

Roger Ebert Q&A

Animal Actors

How to Find Your Royalties

AFTRA

American Federation of Television and Radio Artists

Summer 2010

Audiobooks

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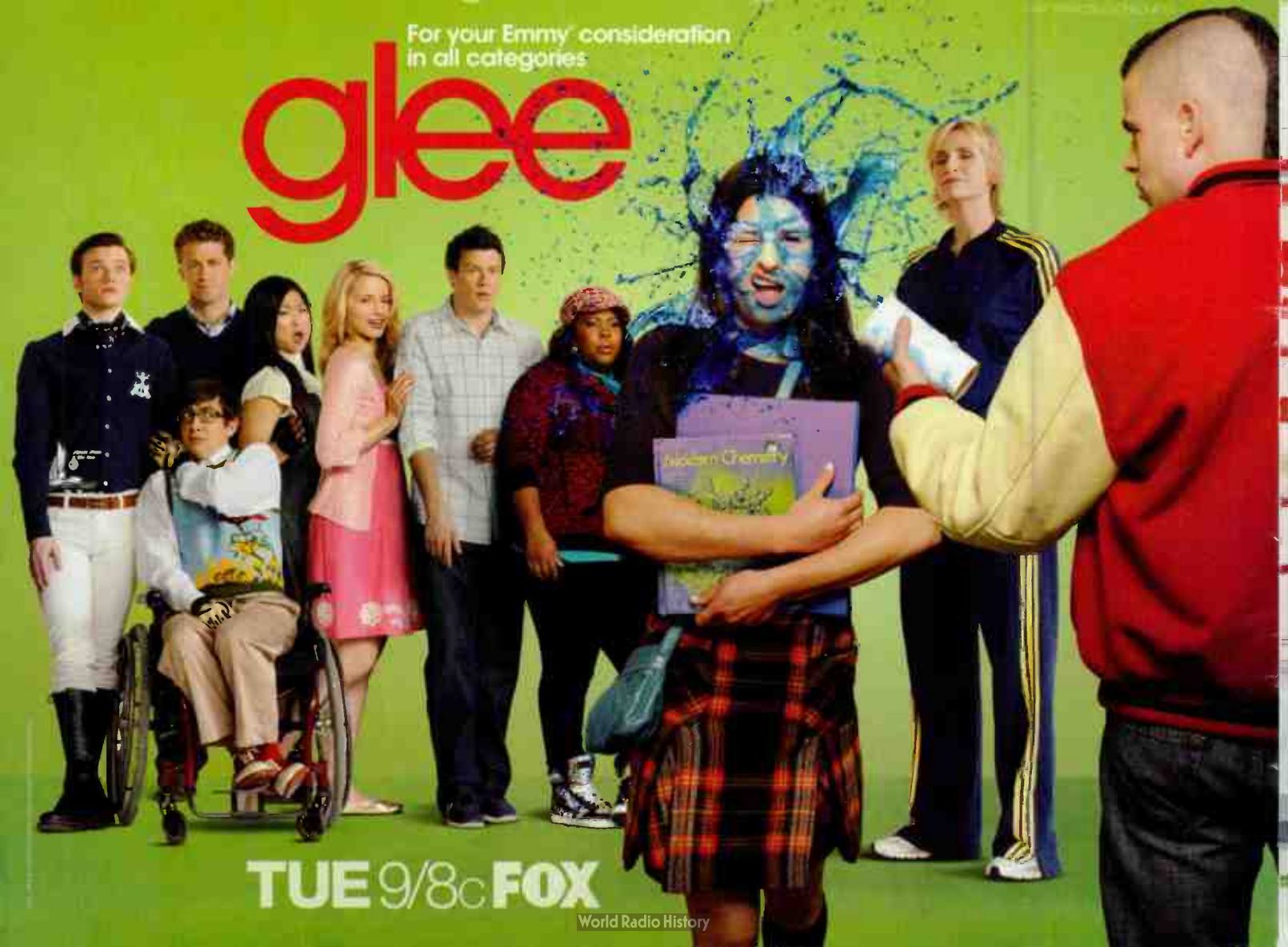
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Animal Actors: American Humane Association Senior Safety representative Netta Bank and a canine actor on the set of a commercial. Photo: American Humane Association

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End of an Era **16**

In March, ABC announced it was canceling its long-running movie review program, "At the Movies." One of the show's founders, Roger Ebert, took some time out of his busy schedule to reflect on the end of an era.

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AFTRA has been at the forefront of organizing audiobooks for its members. We take a look at what we've accomplished and the evolution of an industry.

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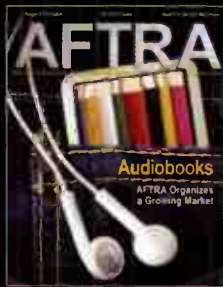
Actors need protection on the set, and so do their animal counterparts. Last year, the American Humane Association received a grant from the AFTRA Industry and Cooperative Fund to continue in its protection of animal actors.

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AFTRA National Communications Department

Christopher de Haan, *Director*
Leslie Simmons, *Manager*
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Marina Martinez, *Communications Assistant*
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PRINT PRODUCTION

IngleDodd Publishing
310.207.4410 or
Inquiry@IngleDodd.com

ADVERTISING

Dan Dodd, *Advertising Director*
310.207.4410 ext. 236 or
Advertising@IngleDodd.com

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To Each of Us and All of Us, Together



Customarily, toasts are offered at beginnings and endings. As we stand together at the beginning of yet another important stage of our evolution as AFTRA members, I offer you a toast: to each of us and all of us, together.

Following our National Convention last summer, we took a step forward to transform our organization from a service-oriented union into an organizing union. AFTRA members and staff have now

conducted the first of a set of internal organizing training workshops in 24 AFTRA Locals across the nation. Our Local organizing committees are up and running, Local and National member communications are in full swing, information and ideas are being shared both within Locals and across the union and member organizers are out visiting sets, connecting with working members face-to-face in Los Angeles and New York. It is nothing short of amazing that, in just less than a year after our Convention, we have already laid a new foundation for AFTRA that will strengthen us from within, and holds the promise of transforming how AFTRA members will shape our place in the world and the industries in which we work.

Our work on this organizing project has important real-world applications. Daily, we are flooded with news about evolving technologies and seismic changes in our industries. Just five years after the video iPod revolutionized our world, the iPad now joins the ever-expanding universe of devices that are transforming how we create and consume content. Recently, Google announced plans to develop a new Internet-based content delivery and media search platform—Google TV—which, by all appearances, may well collapse the boundaries between traditional and new media.

Similarly, the convergence of a major broadcast news, music and scripted entertainment conglomerate, NBC/Universal, and a massive cable-operating system, Comcast, into a single company will present new challenges to our old ways of thinking and how we work in our industries.

Digital downloads of our creative content, including our music and audiobooks, are growing astronomically—and so is the theft of that digital content. Suddenly, our creative works—our music, television programs, news stories—and virtually anything we record, photograph, report, capture or transmit can be compressed, edited and retransmitted into any format imaginable and all around the world.

With the rapid changes happening now, we have our work cut out for us. Some fear the changes this may bring, but I see opportunity: more screens mean more work for more members in more ways and at all budget levels all around the country. We must prepare ourselves for this new world and stand strong together to claim these new opportunities which are rightfully ours. There will be so much work available in our new world—and so many ways for AFTRA members to earn health and retirement benefits across multiple areas of work—as long as we are organizing to ensure that AFTRA is in the right place to lead change and expand our union world of work.

Contract negotiations in the context of all this remarkable change will be a challenge, but we are ready. For details on how our organizing program is working to support bargaining efforts, please read the letter from our National Executive Director Kim Roberts Hedgpath in this issue of the magazine.

Before concluding, I'd like to offer a word of congratulations to my friend and longtime AFTRA DC/Baltimore Local and National Board member and activist, Sheldon Smith, who was honored with the Howard Keel Award in May by the Regional Branch Division of Screen Actors Guild. No one is more deserving of this prestigious award than Sheldon. Over the years, he has shared his experience and talent with members around the country educating us about how to take hold of our own careers. In an increasingly non-union world, he has given many of us the tools to help us keep our jobs union. God bless Sheldon for his work, but as important as his message is, we cannot expect an individual member to turn their every job union. That is the work of the union, and that is what we are doing now through our internal and external organizing program.

During the past few years, AFTRA members have emerged as leaders in the entertainment and news media industries. We have overcome challenges and we have displayed vision; we have exercised discipline and hard work. In doing so, we have grown and matured in ways that many of us could never have imagined. In 2010, as AFTRA members prepare to take another step forward, all eyes are upon us as never before. I believe that we are ready to embrace our future.

So, to each of us and all of us, together, I say, let us now lay claim to the victories that await us, let us proclaim with one voice, "We are AFTRA," and let us make real our vision for our place in the new world.

In solidarity,

A handwritten signature in black ink that reads "Roberta Reardon". The signature is fluid and cursive.

Roberta Reardon
National President AFTRA, AFL-CIO

From the National Executive Director

Evolving AFTRA



The entertainment and media industries continue to churn with the upheavals of technological change and economic realignment, making negotiations more challenging than ever. For AFTRA, this is important to note as we are immersed again in an intense round of wages and working conditions meetings and negotiations for a variety of contracts, including Sound Recordings, Network News,

Primetime Television (Exhibit A) and separate negotiations for all other television dayparts and formats ("Front of the Book"), plus local staff agreements around the country.

Fortunately, more than six years ago, your elected AFTRA member and staff leadership began a conscious and strategic process to evolve AFTRA's culture and position AFTRA's membership to face these challenges. The first stage of this process culminated in last year's vote by Convention delegates to invest in the priority that must top every union's agenda: organizing. This is especially critical for artists and professionals working in the entertainment and media industries at this time.

