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# AFTRA

American Federation of Television and Radio Artists

Spring 2010

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"All My Children's" Susan Lucci poses for the cameras at AFTRA's and The Paley Center for Media's evening with the cast of the daytime drama. Photo: Kevin Parry, The Paley Center for Media

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Photo: Larry Busacca/Getty Images

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## PRINT PRODUCTION

IngleDodd Publishing  
310.207.4410 or  
[Inquiry@IngleDodd.com](mailto:Inquiry@IngleDodd.com)

## ADVERTISING

Dan Dodd, *Advertising Director*  
310.207.4410 ext. 236 or  
[Advertising@IngleDodd.com](mailto:Advertising@IngleDodd.com)

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## Building Partnerships Is Key to Our Success



Each year, we celebrate Women's History Month in March with people around the world and join together to recognize and celebrate the contributions that working women make to our culture and to our economy.

More and more, women are visible in the entertainment and news media industries. AFTRA women host Emmy Award-winning talk shows and headline both daytime and primetime programming alike. We sweep Grammy Awards in all the top categories, and we anchor two of the three major

network nighttime news programs. Women run production companies and studios and we occupy some of the top positions at the major broadcast networks and music labels. We even head some of the most important nonprofit and advocacy organizations in our industry—like AFTRA.

But if there's one thing we know, success comes from building partnerships, exchanging information and nurturing the future of our industries by mentoring young women and supporting leadership development programs. That is the mission AFTRA shares with our sister organizations and allies in the industry. Together, we listen to shared experiences and develop pathways to excellence in the many areas in which we work. Because, make no mistake, for all the success stories we celebrate in March and throughout the year, the challenges we still face require the same energy, dedication and creative vision.

Last summer, the AFTRA National Women's Committee, together with their allies in the Seniors, Performers with Disabilities and Equal Employment Opportunities committees, introduced a resolution at our 2009 National Convention proclaiming that "Seniors and Women Over 40 Are Part of the American Scene." Passed by unanimous acclamation, it mandates that AFTRA explore new and creative ways to encourage employers to increase access and employment at all levels and in all categories so that the American Scene is represented in all its diversity. Our work on this issue, together with our ongoing tri-union IAMPWD Campaign and our partnership with the AFL-CIO new Young Workers Initiative—which you can read about on page 19—exemplifies some of the hard work we have begun, to bring needed change to our industries.

AFTRA members are leading the way in our industries by working together with a common purpose and a shared vision for the future. Whether preparing for upcoming contract negotiations, advocating for reasonable protections against the online theft of copyrighted material, training member organizers around the country or laying out a vision for what a new national union must

do, AFTRA members are 21st century leaders for a rapidly evolving world.

I recently returned from Orlando where the AFL-CIO Executive Council held its winter meeting. As an AFL-CIO National Vice President, I am privileged to represent AFTRA members and all working Americans on the Council. By working with my union colleagues on key AFL-CIO committees like the Civil and Human Rights, Immigration, International Affairs and Women Workers committees, I am reminded of how much we share in common with other unionized workers outside the entertainment news media industries. Their issues are our issues and the challenges and changes they face in their industries are instructive to us, and so are the opportunities for building power across the labor movement.

Our work with the AFL-CIO and our sister unions across the spectrum of American industries offers us an incredible opportunity to learn from each other, to win our work for better wages and improved benefits and to give each of us greater control of our work and working lives. As our industries evolve, we believe that we must reach out to non-union or pre-union workers who participate in our world of work. Non-union workers need to understand—and trust—that our dialogue with them is not a greedy grab for their jobs, but is a real and lasting conversation about the benefits of working union. Our goal is their goal and it's the same goal shared by all Americans, regardless of political affiliation or category of work: we must work together to build a stronger economy and a better life for ourselves, for our families and for the generations of workers who follow in our footsteps.

**“ Success comes from building partnerships, exchanging information and nurturing the future of our industries. ”**

On a final note, I encourage all AFTRA members to participate in the 2010 U.S. Census. The Census is critically important to union members and especially to minority populations. The results and information provided by the Census to the federal government and its agencies are used, in part, to determine the funding of key programs and services that directly benefit working Americans. When it arrives in the mail, please take a moment to fill it out and return it, so that your voice is heard and counted and you are doing your part to help shape our country.

In solidarity,

A handwritten signature in black ink that reads "Roberta Reardon".

Roberta Reardon  
National President AFTRA, AFL-CIO

## Women Over 40 Celebrated at New York VintAGE Event

The AFTRA National Women's Committee joined with SAG and the New York Coalition of Professional Women in the Arts and Media on March 1 for an evening of celebration of women artists over 40.

The event, dubbed "VintAGE," featured an evening of music, dance, theater and film, including performances from AFTRA members Gretchen Cryer and Nancy Ford, choreographer Mercedes Ellington and "One Life to Live's" Ilene Kristen. AFTRA National President Roberta Reardon addressed the attendees in a taped tribute, putting front and center AFTRA's mandate of creating a campaign to increase access to employment at all levels and all categories for seniors and women over 40.

"AFTRA NY is proud to have been a co-sponsor of the VintAGE event, helping our members keep the spotlight on performers over 40 and the fantastic contributions they can make to the American media scene," said VintAGE organizer and AFTRA National Board member Leslie Shreve.

## Leshinski Speaks at Recording Academy Panel

Philadelphia Executive Director Stephen Leshinski participated in a panel discussion on Dec. 15 in Philadelphia called "Speaker Series Winter Edition: The Soundtrack to Film and Television."

Sponsored by the Recording Academy, Philadelphia Chapter, the goal of the event was to educate and inform aspiring composers, musicians and recording artists about the nature of the film and television business, including how to get started, pitfalls of the industry

and the benefits of working union versus non-union.

Other participants included film composer Rodney Whittenberg, Joan Bressler, director of the Greater Philadelphia Film Office, entertainment lawyer Marcy Rauer Wagman and music supervisor AJ Lambert, who has worked on a number of major film and television productions.

## AFTRA Boston Honors ASA Winner

The Boston Local had the opportunity in November to present the American Scene Award® for Documentary to "We Shall Remain," part of Boston's WGBH Educational Foundation's award-winning series "American Experience."

AFTRA National President Roberta Reardon presented the award to the series' executive producer, Sharon



AFTRA National President Roberta Reardon was on hand in Boston to present "We Shall Remain" executive producer Sharon Grimberg with the 2009 American Scene Award for Documentary. Photo: Dave Kaufman

Grimberg. Local members who appeared in the series were on-hand to share in the award presentation and witness the tribute to their work.

"We Shall Remain" is one of the first award recipients to address Native Americans within our American Scene. This five-part, close to eight-hour



In honor of Black History Month, AFTRA Los Angeles President Ron Morgan presented Tavis Smiley with a certificate of appreciation. Photo: Kevin Parry, The Paley Center for Media

## Smiley Honored at Paley Center

AFTRA Los Angeles partnered with The Paley Center for Media on Feb. 11 for an evening with AFTRA member, broadcast journalist and author Tavis Smiley in celebration of Black History Month.

The evening kicked off with a welcome from AFTRA National Board member Jason George who introduced the lively Q&A between Smiley and AFTRA member and broadcaster Pat Mitchell, who is currently President/CEO of The Paley Center.

Following the event, AFTRA Los Angeles President and National Second Vice President Ron Morgan presented Smiley with a certificate of appreciation, which was given to Smiley "in recognition of his commitment to the craft of broadcast journalism, his demonstrated ability to cross between mediums in a uniquely effortless manner and for inspiring his fellow AFTRA members to pursue this standard of excellence."

documentary, spans 300 years and tells the story of pivotal moments in U.S. history from the Native American perspective, upending historically inaccurate stereotypes and exploring important issues of language, sovereignty and preserving a native culture.

## San Diego Local Welcomes New Board Members

AFTRA San Diego Local held its annual membership meeting in January at the AFM Local 325 meeting hall and welcomed newly elected local Board members Jonathon Downs and Victor Contreras, who are replacing Jeff Minkin and Jack Winans. AFTRA San Diego President Ed Badrak thanked outgoing Board members, Minkin and Winans, for their service to the Board and membership.

Badrak also discussed the production of the program "Terriers," currently being shot in San Diego and encouraged members to register to work on the show. He also discussed upcoming member education symposiums being presented in San Diego, the first of which, "Impressive Auditions," will be held on April 26.

## AFTRA Member Recalls Devastation in Haiti

AFTRA Seattle member and KIRO-7 news anchor Angela Russell was among the many broadcast journalists deployed to Port-au-Prince, Haiti, hours after the devastating 7.0 earthquake demolished the city and surrounding area.

Russell, with her producer, Tonya Estes, and photographer Bill Skok, entered the country through the Dominican Republic, and witnessed the human drama of earthquake refugees, many



*New Orleans local's the Imagination Movers have stayed close to home to tape their top-rated Disney children's program. Photo: Walt Disney Co.*

## AFTRA on the Move With Imagination

By Robyn Sprehe-Clavel

When the four members of the AFTRA-covered Disney Channel program "Imagination Movers" come together, one word comes to mind: genius.

"Imagination Movers" debuted in 2003 and was created on the original concept by the Movers themselves: Rich Collins, a former journalist and father of five; Scott Durbin, teacher and father of two; Dave Poche, architect and father of two; and Scott "Smitty" Smith, a New Orleans firefighter who helped with the search and rescue during Hurricane Katrina. All are members of the AFTRA New Orleans Local.

"The Movers was a single goal we had from the beginning," said Poche. "We wanted a project that appealed to the family."

The production has done just that. "Movers" has won 14 national music awards, along with a Daytime Emmy for outstanding original song in the

children's show/animation category for "Boing, Cluck, Cluck," which also appears on their latest Walt Disney Records release, "For Those About to Hop."

Airing in more than 55 countries and in 12 languages, "Imagination Movers" launched their first U.S. concert theater tour in 2009. The 39-date "Live From the Warehouse Tour" kicked off on Oct. 10 in the Movers' home state of Louisiana.

"After Hurricane Katrina, it was important to come back to New Orleans," said Poche.

Due to the state tax credit for production in Louisiana, the series can be produced close to home.

"It has been fantastic. The crew is 90% local and everyone has answered to the call," said Poche. "It's great and very comforting having AFTRA behind us. We appreciate it."

