

Convention Review

Home Studios

New Union Update

AFTRA

American Federation of Television and Radio Artists

Summer 2011



**Joining Forces with AMC's
J.R. Martinez**

AFM & AFTRA Intellectual Property Rights Distribution Fund



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What's Inside Home Studios?



Features

Working from Home **20**

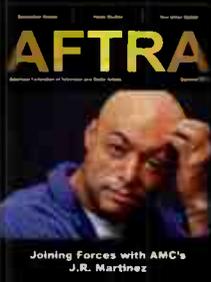
The home studio for voice talent and broadcasters have become a norm for the industry. AFTRA talked with some of its seasoned voice talent to learn about their own home studios and what it takes to set one up.

2009 Convention Review **24**

As we gear up for the AFTRA National Convention in Seattle July 21-23, AFTRA takes a look back at the resolutions that passed at the 2009 AFTRA National Convention in Chicago.

Joining Forces with J.R. Martinez **26**

"All My Children" star and Iraq war veteran J.R. Martinez walks us through the day he was injured in Karbala, the recent Joining Forces event with First Lady Michelle Obama and his life as an actor.



On the Cover

"All My Children's"
J.R. Martinez

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Dear Editor,

Regarding your article "The Truth About Fi-Core," it's important to remember that the Union isn't some faceless entity that is trying to run our life. The Union is a group of performers like the readers of this magazine who have worked together to negotiate salary, working conditions and benefits that we can live with through the process called collective bargaining. This is done so each of us doesn't have to try to negotiate a contract with Acme Broadcasters International as individuals every time they offer us a job. Through collective bargaining, certain standards have already been set. It takes a great deal of our volunteered time, devotion and money to do this. But we have discovered that it is the best thing for all of us.

You correctly point out that Financial Core status came not as a result of disagreement with the concept of collective bargaining, but with the objection to having one's political contributions being decided by a group. Since neither AFTRA nor SAG make political contributions, there is no legitimate reason to seek financial core status from either of these unions.

In actuality, the original legislation was very attractive to our ideological adversaries because of its potentially divisive nature to the unions. It was likely passed more as a result of that than for any purported support of workers' rights to decide where their political contributions went.

To my thinking and the thinking of most Union members, going fi-core in order to work both union and non-union jobs (clearly encouraged by employers) is a selfish and narrow-minded misuse of financial core. It is an action which basically steals the efforts, time and expense of those who have worked to make the contracts as good as they are. The only way to protect those contracts is to uphold the promise of all performers who use those contracts not to do any work without a union contract. That is Rule One because it is the basic understanding of those who engage in collective bargaining. You either believe in collective bargaining or you don't. You can't believe it but not live it without lying to yourself.

I would encourage all of us to think, not just of our own financial well-being, but also of how our actions affect the well-being of our brothers and sisters, and the health of our profession as a whole.

Will Lyman
Boston Local

Editor's note: While Mr. Lyman correctly points out why dues objection is attractive to adversaries of organized labor, dues objection was established in a line of Supreme Court cases, not through legislative action.

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.

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AFTRA: Convention is What Unites Us



Just a little more than one year ago, your five top-elected officers from AFTRA—National First Vice President Bob Edwards, National Second Vice President Ron Morgan, National Treasurer Matt Kimbrough, National Recording Secretary Lainie Cooke and myself—published an open letter in the spring issue of “AFTRA Magazine” calling for “A New Union for a New World.”

Today, I am proud to tell you that we have embarked on the official committee meetings that we are optimistic will this time lead us to that combined new union. Since January, the members of the AFTRA and SAG Presidents’ Forum for One Union have toured the country holding more than 20 meetings nationwide, engaging members of both unions in an ongoing conversation about how their work has changed and what strategies they want a combined successor union to pursue in order to secure the future for them and for the workers who follow them.

Leaders from AFTRA and SAG have sat and talked with members from all work categories, from all earnings levels, in large Locals and in smaller ones. The message we received at every meeting was the same: “My work is slipping off the union table; I am struggling to make my earnings for H&R; the pressure of technology is changing my work and creating a larger work load and my jobs are moving out of town.” Often members acknowledged the thrill of the new in the digital world of media and entertainment, but that was frequently coupled with uncertainty. Would those new jobs come with a union contract? Are we positioned as well as we could be to confront the changes in this new digital industry? And resoundingly, we heard the call for a new National Union that would unite AFTRA and SAG members and increase our leverage and power across the entertainment and news media industries.

As I write this, we are preparing for our 63rd National Convention in Seattle, July 21-23, and I cannot think of a more important moment in our collective history. Convention is that unique place where members of our Union, both elected officers and rank-and-file, come together as one to address our Union’s concerns.

The AFTRA Convention is a wonderful example of how a multi-jurisdictional media and entertainment Union knits its complex interests into a unified strategy for the entire Union.

At Convention, we meet in caucuses to discuss our common interests in our areas of work—actors, audio book readers, broadcasters, singers, etc.—but we meet together in one room as one body to develop the agenda and strategy of our Union for the coming two years.

Convention allows us to experience that it is our overlap that gives us strength. We all work for the same employers. The more complex and integrated our relationships are with those employers, the more leverage the Union has as a whole. It is critical that our employers find a Union contract covering our work regardless of where they turn: from Web series to primetime, from talk radio to the nightly news, from jingles to “American Idol” to CDs and everywhere in between. We must expand because our employers have expanded.

As you look through this issue of “AFTRA Magazine,” you can see the vibrancy and far-reaching vision of our Union. We face serious challenges, such as the tough bargaining in Peoria at WEEK and in Boston at WHDH. The theft of intellectual property, whether of sound recordings or stolen TV episodes, continues to erode our members’ ability to make a living. Daytime drama will soon be down to just four shows on television, all taping in Los Angeles. But on the other side of the ledger is the incredible energy of the AFTRA dancers who are organizing in both Los Angeles and New York. There’s the continuing success of audio books organizing. There is a surge of new scripted dramatic shows on both broadcast and cable providing thousands of new jobs for AFTRA actors: whether in Portland or New Orleans or Los Angeles or Atlanta or New York City, AFTRA actors are going to work and earning a living.

Yes, our challenges are many, but the opportunities are large as well. Broadcast members in Peoria and Boston, dancers in Los Angeles, New York and Miami, and audio book narrators nationwide are showing us, employers and the whole world exactly what a lean, mean organizing union is all about in the 21st century, and I applaud their courage and solidarity.

AFTRA members bring electric organizing energy to everything we do and especially to our work to create a New Union. We ARE the multimedia Union of the 21st century and we offer our example of an expansive structure that is ready to accommodate not only the modes of work we already know, but to expand the merging and emerging world of work as well.

In solidarity,

Roberta Reardon
National President AFTRA, AFL-CIO

Creative America is Here



Readers of "AFTRA Magazine," AFTRA Flash and the AFTRA website during the past several years, have seen articles and reports about theft of copyrighted content and the threat—whether sound recordings, audiobooks, videogames, television programs or other forms of intellectual property—it poses to AFTRA members and our country's vibrant

arts and culture. Our sound recordings members have seen the devastation of illegal downloading, rogue sites and bootleg CDs on their royalties and reuse payments and the resulting impact on their H&R contributions; and AFTRA has been vocal and active on this issue as it affected our members in the music industry.

With advances in broadband technology, the devastation that hit our members in the recording industry is now poised to affect our members who work the audiovisual sector.

In August 2009, Delegates to the AFTRA National Convention passed a resolution directing the Union to specifically focus on combating the digital theft of your work online. Since then, AFTRA has joined other unions and industry partners in supporting strong legislation designed to stop digital theft, and AFTRA has worked behind-the-scenes on a variety of both domestic and international intellectual property initiatives, treaties and agreements.