Organizing does not simply mean turning (or recapturing) non-union work into union work. Certainly, that is a key goal—professionals must be able to make a decent wage for their labors, with residuals, health and retirement, severance and other protections that come with a union contract. Changes in technology and consumer preferences, along with new platforms for content delivery, provide opportunities that didn't exist to any significant degree 20 years ago. Digital audiobooks, interactive games and the plethora of non-scripted programming across traditional television, cable and new media platforms, to name a few, represent growing opportunities to externally organize and expand new union work opportunities for AFTRA members.

Organizing also means organizing internally in order to successfully negotiate existing contracts. Bargaining today is increasingly difficult, as employers seek to reduce costs and/or achieve so-called "flexibility" through the use of new technology. Competing pressures at bargaining tables are harder to reconcile through simple dialogue. Employers push to maximize their returns by demanding to get more but pay less for it, while working members need to improve their wages, protect their current benefits and maintain a reasonable level of security in their professions.

Internal member organizing is key because each successful negotiation requires: (1) educating members about the environment and the issues it presents, (2) informed consensus among members about negotiating priorities, (3) informed member participation in building the proposals for negotiations and (4) member commitment to, and engagement in, the strategies and tactics necessary to achieve their priorities.

AFTRA is moving into the next stage of its evolution. Since December, we've hired five new National Organizing staff, who bring significant experience in organizing, strategic research and coordinated campaigns with successful organizing unions such as UNITE and SEIU as well as the AFL-CIO. The success of these organizing unions is based on active member involvement. Our new organizing staff is working with AFTRA's Local Organizing Committees and staff around the country to train them on organizing methodologies, and more important, to assist them in building organizing plans as part of the overall national organizing program.

Of course, member service—administering contracts, pursuing claims and processing payments and residuals—is not mutually exclusive to organizing. Increasing our organizing resources ensures that as we build member organizing infrastructure, we can simultaneously build on AFTRA's existing capacity for strong negotiations, contract administration and member service. AFTRA runs a lean operation, and your staff constantly explores every opportunity to manage members' dues dollars efficiently without sacrificing the quality that members deserve. As we build AFTRA's organizing resources, we also continue our efforts to maintain and enhance the highest level of responsiveness and professionalism in member service, contract enforcement and representational activities.

The current cycle of negotiations—whether freelance or broadcast, sound recordings or television—provides a ready opportunity for members to get involved with the evolutionary change underway within AFTRA. In today's environment, member involvement is absolutely critical for bargaining stronger contracts and organizing new union work. Get involved in the W&W or negotiation process for your contracts or participate in your Local's internal organizing program. Better yet: do both—the strength of your contracts and your future depends on you.

In solidarity,

A handwritten signature in black ink, appearing to read "Kim Roberts Hedgpeth". The signature is fluid and cursive, written over a white background.

Kim Roberts Hedgpeth
AFTRA National Executive Director

for your consideration

"The episode is both a bridge to the new season and a

brilliant

stand-alone feature film..."

- WALL STREET JOURNAL.COM

"...not enough can be said about how

freakin' good

Hugh Laurie is in this episode."

- ENTERTAINMENT WEEKLY

"...the
**most serious and
heartfelt**

in the series' history..."

- NEW YORK TIMES.COM

"Laurie is
crazy good"

- PHILADELPHIA INQUIRER



"...some of the

best acting

you're apt to see on television this year"

- VARIETY.COM

"...a
master class
in acting..."

TV GUIDE

It's Your Cue/AFTRA @ Its Best

Remembering Frances and Stocker

It was my first AFTRA convention in the smaller Opryland Hotel in Nashville and I was in the ladies room when I overheard this conversation between a mother and her daughter who had apparently had just shaken hands with Frances Reid. The daughter kept stroking her hand as her mother gleefully shared that this was the most exciting thing to happen since she met Van Johnson. The daughter, who continued stroking her hand, exclaimed, "Oh Mother, I have been watching 'Days of Our Lives' since so-and-so ran off with what's his name. Oh Mother," she sighed, "I wish I hadn't washed my hand!" When I got back to the ballroom, I found Frances and told her about the encounter. To me, Frances was the epitome of class as well as the epitome of all things AFTRA.

Below her in memoriam (*Eds. Note: AFTRA, Spring 2010*), was a tribute to New Orleans' own Stocker Fontelieu. Stocker's resonant deep voice, while easily recognizable, was a staple of the area's advertising market. Cast in a low-budget horror film called "Mirrors" plagued with sound difficulties, Stocker's voice, as the train conductor, was looped with a high nasal twang making the scene absolutely ridiculous knowing what distinctively dulcet tones should have come from Stocker's mouth. Thank you so much for honoring his life. He will be greatly missed in The Big Easy.

Becki Davis
Actor
New Orleans Local

Letters to the Editor

Paid-up members may submit letters to the editor via email to 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, will not be published. Opinions expressed are not necessarily those of AFTRA.

AFTRA @ Its Best



Name: Susan Boyd Joyce
Local: Los Angeles
Joined: June 1976
Category: Singer

Her story: I was new to the city, new to the business and eager to find work and sing whenever I could, for whomever would let me.

By some miracle of timing, I fell in with a jingle company out of Seattle that was just getting its start in L.A. I became one of their reliable background singers and happily stayed behind the microphone all night long, warbling customized spots for used car dealers.

Then another miracle happened when I actually landed an AFTRA solo gig and found out what I had been missing: session fees, residuals! Holy cow! People started telling me I needed to cut the cord and "go union."

I agonized for days about calling my jingle company friends. They had become a second family, and I had no idea how to say, "Thanks for letting me play in the minors, but I want to be in the Big Leagues now. I'm in AFTRA."

One afternoon I just took a breath and picked up the phone. And then I got my third miracle. Their answer: "Well,

congratulations! We feel like we've raised you from a pup, and now here you are taking the leap. From now on, we'll call you for union only."

Stunned, I hung up the phone. And it dawned on me that I had made a crucial decision, not just in my career, but in my life path. My jingle friends were true to their word, and I still get the occasional call—union only—more than 30 years later.

AFTRA is like the Big Leagues. You aspire to it, you practice your craft, you earn it and then you get to live it. I had acquired faith in myself, and that faith had given me courage to say, "I belong in this community of performers, I'm worth a working wage and I won't settle for less."

Going AFTRA is a leap into self-worth. Staying AFTRA keeps it alive for me. Whether you're just beginning to believe in miracles—and in yourself—or you've been a union pro for a long time, AFTRA is the biggest family you'll ever have.

AFTRA @ Its Best

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 350 words or less, we want to know your story. Send your submissions **WITH A HIGH-RESOLUTION PHOTO** to news@aftra.com or mail to AFTRA Magazine, c/o Leslie Simmons, 5757 Wilshire Blvd., 9th Floor, Los Angeles, CA 90036.

WHEN LOVE IS NOT ENOUGH

THE LOIS WILSON STORY

FROM HALLMARK HALL OF FAME...
TELEVISION'S MOST HONORED SERIES

THE EPIC STORY OF LOIS WILSON, CO-FOUNDER OF AL-ANON,
AND HER ENDURING LOVE FOR HER HUSBAND, BILL WILSON,
CO-FOUNDER OF ALCOHOLICS ANONYMOUS.



As Bill W., Barry Pepper gives the role all he's got.

— JIM FENWICK, WYTHEBOROUGH POLYGRAPHER

Anyone touched by alcoholism or
AA is likely to find it a must-see film.

— ROBERT BIANCO, USA TODAY

**WINONA RYDER
DOES A BANG-UP JOB.**

— LINDA STASE, NEW YORK POST

Winona Ryder gives one of the best performances of her
career in this unflinchingly realistic, truly heartbreaking
and ultimately inspiring 'tough love' story.

— LEV YELDMAN, NATIONAL ENQUIRER

GORGEOUS! WELL-ACTED.

It's a tale of love and perseverance,
well-suited for Winona Ryder.

— JONATHAN STORM, PHILADELPHIA INQUIRER

Touching. Winona Ryder's famous
fragile prettiness carries the whole thing.

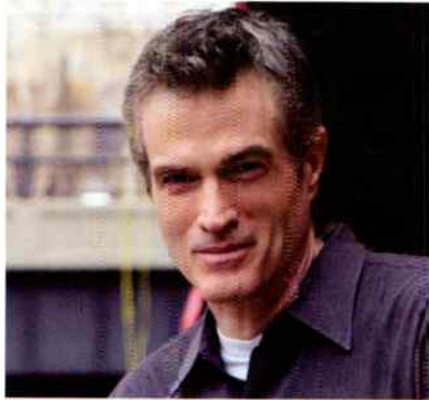
— TOM GLATTO, PEOPLE

Superbly acted by
Barry Pepper and Winona Ryder.

— ELIZABETH HARTNEY, ABOUT.COM GUIDE

FOR YOUR EMMY CONSIDERATION





"AFTRA Magazine's" new editorial chair, Ed Fry.

Fry Joins 'AFTRA Magazine' as Editorial Chair

Ed Fry, an actor and AFTRA National Board member and New York Local Third Vice President, has joined "AFTRA Magazine" as the editorial chair.

Fry replaces longtime editorial chair John Henning, who stepped down after years of service and guidance to the magazine.

In his role as chair, Fry will act as the liaison between membership and the National Communications Department staff in the planning and publication of the member magazine.

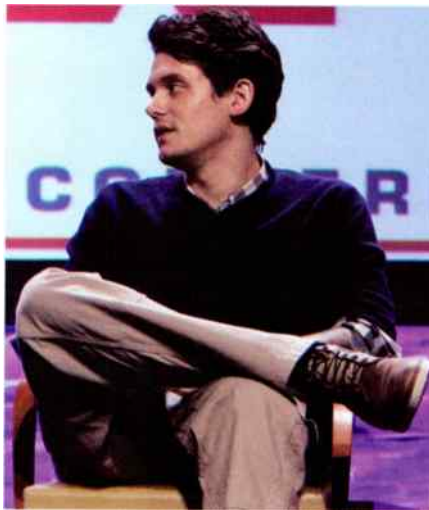
Fry joined AFTRA as an actor in 1978 in Dallas, Texas. His first AFTRA earnings were from local commercials shot on video. He spent many years as a contract player on AFTRA daytime programming, playing Adam Cory on NBC's "Another World" and Dr. Larry McDermott on CBS' "As the World Turns."