*Robyn Sprehe-Clavel is a local actor and AFTRA New Orleans member*

## What's Your Story?

Do you have an AFTRA story you want to tell? The "Aha!" moment for you when you realized the benefits of being an AFTRA member or what kind of role AFTRA plays in your life as a professional. In 150 words or less, we want to know: What's Your Story? Send your submissions, WITH A PHOTO of you on the job, to [news@aftra.com](mailto:news@aftra.com) or mail to AFTRA Magazine, c/o Leslie Simmons "What's Your Story," 5757 Wilshire Blvd., 9th Floor, Los Angeles, CA 90036.

injured, walking across the border into the neighboring country.

Once the KIRO team reached Port-au-Prince, the effects of the earthquake were overwhelming.



AFTRA member Angela Russell reported from many areas of devastation in Port-au-Prince, including this spot where a grocery store once stood. Photo: Bill Skok, KIRO-TV

"I remember one 7-year-old girl who was trapped in a pocket of the debris who survived for days on Fruit Roll-Ups and cookies," said Russell.

## AFTRA Detroit Hosts Sportscaster Program

Four of Detroit's best-known sports play-by-play stars helped AFTRA Detroit stage the latest successful conservatory program on Jan. 25 called, "So, You Want to Be a Sportscaster?"

A standing-room-only crowd of AFTRA members and "future" members (high school and college students) listened to the

Now back in Seattle, Russell acknowledges the emotional toll covering an earthquake can have on a reporter. In Port-au-Prince, it was easier to cope with what she saw because she was so focused on her mission as a journalist.

## Reardon on THR Power 100 List

In December, AFTRA National President Roberta Reardon was named for a second year in a row to "The Hollywood Reporter's" Women in Entertainment Power 100 List.

Reardon was ranked 70 on the list of 100 female movers and shakers in the entertainment industry, sharing honors with notable AFTRA members Oprah Winfrey (No. 2), Ellen DeGeneres (No. 26), Meryl Streep (No. 48) and Tina Fey (No. 51).

"This honor is not so much about my achievements as it is about the strides AFTRA members have made in the last year, working together every day to build our union's strength," Reardon said.

## AFTRA Welcomes...

### Eric Chaudron, Executive Director of the AFTRA Chicago Local

Chaudron will succeed longtime Chicago Local Executive Director Eileen Willenborg on April 5, who is retiring after 15 years of service.

always inspiring and often hilarious "war stories" from such notable sportscasters as Jim Brandstatter (Detroit Lions, University of Michigan football), Mario Impemba (Detroit Tigers TV), Greg Bowman (WWJ anchor and AFTRA Detroit Board member), Tony Ortiz (Detroit Lions, University of Michigan basketball) and Ken Kal (Detroit Red Wings).



AFTRA National Director of Communications Christopher de Haan attended "The Hollywood Reporter's" Women in Entertainment breakfast with #70 on the list, AFTRA National President Roberta Reardon. Photo: Lauren Grasso/THR

Chaudron was previously an Employment and Government Agency Practice attorney with Canelo, Wilson, Wallace & Padron, where he handled all aspects of litigation and supervised all legal, governmental and public relations issues on behalf of a homeowners' association. Since 2006, Chaudron has worked as an adjunct professor of political science and business at Merced College in Merced, Calif., where he has been teaching classes in constitutional law, labor and employment.

Prior to his employment at Canelo Wilson, Chaudron served as a civil litigation and government relations attorney and before that as Executive Director of the California Laborers-Employers Cooperation and Education Trust (LECET). He was formerly Director of Organizing/Representative for the Motion Pictures Editors Guild (IATSE Local 700) in Hollywood, Calif., and a field representative for the Central Labor Council of the Los Angeles County Federation of Labor.

### Joe Barnes, National Representative/Organizer based in Los Angeles

Barnes comes to AFTRA with an extensive background in internal and external organizing, including contract campaigns and political organizing, having worked with both professional

and technical employees at various locals of SEIU.

With a deep understanding of the tools and strategies that must be employed to develop a successful organizing model of unionism, AFTRA will benefit from Barnes' expertise.

**Jocelyn Krause, Assistant to the National Director of News and Broadcast and the National Director of Organizing**

Krause started her union career as an organizer with the Transport Workers Union Local 100 shortly after graduating from Carleton College in Northfield, Minn., in 2008 with a bachelor's degree in political science and international relations. A proud Chicago native, Krause's hobbies include printmaking and dance.

**Allison Sundberg, National Sound Recordings Claims Representative**

Sundberg joins AFTRA from Universal Music Group, where she worked in contract administration and licensing. She holds a B.A. in arts and entertainment management from the University of the Pacific in Stockton, Calif. Sundberg's musical background goes back to middle school, as a top vocalist and member of the honor choir. She also plays piano.

## LA Local on the Back Nine

The Los Angeles Local will take to the greens on July 19 at Mountain Gate Country Club for the inaugural Frank Nelson Fund Celebrity Golf Classic, hosted by AFTRA member and former Los Angeles Lakers shooting guard and NBA Coach of the Year, Byron Scott.

Proceeds from the tournament will benefit the Frank Nelson Memorial Sick & Benefit Fund, which provides emergency financial aid and other resources to qualified members of AFTRA west of Omaha.

"We look forward to the Frank Nelson Fund Celebrity Golf Classic being an event that AFTRA members and the community look forward to each year and whose proceeds will benefit the continuing work of the Fund to help AFTRA members in need, especially during these rough economic times," said Jon Joyce, president of the Fund. "We're honored to have the support of Byron Scott as our host for this inaugural event.

The tournament will include a putting contest, luncheon and post-tournament awards banquet.

Frank Nelson, best known for his work on "I Love Lucy" and "The Jack Benny

Show," started the Sick & Benefit Fund in 1959, following his time as AFTRA National President from 1954 to 1957. While serving as AFTRA president, he established a pension and welfare plan for freelance performers in the broadcasting industry and he served as a trustee for AFTRA H&R Fund from the plan's inception until his death in 1986.

## Atlanta Local Helps Build Futures



Members of the Atlanta Local stand outside the future home of a Sudanese family, built through Habitat for Humanity.

On a cold, drizzly day in January, a dozen members of AFTRA Atlanta teamed up with Habitat for Humanity and consumer guru Clark Howard to help build a home for a needy Sudanese family.

The day's work was in honor of local casting director Annette Stilwell's husband and son, whom she lost during a three-month span in 2008. The "Two Williams Homes" was a great structural and spiritual success for everyone.

"I am so honored and happy that our community of actors, producers and clients has helped us pave the way," Stilwell said. "To think that we have helped three people purchase affordable housing, I hope that all who have contributed understand how amazing this is. It is a great statement of the people I do business with on a day-to-day basis."

James Achiber, one of the "Lost Boys of Sudan," and his wife Ayok Mou and child Deng Ji, were immensely grateful for the opportunity to own a home in America.

## LETTERS TO THE EDITOR

In the continuing evolution of "AFTRA Magazine" and our goal of reaching out to the membership in all corners of the country, the Editorial Board is starting a "Letters to the Editor" forum. Paid-up members may submit letters to the editor via email to [news@aftra.com](mailto:news@aftra.com) or send letters to AFTRA Magazine, c/o Christopher de Haan, 5757 Wilshire Blvd., 9th Floor, Los Angeles, CA 90036. Be sure to include your Local and category.

Please note: "AFTRA Magazine" reserves the right to limit letters from paid-up members to 150 words and to select one or two representative letters—when there are several on the same topic. Letters must be signed. Names can be withheld, only at the request of the author. Letters that are antagonistic or accusatory, either implied or expressed, against other members, will not be published. Opinions expressed are not necessarily those of AFTRA.

## Busy 2010 Negotiations Underway

AFTRA members return to the negotiating table again in 2010 to bargain the ABC Staff Newspersons and CBS Staff Newspersons agreements, both of which expire May 15, and three more national collective bargaining agreements, including two of our largest—the Sound Recordings Code and the AFTRA Network Television “Front-of-the-Book.” Here’s a look at our work already this year on improving member contracts and a preview of what’s coming up.

### Board Ratifies New National AFTRA Public Television Agreement

In June 2009, AFTRA began negotiations on a successor agreement to the 2002 Extension to the National AFTRA Public Television Agreement covering performers working on programs produced for broadcast on PBS and some of its affiliated stations around the country. After several months of negotiations in Boston and New York, and thanks to the hard work of AFTRA members who served on the AFTRA Negotiating Committee, including Will Lyman and Polly Adams from New York, AFTRA Boston Local President Paul Horn and JT Turner and Duncan Putney from Boston, a tentative agreement on a new contract was reached in the early hours of Feb. 26.

The AFTRA National Board unanimously ratified the agreement at its meeting on Feb. 27. The new three-year contract, effective March 1, 2010, to Feb. 28, 2013, includes increases in minimum compensation and employer contributions to the AFTRA Health and Retirement Funds, as well as confirmation of AFTRA’s jurisdiction over programs made for or reused in new media under this agreement.

### Steering Committees Prepare for Sound Recordings Code and Network Television Code “Front-of-the-Book” Negotiations

The Steering Committees for the AFTRA Sound Recordings Code and the AFTRA Network TV Code “Front-of-the-Book” have been meeting to discuss the upcoming negotiations for these two contracts. In the coming month, each committee will discuss preparations and a timeline for negotiations. The Sound Recordings Code is set to expire on June 30 and the AFTRA Network TV Code will expire on Nov. 15.

The National Board has authorized the AFTRA Administrative Committee to update these committees as needed, depending upon the calendar and needs for negotiations of both contracts.

### Joint Bargaining With SAG on AFTRA Exhibit A Contract Approved

The National Board also voted at the February plenary to approve joint bargaining under Phase One terms with Screen Actors Guild (SAG) for the AFTRA Primetime Television Contract (Exhibit A of the Network Television Code) and the SAG Television and Theatrical Agreement and under the AFL-CIO-facilitated No Raiding/Non-Disparagement Agreement between the two unions.

“I applaud the National Board for taking this important step forward today following our productive discussions with our counterparts at Screen Actors Guild earlier this week, specifically with respect to AFTRA’s heavy negotiating



schedule for 2010," said AFTRA National President Roberta Reardon. "I look forward to continuing our work with SAG President Ken Howard and the leadership and members of our sister union as we move forward to bargain the strongest possible contracts for professional talent."

