services. It establishes a process for individuals to notify and request removal of such content from covered platforms, which are defined as websites, online services or applications that primarily provide a forum for user-generated content. It also gives the Federal Trade Commission the authority to enforce violations of the removal process as unfair or deceptive acts or practices.

## THESE A.I. LAWS GET OUR APPLAUSE

Other SAG-AFTRA-supported federal bills making their way through legislative process include the TRAIN Act, which would help creators protect their copyrighted works if and when they are used to train generative A.I. models. Another bill, the A.I. Labelling Act, would direct the National Institute of Standards and Technology to form a working group to assist platforms in identifying A.I.-generated content. ●

@ For the latest on your union and artificial intelligence, visit [sagaftra.org/ai](https://sagaftra.org/ai).





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SAG-AFTRA  
FOUNDATION

# BIG DAY for CHALAMET

In Pursuit of Greatness, **Timothée Chalamet** Wins The Actor

Audiences know Timothée Chalamet. At 29, he's starred in films that draw viewers of all ages and tastes to theaters — *Call Me by Your Name* and *Lady Bird* (2017), *Wonka* (2023) and the *Dune* franchise are only a few familiar titles. *Vogue*, *Cosmopolitan*, *The Hollywood Reporter* and *Vulture* have compiled his red carpet looks into style slideshows and listicles. A 2020 *Saturday Night Live* skit with Chalamet alongside comedy sketch show alum Pete Davidson, in which the two play off hip-hop adlibs — “Yeet (yeet)! Skrrt (skrrt)!” — was an oft-used soundbite on TikTok right as the social media platform was gaining popularity. He's received accolades from the Gotham Awards, Independent Spirit Awards and the National Board of Review, among others.

But, more importantly, actors know Chalamet. His win at the 31st Annual Screen Actors Guild Awards in the Outstanding Performance by a Male Actor in a Leading Role category for *A Complete Unknown* (2024), a biopic of music icon Bob Dylan, was the first time he's received The Actor<sup>®</sup>, but it is far from his first nomination. He's previously earned an ensemble castmember nomination for *Homeland* (2011–2020) and has been on the awards' official ballot for male lead and supporting roles.

His acceptance speech was almost ironic. Not in terms of its delivery, in which he acknowledges his family and fellow castmates, but in the sense he felt like a stranger presenting his case to be better known among his peers and fans.

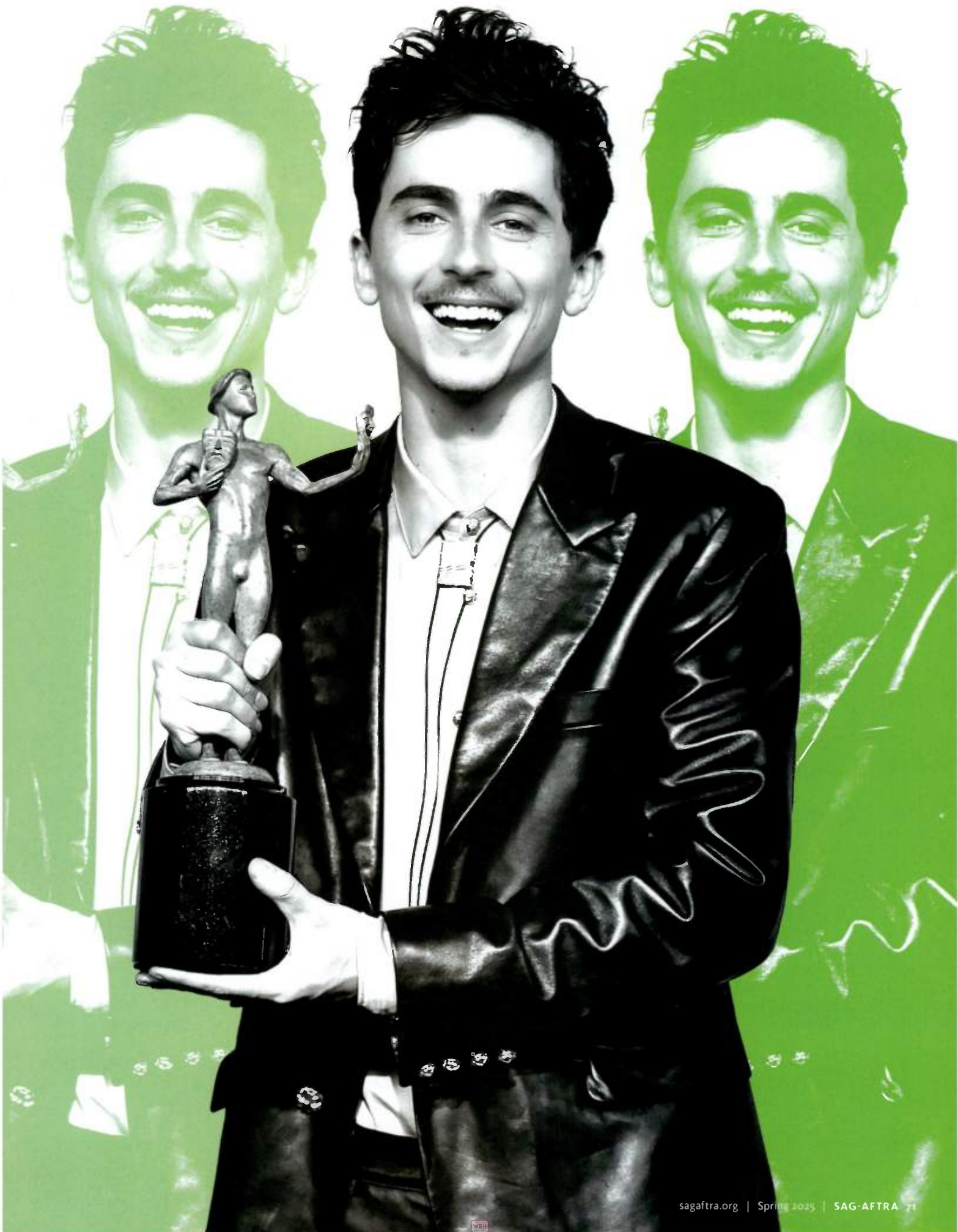
“I know the classiest thing would be to downplay the effort that went into this role and how much this means to me. But the truth is ... I poured everything I had into playing Mr. Bob Dylan, and it was the honor of a lifetime playing him,” said Chalamet.

“I cannot downplay the significance of this award, because it means the most to me. We're in a subjective business, but the truth is, I'm really in pursuit of greatness. I know people don't usually talk like that, but I want to be one of the greats,” he continued, going on to mention his own list of the greats: actors Daniel Day-Lewis, Marlon Brando and Viola Davis; basketball player Michael Jordan and Olympian Michael Phelps.

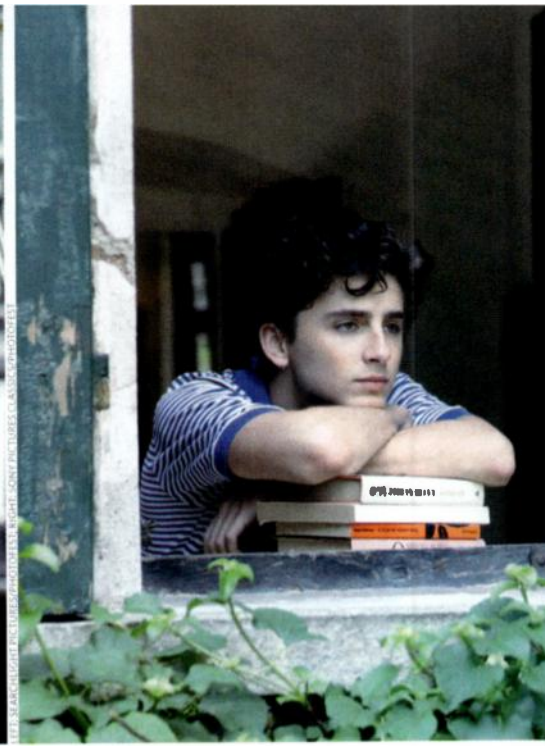
It brought some seconds of pause because people *know* Timothée Chalamet and have seen him on the screen for years. But maybe, by his own admission, there's more to know.

It's best to start from the beginning. Chalamet is an American and French actor (his father is from Nîmes, France, and Chalamet has dual citizenship in both countries). Although he had begun









Above left, Chalamet as Bob Dylan in *A Complete Unknown* (2024). Above right, Chalamet in *Call Me by Your Name* (2017). Left, Chalamet as young Willie Wonka in *Wonka* (2023).

his career with commercial work, he admitted in a 2017 Indiewire interview that the late actor Heath Ledger's Joker in director Christopher Nolan's *The Dark Knight* (2008) film inspired him to pursue acting. He studied at New York's Fiorella H. LaGuardia High School of Music & Art and Performing Arts, doing off-Broadway shows, school productions and his first few appearances on *Homeland*. But between a brief stint at Columbia University and New York University's Gallatin School of Individualized Study, he landed a role on Nolan's *Interstellar* (2014), a project that helped make acting a full-time pursuit.