In 1999, Fry joined the New York Board and in 2002, the National Board. In addition to his leadership in the New York Local, he is also a member of the editorial board for its newsletter, "Stand By."

"I'm excited to take up where John Henning left off," Fry said. "John helped to evolve 'AFTRA Magazine,' sharpening its editorial content and appearance. I look forward to further developing AFTRA's flagship publication as a useful resource for union news and information, available where and when we need it.

"With so much in flux, our magazine can play an important role in connecting the myriad of dots in our transforming industry," he added. "A clear picture of our business is absolutely essential for us to succeed in 21st century media."

Mayer, Ludacris ASCAP Expo



John Mayer talks shop at the ASCAP "I Create Music" Expo.
Photo: Rick Miller/ASCAP

A decade ago, John Mayer performed at ASCAP's South by Southwest Showcase in Austin. On April 22, he was back on center stage for a packed house in the grand ballroom at the Hollywood Renaissance Hotel, sharing stories of his career and craft in a live interview at ASCAP's "I Create Music" Expo.

Among Mayer's often humorous insights he shared with ASCAP's Erik Philbrook, was his "Brutal Truth No. 1: The record deal is not the finish line, it is the starting gate."

The record deal, he said, was an afterthought, "the big clown shoe in the door" of the circus that is the music industry.

Mayer's one-on-one talk was the first of three headlining interviews that took place during the three-day expo, which featured workshops, panels and showcases.

AFTRA artist Ludacris sat down with multi-Grammy-winning producer and AFTRA member Quincy Jones for a one-on-one talk, while Justin Timberlake interviewed fellow AFTRA performer, legendary singer-songwriter Bill Withers.

AFTRA artists Ashley Gorley and Jason Mraz were among the many panelists, while Natasha Bedingfield, Don Was and Stephen Bishop were among the artists who took the stage at the opening night showcase.

Now in its fifth year, the "I Create Music" Expo is the only national conference dedicated to songwriting and composing and puts artists face-to-face with some of the world's most successful songwriters, composers, producers and music business leaders.



AFTRA artist Ludacris interviews music legend and AFTRA member Quincy Jones at the ASCAP "I Create Music" Expo.
Photo: Joshua Miller/ASCAP



AFTRA Pittsburgh Associate Executive Director and CPT Freelance Specialist Chris Lacey (L) and AFTRA Cleveland Local President Mike Kraft (R) with Katrina Kenyon, the Vice Chair, Sports & Entertainment Section, Cleveland Metropolitan Bar Association.

Cleveland Local Bellies up to the Bar

AFTRA Local President Mike Kraft, Executive Director Cathy Nowlin and AFTRA Pittsburgh Associate Executive Director and CPT Freelance Specialist Chris Lacey spoke to the Cleveland Metropolitan Bar Association on May 6 about the breadth and depth of AFTRA contracts.

As more independent productions take wing as a result of Ohio's recently passed Film and Media Production Tax Incentive, more attorneys are discovering they need to come up to speed on what AFTRA contracts cover.

After an overview of all AFTRA contracts, the talk focused on production agreements in greater detail, breaking down the initial release and supplemental use structures.

This presentation was another important step in AFTRA's ongoing outreach campaign, bringing awareness of AFTRA to producers, talent, employers and now, attorneys.

AFTRA in Action: Pickets & Protests



"Greedy" AFTRA members (L-R) Jane McCreedy, Richard Henzel, P.J. Jenkinson and Richard Shavzin stopped for a photo during the April march on Wall Street in Chicago.

AFTRA members and staff took to the streets across the country in April in support of AFL-CIO-led protests and pickets.

In Chicago, AFTRA members Brendan Hutt, Jane McCreedy, Alma Washington, P.J. Jenkinson, Richard Shavzin and Richard Henzel portrayed greedy bankers and unaware, unapologetic, idle rich as more than 1,000 working men and women took to the streets on April 28 for a rally against Wall Street.

Organized by the Chicago Federation of Labor and the AFL-CIO, the rally was part of the AFL-CIO's Good Jobs Now! Make Wall Street Pay national mobilization demanding financial reform.

In Los Angeles, AFTRA members and staff

were part of the more than 1,000 union members who participated on April 16 in an AFL-CIO picket at the British Embassy in support of Local 30, International Longshore and Warehouse Union (ILWU) mine workers from Boron, Calif.

The workers were locked out by British-owned Rio Tinto on Jan. 31 when contract talks broke down between Local 30 and the company. As a result of the pressure by unions, including AFTRA, and the local community, an agreement was reached in May between Rio Tinto and the workers. The agreement included wage increases.

Calif. Speaker Stops at AFTRA L.A.



(L-R) National Treasurer Matt Kimbrough, San Francisco Local Board member Belva Davis, NED Kim Roberts Hedgpeth, National President Roberta Reardon and Speaker Karen Bass. Photo: Beth Collier

California State Assembly Speaker Emeritus Karen Bass, D-Los Angeles,

made a stop at AFTRA's Los Angeles office on April 30 to meet with union members and leaders and hear about the issues facing the membership. The informational listening tour was co-hosted by the NAACP Beverly Hills/Hollywood Branch.

AFTRA National President Roberta Reardon was on hand to welcome Bass and thank her for giving the union the opportunity to have a conversation with her on issues of importance to members. Among those issues: the Performance Rights Act, the Employee Free Choice Act, diversity and EEO, copyright theft protection and a Federal Shield Law for reporters.

"AFTRA supports a strong and fully staffed U.S. Equal Employment Opportunity Commission and applauded the signing of the Lilly Ledbetter Fair Pay Act, enabling victims of discrimination to recover back pay from their employers," AFTRA National Vice President and Chair of the EEO Committee Bob Butler told Bass. "Since non-discrimination provisions of our collective bargaining agreements reference existing federal laws and regulations, it's in our interest to support positive changes that benefit our members and work for passage of legislation that's still in the pipeline."

Also making comments to Bass were AFTRA National Executive Director Kim

Roberts Hedgpeth, AFTRA National Treasurer Matt Kimbrough, AFTRA Second National Vice President and Local Los Angeles President Ron Morgan, AFTRA San Francisco Local President Maria Leticia Gomez, National Co-chair of the Performers with Disabilities Committee Robert David Hall and AFTRA San Francisco Local Board Member Belva Davis.

Selected video from the event can be seen on the Multimedia page of www.aftra.com.

Philly Honors Local Members

AFTRA Philadelphia hosted its annual general membership meeting on May 13 by celebrating a number of individuals who have contributed to AFTRA and their industries in incredible and important ways.

Two members were inducted into the AFTRA Hall of Fame, both posthumously: legendary disc jockey Ed Sciaky and sports broadcast pioneer Tom Brookshier. They were inducted by Board members Cyndy Drue and Rob Charry, respectively.

Honored with the Friend of AFTRA Award was Pennsylvania State Sen. Michael Stack for his leadership on the state's Broadcast Employee Free Market Act—the “non-compete” legislation both Pittsburgh and Philadelphia members have been lobbying for over the past year. Stack was introduced by NBC anchor Tim Lake.

The evening's highlight was the celebration of AFTRA Shop Steward and iconic radio personality Pierre Robert, who was introduced by station co-worker Steve Lushbaugh. A musical tribute from musician Ken Kweeder and more kind words from Philadelphia legend John DiBella followed. Other speakers included comedian Joe Conklin and moderator Larry Kane, along with National President Roberta Reardon and Philadelphia President Catherine Brown.



Chicago Local Second Vice President and broadcaster Richard Steele (left) presents “Cool Gent” Herb Kent with the Local’s special recognition of his 65 years in broadcast.

Chicago Fetes Singers, Songwriters and a Radio Legend

Chicago's annual AFTRA membership meeting in February—held at the AFTRA/SAG Kaufherr Members Resource Center—provided the perfect occasion to honor and thank the Singers Committee and several of the Local's members: Brenda and Butch Stewart, Mavis Staples, Buddy Guy and Herb Kent.

In recognition of the very special contribution that Chicago's singers made

to the 2009 AFTRA National Convention, the evening began with a performance of the National Anthem. Later in the meeting, and joined by a few more, the singers performed “One Voice,” and received two standing ovations: for their performance and for Brenda and Butch Stewart, the team who wrote and composed the song.

Also feted at the meeting were Local music legends Mavis Staples and Buddy Guy for their contributions to the 2009 convention. Bluesman Guy created a genuine Chicago experience when he performed for the delegates at the convention social at the Adler Planetarium. Before the opening of the final session, Staples spoke of her pride in AFTRA and then demonstrated the power of song to transcend, transform and inspire with her a capeia rendition of “Will the Circle Be Unbroken.”

For broadcast icon Herb Kent, it's been a special year for the DJ known as “The Cool Gent.” Celebrating his 65 years in radio, Chicago members honored Kent at the meeting for his contributions to the industry and to AFTRA. A 1995 inductee into the Radio Hall of Fame, Kent set the Guinness World Record for “having the longest career by a deejay” in radio history in December 2009.

New England Busy with AFTRA-Covered Pilot Work

The New England area has benefited greatly from the increase in AFTRA-covered pilots across the country. Three AFTRA-covered TV pilots filmed over four weeks this past spring: ABC's “Boston's Finest” and “Body of Proof” and CBS' “The Quinn-tuplets.”

More than 500 members worked more than 800 days of background work and more than 35 principal roles were cast locally.

This boost in production has demonstrated the impact of the film and television tax credit programs in Massachusetts and Rhode Island—creating jobs not only for AFTRA members, but also for production crews and many other ancillary businesses.

Members reported fantastic working environments on all three shows. There is hope in New England that a series will be picked up and bring continuous AFTRA-covered TV production to the Local. As of press time, “Body of Proof” was picked up by ABC.