Then, in January 2011, the AFTRA National Board formally approved our participation in a campaign to address the largest threat to the industries in which our members in all sectors work: digital theft. Over the past several months AFTRA has worked with a coalition of partners—DGA, IATSE, SAG, MPAA and CBS—to build the framework for a campaign to address this threat.

Creative America is a new grass-roots campaign organizing the effort that will serve as the unified voice of AFTRA members and staff and the more than 2 million Americans in all 50 states, whose jobs are supported by the entertainment industry, as well as people in other creative fields and anyone who believes that stopping the looting of America's creative works and protecting jobs must be a national priority.

Creative America provides a gathering place (www.creativeamerica.org) for AFTRA members and staff

and others in the creative community to learn more about the impact of content theft on jobs, benefits and working performers' ability to continue making a living in and contribute to the ongoing global success of the entertainment industry.

Global digital theft of the work of our members and other contributors to copyrighted content already costs the U.S. economy more than 140,000 jobs. Foreign websites, operated by thieves profiting from stolen content, are highly sophisticated and designed to look legitimate. The appearance of legitimacy lures unsuspecting Americans into providing personal information, exposing them to identity and credit card theft.

Among its initial activities, Creative America will enable AFTRA members and staff and the community as a whole to demonstrate support for the passage of important Congressional legislation that will significantly impact the fight against content theft. This includes the PROTECT IP Act, legislation designed to combat foreign trafficking in stolen movies, TV shows and other forms of intellectual property in which AFTRA members work, such as videogames, audiobooks and sound recordings.

Some argue that our work to protect against the digital theft of your television programs, videogames and music is censorship and a violation of free speech. It is not. Downloading or streaming stolen digital content is no different than walking into a shoe store and stealing a pair of shoes, or opening up a shop at your neighborhood mall to sell stolen appliances. You wouldn't do that, and your local authorities wouldn't let it happen either. This is no different.

Please visit CreativeAmerica.org. There, you can learn more about content theft and what it means for AFTRA members, and you can e-mail Congress and get updates on pending legislation via e-mail or by following @CreativeAmerica on Twitter and through Facebook.

As this campaign moves forward, we must remain united to combat the theft of our members' work. As your National Executive Director and Board Member representative on the Creative America Campaign itself, I am honored to work on your behalf—and with you—on this critically important effort.

In solidarity,



Kim Roberts Hedgpeth
National Executive Director, AFTRA, AFL-CIO



AFTRA Proudly Supports Creative America



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JOIN CREATIVE AMERICA

You make it. They take it. Let's stop them. Thieves are making millions of dollars trafficking in stolen film and television. America has already lost 140,000 film and television jobs to content theft. Wages, benefits and residuals are all being hit hard. Now there's a way to fight back. *Creative America* is a new grassroots voice for the entertainment community and anyone else who believes America must do more to protect our jobs and creativity. **Join us. Sign up at CreativeAmerica.org and make your voice heard.**

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Members at Twin Cities Actors Expo

Members of AFTRA Twin Cities made a positive statement about union professionalism with their presence at the 2011 Twin Cities Actors Expo in Minneapolis on Saturday, April 30.

More than 200 emerging talent attended the annual expo, which this year featured an AFTRA information booth and presentations by union members for the first time.

AFTRA members Tena May Gallivan, Chris Carlson and Peter Moore participated in workshops that focused on successful tips for professional actors,



Local AFTRA Twin Cities member Ansa Akyea and organizing staffer Jocelyn Krause talk with an Expo participant.

auditioning techniques, followed by a frank discussion of union and non-union perspectives.

Local members Ansa Akyea, Tammara Melloy, Cathy Fuller, Shawn Hamilton

and Peggy O'Connell joined local staff at the AFTRA booth, to answer questions from expo attendees eager to hear from experienced professionals. Local member Sue Scott created a dynamic display featuring photos and quotes from local high-profile members.

A large number of non-union attendees signed up at the booth to be invited to a future AFTRA outreach event. This was the second annual Twin Cities Actors Expo, a local effort spearheaded by the non-union community with a goal of "helping to educate our talent and raise the bar for the entire community." Due to a significant amount of feedback to expo organizers about why the Union was not included in last year's event, AFTRA was invited to participate this year.

AFTRA Local members were engaging educators, by taking the time to listen and have conversations with actors who were often learning about the Union for the first time. Expo organizers reported the response to the 2011 event was "overwhelmingly positive." Plans are already underway for next year's expo—and AFTRA Twin Cities plans to be there!

New York Opens Doors for Members



The 2011 members of the New York Open Door Committee.

AFTRA New York celebrated the 35th year of its groundbreaking Open Door program in June, which provides opportunities for members to meet with New York agents and casting directors.

This year, more than 1,200 members had a chance to meet with casting agencies such as Gayle Keller Casting, which casts "Louie" and "Bored to Death," Christie Street Casting, which is casting "Pan Am" and Tucker Meyerson Casting, which

casts "Damages," "White Collar" and "Nurse Jackie." Members can also choose to meet with one of more than 50 talent agencies. Last year's Open Door handed out more than 2,500 appointments in total.

Committee Chair Janette Gautier said, "My 35 wonderful committee members have given thousands of hours to make this program happen for their fellow members. Serving others opens closed doors."

Detroit Members in the Spotlight

Broadcast members in Detroit have been racking up honors over the last several months, from local Emmy Awards to lifetime achievement.

The Michigan Associated Press Broadcasters Association presented its Lifetime Achievement Award to AFTRA member Paul Snider, who has been at WWJ Newsradio 950 since 1983. The Vietnam veteran previously worked at radio stations in Pontiac and Detroit and was a graduate of the Specs Howard School of Broadcast Arts in Southfield, Mich.

For an impressive sixth straight year, the Radio-Television News Directors' Association of Canada has presented CKLW-AM 800 Detroit/Windsor

members with the Byron MacGregor Award for the Best Newscast in a medium market (Central Region). MacGregor, a legend in the business in the United States and Canada, was a longtime AFTRA Detroit member.

AFTRA congratulates all WJBK-TV Fox 2 Emmy Award recipients and nominees for the 33rd Annual Michigan National Academy of Television Arts & Sciences Awards. Fox 2 Detroit member Emmy winners were Amy Lange (for "Helping Haiti"), Rob Wolchek (for "Faux Farmer"), Jason Carr (for "On Camera Talent-Anchor News") and Robin Schwartz (for "Recession Widows").

You can catch more AFTRA Detroit members at www.aftra.com/detroit.htm in the AFTRA Member Moments Archive or on AFTRA's YouTube Network in the AFTRA Detroit Playlist.

AFTRA Joins Forces with First Lady

First Lady Michelle Obama brought her Joining Forces initiative to nearly 500 members of Hollywood's creative community—including AFTRA members representing a spectrum of performer categories—for a special talk at the Writers Guild Theater in Beverly Hills on June 13.

Joining Forces is a national initiative spearheaded by the First Lady and Dr. Jill Biden to mobilize all sectors of society to give American service members and their families the opportunities and support they deserve.

Writer/director and AFTRA member J.J. Abrams moderated the panel, which featured Obama, Katherine Fugate, creator of the landmark AFTRA-covered Lifetime drama "Army Wives," and several military and family members discussing their lives and the impact of service.

"We're going to make sure we keep shining a light on these families," the First Lady told the audience. "I want to ensure that these families feel support on the ground. This isn't about politics.

Hart Becomes First Local Board Director Emeritus

The boardroom at AFTRA San Francisco was very quiet on June 14, as Al Hart, a former KCBS news anchor, read his resignation letter into the official record. After half a century of AFTRA membership, of which more than 20 years was spent as a member of the AFTRA San Francisco Local Board, including more than one term as San Francisco president, Hart decided it was time to retire.