No two Chalamet projects in the time since have been alike. Each role he selects presents a challenge to further his skills,

call forth new ones and enable viewers to see more of his range. Film critic Christy Lemire praised his performance in the Luca Guadagnino romance *Call Me by Your Name* as a balancing act between "a boy with an intellect and quick wit beyond his years" and "a gawky and self-conscious kid" on the cusp of adulthood. In Greta Gerwig's coming-of-age film *Lady Bird*, *The Boston Globe*'s Ty Burr calls him "moody, existential [and] hilarious." Chalamet's performance in *Wonka* showcases his talent as a dancer and vocalist with seven singing credits on the film's official soundtrack. In interviews, he details the extent of his preparation for these films: learning Italian, taking piano and guitar lessons, and undergoing extensive dance and fight training. It seems that to learn more about Chalamet through his most preferred medium — film — is to call him disciplined and dedicated, purposeful and introspective and capable.

It's what makes his performance in *A Complete Unknown* so compelling. The near six-year project, in which Chalamet is also credited as a producer, required the actor to learn details about the enigmatic Dylan's life, musicality and personal and professional relationships beyond what some die-hard fans may know. Onscreen,

Chalamet appears to have found a kindred spirit in Dylan and, as a result, delivers a performance that feels authentic as he takes in New York City for the first time and performs in smoky bars.

"There are songs in Bob Dylan's discography that are in the texture and DNA of growing up in America. Songs you know without knowing them; songs that, growing up, are already in your bones," said Chalamet in a 2024 *Vogue* rapid-fire interview with co-star Elle Fanning, in which he calls the live version of "Ballad of a Thin Man" a major influence on his approach to the role.

"It made me fall in love with Bob's music and energy, and as the character of Bob Dylan grew stronger [to me], everything [about the role] felt within my comfort zone."

It is clear from his acceptance speech that Chalamet doesn't quite think of himself as "great." But what was heavily implied on the SAG Awards stage was a single word: "yet."

"I want to be up there. So, I'm deeply grateful for this [award]," said Chalamet, then grabbing The Actor statuette one-handed. "This is a little more fuel, a little more ammo to keep going. Thank you so much." ●





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# SCREEN ACTORS

# 31st



1. Kieran Culkin (*A Real Pain*), Outstanding Performance by a Male Actor in a Supporting Role award recipient.
2. Hiroyuki Sanada (*Shōgun*), Outstanding Performance by a Male Actor in a Drama Series award recipient.
3. Jessica Gunning (*Baby Reindeer*), Outstanding Performance by Female Actor in a Television Movie or Limited Series award recipient.
4. Selena Gomez (*Only Murders in the Building*), Outstanding Performance by an Ensemble in a Comedy Series award recipient.
5. Demi Moore (*The Substance*), Outstanding Performance by a Female Actor in a Leading Role award recipient with Jeff Goldblum.
6. From left, Netflix Co-Chief Executive Officer Ted Sarandos, SAG-AFTRA President Fran Drescher and National Executive Director & Chief Negotiator Duncan Crabtree-Ireland.





## Hollywood Actors Celebrate the Craft & Honor Community at the 31st Annual Screen Actors Guild Awards

**E**ach year, the Screen Actors Guild Awards brings together actors to recognize and celebrate the year's top performances in film, television and stunts. But the 31st Annual SAG Awards, held Feb. 23 at the historic Shrine Auditorium and streamed globally on Netflix, not only honored the shows and movies we love, but the birthplace and home of the film industry itself: Los Angeles.

At the start of the 2025 awards season





## RECIPIENTS

### FILM

Cast in a Motion Picture  
*Conclave*

Female Actor in a Leading Role  
DEMI MOORE, *The Substance*

Male Actor in a Leading Role  
TIMOTHÉE CHALAMET, *A Complete Unknown*

Female Actor in a Supporting Role  
ZOE SALDANA, *Emilia Pérez*

Male Actor in a Supporting Role  
KIERAN CULKIN, *A Real Pain*

### TELEVISION

Ensemble in a Drama Series  
*Shōgun*

Female Actor in a Drama Series  
ANNA SAWAI, *Shōgun*

Male Actor in a Drama Series  
HIROYUKI SANADA, *Shōgun*

Ensemble in a Comedy Series  
*Only Murders in the Building*

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

Male Actor in a Comedy Series  
MARTIN SHORT,  
*Only Murders in the Building*

Female Actor  
in a Television Movie or Limited Series  
JESSICA GUNNING, *Baby Reindeer*

Male Actor  
in a Television Movie or Limited Series  
COLIN FARRELL, *The Penguin*

### STUNT ENSEMBLE

Ensemble in a Motion Picture  
*The Fall Guy*

Ensemble in a TV Series  
*Shōgun*

7. Colin Farrell (*The Penguin*), Outstanding Performance by a Male Actor in a Television Movie or Limited Series award recipient. 8. SAG-AFTRA Executive Vice President Linda Powell. 9. Nominee for Female Actor in a Supporting role Ariana Grande (*Wicked*).



in January, the Southern California region experienced a catastrophic series of wildfires. The sites of the fires' greatest devastation took place in Pacific Palisades, home to performers as well as working-class and immigrant communities, and Altadena, a historically Black community. Both fires are considered among the worst in the area's history, and efforts to provide relief for affected communities are ongoing.

In his speech, SAG-AFTRA National Executive Director & Chief Negotiator Duncan Crabtree-Ireland acknowledged the efforts of the Los Angeles first responders for their work throughout the fires, many of whom were in attendance as special guests.

"On behalf of SAG-AFTRA and our members and staff, I thank you all — firefighters, EMTs and all first

responders — from L.A. and around the state, country and the world for your service and your protection," said Crabtree-Ireland as the crowd gave a standing ovation.

He also acknowledged the work of SAG-AFTRA L.A. Local broadcasters for their coverage of the wildfires, extending a special thanks to those who were in attendance: KCBS/KCAL news reporter Joy Benedict, KTLA reporter John Fenoglio, ABC7 reporter Josh Haskell, NBC4 reporter Darsha Philips, FOX 11 TV reporter and weather anchor Hailey Winslow, and Univision reporter Julio César Ortiz.

Throughout the ceremony, which was hosted by SAG-AFTRA member Kristen Bell, award recipients and presenters spoke of the significance of the awards ceremony and also addressed their fellow members with





10. Anna Sawai (*Shōgun*), Outstanding Performance by a Female Actor in a Drama Series award recipient.

11. *Only Murders in the Building* cast members celebrate their win for Outstanding Performance by an Ensemble in a Comedy Series. From left, Richard Kind, Selena Gomez, Michael Cyril Creighton, Molly Shannon and Kumail Nanjiani. 12. Outstanding Performance by a Cast in a Motion Picture award recipients for *Conclave*. From left, John Lithgow, Isabella Rossellini, Ralph Fiennes and Sergio Castellitto. 13. SAG-AFTRA National Executive Director & Chief Negotiator Duncan Crabtree-Ireland with SAG-AFTRA member broadcasters who covered the L.A. wildfires, counterclockwise from left, Julio César Ortiz of Univision, Darsha Philips of NBC4, Joy Benedict of KCBS-KCAL, Hailey Winslow of Fox 11 and Josh Haskell of ABC7. 14. SAG-AFTRA Secretary-Treasurer Joely Fisher. 15. Nominee for Female Actor in a Leading Role Cynthia Erivo (*Wicked*).

words of kindness and encouragement. Thus, the awards celebrated not only the entertainment industry, but the greater role the community has played in shaping many of the recipients' careers.

"I feel like [I'm] in a dream of a dream. Thank you, SAG Awards. I'm so honored to be here with these amazing nominees. I've worked with great filmmakers and actors, and I learned a lot from all of them," said Hiroyuki Sanada as he accepted the

statuette for Outstanding Performance by a Male Actor in a Drama Series. "I put every single experience in my life into *Shōgun*, then *Shōgun* brought me here, so I'd like to thank all my coworkers in my life."

Added Outstanding Performance by a Female Actor in a Lead Role recipient Demi Moore (*The Substance*), "This is extraordinary and so deeply meaningful. [Being a member] changed my life because it gave me



**“To be in this room is a true honor. This is my community. This is my circus. Thank you to [SAG-AFTRA].”**

**– ZOE SALDAÑA**

meaning, purpose and direction.

“I was a kid with no blueprint for life, and I certainly knew nothing about acting, but I’ve watched and listened and [have] learned from all of you.”