Although this does not represent a return to full Phase One to merger, AFTRA is now authorized to jointly negotiate and administer the AFTRA Exhibit A Agreement with SAG in the same manner as occurred in 2009 in the AFTRA and SAG Commercials contracts negotiations and the AFTRA and SAG Non-Broadcast/Industrials contracts extension.

### Armed Forces Radio and Television Agreement Renegotiated

AFTRA recently negotiated a new agreement for the Armed Forces Radio and Television Service (AFRTS), for work on radio and television spot announcements used on military bases and facilities outside the United States as well as the Pentagon Channel. These spots and informational announcements address everything from hygiene to safety issues while soldiers are deployed overseas.

The term of the new AFRTS Agreement is from Jan. 1, 2010, to Dec. 31, 2014, and members received a 3% increase in all fees, effective Jan. 1, 2010, with another increase of 2.5% on June 20, 2012. The H&R contribution rate was increased from 14.3% to 15.5%. The session fee in the AFRTS Agreement covers the use of a spot for the entire five-year duration.



Continued on page 12



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## Interactive Media Cooperative Committee Meets, Member Seminars Planned

New York Local President Holter Graham and National Vice President Denny Delk—both of whom currently serve as co-chairs on the AFTRA Interactive Media Steering Committee—joined with AFTRA staff members in December to meet with representatives from Electronic Arts, Activision, Take 2, Disney and other video game employers to discuss issues concerning the employment of union performers, including voice-over talent, under the new 15-month AFTRA Interactive Media Agreement. The agreement was ratified by member referendum last fall. The meeting took place in accordance with

a new provision that requires both sides to meet in a



cooperative committee to “review and address areas of contract administration and/or interpretation on an ongoing basis during the term of the agreement.”

In addition to discussing the general state of the industry, AFTRA and the employers talked about best efforts to educate members about establishing a registration process for new video games and about creating a joint union-industry bulletin regarding vocal stress. They also discussed the new Atmospheric Voices provision, specifically focusing on how to ensure a fair word-counting process.

Thanks to the AFTRA Interactive Media Agreement, more AFTRA members are making a living working in video games. On March 16, AFTRA Los Angeles hosted a video game industry panel at the AFTRA Los Angeles Local office. AFTRA Los Angeles Local Board member Kathleen Noone moderated a panel of video game producers and publishers and special guest, voice coach Marice Tobias. Similar seminars will be held in New York, San Francisco and Seattle.



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## Non-AFTRA Contracts: Advisory Notice

The following is a reprint of an advisory geared to up-and-coming broadcasters who are not yet AFTRA members. It is reprinted here for the information of members.

AFTRA has received increasing reports of non-AFTRA agents representing broadcasters, and that some of these non-AFTRA agents are offering terms in their "non-AFTRA contracts" that are very problematic. Signing one of these non-AFTRA contracts without knowing exactly what the language in the contract means can be a very bad decision for a broadcast professional. Increasingly, AFTRA has seen younger broadcasters entering union markets from non-union markets who have already signed non-AFTRA contracts that contain what we refer to as a "perpetually-renewing agency clause" or "evergreen" clause.

Here are some of the potential dangers of signing with an agent that is not franchised under AFTRA's Rule 12C.<sup>1</sup>

### Perpetually-Renewing Agency Contracts - Broadcasters Be Aware!!

Non-AFTRA contracts can allow a non-AFTRA agent to charge anywhere from 10% to 25%, and often state that **all extensions, renewals or renegotiations** of employment contracts are commissionable, even after the expiration or rightful termination of the non-AFTRA contract. This means that if you decide to terminate your non-AFTRA contract, or let it expire, you will be faced with a non-AFTRA agent who demands commission be paid for as long as you are working for the same employer.

**Do not sign** an agency contract that contains a provision that allows an agent to continue to receive commission on your work with your employer even after the agency contract comes to an end. Such a provision allows an agent to profit from your employment for years after you have ceased to be represented by the agency. These types of provisions are not permitted in the AFTRA Standard Contracts used by AFTRA Franchised Agents. These clauses can be buried deep within a non-AFTRA contract and therefore, hard to detect. For more information about these perpetually-renewing clauses or evergreen clauses that have appeared in non-AFTRA contracts, please contact the National Agency Department at [agency@aftra.com](mailto:agency@aftra.com).

### Additional language to look out for:

- **Arbitration Clauses** - Arbitration clauses are included in contracts to serve as an expedited, cost-effective way to settle disputes. However, some of these non-AFTRA contracts require that arbitration be heard in the state where the non-AFTRA contract was first signed. If the non-AFTRA

agent gets you employment in another part of the country and a dispute arises, you may have to pay airfare, room/board and miss work to travel in order to defend your rights.

- **Check Authorizations** - There should not be an authorization buried in a contract to have the agent handle/ receive your checks. A check-authorization agreement should be a separate agreement signed by both agent and broadcaster. In most of these non-AFTRA contracts, you would be required to legally terminate the entire non-AFTRA contract if you want to rescind your check authorization with a non-AFTRA agent. In the AFTRA contracts, the check authorization is a separate agreement that is terminable at will, as long as it is done in writing.
- **Contract Term** - The AFTRA contract allows for an 18-month initial term agreement (renewable after a year) and three-year contracts after that.
- **Automatic Renewal** - Do not sign a contract with an automatic renewal clause. The AFTRA contracts also require that you sign a new agency agreement after the original one expires. It may seem time-consuming, but it is beneficial when you want to end a relationship with an agent.
- **Termination Language** - Review the termination language before signing a non-AFTRA contract. Almost all of these non-AFTRA contracts allow for termination only 30-90 days prior to the automatic renewal date set forth in the non-AFTRA contract. These dates can become confusing if you are in your third or fourth renewal contract. You may be tied to the non-AFTRA agent for a new contract if you miss your termination window.
- **Commission** - Most non-AFTRA agency contracts state that all work obtained, directly or indirectly, while you are under the non-AFTRA agency contract is commissionable. This means that the non-AFTRA agent may commission work you obtain, whether or not he or she did any work. Be careful to ensure that reasonable services are performed in exchange for compensation, and that these services are specifically addressed in any contract you sign. The services should be performed as long as the agent receives commission.

The dangers of such non-AFTRA contracts and the important protections of the AFTRA Franchised Agency regulations are among the many reasons why AFTRA members should only work through AFTRA franchised agents for their agency representation. If you are interested in obtaining a list of agents franchised by AFTRA, please email us at [agency@aftra.com](mailto:agency@aftra.com) or go to our Web site at [www.aftra.com](http://www.aftra.com).

<sup>1</sup> The AFTRA Regulations Governing Agents Rule 12C is the agreement between franchised agents and AFTRA with terms and conditions negotiated to benefit both the agent and AFTRA members.

# AFTRA Foundation's AMEE Awards Sparkle in the Big Apple

Story photos by Larry Busacca/Getty Images

The diversity of AFTRA's membership shined through on Feb. 22 in New York City at the AFTRA Foundation's annual AFTRA Media and Entertainment Excellence Awards.

The historic Plaza Hotel's Grand Ballroom served as the backdrop for an evening that featured music legends, tributes to lovable characters, laughs and pride in AFTRA as the union of entertainment and media performers.

This year, the Foundation feted the past and present cast of "Sesame Street," global Latin music phenom Juanes, "Good Morning America's" Robin Roberts, CBS veteran TV and radio journalist Charles Osgood and the original "Soul Man," Sam Moore.

The awards gala and dinner—dubbed the AMEES—brought in more than 320 guests and raised money for the AFTRA Foundation, a charitable and educational organization funded through tax-deductible contributions, grants and bequests to support projects outside the scope of normal AFTRA activities. Foundation projects include fundraising events, special conferences, studies, seminars and other endeavors critical to AFTRA members, such as the International News Safety Institute, the only global organization solely dedicated to the safety of journalists and other news professionals.

The AMEES were created in 2003 to honor AFTRA members for excellence in their craft and their contributions to the fields of media and entertainment. Proceeds from the 2010 AMEE Awards go to benefit the AFTRA Foundation.

AFTRA Foundation President Shelby Scott kicked off the evening, saying the 2010 AMEE honorees "represent the vast array of media in which AFTRA members work and the long tradition of professional excellence that is synonymous with organized labor and AFTRA talent, in particular."

Roberts, who received the AMEE Award in Broadcasting said of the evening, "These awards remind us that we all have a purpose, and that we have a chance to have an impact on the world with what we do. And I want to thank AFTRA for keeping more than 70,000 professional performers, broadcasters and recording artists actively in the game, pursuing their passions, making a difference."

The cast members of "Sesame Street" received the AMEE Award in Entertainment which was presented to them by Sesame Workshop CEO Gary Knell. Bob McGrath, who has been with the children's program since it aired 40 years ago, accepted the award on behalf of the cast.

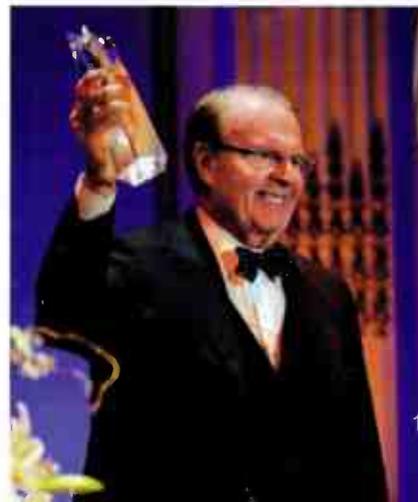
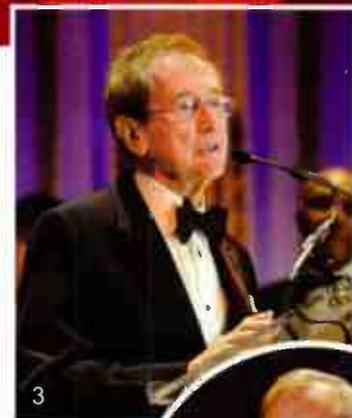
McGrath spoke of the show's reach, globally and personally, and drew laughs when he recalled a time watching his young daughter throw away paper discarded from his typewriter and when she was done, she told him, "You know what I call that, Daddy? Co-op-er-a-tion."