A few tears were shed, but the event was mostly celebratory as Hart was surrounded by friends and colleagues. Hart was presented with a certificate for his appointment to the first-ever Local Board Emeritus seat, and also received congratulatory letters and awards from U.S. Congresswoman Nancy Pelosi and San Francisco Mayor Ed Lee.



(L-R) San Francisco Local Board members Joan Kenley and Denny Delk with Al Hart and San Francisco President Maria Leticia Gomez.

An audio tribute produced by AFTRA National Vice President Bob Butler was played, which included clips of hilarious banter between Hart and Dave MacElhatton, John Madden, as well as Hart singing some old standards. The video also featured greetings from his former co-anchor, Lois Melkonian, and words of appreciation from AFTRA National Executive Director Kim Roberts Hedgpeth.



(L-R) AFTRA member and writer/director J.J. Abrams, First Lady Michelle Obama, Capt. Kelly Smith, Abby Jarman and Arnita Brigman Moore at the Joining Forces discussion. Photo: Michael Jones

This isn't about red or blue. I want to make sure we're doing our part to step up so they don't feel alone."

Among the AFTRA members attending the event were President Roberta Reardon, actors Adam Scott, Bill Smitrovich, Jason George, J.R. Martinez, Lily Tomlin, Kate Linder, Marcia Strassman and Michael Chiklis; dancer Galen Hooks; and broadcasters Laura Diaz, Rita Garcia and Mike Sakellarides.

"Every day, America's servicemen and women give their best to keep us safe, and when they come home, they deserve no less from us," Reardon said. "Union and Guild members who work in entertainment and news media can be powerful advocates for this initiative: the scripted programs, news stories and music that our members create bring the stories of men and women in the Armed Forces from the battlefield into our hearts and minds."

Earlier this year, AFTRA joined several other guilds, unions, agencies, studios and production companies for a breakfast discussing various programs and ways to show support for America's troops and their families. Since then, AFTRA has been working with member education staff on various ways to provide outreach, including working with "All My Children" star and Iraq War veteran J.R. Martinez. (For more on Martinez, please see page 26.)

'Unshackled!' Turns 60



Mercita DeMonk, Parker Gronwald, Connie Foster, and Don Stroup on the set of "Unshackled!"

The longest-running radio drama, "Unshackled!," is celebrating 60 years. Broadcast before a live audience in Chicago's Pacific Garden Mission, the program is heard on more than 1,150 radio outlets on six continents and in 147 countries in English, Spanish, Arabic, Romanian, Russian and Polish. "Unshackled!" was honored with the American Scene Awards' Crystal Award in the Radio Category in 2001 for employing AFTRA actors representing a broad range of ethnic, gender and diversity of age.

Union Plus Awards Four Scholarships

Two AFTRA members and two children of AFTRA members have been awarded a total of \$3,000 in scholarships through the AFL-CIO'S Union Plus Scholarship program.

The 2011 recipients from AFTRA are: members Jan Neuberger (pursuing a degree in English and creative writing) and Hatsumi Yoshida (a dance and business major). Music and psychology major Evan Griffith, whose parents Edward and Lisa Griffith are both members, and Culley Schultz, a social justice major whose father is Armand Schultz also received scholarships.

The scholarships are granted to students attending two-year, four-year colleges, as well as graduate school or a recognized technical or trade school. This year, Union Plus awarded \$150,000 in scholarships to 130 students representing 43 unions.

Entertainment Partnership Forms



AFTRA member Patrice Rushen, center, with the panelists of "Shaping the Sound of Television: The Black Music Directors." Photo: Ian Foxx

AFTRA has joined with the Beverly Hills/Hollywood NAACP to find new and creative ways to further the mutual goal of equality, diversity and the depiction of the American Scene in entertainment media.

The AFTRA & Beverly Hills/Hollywood NAACP Entertainment Partnership has already co-hosted two events spotlighting AFTRA members and its programs, including the "Profiles of Color" series.

The first "Profiles of Color" event took place May 23. The event, "Generations: In Their Own Words," was produced in honor of Mother's Day and took place in AFTRA Los Angeles' Frank Maxwell Boardroom.

Moderated by member Anna Maria Horsford ("The Bernie Mac Show"), the panel discussion featured a conversation among members African-American mothers and their daughters who have successfully navigated the entertainment world. Joining the conversation was Marla Gibbs ("The Jeffersons") and her daughter Angela Gibbs ("Nip/Tuck") and Judy Pace ("Sanford and Son") and her daughter Julia Pace Mitchell ("The Young and the Restless").

On June 8, AFTRA and the National Association for the Advancement of Colored People joined with the California African American Museum (CAAM), the California Legislative Black Caucus and The Next Twenty for a celebration of Black Music Month, featuring six veteran black music directors from some of television's biggest AFTRA-covered programs.

"Shaping the Sound of Television: The Black Music Directors" was hosted at CAAM in Downtown Los Angeles and featured Michael Bearden ("Lopez Tonight"), Ray Chew ("American Idol"), Rickey Minor ("The Tonight Show with Jay Leno"), Greg Phillinganes ("GRAMMY Awards"), Harold Wheeler ("Dancing with the Stars") and James "Big Jim" Wright ("The Mo'Nique Show").

Award-winning AFTRA member, R&B jazz vocalist, music director and educator Patrice Rushen moderated the discussion, which touched on the panelists' careers, the dynamics of working with producers and directors and artists on a short deadline and how they help create the vision of the program through music.

Production Incentive Passes

AFTRA Washington-Baltimore Local and the SAG Washington-Baltimore Branch played a key role in the successful passage of SB672, the Maryland Film Production Employment Act, which will bring TV and film jobs back to the once-busy state.

The bill was signed into law by Maryland Governor Martin O'Malley on May 19, 2011.

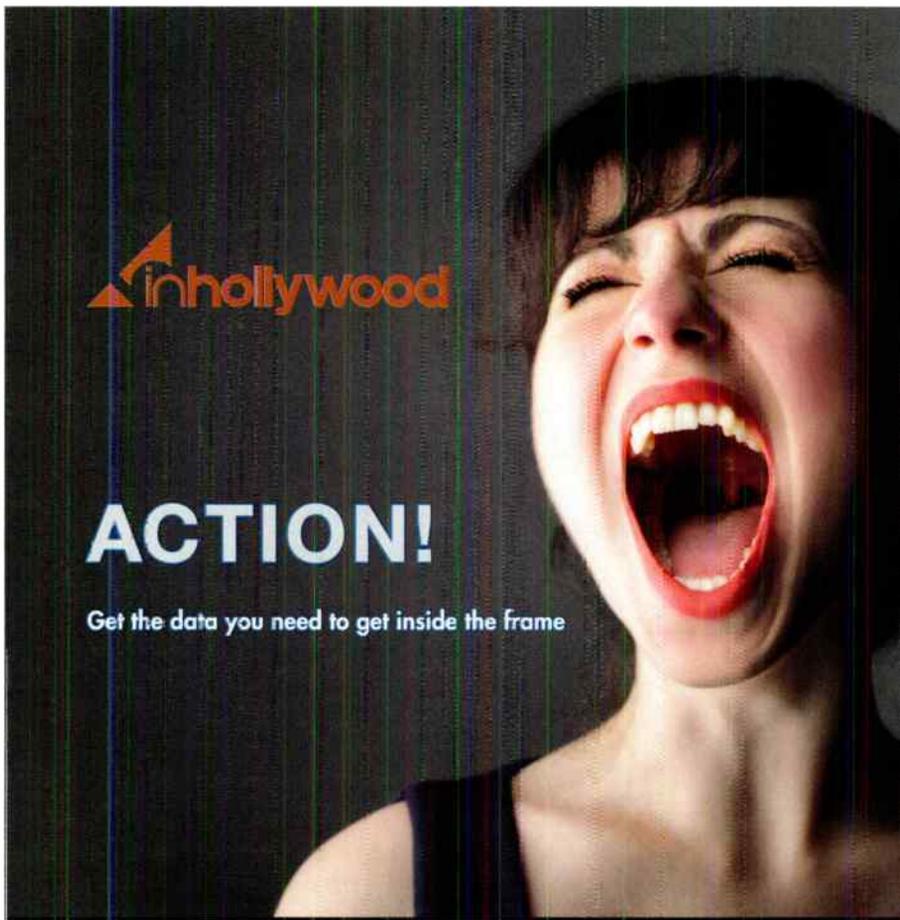
The passage was the culmination of a multi-year effort led by a coalition of business leaders, union leaders, educational institutions, government entities and individuals of which the AFTRA Washington-Baltimore Local and SAG Washington-Baltimore Branch is a vital part. AFTRA and SAG Assistant Executive Director Jane Love serves on the coalition board and its Government Relations Committee.