AFTRA Artists Front and Center for GRAMMYS on the Hill



Longtime AFTRA member Paul Williams served as host of the 2010 GRAMMYS on the Hill event April 14 and 15. The yearly event, in its 10th year, included honors to AFTRA artist Garth Brooks and two legislators who support the Performance Rights Act, Sen. Dick Durbin, D-Ill., and Rep. Darrell Issa, R-Calif. The event included performances by many AFTRA artists, including O.A.R.'s lead singer Marc Roberge (pictured) and songwriters Wayne Kirkpatrick and Tommy Sims, who have written several Garth Brooks hits. Other artists on hand included songwriter Gordon Kennedy and country act Jynsi.

AFTRA at SXSW

AFTRA members and staff once again converged in the "Live Music Capital of the World," Austin, Texas, for the annual South by Southwest Music Conference and Festival (SXSW) in March.

Now entering its 25th year, SXSW is the largest music event in the country with more than 13,000 delegates attending the conference itself, and tens of thousands more filling Austin's concert halls and venues for performances by more than 2,000 artists all week long. It is a must-attend event for recording industry professionals from all over the world.



AFTRA Nashville's Josh Reese (L) and AFTRA National's Ron Thomas (R) with Sire Records founder Seymour Stein. Photo: AFTRA

Artists, agents, attorneys, disc jockeys, managers, music supervisors and industry professionals alike visited the AFTRA booth to learn about services and protections AFTRA offers recording artists. Representatives from both AFTRA

and the AFTRA Health and Retirement Fund were present to answer questions, provide outreach and network with these key industry figures.

Additionally, Terrie Bjorklund, AFTRA National Associate General Counsel of Copyright & Intellectual Property, was a featured panelist at a discussion about the Performance Rights Act and efforts by AFTRA and its partners in musicFIRST to close a loophole in Copyright Law to secure the right for singers and musicians to get paid when their music is played on terrestrial radio.

AFTRA Welcomes...

Robert Masciola as Assistant Director of Organizing.

Masciola comes to AFTRA from the AFL-CIO, where he was deputy director for the Center for Strategic Research. In his new position, he will focus on strategic research for upcoming negotiations, including Exhibit A of the AFTRA Network Television Code, and broadcast group owner negotiations, as well as staff training, particularly for those working on new media issues. He will be based in Washington, D.C., and work out of the New York office as needed.

Amy Masciola as Strategic Campaign Coordinator in the National Organizing Department.

Masciola also joins AFTRA from the AFL-CIO's Center for Strategic Research where she was International Campaigns Coordinator. At AFTRA, her initial focus is on the network staff newspersons negotiations, as well as coordinating some of the national efforts for local freelance organizing committees. She will be based in Washington, D.C., and work out of New York as needed.

Jennifer Peat as National Representative/Organizer.

Peat comes to AFTRA after serving as a lead organizer for the Pennsylvania Association of Staff Nurses and Allied Professionals. In her new position, she will be based in New York and initially focus on internal organizing in the broadcast area.

Steve Sidawi as National Representative/Organizer.

Sidawi comes to AFTRA with 13 years as an organizer, field representative and lead organizer for SEIU and Hotel Employees and Restaurant Employees Union (HERE). In his new position, he will be based in Los Angeles and focus on freelance organizing.

Moving Up...

Ron Thomas to the National Communications Department as National Manager of Member Education and Community Outreach.

Thomas comes from the National Sound Recordings Department and will remain in Los Angeles. His new responsibilities will include initiating, implementing and overseeing programs, partnerships and sponsorships that educate and create awareness about the benefits and protections provided by AFTRA in all areas of AFTRA's jurisdiction.

He will also play an active role in AFTRA's Internal Organizing Program and, specifically, he will work with Locals and Local Organizing Committees to ensure that all messaging is consistent with union-wide initiatives, campaigns and organizing efforts.

2010 Negotiations Underway

AFTRA and SAG Kick-Off Joint W&W Meetings

Starting in June, AFTRA and SAG will begin the Joint Wages & Working Conditions (W&W) process in preparation for the negotiation of the AFTRA Exhibit A and SAG TV/Theatrical Contract. This contract will expire on June 30, 2011, and early negotiations are scheduled to start this coming September or October.

Proposals for this important negotiation are developed through the active involvement of members. Visit the AFTRA Web site to see a current schedule of meetings and find out how you can get involved in the Local W&W process. If you can't make it to a caucus or committee meeting, you can still play an active part by emailing your ideas to wandw2010@aftra.com.

All proposal recommendations will be reviewed by the Joint Wages & Working Conditions Committee and inform the Committee's final recommendations to the AFTRA and SAG National Boards.

ABC Network News Negotiations Begin in New York

On May 6 and 7 in New York, AFTRA members and negotiators sat across the table from representatives from ABC News for the start of negotiations on a successor agreement to the AFTRA/ABC Network Staff Newspersons Agreement. The agreement expired on May 15, 2010.

The national contract covers both network radio and network television correspondents and anchors at ABC News. New technology, job security and the recent downsizing at ABC News are issues of major concern in the talks. Approximately 100 AFTRA members, including news service and freelancers, work under this agreement.

Additional bargaining dates are set for June, and separate negotiations with CBS on the AFTRA/CBS Network Staff Newspersons Agreement are planned for this coming September.

Sound Recordings Code Negotiations and Health Care

Initial discussions between AFTRA and representatives for signatory record labels for a successor agreement to the 2007-2010 AFTRA Sound Recordings Code are scheduled to take place in New York City on June 16 and 17.

In May and following Sound Recordings Code W&W meetings in Los Angeles, Nashville and New York, the AFTRA Administrative Committee approved the appointment of the 2010 Sound Recordings Code Negotiating Committee, as well as a package of proposals for the negotiations.

Among the issues to be addressed in the negotiations is guaranteed health insurance benefits for roster artists.

During the 2002 and 2007 negotiations, AFTRA members worked hard to establish and expand this important benefit to artists. Unfortunately, however, many artists and their managers are often unaware that AFTRA signatory record labels, roster artists are guaranteed health insurance benefits.

Although artists are supposed to receive information about this benefit when signing their recording contract, many artists aren't present at their contract signing and the label and artists representatives fail to inform artists of this guaranteed benefit.

The result: too many artists fail to enroll and therefore go without the AFTRA health insurance available to them.

As Nashville member Jim Ferguson, who serves as a National Vice President and Chair of the Sound Recordings Code Negotiating Committee, noted in the May AFTRA Flash to members:

"We will attempt to improve the notice provisions in this current round of bargaining, but in the meantime, there should never be a situation where a roster artist goes without health insurance. The artist simply needs to fill out an enrollment form and pay the quarterly premiums for individual health insurance. The record label is required to subsidize the remainder of the cost to ensure a year of health insurance coverage for every year the artist is on its roster.

"This was a hard-won benefit for artists that we achieved through tough negotiations with the record labels, and it should not go unused. Artists and artist managers in need of additional information or assistance with health insurance can call the AFTRA Artist Assistance Hotline at 1.866.91AFTRA (1.866.912.3872) for help."

Important Notice About 4As "Do Not Work Notices" AFTRA is a member of the Associated Actors and Artistes of America (4As) of the AFL-CIO. This association includes AEA, AGMA, AGVA, SAG AND GIAA. Member unions of the 4As recognize, respect and support each others' efforts to organize and negotiate fair and equitable contracts. Article XXXI of the AFTRA Constitution prohibits AFTRA members from accepting employment in productions that do not have a valid contract with the relevant 4As union. To find out more about current 4As "Do Not Work Notices," please visit the AFTRA Web site at <http://www.aftra.com/DNW.htm>

2009 Earnings Statements Mailed

AFTRA H&R recently sent more than 50,000 Earnings Statement mailings to registered members who participated in AFTRA-covered work in 2009. Individuals who receive a 2009 Earnings Statement (or a letter indicating that no AFTRA-covered earnings were reported and no contributions were received) should verify the accuracy of this information, as reported earnings and contributions can affect participants' qualification for health and retirement benefits.

Changes for 2009

The 2009 Earnings Statements include two new columns—"Rate" and "Contribution Amount." These columns were added because an amendment to the Retirement Plan changes the way pension benefits are accrued on and after May 1, 2009. Beginning with this effective date, pension benefits are calculated using a formula based on employer contributions credited on behalf of participants.*

Report possible discrepancies by August 31

AFTRA H&R relies on employers to make required contributions and report timely and accurate information about participants' earnings. However, each participant is ultimately responsible for verifying the accuracy of information that is reported or not reported on his/her behalf. Everyone who receives an Earnings Statement or letter should review this information promptly and contact AFTRA H&R immediately if any possible errors or omissions are discovered. Each earnings-related mailing includes an Earnings Discrepancy Form, which also may be downloaded at www.aftrahr.com (Click on "Forms" then, "General Forms").

If you receive an Earnings Statement or letter and believe there is a possible discrepancy, you must notify AFTRA H&R no later than August 31, 2010, otherwise, AFTRA H&R will assume that the earnings and contributions itemized on your 2009 Earnings Statement are correct and complete.

Need assistance?

Participants who would like assistance with reviewing their reported earnings and contributions may call AFTRA H&R Participant Services at 1.800.562.4690 through the end of July 2010 to request a call from a contract analyst. However, any questions regarding collective bargaining agreements (CBAs) should be directed to a local AFTRA union office, as the union is responsible for oversight of CBAs.

*This Retirement Plan change does not affect any pension benefits accrued prior to May 1, 2009. Also note that criteria based solely on participants' covered earnings continue to determine qualification for the AFTRA Health Plan and vesting status under the Retirement Plan. For a detailed explanation of the 2009 Retirement Plan changes, refer to the April 2009 "Benefits Update" in the "News and Updates" section of www.aftrahr.com.

James Sirmons Retires from AFTRA H&R Board of Trustees

James Sirmons, a longtime CBS employee and executive, will retire from the AFTRA H&R Board of Trustees in June 2010 following 42 years of distinguished service to the AFTRA H&R Board.