Juanes, who was presented with the AMEE Award in Sound Recordings, was treated to a double presentation, first by Emmy-winning New York broadcast journalist Jorge Ramcos of WNJU-TV's "Noticiero 47," who spoke of the artist's humanitarian work around the world, including his efforts to remove landmines in Central America.

Singing legend Tony Bennett was then introduced to give Juanes the award. The two singers performed a duet on Bennett's 2006 album, "Tony Bennett: Duets/ An American Classic." Bennett received a standing ovation and thanked those in the room "for making my month," before going into his tribute to Juanes.

"The reason why I love Juanes is that he cares for humanity," said Bennett. "I wish him nothing but the best."

Juanes returned the accolades, calling Bennett, "my soul brother and friend" and speaking of how he asked the singer during recording sessions how to sing well.



1. CBS' Charles Osgood holds up his AMEE Lifetime Achievement in Broadcasting.

2. ABC's Robin Roberts with her AMEE Award in Broadcasting.



Bennett responded with a gift: an old, black cassette tape that contained vocal exercises Bennett used to warm up his voice. Juanes says he has used that tape ever since.

After the AMEES, Juanes said of his award, "I am truly flattered to have received the 2010 AMEE for Sound Recordings. I cannot begin to express the emotions that filled my heart upon receiving the honor from such an icon and personal mentor as Tony Bennett, and his kind words are something I will never forget."

He added, "I also have not stopped smiling since getting the opportunity to meet the cast of 'Sesame Street.' My sincere thanks to AFTRA for a genuinely special night."

"CBS News Sunday Morning" contributor Bill Geist gave a heartfelt and humorous presentation to his friend and CBS News colleague, Charles Osgood, with the AMEE Lifetime Achievement Award in Broadcasting.

"I'll try to keep this short," Geist told the audience. "Charles has to get up for work in a few minutes."

Accepting his honor, Osgood opined that accepting lifetime achievement awards can signal the end of one's career.

"I'd like to see this keep going for a while," he quipped.

Osgood also spoke about the changes in news and entertainment media that began just before he started his career in broadcasting, more than 40 years ago and that continue even today.

"When I joined AFTRA, it was a time of great change in broadcasting. Just the year before, AFTRA as it was named, slid in that letter 'T' between the 'F' and the 'R' to make room for that new medium: television," he said.

Osgood ended by reminding people of the importance of modern-day radio and television broadcasting saying, "Did you know there are more people listening to radio these days than in its so-called 'hey day.' And just a few weeks ago, more people watched

the Super Bowl on television than had ever watched anything on television ever before. That's because it is a great story, and storytelling is what our business is all about."

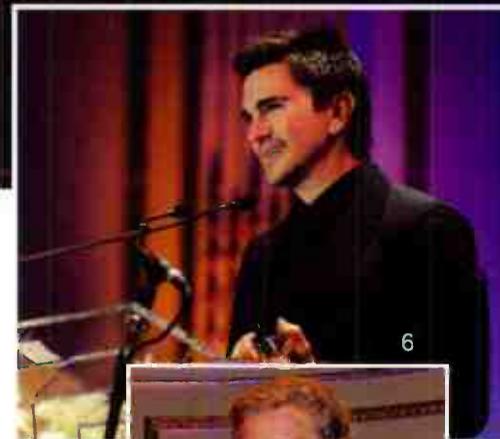
Radio personality Don Imus, known for not making many personal appearances, decided to forgo his usual policy to present the AMEE Lifetime Achievement Award in Sound Recordings to his longtime friend, Sam Moore.

With his now-deceased duo partner, Dave Prater, Moore revolutionized R&B and gospel music with songs like "Hold On I'm Coming," "I Thank You," "When Something Is Wrong With My Baby" and the monster hit "Soul Man."

Moore thanked many whom he said have had a significant impact on his life, including Foundation President Shelby Scott, AFTRA President Roberta Reardon and his friends (and AFTRA members) seated at his table, actors Linda Dano and Robert Woods.

He also spoke of his work with musicFIRST—of which AFTRA is a partner—in trying to help pass the Performance Rights Act, which would close a loophole by which performers on recordings do not receive residuals when their songs are played on the radio.

Moore ended his speech with a call to action: "Every time your record is played, I think you should be paid. I'm still fighting. I'm gonna keep fighting."

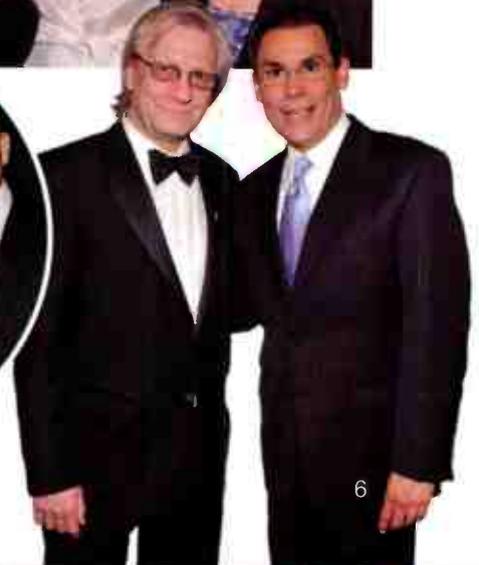


3. Original 'Sesame Street' cast member Bob McGrath accepts the AMEE Award on behalf his fellow actors on the longtime PBS children's program.
4. AFTRA First National Vice President Bob Edwards returned to the AMEES as the evening's master of ceremonies.
5. (L-R) 'Sesame Street's' Nitya Vidyasager, Desiree Casado and Alan Muraoka on stage for their AMEE Award.
6. Latin singer Juanes was humbled by AFTRA honoring him with the AMEE Award in Sound Recordings.
7. The legendary Tony Bennett bows to the audience.
8. Sam Moore's AMEE Lifetime Achievement Award was presented to him by longtime pal, Don Imus.

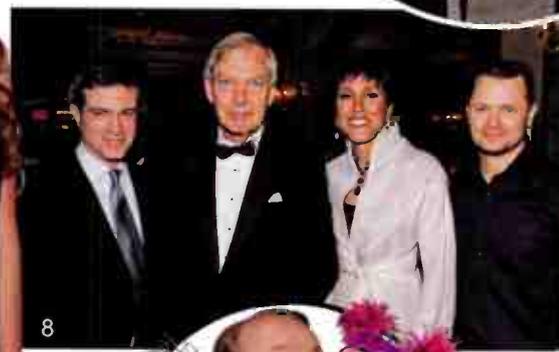
# The AMEES Party



Muppet mania hit that red carpet at the AFTRA Foundation's AMEE Awards. The celebration started with a champagne reception and jazz music from Tedd Firth and his trio. Guests hob-nobbed, while many of the honorees, like Sam Moore and Charles Osgood, got cozy with some "Sesame Street" characters.



AFTRA Magazine 18 Spring 2010



1. Sam Moore meets Rosita and Carmen Osbahr 2. Bob Edwards and Charles Osgood 3. AFTRA National President Roberta Reardon, Robin Roberts and AFTRA Foundation President Shelby Scott 4. Jorge Ramos, AFTRA National Executive Director Kim Roberts Hedgpeth, Shelby Scott, Juanes, Tony Bennett and Roberta Reardon 5. AFTRA Assistant National Executive Director Mathis Dunn with AFTRA outside counsel Susan Davis and attorney Greg Hessinger 6. Jim Kerr and Jorge Ramos 7. Karen Martinez 8. AMEES 2010 Committee Co-chair Ed Fry, Bob Edwards, Robin Roberts and AFTRA New York President Holter Graham 9. Charles Osgood has some fun with Rosita and Abby Cadabby 10. AMEES Committee Co-chairs Ed Fry and Lainie Cooke and AFTRA New York Executive Director Stephen Burrow and AFTRA General Counsel Tom Carpenter 11. Jane Powell and Dick Moore. Photos by Larry Busacca and Bryan Bedder/Getty Images

# NEW STRATEGIES FOR A NEW GENERATION

According to a study by the Economic Policy Institute, approximately 1.3 million young workers have left the workforce since December 2007 when the current recession began. With so many young people out of the unionized workforce, America faces a crisis that does not bode well for future generations of workers who expect the same opportunities as their predecessors—opportunities for good-paying jobs, safe working conditions, health coverage and reliable pension benefits. Future workers who are able to find work may end up in low-paying jobs with few benefits, if any at all.

The National Center for Health Statistics highlighted this inequity by finding that 30 percent of young adults had absolutely no health insurance coverage and “were nearly twice as likely as adults ages 30 to 64 to be uninsured.” And according to a labor study, a third of young workers live at home with their parents, a third cannot pay their bills and seven out of 10 do not have enough to cover their expenses for more than one month.

This “Millennial Generation” as they’re called—young adults roughly between the ages of 18 and 29—face an unemployment rate of 18.9 percent. Looking for a job in today’s new and changing workplace is challenging when you’re doing this alone. Yet, according to a 2009 AFL-CIO report, “Young Workers: A Lost Decade,” 55 percent of young workers believe that employees are more successful working as a group, and more than half believe they’re better off with a union than employees in similar jobs who don’t have one.



Holter Graham, Eastern Chair, AFTRA's Young Performers Committee

“This is encouraging news for a labor movement that will be defined by the next generation of workers, and that is why the AFL-CIO launched its

Young Workers Initiative at its national convention last summer,” said Holter Graham, AFTRA New York Local President, who also serves as AFTRA National Vice President. The founding resolution called on the AFL-CIO to “actively develop initiatives and programs aimed at bringing young workers into the labor movement at the national, state and local levels” and commit itself to the creation of leadership development programs for younger union members throughout the country.

Last fall, AFTRA National President and AFL-CIO Executive Council Vice President Roberta Reardon appointed Graham and Washington/Baltimore Local President Julie Wright to work with AFL-CIO Secretary-Treasurer Elizabeth Shuler on the new Initiative, with the immediate goal of planning a Youth Summit in early June 2010. Ray Bradford, National Director for Equal Employment Opportunities, is also working as the staff liaison on this initiative. Bradford also coordinates AFTRA’s work on behalf of young



Looking Ahead program teens enjoyed a private tour of the ABC news studio in Los Angeles last summer. Here they are joined by AFTRA members and ABC-7 morning anchors Phillip Palmer and Leslie Sykes.