The legislation will effectively increase the dollars available for TV and projects in Maryland to \$7.5 million per year, but perhaps more importantly, it changes what was a smaller discretionary grant program to one that allows a qualified film production entity to claim a credit against the state income tax for specified costs (25% for film; 27% for television series) of documented, qualifying expenditures.

AFTRA Welcomes...

John Hilsman, AFTRA Pittsburgh and Tri-State Local Executive Director

Hilsman succeeds John Haer, who retired after more than 10 years of service with AFTRA. He will serve as lead negotiator for the Union's contracts covering television and radio stations in the region. Additionally, Hilsman will oversee the work of AFTRA Pittsburgh and Tri-State offices with respect to freelance contracts, such as local commercials, non-broadcast/industrial and television programs, among other things.



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**Evangelina Nevarez, National
Special Projects Manager**

Based in Los Angeles, Nevarez's work with AFTRA focuses exclusively on the coordination of logistics, meetings, record keeping, and coordination of internal information and additional tasks that will develop from the discussions between the committees appointed by AFTRA and SAG for the purposes of building a new successor union.

**Lisa Phuaphes, Executive
Assistant to the National Director
of Administration**

Based in Los Angeles, Phuaphes is the assistant to newly hired National Director of Administration Rebecca Faez. Prior to joining AFTRA, Phuaphes managed the daily music licensing operations for musiclinealive.com's artists and music catalog's and publishing entity.

Moving Up...

**Jocelyn Krause, National
Representative/Organizer**

Now based in Chicago, Krause started her new position on June 13. Prior to joining AFTRA in 2010 as an administrative assistant in New York, Krause was an internal organizer for the Transport Workers Union Local 100.

**Paula Weinbaum, Director of
Broadcast, Chicago**

On staff since 2006, Weinbaum has worked in the Local's negotiation of TV contracts. Prior to joining AFTRA, Weinbaum worked for the National Labor Relations Board in Washington, D.C., and as a staff attorney for the Association of Flight Attendants.

**Location! Location!
Location!**

Effective Aug. 1, the Kansas City Local and St. Louis Local are moving to new offices. The new AFTRA Kansas City office will be at 1111 W. 39th St., Kansas City, MO 64111. The St. Louis Local will be in The Lammert Building, 911 Washington Ave., Suite 207, St. Louis, MO 63102.

Chicago on the Radio



Senior Radio Players members Bernie Allen and Brigid Duffy perform in the radio classic "Fibber McGee and Molly."

With the mission to keep the uniqueness of radio as the theater of the imagination alive, the Chicago AFTRA/SAG Seniors Committee formed the Senior Radio Players in 1997.

With close to 100 performances, audiences are invited to watch the performance of classic radio scripts by voice actors, sound effects artists, who use as many manual devices as possible, and sometimes, a live keyboard player.

With no retakes permitted, the cast stays faithful to the original model by getting it right the first time. Some of the group's actors appeared in network radio drama when Chicago was a major production center.

The 2011 schedule includes seven performances at the Chicago Cultural Center. The next show, "Around the World in Eighty Days," will be on Aug. 2 at 7 p.m. Chicago members and visitors are encouraged to stop on by, but get there early as it's always standing room only in the 300+ seat theater!

Additionally, AFTRA Portland Local has moved to a new suite in the same building, and the Tri-State office has moved to the new location. Please see AFTRA Locals on page 30 for their updated addresses.

Correction:

In the Spring 2011 issue of "AFTRA Magazine," Atlanta member Barry Stoltze's name was spelled incorrectly. We apologize for the error.

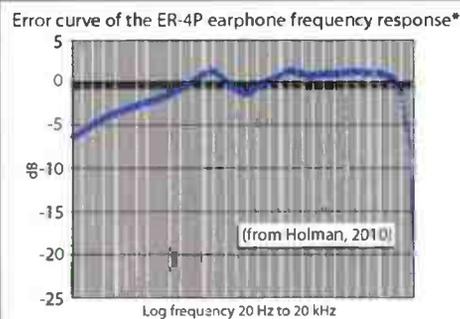
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Tomlinson Holman, CAS Quarterly Spring 2010



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AFTRA, SAG Begin One Union Talks

The dreams and ambitions of AFTRA and SAG members to form one new union were center stage on June 17-19 at the National Labor College's Kirkland Center Solidarity Hall in Silver Spring, Md.

Just a little more than a year ago, AFTRA's top five National Officers published an open letter in "AFTRA Magazine" about their vision for "A New Union for a New World" ("AFTRA Magazine," Spring 2010), member leaders from both unions convened the first, formal face-to-face meeting of the AFTRA New Union Committee and the SAG Merger Task Force.

The two groups, which included working actors, performers, recording artists and broadcast professionals, met together as the AFTRA and SAG Group for One Union (G1) to explore the creation of one

successor union to represent all of the members of AFTRA and Screen Actors Guild.

The G1 established a series of work groups to discuss six key areas that rank-and-file members identified as important during the AFTRA and SAG Presidents' Forum for One Union nationwide Listening



Tour. The six work groups are: Governance and Structure, Finance and Dues, Collective Bargaining, Pension, Health and Retirement, Operations and Staff and Member Education and Outreach.

The work groups will meet throughout 2011, formulate recommendations for how the successor union should address each area and bring those recommendations back to the G1 for approval. These

recommendations will inform the G1's work to create the Merger Agreement, National Constitution and dues structure for presentation to each union's National Board in January 2012.

In a joint statement released following the weekend's meetings, AFTRA National President Roberta Reardon and Screen Actors Guild President Ken Howard praised the unions' inaugural meeting saying: "We applaud the members and staff of our two unions for their incredible solidarity and vision during this intense and substantive weekend. We know the members of the successor union will be well served by their diligent and hard work during the months to come."

AFL-CIO President Richard L. Trumka, joined by Department of Professional Employees President Paul Almeida, welcomed the members and staff of AFTRA and Screen Actors Guild on June 17. Trumka addressed the group and

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praised the unions' leaderships for their commitment to solidarity and their work on the effort to unite AFTRA and SAG saying, "I encourage you to keep an open mind and base your decision not on any preconceived notions but on this measure alone: What is best for our members, our unions and our future. That's the big picture we must all keep our eyes on. Whatever your decision, the 12 million members of the AFL-CIO will support you."

The weekend's meetings were facilitated by Rutgers School of Management and Labor Relations Professor Susan J. Schurman and noted labor consultant Peter S. DiCicco. The next G1 meeting is scheduled for Aug. 27-28 in New York City.