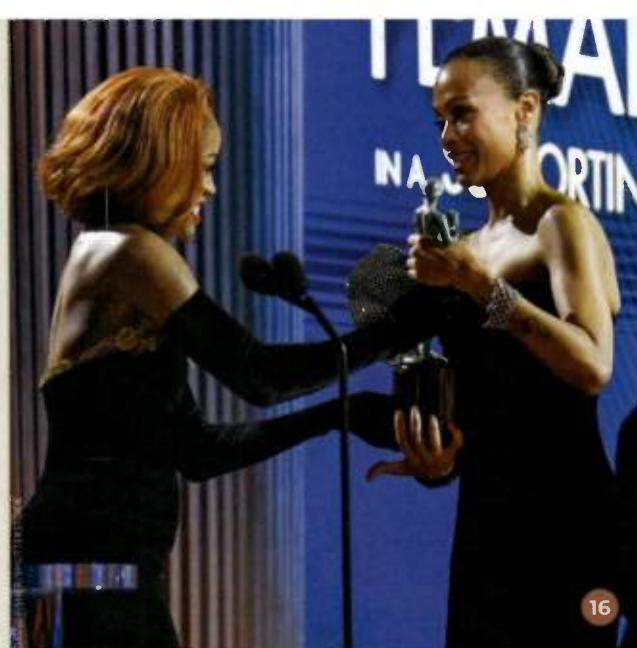
Other award recipients that night included the ensemble casts of *Conclave* in film, *Only Murders in the Building* and *Shōgun* in television, and for film and TV stunts, *The Fall Guy* and *Shōgun*. *Shōgun* actors Sanada and Anna Sawai, Kieran Culkin (*A Real Pain*) Jessica Gunning (*Baby Reindeer*), Colin Farrell (*The Penguin*) and Zoe Saldaña (*Emilia Pérez*) were noted recipients within the individual award categories.

Actor and activist Jane Fonda accepted the 60th SAG Life Achievement Award with a fiery speech inspired by her life, decades-long career and union membership, and current events.

“Acting [has given] me a chance to play angry women with opinions — which, you know, is a bit of a stretch for me,” said Fonda, jokingly.

She went on to say, “Our job is to understand another human being so profoundly that we can touch their souls. We know why they do what they do; we feel their joys and pain. Make no mistake: Empathy is not [weakness]. We need to call upon our empathy and listen from our hearts.”

As part of the show's commitment to the artist community, the SAG Awards provides an annual donation to the SAG-AFTRA Foundation. Proceeds from the show support the Foundation's programming, assistance services and facilities for union members and their families. ●



16



17



18



19

16. Zoe Saldaña (*Emilia Pérez*), Outstanding Performance by a Female Actor in a Supporting Role award recipient with Keke Palmer. 17. Kristen Bell hosts the SAG Awards. 18. From left, SAG Awards Executive Producer Jon Brockett; Awards Committee Chair JoBeth Williams; Awards Committee members Woody Schultz and Elizabeth McLaughlin; Awards Committee Vice Chair Daryl Anderson; and Awards Committee member Jason George. 19. Outstanding Performance by a Cast in a Motion Picture nominee Elle Fanning (*A Complete Unknown*).



## VIEWING PARTIES

Locals celebrated the night with 31 local viewing parties across the country – its highest number ever, and the perfect number to commemorate the 31st Annual Screen Actors Guild Awards.



MIAMI



HAWAII



TWIN CITIES



NEW YORK



CHICAGO



NASHVILLE



NEW ORLEANS



SAN FRANCISCO-NORTHERN CALIFORNIA



WASHINGTON-MID ATLANTIC



SAN DIEGO



ARIZONA-UTAH (TUCSON)



# VIEWING PARTIES / *Continued*



LOS ANGELES



MICHIGAN



MISSOURI VALLEY (KANSAS CITY)



ARIZONA-UTAH (PHOENIX)



OHIO-PITTSBURGH (COLUMBUS)



HOUSTON-AUSTIN (AUSTIN)



ARIZONA-UTAH (SALT LAKE CITY)



DALLAS-FORT WORTH



OHIO-PITTSBURGH (CLEVELAND)



PORTLAND





NEVADA



PHILADELPHIA



SEATTLE



COLORADO



MISSOURI VALLEY (ST. LOUIS)



OHIO-PITTSBURGH (PITTSBURGH)



NEW ENGLAND



ATLANTA



NEW MEXICO



MIAMI (ORLANDO)



6 WHAT WE, ACTORS, CREATE IS

# Empire





## JANE FONDA

*cracks jokes, lauds unions and calls for resistance as she receives the 60th SAG Life Achievement Award.*

**“Y**our enthusiasm makes it seem, I don’t know, less like a late twilight of my life and more like a ‘Go girl, kick ass,’” 60th SAG Life Achievement Award honoree Jane Fonda said near the beginning of her acceptance remarks during the 31st Annual SAG Awards. “Which is good,” she added. “Because I’m not done.”

At 87, Fonda continues to perform at the top of her craft — skills built from a career spanning seven decades. It’s been a career that’s been as dedicated to activism as it has been to award-winning performances that range from her portrayal of complicated sex worker Bree Daniels in *Klute* (1971) to conservative military wife Sally Hyde in *Coming Home* (1978). The Honors and Tributes Committee, responsible for identifying SAG Life Achievement Award honorees based on their commitment to humanitarian efforts as well as the quality of their professional work, seemed to have made a prescient choice in their selection of Fonda — an advocate who not only uses her Jane Fonda Climate PAC to rally donations to elect climate-concerned lawmakers, but who also has an unmatched ability to find the right words for a moment.

In the aftermath of Los Angeles’ disastrous wildfires and in the face of increasing threats to the vulnerable, Fonda’s acknowledgment of Hollywood’s history of resistance and call for the entertainment community to recognize our “documentary moment,” struck a chord with SAG Awards attendees who responded with enthusiastic applause.

“A whole lot of people are going to be really hurt by what is happening,” Fonda

said to nominees and guests at the Shrine Auditorium in Los Angeles. “And even if they’re of a different political persuasion, we need to call upon our empathy and not judge, but listen from our hearts and welcome them into our tent, because we are going to need a big tent to resist successfully what’s coming at us.”



Fonda's son Troy Garity escorts her to the stage during the 31st Annual SAG Awards.

### A BIG BELIEVER IN UNIONS

For Fonda, who was a visible supporter of the 2023 SAG-AFTRA TV/Theatrical/Streaming strike and a financial donor during the 1980 TV/Theatrical strike, building community is essential for empowering workers. “I’m a big believer in unions,” Fonda said. “They have our backs. They bring us into community, and they give us power. Community means power. And this is really important right now, when workers’ power is being attacked and community is being weakened.”

### A LATE BLOOMER

An unconventional career, a 15-year break from acting and a decision to re-enter the profession at 65 all point to Fonda’s pursuit of self-actualization rather than a typical path to material achievement.

In fact, Fonda is a performer to study for those needing proof that great artists can produce their greatest masterpieces later in life. In her often self-labeled “third act,” the two-time Academy Award-winner has starred in 94 episodes of *Grace and Frankie* (2015–2022) as the much-beloved title character, Grace Hanson; performed with three other SAG Life Achievement

honorees in *80 for Brady* (2023); and won the Cecil B. DeMille Award. “And I made one of my most successful movies in my 80s,” Fonda proclaimed, referring to *Book Club* (2018), which made over \$105 million worldwide. “And probably in my 90s, I’ll be doing my own stunts and an action movie.

“It’s okay to be a late bloomer as long as you don’t miss the flower show,” Fonda said. “I’m a late bloomer.” To emphasize her point, she put her hand on the award. “This is the flower show.”

“Jane Fonda is a trailblazer and an extraordinary talent, a dynamic force who has shaped the landscape of entertainment, advocacy and culture with unwavering passion,” SAG-AFTRA President Fran Drescher said upon Fonda’s selection for the recognition. “We honor Jane not only for her artistic brilliance, but for the profound legacy of activism and empowerment she has created. Her fearless honesty has been an inspiration to me and many others in our industry.”

Before leaving the stage, Fonda delivered a final message to her fellow actors. “We must find ways to project an inspiring vision of the future,” she said.

With her memorable speech and the active role she continues to play in fighting for a better world, Fonda clearly has used her platform to do just that. ●



# Fonda Being Real

JANE FONDA and FRAN DRESCHER sit down  
for an unforgettable Actor to Actor interview.





**O**ur times call for empathy and community-building, says 60th Screen Actors Guild Life Achievement Award honoree Jane Fonda. In an Actor to Actor conversation with SAG-AFTRA President Fran Drescher, Fonda discusses the looming climate threat, asserting that “humankind has never been confronted with a small window of time in which we can save civilization or not.” She shares her insights about women’s capacity for resilience as well as what she gained from going to therapy after completing her first season of *Grace and Frankie* (2015–2022).

What other lessons has Fonda learned in her seven-decade career? Please enjoy this edited version of Fonda and Drescher’s conversation.