Sirmons began his career as a morning show writer/announcer at Cincinnati radio station WCKY in 1940. Two years later, he joined CBS as a Production Supervisor, later becoming Production Manager. In 1957, Sirmons moved to CBS' Labor Relations department where he held five different positions before retiring from CBS as Executive Vice President of Industrial Relations in 1999. Sirmons' 58 years of service to CBS makes him one of the longest serving employees in the network's history.

After joining the AFTRA H&R Board in the spring of 1968, Sirmons served as Chair of the Employer Trustees from 1972 through 2003. He was known as a leader who helped create and maintain collegial and effective working relationships between the Employer and Union Trustees, as well as between the Board and the AFTRA H&R staff. Among his many accomplishments as a Trustee, Sirmons was instrumental in the creation of the Industry Substance Abuse Program, which later was incorporated into the Health Plan, and in increasing and improving communication to Health and Retirement Fund participants.

Throughout his career, Sirmons negotiated and helped to administer more than 200 labor agreements with AFTRA, the Screen Actors Guild, the Directors Guild, the Writers Guild and the American Federation of Musicians. He negotiated many of the most important contracts in the history of the entertainment industry, including 61 contracts with AFTRA.

Health Care Reform Update

Earlier this year, Congress passed the Patient Protection and Affordable Care Act and the Health Care and Education Reconciliation Act. These bills, part of the same comprehensive national health care reform package, were both signed into law by President Obama in late March 2010.

The new laws will require certain changes to be made to health plans nationwide, including the AFTRA Health Plan. Some of these changes will become effective later this year while others will not be implemented for several years. AFTRA H&R's Trustees, staff and consultants are thoroughly reviewing all regulations written under these new laws as they are published to identify necessary changes. AFTRA H&R will provide participants with advance notice of any changes to the Health Plan through upcoming "Benefits Updates" which will be mailed to all Health Plan participants and published on www.aftrahr.com.

The Balcony



Photo: John J. Kim/Chicago Sun-Times

In the mid-1970s, film critics Roger Ebert of the "Chicago Sun-Times" and Gene Siskel of the "Chicago Tribune" partnered for a local PBS program where the two discussed—often in heated arguments—new films. What started as "Opening Soon at a Theater Near You" morphed into "Sneak Previews," which became an instant success.

The show ultimately went national as the AFTRA-covered program, "At the Movies," and Siskel and Ebert became household names, bringing a unique mix of film knowledge and nostalgia and rarely seen

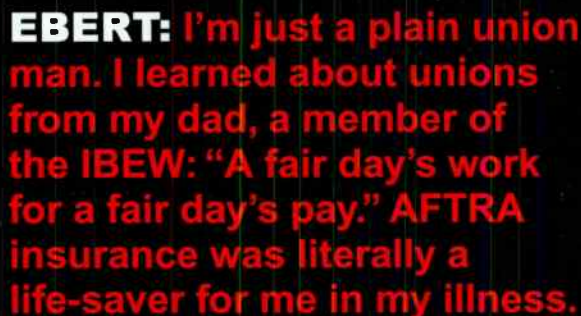
honesty in their reviews with their "thumbs up" and "thumbs down" system of movie rating.

In March, distributor Disney-ABC Domestic Television announced the show would end in August, closing forever the "balcony" where nearly three decades of entertaining debate took place.

"This was a very difficult decision, especially considering the program's rich history and iconic status within the entertainment industry, but from a business perspective it became clear this weekly,

half-hour, broadcast syndication series was no longer sustainable," Disney said in a statement. "We gratefully acknowledge the outstanding work of the program's current co-hosts A.O. Scott and Michael Phillips and top-notch production staff, and it is with heartfelt appreciation that we extend very special thanks to the two brilliant, visionary and incomparable critics that started it all, Roger Ebert and the late Gene Siskel."

Over the years, the series took on several incarnations in its name as well as its hosts, the latter of which followed the death of Siskel in 1999. Ebert continued on with a new host, "Sun-Times" colleague Richard Roeper, but the two left the program for good in 2008 following Ebert's diagnosis of cancer two years earlier. They were first replaced by Ben Lyons and Ben Mankiewicz and a year later by "The New York Times" film critic A.O. Scott and Michael Phillips of the "Chicago Tribune."



EBERT: I'm just a plain union man. I learned about unions from my dad, a member of the IBEW: "A fair day's work for a fair day's pay." AFTRA insurance was literally a life-saver for me in my illness.

Scott, who has said Siskel and Ebert set the standard for TV film critique by which all others follow, told "The New York Times," "I've had a great time hosting 'At the Movies' with Michael Phillips, and I have enjoyed the challenge of trying to adapt my critical voice to the medium of television. It was an education for me, and I'm sorry it's ending so soon."

Ebert wrote on his Twitter account of the cancellation: "RIP, 'At the Movies.' Memories."

Still writing for the "Sun-Times," as well as maintaining a blog, Ebert, a Chicago member since 1967, recently answered some questions for "AFTRA Magazine" about his career, AFTRA and "At the Movies."

AFTRA: It has been a long road since you and Gene Siskel sat down for "Sneak Previews" in Chicago to discuss films. Could you foresee back in 1975 the potential for the program? What do you think made you and Gene popular with the American public?

ROGER EBERT: We had no idea what would happen. Gene always said the success depended on the fact that we thought of the show as a sideline and considered it as an arena for our newspaper rivalry. Also, as Harry Dean Stanton said, he called Jack Nicholson and told him, "There are two guys on TV talking about the movies and they look like real people."

AFTRA: What made you "click" with Gene Siskel? And whose idea was thumbs up or thumbs down?

EBERT: We "clicked" because our chemistry was real, and already in place. I suggested the thumbs.

AFTRA: If you had to pick just two memories from your work from "Sneak Previews" and its following incarnations, what would they be?

EBERT: (1) The first meeting with our founding producer, Thea Flaum, who said, "You boys have no idea what a success this show will be." (2) Gene's last program. Nobody will ever know how much he suffered during his last year, and how much strength it took for him to carry on.

AFTRA: You've been a member of AFTRA since 1967. What has the union meant to you over the course of your career? Have there ever been any "AFTRA moments" where the union came through for you?

EBERT: I'm just a plain union man. I learned about unions from my dad, a member of the IBEW: "A fair day's work for a fair day's pay." AFTRA insurance was literally a life-saver for me in my illness.

AFTRA: You've embraced new media for many reasons—more than 140,000 people follow you on Twitter, your blog is among the most popular go-to sites for film news and critique and The Webby's just announced they will be honoring you as Person of the Year. As a print, radio and television journalist, what do you think is the impact of new media on the industry and should we embrace it completely or still be reluctant at its advances?

EBERT: New media is where it's all going. Yet, there doesn't seem to be any money in it, except for buying and selling sites. There's no obvious way for "talent" to monetize. Are many AFTRA members making much money solely because of what they do on the Web? I know I don't. I love Twitter and value my 140,000 "followers," but it's all on my dime.

AFTRA: With "At the Movies" going off the air, what do you think will be its legacy?

EBERT: My wife Chaz and I are very much preparing to introduce a new movie review program, and we hope its legacy will continue.

—Leslie Simmons

AFTRA Ahead of the Curve



AUDIOBOOK

AGREEMENTS:

**With Key Members and
Industry Insight, the Union Has
Found Success in Organizing**



Modern technology is evolving at a staggering pace, and that evolution has had a great impact on the audiobook industry. As the industry has advanced, so has AFTRA in its representation of members who perform audiobook narration.

Created in 1931 by the Library of Congress as “talking-books” for the visually impaired, audiobooks have blossomed into a vital segment of the entertainment industry. In just the last five years, the industry has more than doubled. According to a survey and data analysis published last year by LewisClarkBoone Market Intelligence and the Audio Publishers Association, 30 companies reported combined gross earnings of \$397 million in 2008. If these findings are consistent with all audiobook producers, it is estimated that the gross retail product of the audiobook market is more than \$1 billion annually—a coming of age for these mere “recordings of spoken word.”

AFTRA has always been a leader in recognizing industry trends and developing technologies and its members and leadership established breakthrough union standards for radio in the 1930s, television and sound recordings in the 1950s and interactive media in the 1980s. The audiobook industry is no different.

ORGANIZING PRIORITY MEETS OPPORTUNITY

At the 2005 AFTRA National Convention in Los Angeles, delegates identified the expanding audiobook market as one of the top priority areas for AFTRA’s organizing efforts and AFTRA members swiftly took action. The National Audiobook Steering Committee was revitalized, and members and staff immediately began to develop an approach to organizing to establish smart and strong contracts to best serve AFTRA members working in this industry.

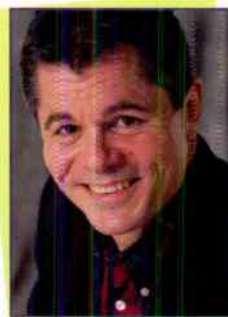


AFTRA D.C./Baltimore member **Sean Pratt** has narrated more than 550 audiobooks and credits AFTRA staff for working with members to ink agreements with the industry. He lauded the union for its proactive work.

“AFTRA really listened to the suggestions the narrator members had when drafting our new agreements,” Pratt says.

AFTRA’s organizing efforts include direct interaction with emerging audiobook producers and narrators to familiarize them with AFTRA and how both performers and producers—and the industry as a whole—benefit from working with an AFTRA contract. Outreach has increased at key industry events, including the annual Audio Publishers Association Conference where face-to-face interaction has proven an effective tool in organizing the industry.

Recognizing the effectiveness of such outreach, AFTRA New York recently hosted the workshop “How I Became an



Audiobook Narrator.” Moderated by AFTRA New York Local Board member and Chair of the AFTRA National Audiobook Steering Committee **Richard Ferrone**, the workshop included a panel discussion with AFTRA members Katy Kellgren, Robin Miles, Johnny Heller and Elisabeth Rogers.

“After our participation for several years at the APA Conference, it’s clear more producers now have an open mind toward AFTRA than just a few years ago,” Ferrone says. “This is unquestionably because many members have directly told producers they want an AFTRA contract. That, along with the success of the Audible.com contract, has no doubt helped us attract additional audiobook producers.”