Mission Statement

The Successor Union (TSU) brings together two great American labor unions: Screen Actors Guild and the American Federation of Television and Radio Artists. Both were formed in the turmoil of the 1930s, with histories of fighting for and securing the strongest protections for media artists. Our members united to form TSU in order to preserve those hard-won rights and to continue the struggle to extend and expand those protections into the 21st century and beyond.

We are actors, announcers, broadcast journalists, dancers, DJs, news writers, news editors, program hosts, puppeteers, recording artists, singers, stunt performers, voiceover artists and other media professionals. Our work is seen and heard in theaters, on television and radio, sound recordings, Internet, games, mobile devices, home video: you see us and hear us on all media distribution platforms. We are the faces and the voices that entertain and inform America and the world.

TSU is committed to organizing all work done under our jurisdictions; negotiating the best wages, working conditions and health and pension benefits; preserving and expanding members' work opportunities; vigorously enforcing our contracts; and protecting members against unauthorized use of their work.

A proud member of the AFL-CIO, TSU partners with our fellow unions in the United States and internationally to seek the strongest protections for media artists throughout the world. We work with governments at the international, federal, state and local levels to expand protections for American media professionals both at home and abroad.

It is a core value of TSU that our strength is in our diversity. We are committed to the broadest employment and involvement of our members, regardless of gender, race, age, religious beliefs, disability, nationality and sexual orientation or identification. TSU strives to educate and engage members so that they may be full participants in the workings of their union. We are proud to be a model of inclusion, democratic organization and governance.

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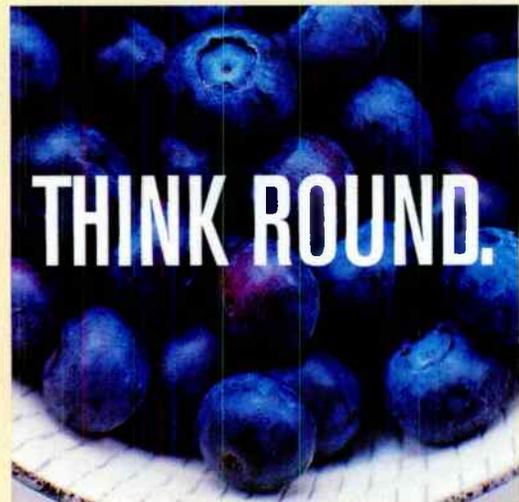
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Members Ratify New Non-Broadcast/Industrial Contracts

On June 8, AFTRA and Screen Actors Guild members approved three-year successor agreements to the AFTRA National Code of Fair Practice for Non-Broadcast/Industrial/Educational Recorded Material and the SAG Industrial and Educational Contract. The agreements are effective and retroactive to May 1, 2011, and will continue through April 30, 2014.

The agreements call for all minimum rates to be increased by 2 percent at the start of the contract and by another 2 percent effective November 1, 2012. Additionally, the new contract includes a 0.2 percent increase in total contributions to the AFTRA Health and Retirement Funds and the SAG-Producers Pension and Health Plans. Specific language has also been added to require a 0.3 percent contribution to the AFTRA-Industry Cooperative Fund.

"It is our belief that this new agreement is a win-win situation: it provides opportunities for more producers to create high-quality, polished productions by employing AFTRA's professional performers, and enables us to increase union work opportunities for our members," said AFTRA Chief Negotiator and Assistant National Executive Director Mathis L. Dunn Jr.

Overall, the memberships of AFTRA and SAG voted 95 percent to 5 percent in favor of the new agreement, which was negotiated by the joint AFTRA and SAG negotiating committees.

Among the changes negotiated was the renaming of the two contracts. AFTRA's is now known as the AFTRA National Code of Fair Practice for Corporate/Educational and Non-Broadcast Recorded Material and SAG's, Producers-Screen Actors Guild 2011 Codified Corporate/Educational & Non-Broadcast Contract.

Boston Broadcasters Take Action Against Sunbeam TV

After more than two years of negotiating for a fair contract, broadcast members at WHDH-TV voted to participate in a strike against the station in protest of unfair labor practices. Members voted to boycott the annual WHDH Health & Fitness Expo on June 25 and 26, after the station imposed unreasonable terms and refused to resume negotiations.

Station owner, Sunbeam Television, is insisting on dramatically restructuring compensation at Channel 7 by eliminating a fee system which has been in effect for more than 30 years. The impact of the imposed change would be pay reductions of up to 25 percent to 50 percent for two-thirds of the anchors and reporters.

AFTRA is also concerned about age discrimination at Sunbeam. They terminated a 53-year-old female medical reporter's employment at their Florida station, WSVN-TV, citing a reduction in the station's coverage of health stories. However, it was

found that coverage of these stories remained the same after her departure. The reporter sued and a jury found Sunbeam guilty of discriminating against talent on the basis of age and ordered them to pay her \$937,000. AFTRA asked WHDH to form a committee to address issues of age discrimination in the workplace. Sunbeam summarily denied the request.

In response to a charge filed by AFTRA, the National Labor Relations Board issued a complaint against Sunbeam for engaging in unfair labor practices. The AFTRA bargaining unit at WHDH-TV remains strong and will continue to resist the company's efforts to push them into a contract that will have both short- and long-term negative effects on the employees at WHDH.

Peoria Members Escalate Fight for Fair Contract



AFTRA Peoria President Garry Moore (far left, with microphone) addresses a crowd during a rally outside WEEK/WHOI-TV.

AFTRA broadcast members in Peoria have stepped up their campaign for fair wages and working conditions in their community and abroad after talks stalled with WEEK/WHOI-TV owner Granite Broadcasting.

On May 17, flyers and petitions were distributed to neighborhood homes surrounding Peoria's WEEK/WHOI-TV local station headquarters and neighbors of Granite Broadcasting CEO Peter Markham. The literature call for community members to support the professional AFTRA broadcast journalists.

AFTRA Peoria Local members working at WEEK/WHOI-TV began contract negotiations with station owners in November 2010. Negotiations stalled on Feb. 18. Since then, members have been working without a contract. Despite months of good-faith bargaining, AFTRA has asked Granite to return to the negotiating table, but to date, the company has refused.

"We have tried over and over again to successfully bargain a contract that provides for our members and honors their commitment and duty to their community in Central Illinois," said J.D. Miller, Chief Negotiator and Local Executive Director for AFTRA Kansas City and St. Louis locals.

As these efforts have been ignored, AFTRA is escalating its approach by reaching out to friends and neighbors of these executives. AFTRA's chief concern is the company's proposal to outsource local news reporting as it will weaken the quality of journalism that the community has come to expect and trust from their local broadcast professionals.

For more information and to see the flyers and petitions, please visit the AFTRA Peoria website at <http://www.aftra.com/peoria.htm>. Members can show their support by "liking" the AFTRA Peoria Facebook page at www.facebook.com/peoriaaftra.

AFTRA Connects to the Cloud with New Videogame Contract

On June 9, 2011, AFTRA reached a tentative agreement with videogame industry representatives on terms for a new 3½-year Interactive Media Agreement, which covers AFTRA members working in interactive media, including personal computer programs, arcade games and interactive computer and video animation. If ratified, the new pact will include a groundbreaking provision: the industry's first-ever streaming payment paid to performers in the form of a new cloud gaming fee.

"We now have a clear and enforceable provision where performers will see real dollars immediately. Cloud gaming is a growing part of the digital future and AFTRA is on the ground floor. The new provision guarantees that AFTRA members will continue to be a vital and relevant part of the gaming community," said AFTRA Chief Negotiator and Assistant National Executive Director Mathis L. Dunn, Jr.

The new cloud gaming fee is an additional one-time payment of 15 percent of the session fee that will be paid to every Principal Performer engaged on a videogame made available on streaming services.