**FRAN DRESCHER:** Well, hello, Jane Fonda. What an honor it is to speak to you.

**JANE FONDA:** And I’m honored to be in front of you, Fran, the president of my union.

**FRAN:** Let’s talk a little bit about women’s rights, because you’ve been such a women’s advocate and activist. I’m curious what it feels like to make the advancements and then start to see them being gnawed away? Like, you can never rest on your laurels. You can never really feel like, okay, we did that. What is that like for you?

**JANE:** I learned early on in my time as an activist that you can never rest on your laurels when it comes to who has power. What has happened over the last many decades is that, very slowly, women have begun — we’re not there by any matter of means — but we have begun to take power. We’ve moved into the corporate world. We’ve moved more into the political world, judicial and cultural. In other words, what we see now — the attacks on us and the clawing back — is because we’ve been so successful. When we see all this happening, we have to remember it’s because we’ve been successful and they are scared to death. And they have every right to be; there’s a reason that women have been pushed down and oppressed for millennia. This is not new. This has been from the beginning of civilization. And I just want to talk about that for a second.

**FRAN:** Yeah.

**JANE:** I’m not a sociologist or anything, or an anthropologist, but ... men are conditioned to not ask for help. This is a huge strength that women have. We know that we have to stay together. We know to ask for help. And so we get it.

Because of our biology, our menses, having children, all the things that happened to us bodily have made us the half of the species that is okay with change. We roll with the punches.

And men die first. We tend to live on average about five, six years longer than men. And we do very well as single women. And the studies and research shows that with divorce, women thrive.

I’m not saying all this because we are better than men. I love what Gloria Steinem says: “Women aren’t better than men, we just don’t have our masculinity to prove.” ... And in a time like this when the climate is caving in on us and there’s conflict everywhere, we have an advantage.

**FRAN:** Well, I think that your point is really well taken. It’s great that you said that the reason why this is happening now is because we have been so successful. So we have to double down on that and make sure everybody knows that we’re not going to recede, but move forward.

**JANE:** We have to hold it. I talked [in my acceptance speech] about empathy. We have to have empathy for men. We don’t have to get angry. We have to get angry when it’s justified. But I don’t know. I just love men. I feel a lot of empathy for them. But I just remembered a quote that my favorite ex-husband, Ted Turner, said. He said, “Men have been in power for thousands of years, and we fucked it up, and now we have to give it over to women.” And I think that time has come, you know. I’ve become, in the last decade, a climate activist and all of the leadership is women.

**FRAN:** I started Green Council here at the union, and our first mission is to eliminate all single-use plastic water bottles on sets. So, the environmental issues ... Look at what we’ve just gone through in Los Angeles. The county fires.

**JANE:** Yeah. I had the flu at the time. I was lying in bed watching the fires. I never turned it off. I mean, I just was glued like a lot of people. And I just kept thinking, “This is just the beginning.” Fran, it’s going to get a lot worse.

**FRAN:** I would like to ask you ... I love rom-coms. So the first time I ever saw *Barefoot in the Park*, I loved that movie so much. However, you definitely reached a point in your career where you ended up doing very dramatic movies. And so what would you say was the first turning point that allowed you to explore parts of yourself that were more challenging emotionally?

60th Screen  
Actors Guild Life  
Achievement Award  
honoree Jane  
Fonda discusses  
her life and career  
with SAG-AFTRA  
President Fran  
Drescher.





Fonda with fellow Life Achievement honorees Robert Redford in *Barefoot in the Park* (1967) and Lily Tomlin in *Grace and Frankie* (2015).

**JANE:** Well, I made my first movie. I hated the experience so much. It was called *Tall Story*. It was a stupid movie. It was co-starring Anthony Perkins, who I liked a lot, but it was a stupid movie. And I thought, I'm not going to do this anymore. I hated always having to worry about how you look and all that. And so that was it. I wasn't going to come back.

But the second movie I got offered was called *Walk on the Wild Side* opposite Barbara Stanwyck. Oh and [Anne] Baxter, and Lawrence Harvey, and Capucine. And I played a hobo on trains during the Depression. And I became a prostitute in the house run by Barbara Stanwyck. I mean, who's going to turn that down? It was a real character. So I thought, okay, I can dig my teeth into this. And from then on, I liked it. [But] not too much. I didn't really start liking it until I was doing my own movies.

**FRAN:** Is it hard to be in pain? Like, for example, in *They Shoot Horses, Don't They?* I mean that's a very constant kind of emotional space you have to be in.

**JANE:** Yeah. I wouldn't have to do this now, but at the time, I just didn't even go home. I just stayed in the studio. And before we started, I spent four days dancing without stopping ... I really kind of stayed in character. Also, my marriage was falling apart, so it wasn't too difficult to stay at the studio. But it was also fun. I'd never been in a movie that truly reflected something about my society ... I was starting to pay attention then. And I enjoyed it very much ... I think that was probably the first deep thing I did.

**FRAN:** But I would be remiss if I didn't bring up *Grace and Frankie*, because it's

such a successful series.

**JANE:** So, can I tell you a little story? It's a secret. I've never said this publicly. I basically had a nervous breakdown in the first season. I hated every minute of it. I hated going to work.

It was misery. I got to the end of it and I thought, well, either I quit the business or I see a psychiatrist and I did.

I went three times and I discovered what had happened. The very first scene of the very first episode, Lily and I are in a restaurant. Our husbands come in and tell us, "We're leaving you. We're getting married. We love each other." Abandonment. And the whole rest of the first series was dealing with abandonment.

And it triggered [me]; I didn't know what was happening to me, but I went down a dark hole and I couldn't come up. It was really hard, that first step. And then after that, it was great.

**FRAN:** Good for you for trying to figure out what the hell was going on with it.

**JANE:** I'd already quit the business and, at my age, I couldn't do it again. So I just solved the problem — with the help of a doctor.

**FRAN:** Jane, I cannot thank you enough for joining us today ... I was a fan before, now I'm like over the moon with you. You are amazing, and a force to be reckoned with. Thank God you're still walking and talking, because we need you.

**JANE:** Thank you, Fran, and thank you for having me on this show. And thank you for being such a good leader of our union ... I was proud to walk the picket line with you. ●



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



## Making Things Merry and Bright

Members have a great time at the L.A. Local Host Committee's Holiday Open House at SAG-AFTRA Plaza on Dec. 17. Members were invited to explore festive stations featuring cookie decorating, a hot chocolate bar and a photo area. The highlight of the event was the ugly holiday sweater contest, judged by the audience and Host Committee. ●

*Los Angeles*

## Honoring Women of the Movement

SAG-AFTRA members and staff attend the annual MLK Day Breakfast hosted by the L.A. County Federation of Labor at the Los Angeles Convention Center on Jan. 11. This year's theme was "Women in the Movement," celebrating women of the past, present and future who continue to uplift the civil rights and labor movements. ●



## Dancers in the Know

The L.A. Local Dancers Committee holds a contracts panel on Dec. 12 at SAG-AFTRA Plaza. Panelists included National Director, Music Kristina Gorbacsov; Senior Lead Business Representative, Music Janée Lynch; and L.A. Local Dancers Committee Chair Anthony Marciona, who discussed topics such as what contracts are covered, best audition practices, on-set expectations, hazardous pay, claims and how to get more involved in the union. ●



### Young Performers Focus on Resilience

From left, SAG-AFTRA members Lena Marano, Onie Watlington, New York Young Performers Committee member Rachel Resheff, Audrey Simone Winters, Ivy Johnson-Tejada, Lily Lewinter, Isabella Mia, Zachary Cruz, New York Local President Ezra Knight, Ethan Rodriguez, Mateo Castel, Naya Desir-Johnson, Jonathan O'Reilly and Zachary Golinger show off their artwork at the SAG-AFTRA New York Young Performers Committee seminar *Resilient Young Performers: Thriving in a Changing Industry*. Held on Nov. 16 at the SAG-AFTRA New York office, the event was made possible by a grant from the SAG-AFTRA Producers Industry Advancement and Cooperative Fund and focused on how minor performers can remain resilient and adapt to a continually evolving professional environment. The day's events included hands-on activities, a workshop with casting director Robin Carus and informational presentations from the Entertainment Community Fund Looking Ahead program. ●



**New York**



### Local Board and Members Connect Over Coffee

SAG-AFTRA New York Local members gathered for coffee and conversation at the New York Local on Nov. 18. They got to meet with New York Local President Ezra Knight, Executive Vice President & New York Local Vice President Linda Powell, and New York Local Board members. The Coffee Connection was an opportunity for SAG-AFTRA members and Board members to talk shop over some hot beverages and light refreshments. ●