**Are you a Los Angeles-based young performer between 9 and 18?** Looking for fun places to meet friends in between auditions, work and studying? Need to build up some community service credits for school?

Looking Ahead is a great place to start. Funded by AFTRA, Screen Actors Guild and The Actors Fund, Looking Ahead was created in 2003 to give young performers a place to be themselves, have fun, give back and get support in making a successful transition to adulthood. The program offers five kinds of services: social events, education planning, counseling, community service activities and leadership development.

Families of young AFTRA performers, ages 9-18 only, who want to join or find out more about the program should go to [www.lookingaheadprogram.org](http://www.lookingaheadprogram.org) or call Looking Ahead at 323.933.9244, ext. 36.

Continued on page 20



Were you ever a **PROFESSIONAL YOUNG PERFORMER?**

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Do you know where all of your Coogan money is? In California, money that cannot be deposited is sent to The Actors Fund, which has set up a website—[www.unclaimedcoogan.org](http://www.unclaimedcoogan.org)—where you can check to see if you have money owed to you. In New York, the money is held by the State Controller's Office, which can be reached at 518.474.4017.

performers and is on the Advisory Committee of The Actors Fund's Looking Ahead program.

In mid-February, Bradford, Wright and Graham, who is also Eastern Chair for the Young Performers Committee, joined a group of union leaders from around the country meeting in D.C. to kick off the AFL-CIO's Young Worker

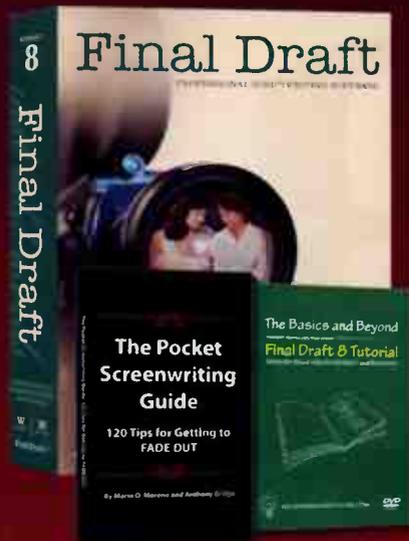
Initiative. Representatives from various segments of our nation's workforce were called together by Shuler, the AFL-CIO's youngest elected officer, to begin mapping out a strategic plan to engage, attract and involve young workers in the labor movement. Joining transport workers, teachers, painters, flight attendants, postal workers and other trade unionists were AFTRA

representatives from the entertainment and broadcast news industries.

The AFL-CIO will be holding regional forums across the country this spring to hear from young workers about their workplace needs, experiences and challenges. These forums will gather valuable information for the entire Young Workers Initiative, as well as create agenda items for this summer's Youth Summit. AFTRA will make sure that our young performers' voices are heard and that issues relating to our industries are included for consideration.

"AFTRA is proud to be on this leadership team, joining a diverse group of union leaders from all parts of the country in creating a new dialogue between the Millennial Generation and the labor movement," said Graham. "This summer's Young Workers Summit will serve as an informational and inspirational source for young people

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entering the workforce, looking for good-paying jobs with benefits and protections.

"Young Americans need union representation now more than ever during these times of corporate contraction and economic uncertainty, and we as AFTRA members will use our specialized talents as media messengers to inform the conversation and the public about the value of union membership and to give young workers a voice and a forum to be heard," he added.

As a 28-year-old worker from Arkansas was quoted as saying within the AFL-CIO report: "We need good jobs and lots of them. That's what's really going to make a difference in people's lives."

To find out more about the Young Workers Summit or any of AFTRA's other diversity programs, contact Ray Bradford at rbradfor@aftra.com or call 323.634.8298.

## Organizing the Millennial Generation: Some Concrete Steps

### Promote worker-student solidarity by reaching out to college students

AFTRA works with colleges and universities across the country to educate them on the entertainment and broadcast news industries. Mentoring programs connect AFTRA professionals with current and graduate students.

### Survey young members and workers about their work/family responsibilities

It is a common misconception that young workers lack family obligations and, therefore, don't place a priority on workplace supports such as family leave, sick time, child care, etc. As a partner with The Actors Fund's Looking Ahead program, AFTRA supports social programs, family financing sessions and a range of education and social services with young performers and parents alike.

### Build programs for mentoring and leadership development of young workers within unions

AFTRA is also exploring the expansion of its Diversity Leadership Training program, with a focus on young professionals in our union.

### Include young workers in bargaining committees and bargain for benefits young workers need to balance work and family

AFTRA Locals are actively identifying new leaders within our union's committees and programs, and will include both young performers and young adults into the planning of the AFL-CIO's Youth Summit.

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# A NEW UNION FOR A NEW WORLD

## An Open Letter to AFTRA Members

There's been a lot of talk lately about the possibility of a "merger" between AFTRA and SAG. We take this as an encouraging sign: a reflection of the improving relations between our unions. AFTRA leadership and members have always been, and continue to be, committed to creating one media and entertainment union for all actors, performers and broadcast journalists. We stand ready to work hard to make that happen in the near future. But make no mistake, we will not repeat the past. We believe that any effort to create a new and stronger national union must not only be successful, but also lead to a more powerful, better functioning union than any existing models today.

It's important to remember that creating any kind of "merged" union is not a goal, it is a means to a goal.

### OUR PRIORITIES

Like members of any union in any industry, AFTRA members want more jobs and better jobs. This means the union's core missions must be **organizing more union work** and **raising the wages and working conditions in our contracts**.

No union can be successful at one without being successful at the other.

Consider the reality in which we work: few of our major employers are in only one business or produce only one form of content; few of our members forge an entire career doing only one kind of work in only one medium; and our work increasingly takes us beyond the geographic boundaries of Hollywood and New York City.

Our union's first priority is to negotiate strong contracts for all its members throughout the nation. Second, in order to effectively enhance its power at the bargaining table, our union must reflect the current realities of the industries in which

we work, as well as the nature of the work we do. This means research, preparation and, most important, organizing.

Ultimately, we want to build an encompassing union that keeps us all working under strong contracts, and also empowers its entire membership.

### A MATTER OF POWER

Some see "merger" mainly as a way to solve the very real problems posed by paying dues to multiple unions, contributing to multiple health and retirement plans and wasting resources on redundant administrative processes. As longtime working members of multiple unions, we also yearn for the streamlined efficiencies that would make each of our individual professional lives easier to manage and less costly. But as welcome as these benefits may be, they are not the reason to create a new organization. We should do it for one reason and one reason only: **to build power**.

While we should always be sensitive to the realities of production budgets and the economics of the various intertwined sectors of the media industry, we must also ensure we are in a position to prevent employers from degrading our hard-won wages and working conditions by shifting production away from organized markets or shifting modes of production away from union workers.

If a union only represents one small piece of a large conglomerate's operations and revenue centers—be it only scripted programming or only recorded music or only local broadcasting—workers will have much less leverage at the negotiating table. Unless we cover as wide a swath of the media landscape as our employers do, they will always have the upper hand.

### A NEW VISION FOR A NEW UNION

Above all, the new union must reflect the nature of our world today. It is time to stop using the catchphrase "merger," which carries baggage and assumptions from past efforts and failures that are no longer relevant. This isn't 1960, 1998 or



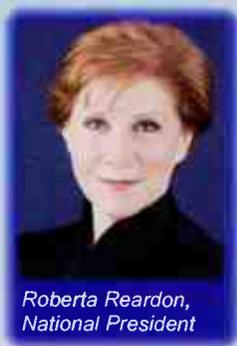
Bob Edwards, National First Vice President

2003. Ours is a world of ringtones and iPads. It's a world in which alternative news and lifestyle programming is cropping up on D2 subsignals and the Internet, while traditional

networks shutter their news bureaus across the country. It's a world in which, come September, there will only be one soap opera left in New York City that provides sustained acting work. It's a world in which "onscreen" no longer means just television or movie theaters but virtually anything, anywhere with a flat surface. We live in a world where the old approaches to "merger" no longer make sense, and it's time to speak of building a new union for the future.

We assure you, what's happening today at ABC News isn't going to stop there. The significant challenges facing our broadcast journalist members are going to march right down the corporate hallway to confront actors working in entertainment. Whether it be salary reductions and added work responsibilities facing broadcasters, declining quotes and reduced work opportunities for actors or record labels' imposition of "360 deals" on recording artists, anyone who thinks that we don't all share the same basic core concerns and interests doesn't understand what 21st century media is all about. AFTRA members learned this lesson more than 10 years ago when our recording artist members faced the "new" model of digital distribution of music: the Napster and iTunes phenomena. In short order, the issues we began confronting in sound recordings in the late 1990s migrated to scripted entertainment programming in film and television. This is the way our world works, and a union that ignores these realities is in peril.

What does this mean for us as union members? Among other things, it



Roberta Reardon, National President

means that we must engage in a national strategy under which all Locals, Branches, Chapters, Divisions and members function in concert to maintain jurisdiction over our work no matter how it moves or grows, no matter what form it takes. It also means building a structure where no single city or no single category of member—actor, recording artist or broadcaster—is able to unilaterally impose its will on everyone else. Any new union must incorporate the best of each contributing organization and avoid adopting our respective dysfunctions.

### WHAT WE MUST DO FIRST

For nearly two decades now, many of us have worked hard to see our unions combine to create a new national union; it's why many of us became union activists in the first place. But one thing we've learned over the years is that this effort requires careful thought. Why did our efforts to "merge" fail in the past? It wasn't because AFTRA leadership and rank-and-

file members didn't support the concept—in fact, we overwhelmingly voted for it twice. "Merger" failed because both unions put it to a

vote without first addressing a number of critical questions about our mission and strategy and because we allowed secondary micro-issues to distract us from the primary macro-goal of building union members' long-term collective power.

We will not let history repeat itself. We cannot commit hundreds of thousands of your dues dollars along with the limited time and resources of the AFTRA staff—to say nothing of the countless hours contributed by your all-volunteer leadership team—unless the unions' leaders share a clear mutual understanding of precisely what we are trying to achieve. Do we share a view of the core mission and goals of a new union? How must it be structured in order to succeed? We must get it



*Matt Kimbrough,  
National Treasurer*

### THE WORK BEFORE US

We all have much to learn about and contribute to the new landscape. We have a series of major contract negotiations coming up this year and next. In 2010, we will be negotiating new agreements for Network Staff Newspersons, Sound Recordings, Network Code and Exhibit A. In 2011, we have Non-Broadcast/ Industrials and the Interactive Media Agreement. These are important contract negotiations likely to have a major long-term impact on our professional lives. The wages and working conditions meetings that precede these talks will provide members with a real opportunity to educate each other and help shape the world we will all be working in. This is a tremendous opportunity, and we encourage everyone to participate in it.