Ballots were mailed to affected members nationwide (i.e., members who have worked under the AFTRA Interactive Media Agreement during the term of the last agreement) on Monday, June 27. Voting will take place electronically online and by phone. Votes were due back on July 15, however the results were unavailable at press time.

Music Video Negotiations Commence in Los Angeles

For many years, AFTRA has offered dancers who work music videos a Union contract to provide them with minimum pay and benefits if they are hired to work in a music video. The problem is, there was no industry-wide standard or agreement from the music labels that these videos are covered work.

Until now.

In the last Sound Recordings Code negotiations, the labels agreed music videos are covered work and, further, they

agreed to sit down with AFTRA members to negotiate the first-ever industry-wide agreement covering dancers—and other performers—who work in this reemerging field.

Back in the '80s, many believed that "video killed the radio star," but recently, artists like Lady Gaga and others have skyrocketed to fame due in large part to the masses of fans who follow videos online, either on their own websites or on public sites like YouTube. Just like actors and other performers are witnessing a proliferation of work opportunities because of the Internet, so too, are recording artists watching the Internet radically transform from just a way to send emails and pay bills into a whole new entertainment medium for fans.

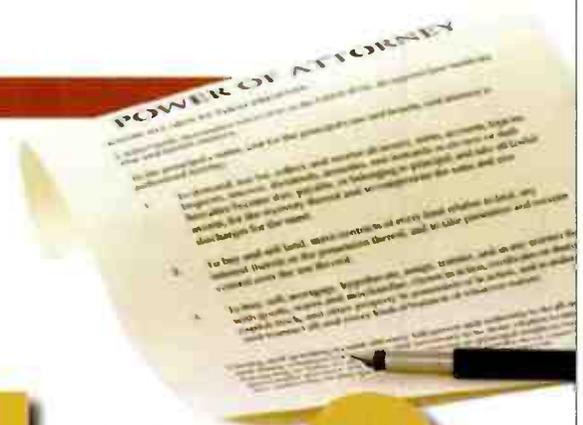
Combine this technological change with the explosion of a new and vigorous grass-roots organizing effort led by dancers in Los Angeles through the Dancers' Alliance—which is now partnering with AFTRA—and you have a moment ripe for the picking!

Armed with an agreement by the record labels to sit down with AFTRA to commence early bargaining on an industry-wide music video agreement, AFTRA and leaders from the dancers community in L.A., sat down with industry reps in June to start hammering out terms for a new contract. Initial discussions indicate that there is much work yet to be done—and solidarity among dancers and other performers is going to be a key to our success. Stay tuned for more information in the coming months.

Contract Expiration Dates	
Interactive Media (As of print time, currently in the ratification process)	
CBS Network Staff Newspersons Agreement (Extended to July 31, 2011)	
Network TV Code (Expires Nov. 15, 2011)	
Public Radio Agreement (Extended to Dec. 31, 2011)	
Radio Code (Extended through Dec. 31, 2011)	
Sound Recordings (Expires Dec. 31, 2011)	
Commercials Contracts (Expires March 31, 2012)	
Public TV Agreement (Expires Feb. 28, 2013)	
ABC Network Staff Newspersons Agreement (Expires March 15, 2013)	
Corporate/Educational and Non-Broadcast Code (Expires April 30, 2014)	
Primetime Dramatic TV - Exhibit A (Expires June 30, 2014)	

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ONCE A RARITY, HOME VOICEOVER STUDIOS HAVE QUICKLY BECOME THE INDUSTRY STANDARD.



Anne Gartlan



Back in 1996, the cover story for the spring

Under. "AFTRA Magazine" spoke to some of the Union's members about their home studios and how it has changed the way they work and spend their days.

issue of "AFTRA Magazine" was about the new and daunting "Information Superhighway." It was a guide for members to navigating and understanding "cyberspace," basic equipment needed to get on the Internet and how members were learning to be online and use it for their work.

The End of the 10-Hour Commute

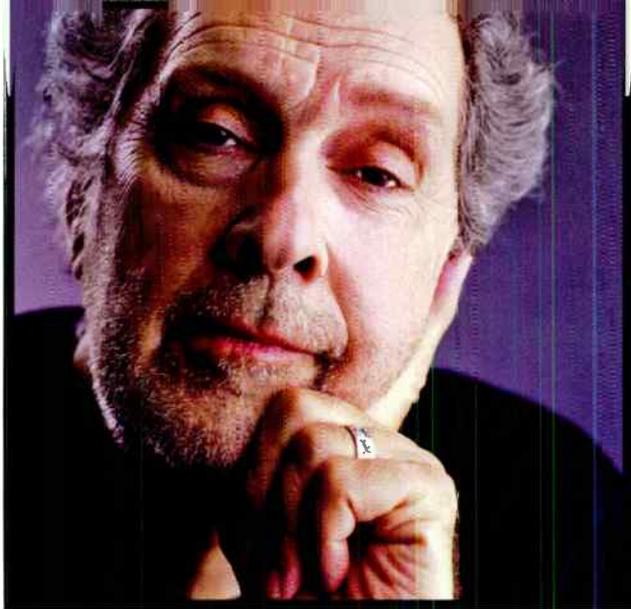
AFTRA members like Joe Cipriano, Bo Weaver and the late Don La Fontaine are among the voiceover artists credited as being home studio pioneers.

Among the stories featured in the spread was Anne Gartlan's first person, "Phoning It In," about voiceover artists using Integrated Services Digital Network (ISDN) lines to record from home. At the time, the word "digital" wasn't thrown around with the ease it is today, but Gartlan's story referred to then-foreign terms like "digitized sound or images" and digital lines as opposed to analog. The story gave the basics of using an ISDN line and indicated how it's not available everywhere, and when it is, the cost to set one up in a home is substantial.

But what pushed home studios to the forefront? Believe it or not, for members in Los Angeles and other gridlocked cities, commuting in traffic and the stress it created for them, driving from one studio to another, was a big factor in the evolution of home studios. La Fontaine famously started commuting via limousine to ease the stress, allowing for time to review lines, relax his voice and not worry.

Voiceover artists and broadcasters using such technology at the time were on the cutting edge. Today, home studios have become the norm not only for members but for the industry—relied upon for its convenience and ability to record multiple projects in one sitting. Artists and broadcasters can now work from just about anywhere—from their home to vacations in Europe and Down

"You were operating at an intense level," recalled voiceover artist George Del Hoyo, who now does at least 90 percent of his work from home. "Imagine. You're driving 100 miles a day—from the Valley to Culver City, back to the Valley, to Hollywood, then back to Burbank, and then back to Culver City. You're always late. There's traffic, construction, detours, shortcuts. It got pretty stressful."



Bill Ratner

As more members began installing ISDN lines and booking more jobs from home, the producers began to see the convenience of having the talent in one spot, instead of bringing them into the studio.

"I think the greatest advantage to both producers and the talent is that when it comes to doing re-dos, we're far more available than we used to be," said New York voiceover artist Anne Gartlan, whose work centers mostly around TV news. "When you're working in news, you have to constantly be ready for the story to change. I've been called out of many events—at my daughter's school or I've had to change plans radically—because the story changes. And I have always been able to get home faster than it would be to get into the city.

"It's one thing if you live in the city, you can walk over to the studio. But, if you don't, you can just go right into the booth at home," she added.

"There was some reluctance (by producers) to embrace it," Del Hoyo said. "But then they noticed the quality was top-notch, realized the convenience and they saved money."

Now, it's rare to find a voiceover artist at a studio working face-to-face with producers. But there are drawbacks.