### Celebrating the Holidays, SAG-AFTRA Style

New York Local members joined the SAG-AFTRA New York Local Board to enjoy food and refreshments at the New York Host Committee annual Holiday Open House held on Dec. 4 at the New York office. It was a festive afternoon, with hundreds of members gathered to enjoy refreshments, good company and holiday cheer with one another. ●



### Military Members Assemble for a Meet-and-Greet

SAG-AFTRA members gather in the Mike Hodge Executive Conference Room of the SAG-AFTRA New York office on Nov. 14. New York Military Committee Chair Ed Heavey, New York Local Vice President & Executive Vice President Linda Powell, New York Local President Ezra Knight, and New York Local Board members and New York Military Committee members Marc Baron, Christina Bobrowsky, and Rick Zahn welcomed them to the committee's first Military Muster coffee social for members who currently serve or have served in the armed forces. ●



## Agents Get Contracts Update

Thirty franchised talent agents representing 15 of Atlanta's talent agencies join members at the Atlanta Local office in December. The informative discussion covered the sunsetting of the Regional Travel Waiver and the new provisions surrounding major role performers. ●



## Local Comes Alive at Member Meeting

The Colorado Local's membership meeting on Dec. 9 was an outstanding success. The gathering at the Clasen Theater at the Sie FilmCenter in Denver drew an engaged crowd, as members gathered to discuss key industry updates, networked with peers and shared insights on their craft. ●



## Chicago Honors Service

On Nov. 12 at CineSpace Studios, the Chicago Local held its second annual Baron Awards, which recognize dedicated service to SAG-AFTRA and the local labor community. Previous honorees, SAG-AFTRA National and Chicago Local Board member Ilyssa Fradin, left, and Chicago Local 3rd Vice President Craig Dellimore, right, stand with Local Board members Alma Washington and Richard Shavzin, the 2024 honorees. ●



## Members Feel the Spirit of Joy

More than 50 Michigan Local members gather for their annual membership meeting and holiday party at the Birmingham Athletic Club in Bloomfield Township, Michigan, in December. This year's meeting was especially poignant because it was the Local's first in-person meeting since the pandemic. Members brought gifts of baby clothes, formula, diapers and other supplies for young mothers as part of the Local's sponsorship of Alternatives for Girls, a Detroit-based nonprofit that helps girls and young women experiencing homelessness and other risks avoid violence, early pregnancy and exploitation. ●



## Grand Opening on South Side

To ring in the new year, Dallas Southside Studios hosted its grand opening on Jan. 14, boasting an attendance of more than 1,600 industry professionals. The studios unveiled a newly renovated studio, replacing a once-open space with three state-of-the-art sound studios. And, of course, the SAG-AFTRA DFW Local Board and members showed up to help them celebrate. Learn more about the studios at [southsidestudiosdallas.com](https://southsidestudiosdallas.com). ●



### Conservatory Hosts Self-Tape Workshop

Members smile for a group photo at the Hawaii Local Conservatory on Feb. 15. The two-hour class, hosted by Alex and Luci Tarrant, focused on self-tape auditions and was packed full of tips, tricks and useful information for submitting outstanding auditions. ●

**Hawaii**



**Arizona-Utah**



### Let Us Count the Ways

Pre-members learn the benefits of being a SAG-AFTRA member. The Arizona-Utah Local hosted an organizing event titled *10 Things We Love About SAG-AFTRA and Why We Invite You to Join Us* on Nov. 8 for pre-member actors and Arizona State University students in Mesa, Arizona. It resulted in new joins that evening and in the weeks that followed. ●

### Craft, Confidence, Connections at New England Actors Academy

SAG-AFTRA New England member Miles Mann, center, participated in the Local's Winter Actors Academy in Boston on Jan. 26. The day kicked off with an energizing session by certified Alexander Technique teacher Katie Beckvold, followed by New England Local Executive Director Jessica Maher's tips on turning non-union gigs into union opportunities. Acting coach and SAG-AFTRA member Jay Street then provided personalized guidance for participants who performed one-liners, short scenes and prepared monologues. The Academy wrapped with a speed dating-style session to expand attendees' self-tape networks. ●

**New England**



**New Mexico**



### Members Mix Business and Pleasure in Albuquerque

An enthusiastic board and members convene for their annual membership meeting and a fabulous holiday party in Albuquerque on Dec. 7. Special guests included two film commissioners, Jennifer LeBar Tapia from Santa Fe and Cyndy McCrossen from Albuquerque, along with Steve Graham, director of the New Mexico Film Office. ●



## Union Strong in Seattle

Seattle members show their union pride at the 2024 membership meeting and holiday party in December at the Seattle Labor Temple. They celebrated the year, learned information about the union, and discussed plans for events and conservatory workshops in the upcoming year. ●



## Members Unite at Hybrid Meeting

San Francisco-Northern California Local members enjoy each other's company at the local's first hybrid membership meeting at the downtown S.F. offices on Dec. 10. Emceed by local member, Golden State Warriors hypeman and San Francisco Film Commissioner Franco Finn, the night featured a fireside chat with guest speaker Rich Ting, a SAG-AFTRA member respected equally for his acting and stunt skills. Bonding over similar formative years growing up in the Bay Area, Finn and Ting each offered insight into making the most of opportunities as multi-disciplined performers, the impact of working with collaborators who bear a cultural awareness, and the joyful energy they have experienced when working with Bay Area-based industry professionals. ●

*San Fran-NorCal*



## San Diego Local Celebrates the Season

San Diego Local member Matt Amar and San Diego Local President Larry Poole stand strong at the Dec. 5 membership meeting and dinner, held at Courtyard San Diego Central. Poole's report touched on how members can get involved and explored different ways the local engaged with the community. National Board member Lou Slocum gave updates on recent bills signed into law to increase A.I. protections, the Commercials Contracts negotiations and the Interactive Media Agreement strike. After the meeting, members joined together to celebrate 2024 with food and laughter, creating memories through conversation and photos. ●

*San Diego*



## Holidays in Nashville

Member Gary Pigg does double duty as Santa and Elvis at a Dec. 10 festive caroling event organized by the Nashville Local that spread joy through the Music City community. More than 60 SAG-AFTRA members came together and lent their voices to bring Yuletide cheer. Led by musical directors Kyla Jade, a Local Board member, and Local Vice President, Singers and Recording Artists Bob Bailey, the carolers performed a medley of holiday tunes at the Sapphire Retirement Home and Tennessee School for the Blind. ●

*Nashville*





### Local Leaders Convene in the Steel City

Ohio-Pittsburgh Local Board members and staff joined members for their board meeting and delayed holiday celebration on Feb. 13. Because the local covers so much geography, it is a special joy when board members from many miles away come to Pittsburgh to celebrate and support the union together. ●

**Ohio-Pittsburgh**



**Nevada**

### Year Ends With Nevada Local Membership Meeting

Nevada Film Office Director Kim Spurgeon educates members about Nevada film tax incentives bills at the Nevada Local membership meeting on Dec. 15 at the Culinary Academy of Las Vegas. She spoke about two incentives bills, what they mean for Nevada residents and how members can get involved. For more information on the bills, visit [leg.state.nv.us](http://leg.state.nv.us). The meeting began with Nevada Local President Kim Renee welcoming local members and reminding them that they have to stay ready and continue to train to improve their skills. ●

**Washington-Mid Atlantic**



### Focus on Film Incentives

Washington-Mid Atlantic Local Board members Nicole Hakim Yohn and Chris Smorto joined other Local members, industry partners and local leaders in Richmond, Virginia, on Jan. 15 to advocate for increases to the state's film and television incentive program. They had productive meetings with lawmakers and sat down with Virginia state Sen. Ghazala Hashmi to talk about the importance of our industry. The day wrapped up with a fantastic reception, giving everyone a chance to mingle and continue the conversation with lawmakers. ●

### Members Mark Broadcasting Victory

SAG-AFTRA Twin Cities Local Board members join with broadcasters from WCCO-TV in Minneapolis on Dec. 17 to celebrate the ratification of their new contract with the station. The new contract delivered solid gains for members and was especially meaningful, as it was the first negotiated by the full bargaining unit, which includes the broadcast anchors, reporters and producers as well as the recently organized digital producers and assignment desk editors. ●

**Twin Cities**







**Portland**

## Showcase Provides Practical Advice for Actors

Members attend the Portland Local Conservatory Actors Showcase at Particle Studios in November. Members were invited to perform scenes before local casting directors, agents, directors and producers. Pre-members were invited to perform before local acting coaches and received feedback. ●



**Philly**

## Scene Partner Speed-Reading in Philly!

From left, Diana D'Ascoli, Catherine Mary Moroney and Rob Aspen participate in a scene partner speed-reading pizza party, held on Feb. 13 at the Philly Local in the spirit of Valentine's Day. Members brought two copies of a short scene of their choosing to the Philly office and spent the evening reading with different scene partners. ●

## Reaching Out to Indie Filmmakers

Louisiana and Mississippi producers, directors and members gathered at Nims Center Studios in New Orleans late last year to learn about SAG-AFTRA low-budget film contracts. The presentation emphasized that SAG-AFTRA has an agreement for every budget level for independent filmmakers, making it easy to cast SAG-AFTRA talent. The event, hosted by the New Orleans Local Organizing and Outreach Committee, was a great opportunity for local filmmakers to not only get to know about SAG-AFTRA contracts, but also get to know local members. ●

**New Orleans**





# In Memoriam

We honor the memory of members whose deaths were reported to SAG-AFTRA between Jan. 1 - April 1, 2025.