It's now a little more than a year since AFTRA and SAG jointly bargained our Commercials contracts together under the AFL-CIO-facilitated "no raiding" protocol. In the last three months, we have taken steps to jointly bargain the Exhibit A (Primetime Television) contract together with SAG, also under the protocol. This is all good news, for it reflects a new spirit of respect and cooperation between our two unions. We shouldn't minimize its importance, nor should we exaggerate it. Like "merger," joint bargaining is not an end in itself; rather, it is a means to an end. This is a time for hope that our unions will continue to work together respectfully and productively, as we figure out the "nuts and bolts" of sitting together at the bargaining table, as well as the principles of partnership that must underlie our joint efforts.

Our unions should continue to work together in the joint negotiations, committee work, legislative public policy initiatives and other activities. Through shared research, we should study our industries together to identify trends,

right because our members cannot afford for us to fail. The third time must be the charm.

Workers' power, not politics, must drive our work.

employment patterns and potential areas of union growth. Together, we should work to anticipate how our industries will evolve (or, in some cases, stay the same). If we do all this, when the time is right to sit down to form our new union, we will be prepared and aligned in our priorities.

### WE WILL SUCCEED

Everything we do as union members should be about building power to improve wages and working conditions. That is why AFTRA members are already engaged in an historic program of internal change; we will not stop our forward evolution while the world changes around us. AFTRA members will continue to move forward



*Lainie Cooke, National  
Recording Secretary*

with our internal organizing program through which we are working to transform our old 20th-century service model into a 21st-century organizing model and will

expand members collective power as the employers for whom we all work consolidate, shift and evolve.

Union power starts with organizing, continues with strong bargaining and, when the timing is right, it includes exploring the creation of a new national union that serves those missions. It culminates in a working world that is all union, all the time, for all media professionals all around the country—in large and small markets alike. This is our vision and this is our goal.

In solidarity,

**Roberta Reardon**  
National President

**Bob Edwards**  
National First Vice President

**Ron Morgan**  
National Second Vice President

**Matthew Kimbrough**  
National Treasurer

**Lainie Cooke**  
National Recording Secretary



## 'All My Children' Cast Dishes for AFTRA at Paley Center

Broken marriages, intrigue and rivalries were par for the course when AFTRA and The Paley Center for Media in Beverly Hills gathered together the cast of ABC's long-running daytime drama, "All My Children" (AMC), for a panel discussion and celebration.

Divulging all the tawdry secrets of Pine Valley that evening were the program's icon, Susan Lucci (Erica Kane), along with cast members Julia Barr (Brooke English), Bobbie Eakes (Krystal Carey), Melissa Claire Egan (Annie Chandler), Vincent Irizarry (David Hayward), Debbi Morgan (Angie Hubbard), the show's executive producer, Julie Hanan Carruthers, and special guest Agnes Nixon, the show's legendary creator. The event's purpose was twofold: to celebrate AMC's historic

40 years on ABC and to officially welcome the cast to Los Angeles, the show's new home.

Throughout the panel discussion, cast members lauded Nixon for keeping them going and creating such rich characters to play. Morgan humored the audience with the one stumbling block she has yet to overcome: the medical jargon and procedures.

"You don't know how good an actress I am to pull that material off," Morgan laughed. "I remember back in the '80s, I think Angie was a nurse, and I remember I had stuffed a thermometer in a little boy's mouth. I remember him saying, 'Don't you think you should put that in the other way around?'"



Counterclockwise from top: The cast of "All My Children" take time during their "Welcome to Los Angeles" party to snap a shot with AFTRA National President Roberta Reardon and AFTRA Second National Vice President Ron Morgan. Photo: Kevin Parry, The Paley Center for Media; National Executive Director Kim Roberts Hedgpeth and President Roberta Reardon in the green room with AMC's Susan Lucci. Photo: Disney-ABC Television Group; President Roberta Reardon and AFTRA Second Vice President and Los Angeles Local President Ron Morgan, with the show's creator, Agnes Nixon (center). Photo: Kevin Parry, The Paley Center for Media

The best line of the evening came from Lucci during a discussion by Eakes about the pros and cons of shooting in high definition (HD). When asked what she thought about shooting for HD, Lucci quipped, "I think HD is better suited for ESPN."

The evening, however, belonged to Nixon, who delighted the audience with her stories about the program, including getting her first writing job with Irna Phillips, the legendary creator of "Guiding Light."

"My father said I would have no chance as a writer," Nixon recalled. "He wanted me to go into his business, which was manufacturing burial garments."

"I got my chance when I went up to Irna Phillips' apartment with my half-hour script, and Irna and her assistant read it out loud," she continued. "I wanted to go down the dumbwaiter I was so terrified. But then Irna put the script down and said, 'How would you like to work for me?' It was an amazing moment for me."

The panel discussion ended with Nixon and Lucci re-creating one of the first scenes between Erica Kane and her mother, Mona, who was portrayed on the drama by the late Frances Heflin.

"From 1937 when AFTRA's predecessor, AFRA, was founded to today, and for the more than 40 years 'All My Children' has been on the air, daytime dramas have employed thousands of AFTRA actors, singers, dancers, stunt performers, background actors and other professional performers," AFTRA National President Roberta Reardon told the more than 150 invited guests. "It is daytime dramas—more so than any other medium—that have given birth to the full-time working television actor. So to our panelists and other cast members here tonight, I say: AFTRA members salute you."

AFTRA Los Angeles member and ABC7 entertainment reporter George Pennacchio moderated the panel discussion. In the audience were current and past cast members of AMC, including Los Angeles Local Board member Kathleen Noone

and other daytime TV vets, including AFTRA National Board member Patrika Darbo, Los Angeles Local Board member Kate Linder and Lew Dauber, who is currently volunteering for Los Angeles' AFTRA Archives project.

Also in attendance were Paley Center Director Craig Hitchcock, ACTRA President Ferne Downey, ACTRA Executive Director Stephen Waddell, AFTRA National Executive Director Kim Roberts Hedgpeth and AFTRA Los Angeles Local President Ron Morgan.

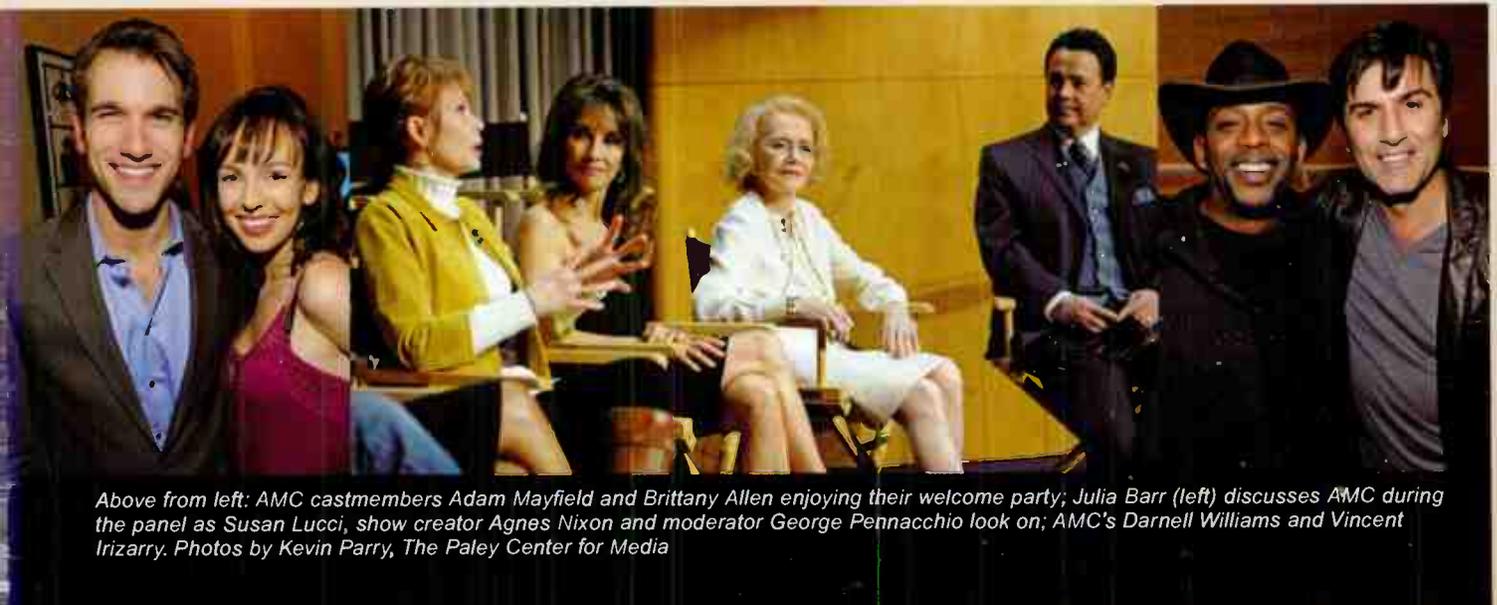
Following the panel discussion, AFTRA hosted a "Welcome to Los Angeles" party at The Paley Center. After ABC announced last summer its plans to relocate production of AMC to Los Angeles, AFTRA immediately began working with the cast and production executives in New York to ensure the show's smooth transition to Los Angeles.

Last October, AFTRA sent Los Angeles TV Department staff to New York to meet with cast members and provide information and assistance to those individuals relocating.

Before the show left New York, the New York Local bade the show a fond and bittersweet farewell at its Annual Membership Meeting on Nov. 3. Cast members, including Brittany Allen, Natalie Elise Hall, JR Martinez, Adam Mayfield and Jacob Young as well as creative team members, associate producer Enza Dolce and coordinating producer Nadine Aronson, were on hand to accept the Local's gratitude, good wishes and a crystal plaque, which said: "AFTRANY congratulates 'All My Children' for 40 years of creative excellence in New York City."