"The voiceover community is a close-knit community of voiceover people, engineers, assistants, producers. I think, truthfully, we all miss the camaraderie we had when you would go to Fox or Disney, for example, and chat with the producer as you're waiting for copy," said Bill Ratner. "It's more work efficient, but it's also more impersonal."

"Is it lonely? It can be," he added.

A typical day for Ratner starts at 8:15 a.m. in his Los Angeles home studio. Throughout the day, his work is peppered with promos, commercials, narration for film or TV documentaries, a volunteer storytelling project and the occasional Pilates class.

"Since the year 2000, I don't really go out at all," Ratner says of his work. "If a client requires me to, it has to be done per my schedule."

TIPS FROM THE PROS

We asked our seasoned pros to give some tips and advice for broadcasters and voice talent.

- Durable, good-quality microphones are available for under \$100 online through websites like B&H Photo and Amazon. "This thing is so durable, you can actually bang it on stuff and it won't break it. That's the kind of durability you need," Bob Butler says of his ElectroVoice 635A.
- An inexpensive laptop runs around \$500 these days, however, Mac laptops are the best for media production use, including recording audio. Whatever brand used, beware of stock sound card. Plugging the microphone directly into the laptop will bring more noise than plugging the mic into a recorder.
- Hotel pillows and blankets are great for reducing noise in a pinch, but AFTRA member Harlan Hogan created the Porta-Booth® designed for those on the go. A collapsible 14-inch by 14-inch, five-sided box, users insert pyramid style foam inside and then their microphone—greatly reducing noise. (www.harlanhogan.com)
- Avid's Pro Tools is the most widely used software in the industry for audio creation and production. For those starting out on a budget, Audacity is a free open source software for recording audio and editing.
- If you're working on an audio book or long narration, try eating a green apple. It cuts the phlegm. Never eat chocolate or milk before recording. Throat sprays like Entertainers Secret also help keep your voice in top shape.
- Invest in a "cough button" (aka a momentary mic muting box) like the Short Stop. "It's a box that sits on the floor, and when you want to clear your throat or cough, you step on it and it interrupts the signal so the producers don't have to hear it," says Anne Gartlan.

Usually, the producers who want you in studio are the ones for videogame or animated programs/films.

Del Hoyo said he only went to a studio to record work probably three times last year.

"I'm completely acclimated to this system of working," he said. "It's extremely rare that I go out."

Broadcasting Pioneers and the Computer Age

The first professionals to really use remote recordings were radio and television broadcasters—but it wasn't always so easy. AFTRA San Francisco broadcaster Bob Butler recalls when he first started, how cumbersome doing remote reports was for a professional.

"I would go out and cover the story and record audio, and if I had to go live on the air, I'd have to find a pay phone," he said. "To play back audio, I'd hold the tape recorder to the phone."

Equipment like Voice-Act allowed reporters to plug the tape recorder into the phone receiver by unscrewing the mouthpiece. Thanks to cell phones and modern office and home phones, however, Voice-Act is now obsolete.

"When was the last time you saw a working pay phone?" Butler said. "Pay phones don't exist anymore."

Now, Butler travels with a microphone, his digital recorder and a Mac laptop and can record voiceover for his stories just about anywhere.

"They started syndicating us doing promos and bumpers, from TV station to TV station," Ratner said.

The Home Studio Setup

Home studios can range from simple to state-of-the-art, from the basic equipment to different pieces with every bell and whistle imaginable.

At Del Hoyo's Toluca Lake, Calif. home, one wouldn't realize his large office was actually his main home studio. A closer look reveals a high-end studio featuring heavy drapery for the French doors that lead to the front of his home, double-paned windows and thick carpeting. The door leading into the office and walls were built with soundproofing materials.



Bob Butler. Photos: Leslie Simmons/AFTRA

Once broadcasters got into the swing of working remotely, the industry followed suit.

"The networks and local affiliates realized that they could get their anchors at home to do audio feeds for the news programs and get more 'cluck for their buck' out of the anchors," Ratner said. "And those really were the first home studios."

Radio also got into the use of home studios—where DJs and morning personalities could broadcast from home. Eventually, it morphed from radio programs and personalities to the radio announcers.

"Some people have a booth, but I don't want to be locked in a sarcophagus," he said. "It's a comfortable way to work and there's not a toll taken on my voice."

Garlan's first studio was in the basement of her New York home because of its cinderblock walls. But after more than a decade, she moved it upstairs into a smaller room. She likes having a booth.

"I took over a bedroom and made it into my office and studio. The closet was translated into a booth," she said. "I have a much smaller booth now, but I made it so it has a glass door."



George Del Hoyo. Photos: Leslie Simmons/AFTRA

Her computer sits outside the booth (so she doesn't have to deal with the fan noise) but is connected to a monitor that's mounted on the booth's wall. Along with her microphone, she has a drummer seat, which fit perfectly.

Ratner lucked out when he purchased his Los Angeles home, which was once owned by an old Dixieland radio announcer and emcee who already had a converted studio. Ratner added a smaller room within the room for further soundproofing.

"It's a perfect voiceover studio—on a hill and away from traffic," said Ratner, whose voiceover credits include the Investigation Discovery series "Behind Mansion Walls" and the local KABC station. "I enter my studio in the morning, start up my equipment and then enter my soundproof booth that's made out of plywood and soundproofing materials."

But soundproofing a room can be relatively cheap. Gartlan's advice for those starting to build one on a budget includes covering the walls with carpeting. Try to use a room that's irregularly shaped and has different materials, such as books, so there's something for the sound to bounce off of. Carpet the floors and get a slightly reflecting glass door.

The Equipment—At Home and on the Road

Besides soundproofing a home studio, the most important thing is the equipment and technology needed to get it up and running.

A home studio basically consists of a laptop computer, digital voiceover software, a quality microphone, a microphone re-amplifier and an ISDN or Internet-based live voiceover software.

"We definitely prefer a live connection—ISDN or Internet based," Ratner said. "The client has the material immediately on their end and we don't have to do an editor's job, which is preparing voiceover files for transfer."

As technology advances, the ability to decrease the amount of equipment—particularly for heavy travelers—has become available.

"I have a laptop and I use a little mic port that's the size of a piece of sidewalk chalk and it provides a preamp in your mic—a jack for your headphone and volume control," Gartlan said of her travel equipment. "People are more mobile. I've never done this, but I know people who have taken auditions on their iPhone and sent them in. I don't know if they go the job, but it's better than not auditioning for the project."

Covering a story remotely, Butler is one who has recorded audio tracks in his car.

"A computer, recorder and a mic are really all you need nowadays," he said. "There are some issues with the quality of your voice tracks, so you have to find a place to record. I may use several pillows to dampen the voice."

And for clients who use ISDN and need something immediately, artists can connect through a bridge—a person with an ISDN box—who connects them to the employer, Del Hoyo said.

"I've worked from Spain, Seville, Madrid, Paris, through that technology," he added.



2009 CONVENTION RESOLUTIONS: A STATUS REPORT

Prior to each AFTRA National Convention, "AFTRA Magazine" publishes a report on the resolutions passed by the Union's previous convention. At the last biennial AFTRA Convention at Chicago in 2009, there were nine resolutions passed. Here is where they stand. *(Resolutions that were combined, tabled, defeated, referred to the National Board or simply offered congratulations are not included in this report.)*

Internet Piracy resolved that AFTRA fully support the public policy goal of delivering broadband Internet access to all Americans, and further resolved that AFTRA call upon the U.S. Congress, regulatory agencies and the Executive Branch to ensure that any national broadband policies or plans or any laws, rules or regulations implemented with respect to U.S. Internet policies must include provisions to protect against the theft of intellectual property on the Internet; and to provide furthermore, that the use of reasonable network management techniques and protocols to deter illegal Internet activity shall be neither prohibited nor limited.