DENISE ALEXANDER



JERRY BUTLER



RICHARD  
CHAMBERLAIN



LESLIE CHARLESON



PILAR DEL REY



ROBERTA FLACK

Ray Abbott	2/14/2025
Juliette Adesina	9/23/2024
Denise Alexander	3/5/2025
Bobby Allison	11/9/2024
Hal Alpert	12/30/2024
Elaine Anderson	8/21/2024
Ruth Thoma Andrews	9/4/2024
Helen Jean Arthur	12/28/2024
J.C. Augare	2/12/2025
Pamela Bach Hasselhoff	3/5/2025
Shannon Baker	10/24/2022
James Baker	12/25/2024
Linda Balgord	3/5/2024
Slim Barkowska	2/28/2025
Michel Barrere	1/13/2025
William H. Bassett	2/9/2025
Jimmy Bates	12/12/2024
John Beckett	9/13/2024
Barbara Beckley	1/26/2025
John Begeny	8/21/2023
Louis Bernstein	2/26/2024
Diane Biederbeck	7/25/2023
Jerry Blavat	1/20/2023
Earl Boen	1/5/2023
Edward J. Bonuso	2/1/2025
James E. Boyd	11/17/2024
Lois Livingston Brandt	3/8/2025

Rand Bridges	3/24/2023
Marlene Broad	12/17/2024
Anita Bryant	12/16/2024
Scott Burkett	10/28/2023
Robert L. Bush	1/8/2025
Jerry Butler	3/20/2025
Chester Cable	2/5/2025
Dale Calandra	1/10/2025
Lloyd Cameron	12/11/2022
Michael Rector Campbell	12/30/2024
John C. Capodice	12/30/2024
Billy Cardenas	8/22/2022
Carrotte	12/26/2024
M.G. Carter	10/15/2024
Tommy Cash	9/13/2024
Ray Castellanos	1/18/2025
Richard Chamberlain	3/29/2025
Jennie Chandler	10/11/2024
Mark Chapman	11/25/2024
Leslie Charleson	1/12/2025
William H. Clune	11/11/2023
Dave Conrades	12/6/2024
Barbara Conway	3/8/2025
Joe Coots	2/12/2025
Joe Cornish	2/20/2025
Cab Covay	2/16/2025
Laurence Coven	10/15/2024

Richard W. Cox	3/11/2025
Kim Crow	1/25/2025
Carmen D'Oro	1/12/2025
John Damroth	8/21/2023
Carole Dandrea	3/11/2025
Sandra de Bruin	1/30/2025
Pilar Del Rey	2/23/2025
Jack De Mave	1/16/2025
Frank DiElsi	3/23/2025
Mark Dobies	3/11/2025
John Doumanian	1/26/2025
Christopher Durang	4/2/2024
Lee Duval	8/14/2024
Jon Easton	1/11/2025
Gene Edwards	9/22/2024
Gene Elders	3/20/2024
Donald Elson	5/7/2022
Valerie Elson	2/18/2024
Peter Engel	3/4/2025
Luce Ennis	4/14/2024
John Erwin	12/20/2024
Jeanne Evans	8/15/2024
Sarah Fankboner	3/17/2025
Daniel Faraldo	2/1/2025
Roberta Flack	2/24/2025
George Foreman	3/21/2025
Anthony Fortunelli	3/18/2025

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





GEORGE FOREMAN



GENE HACKMAN



WINGS HAUSER



VAL KILMER



DAVID LYNCH



REIS MYERS  
McCORMICK

Bruce French	2/7/2025
Philip Friedman	9/14/2024
Joseph Frisari	2/15/2025
Tamara Fritts	1/21/2025
Barbara Deane Fuller	5/15/2024
Jim Funk	5/14/2024
Andi Giordano	6/25/2024
William Glover	8/30/2024
Bruce H. Glover	3/12/2025
Stuart Gold	1/6/2025
Arleen Goman	2/8/2025
Dean Gosdin	7/9/2023
James Gracie	4/28/2023
Linda B. Gray	5/2/2024
Andy Greenberg	1/15/2025
Reatha Grey	12/31/2024
Roger Groh	7/19/2024
Gene A. Hackman	2/26/2025
Stephanie Ann Hagen	9/15/2024
Christopher James Hagen	3/14/2025
David Hall	5/15/2024
Jayne Hamil	5/8/2024
Wings Hauser	3/15/2025
Paul Hayes	12/15/2024
Susan Heath	1/4/2025
Anne Celeste Heche	8/11/2022
Nicola Hersh	1/1/2025
Alice Hirson	2/14/2025
Clay Hodges	1/1/2025
John Hoffmeister	1/30/2025
Julian Holloway	2/16/2025



**TONY ROBERTS**, a former National and New York Local Board member and an accomplished performer on stage and screen, died Feb. 7 at the age of 85.

Roberts was best known for his multiple appearances in Woody Allen films, including *Annie Hall*; *Play It Again, Sam*; and *Hannah and Her Sisters*, as well as movies *Serpico*, *Dirty Dancing* and many others. On television, Roberts made appearances in *Matlock*; *Murder, She Wrote*; *Law &*

*Order*; and *Trapper John, M.D. Onstage*, Roberts appeared in two dozen Broadway productions and received two Tony Award nominations.

Roberts credited his father Ken, who was a founding member of AFTRA and an announcer for popular radio programs, with inspiring him to pursue acting and union service.

Tony Roberts, who joined the union in March 1962, began his Screen Actors Guild National Board service in 1988, when he was elected to serve a two-year term representing the SAG New York Division Board. He would continue as a National Board member until 2005.

James C. Houghton	8/27/2024	Donn Kelsey	1/25/2025
Key Howard	6/6/2024	David H. Kieserman	7/15/2024
Judy Hudson	12/27/2024	Val Kilmer	4/1/2025
Chris Hutson	8/12/2024	Kirt Kishita	12/11/2024
Kelly O'Neil Jackson	4/25/2023	Isabella Knight	3/30/2024
Jim Jacobs	9/11/2024	Gunilla Knutson	2/3/2025
Peter Jason	2/20/2025	Casey Kramer	12/24/2023
Chris Jasper	2/23/2025	Hardy Kruger	1/19/2022
Olga Mae Jefferson-Kerr	10/6/2024	Leon Kurio	4/2/2022
David Johansen	2/28/2025	Kati Kuroda	1/17/2025
Andrew Johns	12/15/2024	John H. Lawlor	2/12/2025
Sue H. Johnson	12/31/2024	Tom Lawson	11/17/2024
Ed Johnson	1/1/2025	Anja Lee	12/2/2024
Anthony Rene Jones	8/1/2024	Tom Lent	2/20/2025
Billy Kametz	6/9/2022	Tara Levine	6/10/2024
Joseph R. Kapp	5/8/2023	William Edward Lewis	6/14/2024
John Keith	3/7/2025	Jack Lilley	3/19/2025
Ken Keller	10/20/2024	Tedean Little	12/2/2024



# In Memoriam



JOAN PLOWRIGHT



DENNIS RICHMOND



JOHN SANDIFER



MICHELLE  
TRACHTENBERG



BOB UECKER



PETER YARROW

Morgan Lofting	11/29/2024
LouLou	1/30/2025
Merle Louise	1/11/2025
Carole N. Love	3/1/2025
Ralph J. Lucci	8/7/2023
David Lynch	1/16/2025
Kristi Lynn	10/26/2024
Robert Ray Lynn	8/22/2022
Curtis R. Lyons	12/6/2024
Robert Machray	1/12/2025
Kee Malesky	3/2/2025
Maureen Malone	2/5/2025
Mary Jane Mangler	12/13/2024
Christopher Mankiewicz	12/20/2024
Rick Manos	9/26/2024
Phil Markert	5/29/2024
Carmen Martinez	10/15/2024
Nicholas Masi	10/29/2023
Lola Mason	12/14/2024
Jimmy Mataya	3/22/2024
Reis Myers McCormick	4/1/2025
Anne Loader McGee	11/3/2024
Hugh McKnight	11/6/2024
Pete Medhurst	1/20/2025
Arlin L. Miller	12/8/2024
Eugene Mishin	8/16/2024
Charlie Mitchell	2/21/2023
Ella Mitchell	7/2/2024
Jeannine Moore	6/13/2024



**PETER TOCCO**, a former SAG and SAG-AFTRA National Board member who served from 2013–2023, passed away Feb. 7.

An actor, singer, voice performer, stunt driver, auto show spokesperson and member of the Michigan Local, Tocco served as a board member of Screen Actors Guild's Michigan Branch before becoming the Michigan Local president. Tocco joined the union in 1988.