Audible.com, the largest online distributor of audiobooks, was the first of three companies to sign audiobook agreements with AFTRA last year covering digital audiobooks. Soon after, John McElroy Productions and Talent Services, which produces for major publishers, came onboard, followed by short-story specialist Mind Wings Audio. All three of these AFTRA audiobook agreements have generated more than \$1.5 million in earnings for AFTRA members, plus employer contributions to the AFTRA Health and Retirement Funds.

“When I speak with producers, I come from a human perspective,” says Pratt. “Once they see the agreement is fair and they understand this is about narrators getting health

coverage and retirement benefits, they are almost always willing to sign the AFTRA agreement.”

He adds, “AFTRA staff Jane Love, Ralph Braun, Richard Larkin and our AFTRA member chair Richard Ferrone have worked tirelessly for members in order to provide them with the best guaranteed minimums and make it desirable for producers to hire professional union talent and both sides are treated with fairness and respect. Everybody comes out a winner.”

ENTERTAINMENT ON-THE-GO

Audiobooks have evolved from their original purpose into an entertainment and information art form all their own. Music, sound effects and poetic narration now creatively complement the recorded words.

In his 15 years narrating audiobooks, Pratt recently noticed a significant change in the industry.

“The whole paradigm has shifted,” Pratt says. “In the last several years, AFTRA recognized the industry was heading in a different direction. Similar to the music industry, audiobook production is trending away from major production houses towards private studios. As the work continues toward these private studios, the power shifts to the AFTRA member to negotiate and organize.”

As the audiobook industry shifts, so does the way in which consumers interact with and listen to audiobooks. Today, people can listen to an audiobook while jogging, relaxing, commuting and cooking dinner. Consumers can buy audiobooks in a store or simply download them directly onto their computer or smart phone. As the saying goes, “There’s an app for that.”



Much like the Grammys celebrate excellence in recordings and the Emmys honor achievements in television, the audiobook industry has its own award for excellence: The Audies. Created by the Audio Publishers Association, and now in its 15th year, the Audies are widely considered the “Oscars of spoken-word entertainment.”

AFTRA member **Barbara Rosenblat** has won eight Audie Awards, including two at the 2010 Audio Publishers Association Conference in New York. Rosenblat, considered one of the most respected and revered narrators in the country, has seen the industry evolve firsthand. She attributes the recent growth to digital products, including podcasts and downloadable programs and applications.

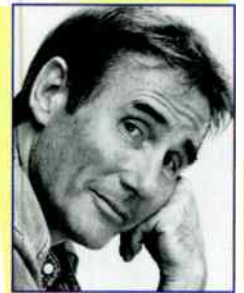
“The ability to access content has become faster, easier and less expensive and there are more sources of content than ever,” she says.

As the industry continues to advance, AFTRA members’ continued success relies on their union’s collective ability to recognize trends, adapt, evolve, and most important, organize member-to-member and employer-by-employer.

EDUCATIONAL TOOL

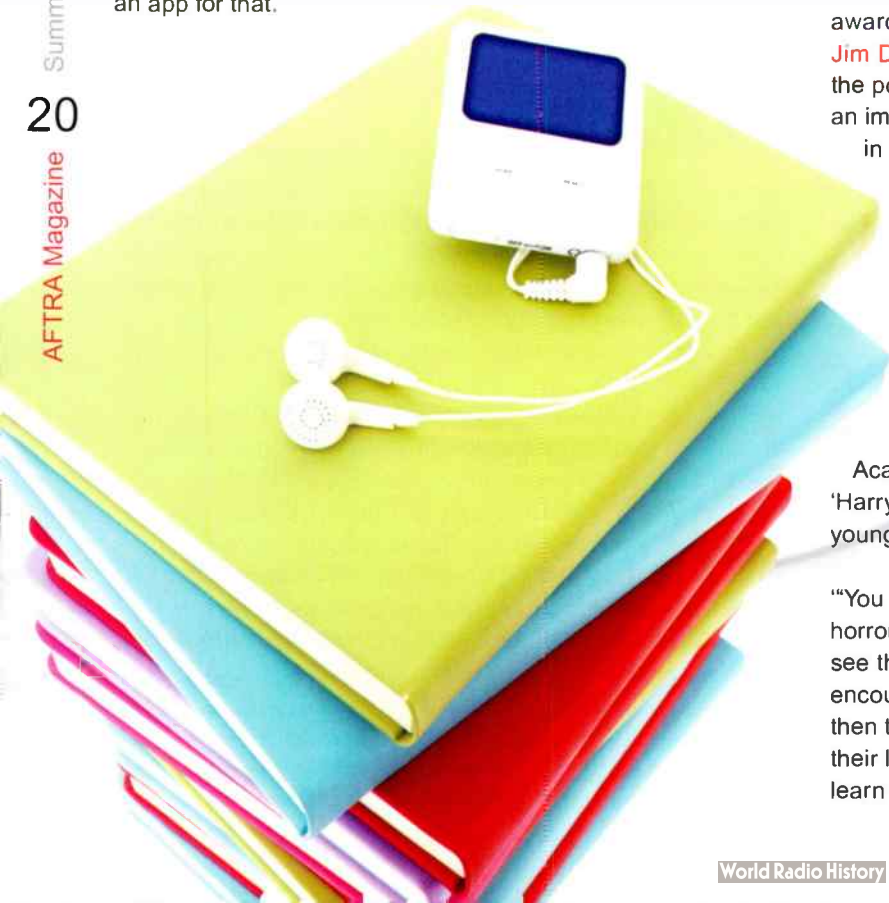
Throughout this exciting evolution, however, it’s important to remember audiobooks’ original significance as an educational tool.

New York-based AFTRA member and award-winning audiobook reader **Jim Dale**, the voice of “Harry Potter” in the popular recorded book series, says an important part of the recent surge in audiobook popularity is how children are embracing this art form. Dale said he was thrilled to see children are not only fans, but have memorized the “Harry Potter” series, word for word.



“Children at the ages of 5, 6 or 7 have incredible memory,” Dale says. “At one reading at the Brooklyn Academy of Music, I was randomly reciting excerpts from ‘Harry Potter and the Goblet of Fire’ and was corrected by a young boy when I had unintentionally skipped over a line.

“You missed a line!” he said. The boy’s mother gasped in horror and apologized for the outburst, but I was thrilled to see the cognitive skills of this child,” he adds. “Audiobooks encourage children to focus on listening and memorizing, and then they go out and read the book which helps them with their literacy. Children at this age have an amazing ability to learn and parents need to recognize and encourage this.”



For Your Emmy Consideration.



GLENN CLOSE

Outstanding Lead Actress
In A Drama Series

"Here's who Emmy
should nominate..."

BEST ACTRESS (DRAMA)...

Glenn Close"

—Michael Ausiello, *ENTERTAINMENT WEEKLY*

DAMAGES



KATEY SAGAL

Outstanding Lead Actress
In A Drama Series

"Here's who Emmy
should nominate..."

BEST ACTRESS (DRAMA)...

Katey Sagal"

—Michael Ausiello, *ENTERTAINMENT WEEKLY*

SONS OF ANARCHY



TIMOTHY OLYPHANT

Outstanding Lead Actor
In A Drama Series

"Here's who Emmy
should nominate..."

BEST ACTOR (DRAMA)...

Timothy Olyphant"

—Michael Ausiello, *ENTERTAINMENT WEEKLY*

JUSTIFIED

FX



FX

World Radio History

fox21.

FX



AFTRA, American Humane Association

Partners in Protecting Animals on Set

Last year, the American Humane Association's Film & TV Unit received a grant from the AFTRA-Industry Cooperative Fund (AICF) that makes available funds for American Humane Certified Animal Safety Representatives™ to provide full on-set monitoring services for the protection of all animals involved in any AFTRA-covered production. The AICF grant marks another milestone in American Humane's colorful 70-year history of ensuring the safety of all animal actors.

To further extend the partnership, AFTRA National Executive Director Kim Roberts Hedgpeth recently joined the Board of the American Humane Film and Television Unit Advisory Board.

Top Dog on Set

The awarding of the AICF grant to American Humane in 2009 brought together two organizations committed to ensuring overall welfare, good working conditions and safety—one for people, one for animals. Today, American Humane's safety representatives monitor the animal action on more than 1,000 productions a year, including hundreds of television shows and commercials.

Longtime AFTRA member Glenn Close, who stars on the AFTRA-covered program "Damages," has been an enthusiastic proponent of American Humane's work for decades.

Says Close, "I have been in productions with animals my entire career and first met an American Humane safety representative on the set of 'The World According to Garp,' my first movie. From 'Garp' to 'Damages,' I have been deeply impressed by the vigilance, the professionalism and the loving care of the American Humane safety representatives."



Other notable TV series that come under the watchful eyes of American Humane safety reps include the AFTRA-covered programs "Modern Family," "Army Wives," "Melrose Place," "Accidentally on Purpose" and "It's Always Sunny in Philadelphia," in addition to non-scripted programs, such as "The Tonight Show With Jay Leno" and "Are You Smarter Than a Fifth Grader?"

Actress Kim Delaney of "Army Wives" takes a personal, as well as a professional, interest in the work of American Humane's Film & TV Unit.

"It's very important to me to know that American Humane is on the set of any AFTRA production where animals are present, and I am proud that 'Army Wives' always earns the 'No Animals Were Harmed' end-credit," she said.

Many television commercials are also produced with the guidance of American Humane's safety reps. Because ads are short and have no-end credits, they typically do not carry American Humane's "No Animals Were Harmed" disclaimer.

Nevertheless, while the public might not know whether a commercial was monitored by American Humane, the networks do. The policy of most networks is that a commercial containing an animal may not air unless it is accompanied by American Humane's formal "Sign-Off" letter, which is issued only if American Humane determines that its "Guidelines for the Safe Use of Animals in Filmed Media" were followed and that no animals were harmed.