Young, who plays JR Chandler, spoke for the cast, telling members, "I am proud to be a member of AFTRA and to accept this acknowledgment for an incredible run in New York City."

"All My Children" commenced production in Los Angeles on Jan. 4, and it joins other AFTRA-covered daytime serials produced in Los Angeles including "General Hospital," "Days of Our Lives," "The Young and the Restless" and "The Bold and the Beautiful."



Above from left: AMC castmembers Adam Mayfield and Brittany Allen enjoying their welcome party; Julia Barr (left) discusses AMC during the panel as Susan Lucci, show creator Agnes Nixon and moderator George Pennacchio look on; AMC's Darnell Williams and Vincent Irizarry. Photos by Kevin Parry, The Paley Center for Media

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WEB

## Internet Theft Campaign Heats Up



For years, AFTRA has been working hard on the issue of Internet “pirating” of our members’ work. In recent months, AFTRA

accelerated its work and is partnering with industry and sister unions in the fight against Internet theft.

First, AFTRA members are increasingly using the correct name: **theft**. “Piracy” suggests a romantic image of 18th century swashbucklers, but there’s nothing romantic about it. Illegally downloading music or TV programs robs AFTRA members and other industry workers of residuals, royalty payments, contributions to H&R and inhibits investment in our industries; meaning in the long term, fewer jobs.

How serious is this? Look at music: the International Federation of the Phonographic Industries recently issued a report estimating that 95% of music downloads worldwide are illegal, meaning no payment to artists and producers. Sound recordings are the canary in the coal mine: trends in sound recordings are lead indicators for what’s looming for television and other audio/visual sectors.

During the past eight months, AFTRA has participated in coalition with other unions to increase our work in combating this threat to our members’ livelihoods. Last June, AFTRA National Executive Director Kim Roberts Hedgpeth, along with executives from DGA, IATSE and SAG, attended a meeting at the White House with Senior Advisors to President Obama to discuss the threat of Internet theft. Hedgpeth again joined our sister unions and company executives at a series of meetings with the Vice President, Attorney General, Secretary of Commerce and Undersecretary of State to impress upon the Administration the dire nature of this problem and the solidarity of industry participants on the need to find a solution. The interest and attention of the Obama Administration to the threat Internet theft poses to our industries is unprecedented.

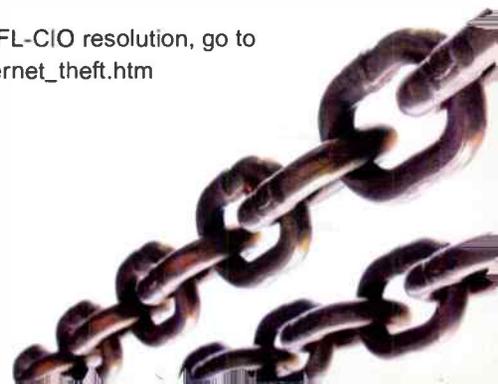
On March 2, the AFL-CIO Executive Council unanimously adopted a resolution supporting the fight against Internet theft submitted by the Department for Professional Employees. The Executive Council noted:

“...Online theft ... and the sale of illegal CDs and DVDs threaten the vitality of U.S. entertainment and thus its working people... The equation is simple and ominous. Piracy costs the U.S. entertainment industry billions of dollars... With less investment in future works comes ... fewer jobs, less compensation for entertainment professionals and a reduction in health and pension benefits. Combating online theft and the sale of illegal CDs and DVDs is nothing short of defending U.S. jobs and benefits. In the case of music ... digital theft of sound recordings costs ... U.S. workers 71,060 jobs. In the motion picture industry ... the loss of an estimated 141,030 jobs... Online theft robs hard-earned income and benefits from the professionals who created the works.

“The unions of the AFL-CIO that represent professionals in the Arts, Entertainment and Media Industries (AEMI) include Actors’ Equity Association (AEA), the American Federation of Musicians (AFM), the American Federation of Television and Radio Artists (AFTRA), the American Guild of Musical Artists (AGMA), the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts (IATSE), the International Brotherhood of Electrical Workers (IBEW), the Office and Professional Employees International Union (OPEIU), the Screen Actors Guild (SAG) and the Writers Guild of America, East (WGAE). The AEMI unions are wholly in support of the widest possible access to content on the Internet and the principles of net neutrality, so long as intellectual property rights—and the hundreds of thousands of jobs that are at stake—are respected.

“...The AFL-CIO strongly supports the efforts of the AEMI unions and the Department for Professional Employees, AFL-CIO, to combat piracy. It commends their work with government and industry to develop workable solutions to protect the interests of their members. The AFL-CIO urges its affiliate unions to educate their members about the adverse impact of piracy; to support efforts to ensure that government officials and lawmakers are aware of and support the protection of entertainment industry jobs that will be lost to online theft; to encourage their members to respect copyright law; and to urge their members, as a matter of union solidarity, to never illegally download or stream pirated content or purchase illegal CDs and DVDs.”

For complete text of the AFL-CIO resolution, go to [www.aftra.com/afl-cio\\_internet\\_theft.htm](http://www.aftra.com/afl-cio_internet_theft.htm)



## AFTRA's Policy on New Non-Member Dues Payers & Dues Objections

The following is AFTRA's policy concerning non-member dues payers and dues objections. This policy came about as a result of decisions of the United States Supreme Court.

Employees who work under AFTRA collective bargaining agreements containing union security clauses are required, as a condition of employment, to either become members of AFTRA or to pay dues and initiation fees to AFTRA as non-member dues payers. Employees who elect not to be members of AFTRA but to instead pay dues and initiation fees as non-member dues payers have the right to object to the expenditure of their dues/fees on certain activities or projects that are categorized as "non chargeable" because they are considered not "germane to collective bargaining, contract administration and grievance adjustment."

Although it is not required by law to do so, AFTRA has voluntarily elected to automatically categorize all non-members as dues objectors and to follow the procedures outlined below. However, AFTRA reserves its right to change this approach at any time, and require a specific election by non-members that they object to the union's expenditures.

When considering this option, AFTRA-represented employees should be aware that the union security clause contained in their collective bargaining agreement was negotiated and ratified by their fellow employees and is intended to ensure that all those who benefit from the collective bargaining process share in its cost. Before choosing to forego union membership, employees should consider that the collective bargaining agreement establishes industry-wide standards for minimum scale and other critical working conditions. Further, employees should consider the many benefits of union membership that are not available to non-member dues payers. These valuable benefits of membership include the right to attend and participate in union meetings and to serve on union committees; the right to participate in the formulation of collective bargaining demands and to vote on union contracts and in strike votes; the right to nominate and vote for candidates for union office; the right to run for union office; the right to participate in casting workshops, personal service agreement workshops and other professional seminars; the right to invoke the AFTRA name in resumes and individual promotional materials; assistance with franchised talent agencies, and eligibility for supplemental benefit and discount programs such as union credit cards, prescription drug cards, life insurance, legal and travel services.

### AFTRA's current dues objection policy works as follows:

Dues and initiation fees payable by non-member objectors will be based on AFTRA's expenditures for those activities undertaken by AFTRA to advance the employment-related interests of the employees it represents. These "chargeable" expenditures include, but are not limited to expenses related to, the following: negotiations with employers; enforcing collective bargaining agreements; informal meetings with employer representatives; member and staff committee meetings concerned with matters relating to employment practices and/or collective bargaining provisions; discussion of work-related issues with employers; handling employees' work-related problems through grievance and arbitration procedures, administrative agencies or informal meetings; union administration, litigation and publications relating to any of the above.

Among the expenditures currently treated as "non-chargeable," which non-member objectors are not required to support, are

those spent for community services; lobbying; cost of affiliation with non-AFTRA organizations; recruitment of members to the union; organizing and members-only benefits.

The reduced dues/fees of non-member objectors will be calculated and will be reflected in their respective dues bills.

Non-members and new employees will be given an explanation of the basis for the reduced dues/fees charged to them. That explanation will include a detailed list of the categories of expenditures deemed to be "chargeable" and those deemed to be "non-chargeable" and an accountant's report verifying the breakdown of "chargeable" and "non-chargeable" expenditures. Non-member objectors will have the option of challenging the calculation of the reduced dues/fees before an impartial arbitrator appointed by the American Arbitration Association, and a portion of the non-member objector's dues/fees reflecting sums reasonably in

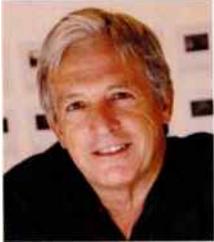
dispute will be held in escrow pending the arbitration decision. Details concerning the arbitration process and related matters will be provided to those non-member objectors who challenge the dues/fees calculations.

Once an individual has elected non-member status, that person will be treated as an objector unless the individual notifies the Executive Director of the AFTRA Local to which the individual pays his or her dues that he or she wishes to apply for membership status and the individual is granted membership status.

If an AFTRA member who resigns from union membership and assumes the status of a non-member dues payer subsequently desires to regain his or her union membership, his or her application must be approved by both the AFTRA National and applicable Local Board and that individual will be assessed a new initiation fee at the current rates.

## Jim Huston

1941 - 2010



Former National Board member, Houston Local Board member and 32-year AFTRA member Jim Huston died on Jan. 28.

Throughout his long and distinguished career of union leadership, Jim faithfully served his fellow AFTRA members through service and support.

An accomplished actor, Jim appeared in many films and TV programs, and always brought his wealth of experience to every union meeting to inform and enhance his leadership as a dedicated union activist.

A celebration of his life was held Feb. 26 at Rice University, which featured a screening of his short film, "Occam's Razor."

## Marjorie Nelson

1923 - 2010



Seattle-area actress, activist and 63-year AFTRA member Marjorie Nelson died Feb. 12 at the age of 86. A Seattle native and longtime

member of the local theater community, Nelson combined her significant talents onstage with a tireless commitment to civic advocacy throughout her career.

Along with her first husband, Howard da Silva, she was among those blacklisted in the 1950s as a result of investigations by the House Un-American Activities Committee (HUAC) for her outspoken opposition to nuclear proliferation and in support of international human rights, among other causes.

In addition, she was a founding company member of the original Seattle Repertory Theatre, formed in 1963 and was frequently seen on stages, both as an actor and a director, throughout the Puget Sound region.