Tocco's long history of national union

service began in 2007, when he served as an alternate on the National Agent Relations Committee. Over the years, he worked on the National Financial Core Outreach Task Force, the National Casting Online Task Force, the National Membership Application Review Committee, the National Voiceover Performers Committee, the National Committee of Locals, the National Professional Representatives Committee, the National Honors and Tributes Committee and the National Professional Representatives Committee, among others.

His colleagues remember him for his professionalism, friendliness, larger-than-life personality and commitment to the union.

Burke Morgan	4/18/2023	Charles E. Pendleton	6/21/2024
Neil Morgan	1/9/2025	Edd Perkins	8/11/2022
Steven David Nelson	1/20/2024	J. D. Petersen	1/20/2025
Diane M. Nelson	3/29/2024	Frank Piazza	2/19/2025
Craig Richard Nelson	3/3/2025	Nona Pipes	3/10/2025
Rob Nicholas	8/15/2024	Artemis Pipinelli	3/5/2024
Anita Noble	8/26/2023	Joan Plowright	1/16/2025
Jack O'Connell	3/3/2025	Madelyn Quebec	1/19/2025
Gerry Okuneff	11/8/2024	David Rees	1/27/2025
Kyle Oldham	7/31/2024	Dennis Richmond	2/5/2025
Wayne M. Osmond	1/1/2025	Paula Riezenman	12/26/2024
Barbara Pallenberg	4/4/2024	Eric Riley	1/6/2025
Robert Park	11/15/2024	Tony Roberts	2/7/2025
Lara Parker	10/12/2023	David Roy	1/13/2025
Stephen Parr	2/20/2025	Richard Rude	12/22/2024





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# Have you worked as a professional young performer since 2000?

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

Randi Ruimy	2/13/2025	Jerome Smith	8/24/2024	Peter Navy Tuiasosopo	2/10/2024
Myrton Running Wolf	1/14/2025	Tom Smith Alden	12/30/2024	Bob Uecker	1/16/2025
Francisco San Martin	1/16/2025	Al Soltes	3/27/2025	Jim Vett	1/20/2025
John Sandifer	3/10/2025	Dimitri Sotis	1/25/2025	Wil Walenski	10/22/2024
Janet Sarno	3/15/2023	Lynne Marie Stewart	2/21/2025	John F. Waller	1/6/2024
Hank Saroyan	9/23/2022	George Strattan	8/30/2024	Ruth Lawson Walsh	12/12/2024
Michael Sax	8/4/2023	Olive Sturgess	2/19/2025	Derrick Dwane Ward	1/7/2025
Erik D. Schaper	1/25/2025	James Sullivan	12/25/2024	Bill Weber	12/13/2024
Andy Schefman	12/12/2024	William B. Taylor	7/11/2024	Thelma Weiner	7/23/2022
Lenny Schultz	3/16/2025	Robert C. Tetzlaff	1/14/2025	Jerome Weinstein	12/13/2024
Jan Patrick Schwieterman	2/28/2025	Brenda Thomson	3/17/2023	Joshua Welsh	12/31/2024
Robert Sevrá	4/5/2024	Johnny Tillotson	4/1/2025	Biff Wiff	2/14/2025
Jan Shepard	1/17/2025	Peter Tocco	2/7/2025	David G. Williams	1/14/2025
Wendy Sherman	2/1/2025	Tim Tooten	2/8/2025	Robert Winston	7/6/2024
David Shiff	2/13/2025	Michelle Trachtenberg	2/26/2025	Jay Wolpert	1/3/2022
Buff Shurr	10/17/2024	Alan Trautwig	2/23/2025	Tom Wyner	7/10/2024
Ilona Simon	1/6/2025	Hector Travieso	1/6/2025	Marika Maude Yamato	11/16/2024
Chuck Sloan	3/11/2025	Robert Alan Trebor	3/11/2025	Peter Yarrow	1/7/2025



# Member Perks!

Deals & Discounts for SAG-AFTRA Members

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

## Aflac

Aflac has insurance that pays cash benefits directly if you're sick or injured — money to spend any way you want. It can cover expenses major medical insurance doesn't pay for, such as your mortgage, car payments, groceries or anything you need! Visit [sagaftra.org](http://sagaftra.org), go to Membership Benefits, click on Deals & Discounts and you'll find more information about Aflac under National Discounts.

## Flower Delivery & Gift Baskets

Teleflora offers a 30% discount to union families and is committed to a 100% local florist-delivered model with no drop shipments for flowers and gifts ordered online or by phone. Visit [unionplus.org](http://unionplus.org) for more information.

## NuCalm

NuCalm is an easy-to-use neuroscience app that can help lower stress and anxiety, increase focus and improve sleep quality without medication. All you need is your headphones, a mobile device and sometimes an eye mask, and NuCalm will do the rest. Members can get one-year access to NuCalm's top subscription for free. Visit [nucalm.com/sag-aftra-offer](http://nucalm.com/sag-aftra-offer) to start your subscription.

## The Parking Spot

Enroll in the SAG-AFTRA Spot Club Executive Program and receive two days free. Also enjoy a 20% discount on all stays and receive savings on gas through Shell Fuel Rewards. Visit [sagaftra.org](http://sagaftra.org), go to Membership Benefits, and click on Deals & Discounts.

## SEV Laser

Explore SEV Laser's full range of treatments, including Botox, dermal fillers, skin tightening, laser hair removal and body contouring. SAG-AFTRA members receive 25% off aesthetic services for first-time clients, plus an additional 15% off for every follow-up visit. Present your membership

ID at the checkout to redeem the discount. Visit [SEVLaser.com](http://SEVLaser.com) for locations.

## Union Plus Hardship Benefits

Union Plus offers unique benefits to help union members and their families through times of uncertainty. To see the benefits they offer and find out if you're eligible visit [unionplus.org/benefits/hardship-help](http://unionplus.org/benefits/hardship-help).

## United Airlines

As a SAG-AFTRA member, you are eligible to save up to 10% when flying United Airlines. This exclusive discount is valid anywhere United flies for you and up to eight companions traveling on the same reservation. Visit Deals & Discounts under the Membership Benefits section at [sagaftra.org](http://sagaftra.org) for details.

## Yumwoof

Yumwoof is on a mission to help dogs live longer, with healthy air-dried dog food. Yumwoof offers premium nutrition for dogs using high-quality GMO-free ingredients and USDA meats in data-backed recipes linked to longer lifespans and is offering SAG-AFTRA members 30% off its dog food. Use the discount code SAGMEMBER to receive 30% off all orders sitewide or visit the website at [yumwoof.com](http://yumwoof.com) to redeem the discount.



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## SAGAFTRA.ORG/APP

All Deals & Discounts are administered by entities independent of SAG-AFTRA. Questions about each offer must be handled by the providers. SAG-AFTRA does not endorse any of these services.

***The Savings Add Up!***



Commercials continues from page 29

restrictions on using performers' work to train A.I. models.

- One-year streaming use fees have been increased by up to 33.33% to keep stride with the transforming advertising industry, and paid YouTube use now commands a 12% increase over the current Traditional Digital rates — a restructuring that reflects its rise as a premium platform.

"A huge congratulations to the Commercials Contracts Negotiating Committee for their diligent work on this important step forward in protecting performers' livelihoods during a time of major technological upheaval in the ad industry," said SAG-AFTRA President Fran Drescher. "Led with strength, wisdom, intellect and patience by co-chairs Katie Von Till and Erin Fritch — brava, ladies! — this powerhouse agreement addresses tech with more A.I. protections than any contract so far. Well done!"

"This deal, hard-won thanks to an incredibly dedicated negotiating committee, achieves real wage growth and

puts rules and a price tag on digital replica use — essential progress for a changing industry," said SAG-AFTRA National Executive Director & Chief Negotiator Duncan Crabtree-Ireland. "I'm thrilled the National Board has approved this forward-thinking agreement and that members will now have a chance to review its many gains."

#### ADDITIONAL HIGHLIGHTS INCLUDE:

- An initiative to develop an automated commercial use monitoring service.
- Created a new extra zone and preference of employment for Austin, Texas.
- Disability accommodations must be offered in writing at the time of engagement.
- Dramatic improvements in protections for minor performers.
- Late fee penalties have been strengthened and streamlined.
- Per diems are required to be paid on the first day of work and/or travel.

- Dancers who are asked to lip-synch now earn an extra 25% of session.
- Singer wage increases for non-air demos.