American Humane, Film & TV Unit Vice President Karen Rosa praised the collaboration saying, "American Humane's Film & TV Unit and AFTRA were established only a few years apart, each with the mission of acting as a representative voice. It's significant that, in this new millennium, we both continue to discover fundamental ways in which to address important issues of well-being for those who bring entertainment into our lives."

Celebrating 70 Years

This year, AHA celebrates 70 years in the TV and film industry. AHA got its start at a time when protections for animals used in the industry were greatly needed. Fallout from the death of a horse that was forced to plunge off a 70-foot cliff into a raging river in the 1939 film "Jesse James"

was shaking the film industry. The scene of deliberate animal abuse had aroused the wrath of animal lovers throughout the U.S., and American Humane was leading the protest. Eager to put an end to the negative publicity, the producers formally sanctioned American Humane to advise the industry on the use of animals in film.

American Humane's Film & Television Unit officially opened its Hollywood office in 1940, and the Board of Directors of the then-Motion Picture Producers and Distributors of America (now the Motion Picture Association of America) named American Humane as the official humane organization for the industry. Since that time, American Humane's "No Animals Were Harmed"® end-credit disclaimer has become a vital part of the vernacular for both television and film audiences, who increasingly seek out and support productions that treat animal actors humanely.

To learn more about American Humane's Film & TV Unit, visit www.americanhumane.org/film.



Animal Anecdotes

The American Humane Association is looking for your story—in 400 words or less—about a positive experience working with animals and/or an American Humane Animal Safety rep on set. From insects to elephants, they want to know.



The first place winner will receive a "No Animals Were Harmed" gift package, which includes men's and women's T-shirts, baseball caps, stainless steel water canister, a scarf and reusable tote bags. The runner-up will receive a T-shirt and baseball cap. Winners will be announced in the fall issue of "AFTRA Magazine."

Send your submissions to:
AFTRA/American Humane Association Contest
Attn: Leslie Simmons
5757 Wilshire Blvd., 9th Floor
Los Angeles, CA 90036

Or email to: news@aftra.com. In the subject line, please indicate: AFTRA/AHA Contest.

AFTRA SOUND EXCHANGE

Launch Initiative to Pay-Out Royalties to Recording Artist Members

More than 6,000 AFTRA recording artists may feel a little heavier in the pocket soon, thanks to a new joint initiative between AFTRA and SoundExchange.

In early June, AFTRA reached out to thousands of members notifying them of monies held for them by SoundExchange, a non-profit U.S. organization authorized to collect royalties for the digital performance of sound recordings, streamed from services like Pandora and Sirius-XM satellite radio.

SoundExchange provided the list of artists who are members of AFTRA, but who are not yet registered with SoundExchange. From there, AFTRA sent a Flash email message notice to those members, and will follow up with letters and direct person-to-person phone calls.

"Our world is now a digital world," said AFTRA National Executive Director Kim Roberts Hedgpeth. "This means more opportunities for AFTRA recording artists to share their creative contributions with a wider audience and more opportunities for our members to earn the income they need, such as the royalties collected by SoundExchange, to sustain their careers, support their families and continue enriching our culture and society through their gift of music."

Hedgpeth represents AFTRA members on SoundExchange's Board of Directors, which is balanced between artists' representatives and label representatives. Legendary recording artist and AFTRA member Martha Reeves also serves as a Board member, though not as a union representative.

"SoundExchange is constantly reaching out to notify artists about their unclaimed royalties, yet it can be difficult to get them to register," said

SoundExchange Executive Director John Simson. "Many don't know about the law that entitles them to these royalties or believe it's too good to be true.

"That's why partners like AFTRA are essential: they understand the value of our work and have existing relationships with those artists who can most benefit from registering," Simson added. "AFTRA is a great resource to artists, and hearing about SoundExchange from such a trusted organization helps reassure artists that these royalties are both real and theirs."


“AFTRA is a great resource to artists, and hearing about SoundExchange from such a trusted organization helps reassure artists that these royalties are both real and theirs.”

When the music is played on Sirius-XM satellite radio, on Internet radio, such as Pandora, Yahoo, Live 365.com and AOL, and on digital cable and satellite TV services like Comcast's "Music Choice" and DirecTV, SoundExchange collects a royalty on behalf of the recording artists and the copyright holder, as directed under U.S. Copyright Law. The process is similar to how ASCAP, BMI and SESAC collect royalties for songwriters and publishers. But unlike those organizations, SoundExchange, under the law, collects performance royalties on the artists' behalf whether or not they are registered with them.

Since 2001, SoundExchange has collected and processed billions of spins and paid out more than \$412 million in digital royalties. Yet thousands of music professionals are not yet registered, meaning millions of dollars in royalties are currently unclaimed. In order to process payments, the artist must register with SoundExchange.

All an artist has to do is sign up for free once with SoundExchange. Once registered, the artist will receive back royalties collected in their name as well as continue receiving royalty payments quarterly every time every time they're owed.

To register, visit the AFTRA Web site at www.aftra.com/uti.htm or the SoundExchange Web site at www.soundexchange.com.



SoundExchange is a non-profit performance rights organization that collects statutory royalties from satellite radio, Internet radio, cable TV music channels and similar platforms for streaming sound recordings. The Copyright Royalty Board, which is appointed by the U.S. Library of Congress, has entrusted SoundExchange as the sole entity in the United States to collect and distribute these digital performance royalties on behalf of featured and non-featured recording artists, master rights owners (usually record labels) and independent artists who record and own their masters.



Oh, Ruesy...

I Love You!

Betty White



AFM & AFTRA IP Rights Distribution Fund:

Do you have money waiting for you?

When singer and AFTRA member Oren Waters opened his first check from the AFM & AFTRA Intellectual Property Rights Distribution Fund, he thought, "What a great new stream of income being generated from past recordings I've had the opportunity to work on!"



Oren Waters

Now, Waters receives regular checks for performances he's done over the years with a spectrum of artists, including Michael Jackson, Neil Diamond, Patti LaBelle, The Dixie Chicks, Guns N' Roses, Nas and Ozzy Osborne.

In 1999, the AFM & AFTRA Intellectual Property Rights Distribution Fund was formed for the purpose of distributing royalties from various foreign territories and royalties established by government statute under U.S. Copyright Law.

Over the years, AFTRA and the American Federation of Musicians have entered into a variety of negotiations and agreements with other organizations including the Geidankyo/Center for Performing Rights Administration in Japan and U.S. government agencies to secure royalties for non-featured performers, such as sidemen and background vocalists, pursuant to the Audio Home Recording Act (AHRA), the Digital Performance Rights in Sound Recordings Act (DPRA) and the Digital Millennium Copyright Act (DMCA).


The Fund distributes money to non-featured vocalists and non-featured musicians when sound recordings on which they have performed generate royalty payments and has finalized with the applicable organization in Spain for the payment of audiovisual royalties from that country. In addition, rates and fees have been established for webcasting, and these monies are now being added to the DPRA portion of the distributions.

"With the digital download age upon us, this fund, and the many others AFTRA is partnering with, is an important revenue source for me and other AFTRA recording artists," says Waters. "I highly recommend that members who have not registered with all royalty distribution fund sources that are partnered with AFTRA to do so. They'll be happy they did—I certainly am!"

Though AFTRA partnered with AFM to create the Fund, all singers and musicians, regardless of whether or not they are members of a union, are entitled to these royalties. Payments come to performers as a result of the law, rather than under the terms of one of the unions' contracts. For more information, please visit the Fund Web site at www.raroyalties.org. If you do not have Internet access, contact the Fund at 818.755.7780.

AFM & AFTRA Intellectual Property Fund

Total Contributions Available for Distribution as of

April 20, 2010,  \$2,813,212.14

Royalty Funds

The Fund distributes royalties from several sources (both U.S. and foreign) each in accordance with separate guidelines designed to meet the statutory or other requirements for each distribution.

Netherlands Royalties

- Dutch home taping and broadcast royalties.

Japanese Rental Royalties

- Royalties paid to non-featured musicians and non-featured vocalists as a result of the rental in Japan of sound recordings produced by U.S. labels

Audio Home Recording Act

- Royalties paid to non-featured musicians and non-featured vocalists by manufacturers and importers of digital audio recording devices and media in the U.S. pursuant to AHRA

Digital Performance Royalties

- Royalties paid to non-featured musicians and non-featured vocalists as a result of DPRA and DMCA which require the payment of compulsory license fees for the digital transmission of sound recordings

The Web site also contains a searchable Master List of covered sound recordings, Distribution Guidelines, answers to frequently asked questions and other important information. If you do not have Internet access, the Fund will provide the Master List and Distribution Guidelines upon request by calling 818.755.7780.

The Alliance of Artists and Recording Companies (AARC)

A non-profit organization formed to distribute Audio Home Recording Act (AHRA) and foreign royalties to artists and record companies. If you are a recording artist or you own the right to reproduce sound recordings, you may be entitled to receive homelisting (private copying) royalties collected in the U.S. and abroad. For more information about AARC, including additional benefits and how join, please visit www.aarroyalties.com.

The Audio Home Recording Act of 1992 (AHRA)

Imposes an obligation on importers and manufacturers of digital audio recording devices and media to submit a royalty payment set by statute to the Register of Copyrights. The Act provides that a portion of these royalties be placed in a Sound Recordings Fund to be distributed to both featured and non-featured musicians and vocalists who have performed on sound recordings distributed in the United States.

The Digital Performance Right in Sound Recordings Act of 1995 (DPRA)

Grants the owners of a copyright in a sound recording an exclusive right to perform the copyrighted work publicly by means of a digital audio transmission. Prior to DPRA, this performance right in sound recordings was limited to non-interactive digital audio transmissions, excluding over the air, such as cable and satellite radio. Congress enacted the DPRA in response to the obsolescence of a performance right for sound recordings in the Copyright Act of 1976 and out of fear that digital technology would replace sales of physical records.

The Digital Millennium Copyright Act of 1998 (DMCA)

Expands the digital transmission performance right to cover Internet transmissions (although over-the-air digital radio is still exempted from the law). Under the DPRA and the DMCA featured performers, background singers and musicians, and copyright owners secured the right to be paid for the performance of their sound recordings on digital platforms.