## Frances Reid

1914 - 2010



Emmy Award winner and 68-year AFTRA member Frances Reid died on Feb. 3. She was 95.

In 1965, a new soap opera, "Days of Our Lives," was

introduced to the public, and Reid was at its helm as the resourceful, intelligent matriarch Alice Horton. She was a cast member for 42 years until her last appearance on the program Dec. 26, 2007. In addition to her Emmy Award for Lifetime Achievement in 2004, Reid was also honored with "Soap Opera Digest's" Outstanding Actress in a Mature Role Award on four separate occasions: 1978, 1979, 1984 and 1985.

Reid also served on the AFTRA National Board, the Los Angeles Local Board and was a member of the Board of Directors for the AFTRA Los Angeles Frank Nelson Sick & Benefit Fund.

## "Stocker" Fontelieu

1923 - 2009



Charles "Stocker" Fontelieu, a New Orleans theater legend and longtime AFTRA member, died Dec. 14 at the age of 86.

Fontelieu joined AFTRA in 1957 as an announcer and served as a Local Board member for the AFTRA New Orleans Local for many years. He was recently awarded the Local's Star Award for his years of service and his contributions artistically to the New Orleans scene.

Fontelieu was well known for his work as "Dr. Walrus" on the old "Maison Blanche Mr. Bingle Christmas" television program and as the face of Morris Kirschman in a long-running series of commercials in which he drove a wagon down the city streets hawking furniture.

## In Memoriam

- Gene Barry** • Actor  
1919 - 2009
- Dan Barton** • Actor  
1921 - 2009
- Jim Clarke** • Newsperson  
1934 - 2009
- Sir John Dankworth** • Singer  
1927 - 2010
- Charles Davis** • Actor  
1925 - 2009
- Edith Diaz** • Actor  
1949 - 2009
- Doug Fieger** • Singer  
1952 - 2010
- Conard Fowkes** • Actor  
1933 - 2009
- Gary Froseth** • Newsperson  
1943 - 2010
- Kathryn Grayson** • Actor  
1922 - 2010
- Connie Hines** • Actor  
1931 - 2009
- Bobby Hoy** • Actor  
1928 - 2009
- Jan Leighton** • Actor  
1921 - 2009
- Rory Markas** • Sportscaster  
1955 - 2010
- Nan Martin** • Actor  
1927 - 2010
- Caroline McWilliams** • Actor  
1945 - 2010
- George Michael** • Sportscaster  
1939 - 2009
- Mary Mon Toy** • Actor  
1916 - 2010
- Brittany Murphy** • Actor  
1977 - 2009
- Kathryn O'Keefe** • Singer  
1914 - 2010
- Teddy Pendergrass** • Singer  
1950 - 2010
- Mike Pulsipher** • Newsperson  
1949 - 2010
- Alaina Reed-Amini** • Actor  
1946 - 2009
- Mark Ritts** • Actor  
1946 - 2009
- Aaron Rubin** • Announcer/Writer  
1914 - 2010
- Zelda Rubinstein** • Actor  
1933 - 2010
- Pernell Roberts** • Actor  
1928 - 2010
- Jean Simmons** • Actor  
1929 - 2010
- Arnold Stang** • Actor  
1918 - 2009
- James "The Rev" Sullivan** • Recording Artist  
1981 - 2009
- Tom "T-Bone" Wolk** • Singer  
1951 - 2010
- Nathan "Nat" Wright** • Announcer  
1926 - 2009

## ATLANTA

atlanta@aftra.com  
Melissa Goodman, Exec. Dir.  
455 E. Paces Ferry Rd., NE  
Ste. 334  
Atlanta, GA 30305  
Phone: 404.239.0131  
Fax: 404.239.0137

## BOSTON

boston@aftra.com  
Dona Sommers, Exec. Dir.  
20 Park Plaza, Ste. 822  
Boston, MA 02116-4399  
Phone: 617.262.8001  
Fax: 617.262.3006

## BUFFALO

Broadcast Department:  
800.638.6796  
National Membership:  
866.855.5191

## CHICAGO

chicago@aftra.com  
Eileen Willenborg, Exec. Dir.  
One East Erie, Ste. 650  
Chicago, IL 60611  
Phone: 312.573.8081  
Fax: 312.573.0318

## CLEVELAND

cleveland@aftra.com  
Cathy Nowlin, Exec. Dir.  
820 W. Superior Ave., Ste. 240  
Cleveland, OH 44113-1800  
Phone: 216.781.2255  
Fax: 216.781.2257

## DALLAS/FORT WORTH

dallas@aftra.com  
T.J. Jones, Texas Reg. Exec.  
6060 N. Central Expwy., Ste. 468  
Dallas, TX 75206  
Phone: 214.363.8300  
Fax: 214.363.5386

## DENVER

denver@aftra.com  
Julie Crane, Exec. Dir.  
1400 16th St., Ste. 400  
Denver, CO 80202  
Phone: 720.932.8228  
Fax: 720.932.8194

## DETROIT

detroit@aftra.com  
Lorain Obomanu  
Exec. Dir./Nat'l Rep.  
23800 W. Ten Mile Rd., Ste. 228  
Southfield, MI 48033  
Phone: 248.228.3171  
Fax: 248.223.9223

## FRESNO

Contact San Francisco  
Local: 415.391.7510

## HAWAII

Contact Los Angeles  
Local: 323.634.8100  
Members only call toll-free:  
866.634.8100

## HOUSTON

houston@aftra.com  
Contact Texas Regional office  
214.363.8300  
Members only call toll-free:  
800.922.3872

## KANSAS CITY

kansascity@aftra.com  
John Miller, Exec. Dir.  
P.O. Box 32167  
4000 Baltimore, 2nd Fl.  
Kansas City, MO 64111  
Phone: 816.753.4557  
Fax: 816.753.1234

## LOS ANGELES

losangeles@aftra.com  
Bill Thomas, Exec. Dir.  
5757 Wilshire Blvd., 9th Fl.  
Los Angeles, CA 90036-3689  
Phone: 323.634.8100  
Fax: 323.634.8246

## MIAMI

miami@aftra.com  
Herta Suarez, Exec. Dir./  
Southeast Reg. Dir.  
3050 Biscayne Rd., Ste. 501  
Miami, FL 33137  
Phone: 305.571.9891  
Fax: 305.571.9892  
Members outside Miami area  
Phone: 800.330.2387

## MILWAUKEE

Contact Chicago  
Local: 312.573.8081

## NASHVILLE

nashville@aftra.com  
Randall Himes, Exec. Dir.  
P.O. Box 121087  
1108 17th Ave. South  
Nashville, TN 37212  
Phone: 615.327.2944  
Fax: 615.329.2803

## NEW ORLEANS

Contact Miami  
Local: 800.330.2387

## NEW YORK

aftrany@aftra.com  
Stephen Burrow, Exec. Dir.  
260 Madison Ave., 7th Fl.  
New York, NY 10016-2401  
Phone: 212.532.0800  
Fax: 212.545.1238

## OMAHA

Erik Whitmore, President  
3000 Farnam St., Ste. 3E  
Omaha, NE 68131  
Phone: 402.346.8384

## ORLANDO

Contact Miami  
Local: 800.330.2387

## PEORIA

Contact National:  
866.855.5191

## LOCAL LEADER: María Leticia Gómez



Newly elected San Francisco Local President María Leticia Gómez became a leader in AFTRA in 2004 when she helped to establish an AFTRA contract at KDTV in San Francisco. Based on her experience at WXTV in New York, she knew that having an AFTRA contract for the on-air staff would ensure better wages and working conditions. Gómez says of the union, "AFTRA is like a family. We don't always agree on everything, but we must always communicate with other members and staff, so that we can work toward a common goal: better wages and working conditions."

## PHILADELPHIA

philadelphia@aftra.com  
Stephen Leshinski, Exec. Dir.  
230 South Broad St., Ste. 500  
Philadelphia, PA 19102-1229  
Phone: 215.732.0507  
Fax: 215.732.0086

## PHOENIX

phoenix@aftra.com  
Roxanne Chaisson, Exec. Dir.  
20325 N. 51st Ave., Ste. 134  
Glendale, AZ 85308  
Phone: 623.687.9977  
Fax: 623.362.2218

## PITTSBURGH

pittsburgh@aftra.com  
John Haer, Exec. Dir.  
625 Stanwix St., Ste. 2007  
Pittsburgh, PA 15222  
Phone: 412.281.6767  
Fax: 412.281.2444

## PORTLAND

portland@aftra.com  
Wesley Jones, Nat'l Rep.  
1001 SE Water Ave., #305  
Portland, OR 97214  
Phone: 503.279.9600  
Fax: 503.279.9603

## ROCHESTER

Contact National: 866.855.5191

## SACRAMENTO/STOCKTON

Contact San Francisco  
Local: 415.391.7510  
Members only call toll-free:  
888.238.7250

## SAN DIEGO

Contact Los Angeles  
Local: 866.634.8100

## SAN FRANCISCO

sf@aftra.com  
Frank Du Charme, Exec. Dir.  
350 Sansome St., Ste. 900  
San Francisco, CA 94104  
Phone: 415.391.7510  
Fax: 415.391.1108

## SCHENECTADY/ALBANY

Contact New York  
Local: 212.532.0800

## SEATTLE

seattle@aftra.com  
Brad Anderson, Exec. Dir.  
123 Boylston Avenue East  
Ste. A  
Seattle, WA 98102  
Phone: 206.282.2506  
Fax: 206.282.7073

## ST. LOUIS

stlouis@aftra.com  
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Phone: 314.231.8410  
Fax: 314.231.8412

## TRI-STATE

Includes Cincinnati,  
Columbus & Dayton, OH;  
Indianapolis, IN,  
and Louisville, KY  
tristate@aftra.com  
John Haer, Exec. Dir.  
Tim Williams, Nat'l Rep.  
1056 Delta Ave., #4  
Cincinnati, OH 45208  
Phone: 513.579.8668  
Fax: 513.579.1617

## TWIN CITIES

twincities@aftra.com  
Colleen Aho, Exec. Dir.  
2610 University Ave. W.  
Ste. 350  
St. Paul, MN 55114  
Phone: 651.789.8990  
Fax: 651.789.8993

## WASHINGTON/BALTIMORE

wash\_balt@aftra.com  
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