In order for voters to have as much information as possible, SAG-AFTRA held informational meetings for members across the country. A full summary of the agreement and FAQs are available at [sagaftra.org/commercials2025](https://sagaftra.org/commercials2025).



Scan this code or visit [sagaftra.org/commercials2025](https://sagaftra.org/commercials2025) for more details and FAQs.

- @ Eligible members were mailed a postcard with a PIN and voting instructions on April 30. If necessary, voters can retrieve their PIN at the voting website [vote.ivsballot.com/commercials2025](https://vote.ivsballot.com/commercials2025) by clicking "Find My PIN." Ballots must be received by 5 p.m. PDT on Wednesday, May 21, 2025.

## Scholarships

# A scholarship for union families

Union Plus Scholarships help union families with the cost of college. The Union Plus Scholarship Program has awarded more than \$5.6 million to students of working families who want to begin or continue their post-secondary education. More than

4,000 families have benefited from our commitment to higher education.



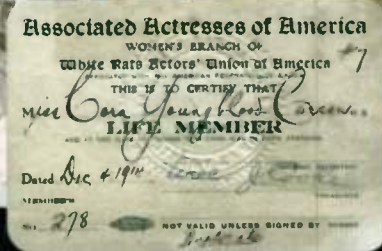
See more at [unionplus.org](https://unionplus.org)



SAG-AFTRA-SCH-1-6-2025



## Snapshot by Valerie Yaros



Cora Youngblood Corson, a popular vaudeville performer, is surrounded by her all-female band in 1910, far left. An outspoken member of the Associated Actresses of America union (card at left), above she holds a "Patronize FAIR Theatres" sign in front of the only union theater in Oklahoma City, the Metropolitan. Below, Corson on the cover of the *The Player*, Aug. 30, 1912.

# Patronize *Fair* Theaters!

## Cora Youngblood Corson in the 1916 Oklahoma City Strike

**B**orn in Missouri in January 1886, Cora Youngblood and her family moved to Anadarko, Oklahoma, in 1901. The following year, at age 15, she formed the Anadarko Ladies Cornet Band, which included her sister Eula and 16 others. She soon met a member of her father's band, Charles Corson, a graduate of the Carlisle Indian School, who she would marry in June 1904. She was now Cora Youngblood Corson.

By the end of 1915, 29-year-old Corson was a 10+ year veteran of professional vaudeville, heading her own traveling troupe of all-female musicians. She was a loyal and outspoken member of the Associated Actresses of America, formed in 1910 as the female branch of vaudeville's White Rats Actors Union of America. A musical master of multiple brass instruments, from the petite cornet through the gargantuan tuba, she and her band thrived in the ever-competitive world of live entertainment. *The Billboard* magazine of Nov. 20, 1915, bore her photo on the cover, describing her as "one of the few women in the profession making and deserving repeated success as a musical directress" and announced she and her act would begin a new "season of 22 weeks." But it was not to be: Corson soon ran afoul of the all-powerful vaudeville trust that controlled bookings in all top theaters in the country by finally rejecting their extortionate booking fees. The trust blacklisted her from their theaters — a tremendous career blow.



On Jan. 4, 1916, Corson told the newspapers she was returning to Oklahoma: "I shall play the large towns and the small ones. The trust evidently wants a fight. They shall have it." She joined the White Rats' organizing campaign, working toward an Oklahoma State Federation of Labor bill, attempting to achieve a union shop requirement for all vaudeville acts. The vaudeville trust had enough of the Rats and, by May 1916, an approved "company union" rival emerged to help break it: the National Vaudeville Artists. In early June, Corson was appointed a White Rats deputy organizer for Oklahoma to fight for a union shop and a fair contract. By mid-July, a theatrical strike broke out there when local IATSE stagehands, seeking a \$3-a-week raise and other improvements, struck the Oklahoma City Theatrical Managers Association. Over the next five days, the IA was joined in sympathy strikes by the projectionists, musicians and the White Rats. The Metropolitan Theatre became the town's sole all-union house. Corson spent weeks on theater picket lines until leaving on tour with her band at non-trust theaters.

By early 1917, the White Rats were faltering, and the United States declared war on Germany, entering World War I. The Rats called off all strikes. Corson and her band went overseas in December 1917 to entertain U.S. troops, remaining until late 1919. The vaudeville trust blacklist against her was never lifted, and she returned home to a far more modest American career. She passed away July 12, 1943.





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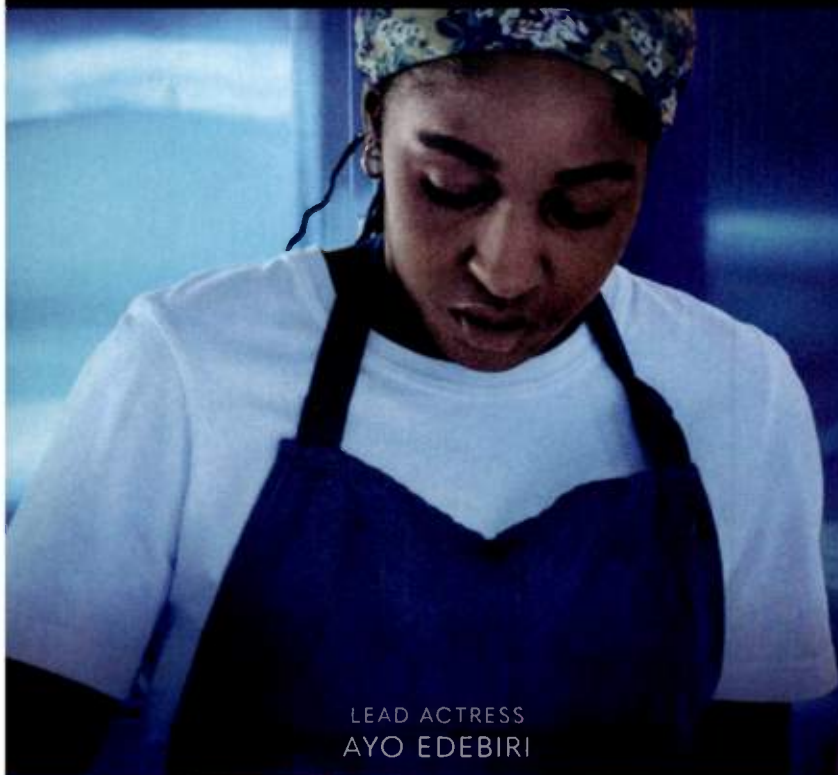




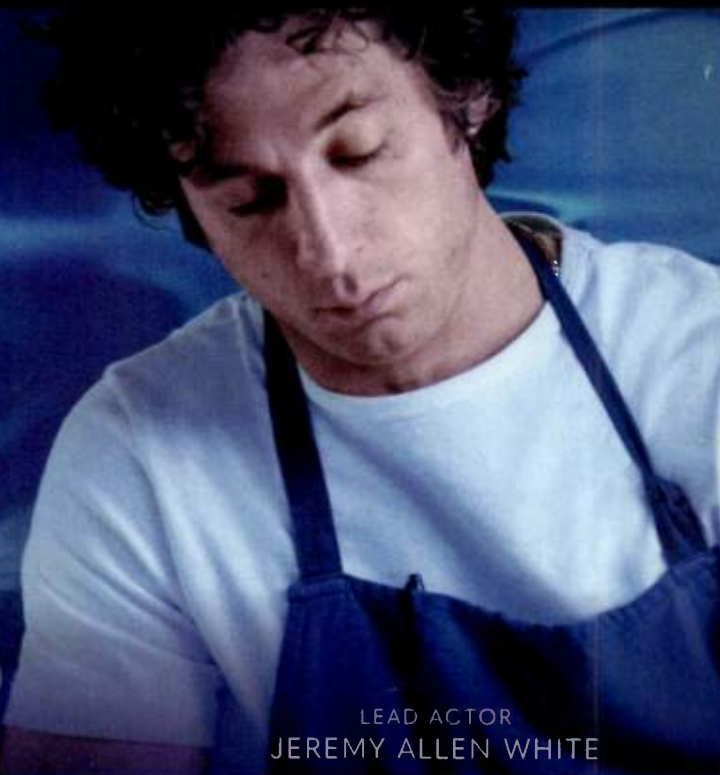
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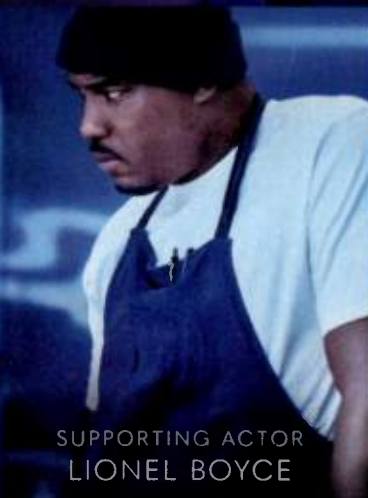
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