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We Remember (March 4 - June 4, 2010)

Ernie Harwell

1918 - 2010



Known as the voice of the Detroit Tigers, 64-year AFTRA member Ernie Harwell died May 4 after a nearly year-long battle with cancer. He was 92.

Harwell, known for his warm, Southern voice, called Tigers games for 42 seasons—the first 32 doing play-by-play on the radio. In 2005, he was ranked the third-greatest baseball announcer ever

by author and historian Curt Smith, following only fellow AFTRA member and Dodgers announcer Vin Scully and Yankees announcer Mel Allen.

Harwell started out as a sports writer in 1934 for the "Sporting News" and got his first broadcasting job in 1940 as a lone sportscaster for a local station in Atlanta while still a student at Emory University. In 1943, he got his first chance as a baseball broadcaster for the Atlanta Crackers before joining the Marines. He returned to the Crackers after the war and became the team's full-time play-by-play announcer in 1946. While calling the Crackers, Harwell became the only announcer in baseball history to be traded for a player. In 1948, Brooklyn Dodgers manager Branch Rickey traded catcher Cliff Dapper to the Crackers for Harwell, who was brought in to substitute for legendary Dodgers announcer Red Barber who was hospitalized.

Harwell called Dodger games through 1949. Prior to the Tigers, he called games for the New York Giants from 1950 to 1953, the Baltimore Orioles from 1954 to 1959, as well as The Masters golf tournament and professional and college football.

After 55 years calling major league baseball, Harwell retired in 2002, telling the audience in his final broadcast, "I might have been a small part of your life, but you've been a large part of mine."

Darcy Pohland

1961 - 2010



Twin Cities newsperson Darcy Pohland was an inspiration for many. Following an accident in college, Pohland was paralyzed from the chest down, but after a short five-month rehabilitation period, she finished her education at the University of Minnesota while living in her own apartment on campus. On March 5, the 17-year member died in her sleep. She was 48.

Pohland had interned at the WCCO-TV Washington, D.C. bureau before her accident and after graduation she began

working as a dispatcher at the station's office in downtown Minneapolis. She worked her way up from dispatch to planning editor, and in 1994, she made her first on-screen appearance as the station's community news reporter. She remained an on-air reporter until her death.

"Darcy Pohland was a valuable member of both the broadcast news and disability communities," said Anita Hollander, National Co-chair of the tri-union I AM PWD campaign and AFTRA National Board member. "By refusing to let her quadriplegia be the sole focus of her life and work, she represented the way that we in the disability community wish to be perceived. And while she will be missed, we hope her example will forge new paths for those who follow."

Pohland was more than a good reporter—she was a trailblazer and an asset to her community.

Allen Swift

1924 - 2010

Voice actor and 63-year AFTRA member Allen Swift, known by many as the voice of their beloved childhood characters, including Mighty Mouse, Dinky Duck, and briefly, Howdy Doody, died April 18 in Manhattan. He was 86.

A New York native, Swift, born Ira Stadlen, had a prolific career as a voice artist, recording at one time as many as 30 commercials a day for programs ranging from beer to Jell-O to Sanka decaffeinated coffee.

Swift created his stage name by combining two of his favorite artists, Fred Allen and Jonathan Swift. He started out as a stand-up comedian and magician, which he resumed after WWII along with appearing on radio serials like "Gangbusters" and "Casey, Crime Photographer."

After his work on "Howdy Doody," Swift became host of WPIX-TV New York's "Popeye the Sailor" for four years, but it was his versatile work as a voice actor that cemented his career. For Terrytoons, he provided the voices for many animated characters, including most of the characters on "Tom and Jerry," from 1960 to 1962. Swift also appeared in several Off-Broadway productions and plays.

Helen Wagner

1918 - 2010



Photo: CBS Photo Archive

When "As the World Turns" premiered on April 2, 1956, Helen Wagner spoke the first words of the daytime drama: "Good morning, dear." On May 1, Wagner, who joined AFTRA in May 1946, died at her home in Hudson Valley, N.Y. She was 91.

For 54 years, Wagner played "Nancy Hughes" on "As the World Turns," holding the Guinness World Record for playing the same role

on TV for the longest amount of time. Though she never won a Daytime Emmy, she was awarded the Lifetime Achievement Award from the National Academy of Television Arts and Sciences in 2004. Wagner also received a plaque on the Buddy Holly Walk of Fame in her home town of Lubbock.

"She is loved by generations of fans and while we will miss her greatly, Helen will always remain the heart and soul of 'As the World Turns,'" said the program's executive producer, Christopher Goutman. ("As the World Turns" will be signing off for good in September.)

Wagner studied the dramatics and music at Monmouth College in Illinois. Her big break came while working in her first professional stage production singing with the St. Louis Municipal Opera. Wagner caught the eye of Oscar Hammerstein, who cast her in the Broadway production of "Sunny River."

Her Broadway credits include "Oklahoma!," "The Bad Seed" and "Love of Four Colonels." She toured as Blanche duBois in "A Streetcar Named Desire" with Lee Marvin and in Illinois regional theater.

Before joining "As the World Turns," Wagner appeared in a number of TV programs, including playing the role of Trudy Bauer in "The Guiding Light," during that serial's first television years.

Harry Wappler

1936 - 2010



Meteorologist and 33-year AFTRA member Harry Wappler, one of Seattle's best known news broadcasters, died April 21.

Wappler came to Seattle from Chicago in 1969 where he'd worked in public relations. He had studied speech at Northwestern University and earned a graduate degree at Yale University Divinity School.

Initially, he interviewed for an anchor position at KIRO, but the station manager told Wappler he

looked more like a weatherman, and immediately offered him the job he would hold at the station for 30 years. He was also an ordained Episcopal priest and officiated at the weddings of several KIRO staffers.

Wappler also worked for several years in the early 1970s as a forecaster at WNBC-TV in New York, before returning to KIRO in 1975, where he remained until his retirement in 2002.

"We have lost one of our truly special gems today," KIRO-7 Vice President and General Manager Eric Lerner wrote in an email distributed to employees April 21. "Harry Wappler and KIRO will always be connected, and we could not be more proud."

Just prior to his retirement in 2002, KIRO-TV ran a one-hour special celebrating Wappler's 30-year career, the longest run for a meteorologist on any Seattle station. John Woodin, then the station's general manager, said no broadcaster had made greater contributions to the industry or community over the previous three decades.

Correction: The Spring 2010 We Remember section of "AFTRA Magazine" incorrectly stated the year of birth for Jim Huston. He was born in 1946.

In Memoriam

- Jerry Adler** • Actor
1918 - 2010
- Eddie Carroll** • Actor
1933 - 2010
- Dixie Carter** • Actor
1939 - 2010
- Claiborne Cary** • Actor
1932 - 2010
- Gary Coleman** • Actor
1968 - 2010
- Sid Conrad** • Actor
1923 - 2010
- Robert Culp** • Actor
1930 - 2010
- Ronnie James Dio** • Singer
1949 - 2010
- Tom Dixon** • Announcer
1916 - 2010
- Keith "Guru" Elam** • Singer
1966 - 2010
- Dave Fisher** • Singer
1940 - 2010
- John Forsythe** • Actor
1918 - 2010
- Peter Graves** • Actor
1926 - 2010
- Cory Haim** • Actor
1971 - 2010
- June Havoc** • Actor
1912 - 2010
- Lucky Hayes** • Actor
1937 - 2010
- Peter Haskell** • Actor
1934 - 2010
- Paul Herlinger** • Actor
1929 - 2010
- Dennis Hopper** • Actor
1936 - 2010
- Lena Horne** • Singer
1917 - 2010
- Jodean Lawrence** • Actor
1933 - 2010
- Art Linkletter** • Specialty Act
1912 - 2010
- Mark Linkous** • Singer
1962 - 2010
- Ron Lundy** • Disc Jockey
1934 - 2010
- Rue McClanahan** • Actor
1934 - 2010
- Sam Menning** • Actor
1925 - 2010
- Bill Mullikin** • Actor
1927 - 2010
- Merlin Olsen** • Actor
1940 - 2010
- Fess Parker** • Actor
1925 - 2010
- Michael Pataki** • Actor
1938 - 2010
- Lynn Redgrave** • Actor
1943 - 2010
- Cynthia Songé** • Actor
1951 - 2010
- Jadin Wong** • Dancer
1913 - 2010
- Ali Ollie Woodson** • Singer
1951 - 2010

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.
15110 N. Dallas Pkwy., Ste. 445
Dallas, TX 75248
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

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HOUSTON

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Contact Texas Regional office
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Members only call toll-free:
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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
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Phone: 305.571.9891
Fax: 305.571.9892
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NASHVILLE

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Randall Himes, Exec. Dir.
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Phone: 615.327.2944
Fax: 615.329.2803

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afrany@aftra.com
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Fax: 212.545.1238

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Erik Whitmore, President
3000 Farnam St., Ste. 3E
Omaha, NE 68131
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LOCAL LEADER: CeCe DuBois

Despite floods that pulverized Nashville, the spirit of the city shines through, says Local President CeCe DuBois. "The recent devastating floods have shown who Nashville is to the world. We pull together. We jump in when someone has a problem. We celebrate each others' victories and we mourn each others' losses, as the times and situations call for." That's the kind of teamwork and dedication that has carried DuBois throughout her seven years at the helm of the Nashville Local. In 1987, AFTRA Nashville Executive Director Randall Himes asked her to serve on the Local Board, and she hasn't looked back since. "I love being the representative of the professional artists—the dreamers who need someone in their corner, telling them, 'You can do it!' I'm that person for all my members. I am, and will continue to be, an outspoken advocate for artists."



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
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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
John Miller, Exec. Dir.
1310 Papin St., Ste. #103
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Phone: 314.231.8410
Fax: 314.231.8412

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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
Patricia O'Donnell, Exec. Dir.
7735 Old Georgetown Rd.
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