STATUS: AFTRA, working in partnership with DGA, IATSE, MPAA, SAG, as well as the AFM and Teamsters, is now actively supporting legislative efforts through filings, conferences and other actions to encourage Congress, the FCC, USTR and other Administration Departments to protect against theft of copyrighted content. Also, AFTRA is a founding member of the Creative America campaign which formally launched on July 6, 2011. Creative America provides a gathering place (www.creativeamerica.org) for members of the creative community to learn more about the impact of content theft on their jobs, their benefits and their

CVR-3 "Implementing Increase in Initiation Fees" resolved that the AFTRA Convention, pursuant to Article X, Section 3 of AFTRA's Constitution, approves an increase in the initiation fee to \$1,600, effective November 1, 2009, and further resolved that additional revenue generated by this increase be dedicated to increasing AFTRA's organizing efforts.

STATUS: Following the 2009 Convention, AFTRA grew its National Organizing Department from a staff of one person based in New York to a staff of nine people located across the country in New York, Los Angeles, Chicago and Philadelphia. This includes three full-time research staff.

CVR-5 "Seniors and Women Over 40 Are Part of the American Scene" resolved that AFTRA explore creating a national campaign to encourage employers to increase access and employment at all levels and in all categories for seniors and all women over 40 so that the American Scene is represented in all its diversity.

STATUS: In order to have a basis for strategic discussions with employers, AFTRA has been updating its internal database for employment report forms (for Network Code dramatic programming) and casting data reports (for Exhibit A programs) which track employment of women, performers of color and seniors in all categories of work within those contract areas. The National Equal Employment Opportunities Department uses this information to monitor trends that may lead to individual or systemic discrimination, as well as to track progress in the depiction of the American Scene. On May 14, 2011, in concert with the spirit of this resolution and focusing on increasing age discrimination in newsrooms across the country, AFTRA's National Board of Directors unanimously approved a resolution creating a "Combatting Age Discrimination in Broadcasting" national campaign, the foundation of which is currently underway in the Boston Local.

CVR-9 "Broadband Expansion and

ability to continue making a living in the entertainment industry. Creative America enables members of the entertainment community to demonstrate their support for the passage of important Congressional legislation that will significantly impact the fight against content theft.

CVR-10 “Employment Non-Discrimination Act”

requested that the U.S. Congress introduce the Employment Non-Discrimination Act (ENDA) with gender identity protections included, and urged Locals to support fully inclusive legislation, outlawing discrimination on the basis of sexual orientation and gender identity.

STATUS: Shortly after the last Convention, AFTRA formally went on record as supporting the Employment Non-Discrimination Act. Closely modeled on existing civil rights laws, ENDA would provide basic protections against workplace discrimination on the basis of an individual's actual or perceived sexual orientation or gender identity. Twenty-one states and the District of Columbia prohibit discrimination based on sexual orientation, and 13 states and D.C. also prohibit discrimination based on gender identity. ENDA was finally introduced in the 112th Congress, in both the House and Senate in April of this year, with fully inclusive language. Our position in support of the bill has been communicated to legislators and other allied organizations, and we continue to urge Locals to support this effort.

CVR-11 “Honorary AFTRA Membership for President Barack Obama”

resolved that AFTRA confer honorary membership status on Barack Obama, President of the United States.

STATUS: The honorary AFTRA Membership Card is being forwarded to President Obama, pending protocol information from the White House.

CVR-16 “Merger with Actors' Equity”

resolved that the AFTRA National Board appoint a committee of members and

staff, to initiate discussions with Actors' Equity Association to explore closer cooperation between our two unions, with the ultimate goal of formal merger, affiliation or consolidation. This committee shall report to the National Board no later than its plenary meeting in the summer of 2010. At all events, Equity's own internal discussions and procedures shall be respected. Nothing in this resolution shall be construed as to disparage the level or quality of service currently provided by the staffs of either union, who are serving their memberships with dedication and expertise.

STATUS: In December 2009, the AFTRA Administrative Committee approved AFTRA President Reardon's appointment of the Actors' Equity Association Relations Subcommittees of the AFTRA National Organizing Committee, which was formally approved by the AFTRA National Board at its meeting on Feb. 27, 2010.

CVR-17 “Journalist Notice Resolution”

resolved that every resolution passed by an AFTRA Convention or any Local must carry the following notice: “AFTRA is a Union that includes among its membership journalists at networks and local stations nationwide. This resolution should not necessarily be interpreted to represent the personal opinion of any individual member.”

STATUS: All Convention resolutions passed by the 2011 Convention will carry this notice, and AFTRA routinely publishes a similar disclaimer notice on all public policy-related Flash and website notifications.

CVR-20 “Retention of Senior Citizen Health Program”

resolved that the Trustees of the AFTRA Health and Retirement Fund are urged to retain the Senior Citizen Health Program for current retirees, for future retirees who may have already qualified for the benefit (as the Plan is currently written) and for future retirees who may someday qualify for the benefit.

STATUS: The advisory resolution was forwarded to the AFTRA Health and Retirement Funds. The Trustees continue to review the AFTRA Health Plan design in accordance with developments in federal law, available funding and the overall interests of all participants.

CVR-21 “AFTRA Going Green”

resolved that AFTRA will use its best efforts to take advantage of existing technology, including the projection of Convention Resolutions and other written materials required at meetings, to eliminate the requirement to distribute these materials to each attendee; and when written materials are required, that AFTRA use its best efforts to use recycled paper and/or other recycled materials where possible.

STATUS: All office paper used by AFTRA is industry-standard 30% post-recycled use paper. Projected PowerPoint presentations are used as often as possible and when feasible, and all paper versions of presentations or other handouts distributed at Union meetings are collected by staff at the conclusion of each meeting and promptly recycled.

The 2011 AFTRA National Convention takes place July 21-23 in Seattle.

SEATTLE NORTHWEST
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AFTRA

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Q and A with **J.R. Martinez**



AFTRA member and actor J.R. Martinez had his life mapped out at the age of 18. After doing three years in the Army, he would get out, go to college and play football. But on April 5, 2003, those plans changed. As an Army corporal in the infantry, Martinez was heading to Karbala to secure an area. Fate had him take over the driving and when he started off, his tire ran over a land mine. He was burned over 40% of his body and his military career ended. Five years later, Martinez walked onto the set of "All My Children" as Brot Monroe, an Iraq War vet, now police officer, whose character story has evolved from being a stereotypical angry scarred soldier to a functioning member of fictional Pine Valley. His outreach goes beyond his character on "AMC." Martinez, 28, spends a great deal of time as a motivational speaker, and recently he attended a talk with First Lady Michelle Obama and the Hollywood community about the "Joining Forces" initiative. (See Dateline: AFTRA for more details on the initiative.)

The Shreveport, La.-born Martinez talked with "AFTRA Magazine" about his experience as a soldier, actor and advocate.

-Leslie Simmons

AFTRA Magazine: What prompted your “call of duty”?

J.R. Martinez: Growing up as a young man, all I wanted to do was play football. I played defensive end and tight end and strong safety. However, academically I wasn't as focused as I should have been. Before I graduated from high school, we went to a small college and I took a tour of the campus and met with administration. They told me I would not be eligible to play sports at the college level for two years. That broke that my heart. I got in my head an idea to join the military. 9/11 happened the year before. In January 2003, I was assigned to my unit in Fort Campbell, Ky.—the 101st Airborne Division. In March 2003, I was deployed to Iraq and April 5, 2003, I was injured.

AFTRA: Many soldiers call the day they were injured their “Alive Day.” Is that what you call it?

Martinez: I call it my rebirth. I feel the old J.R. has passed and a new one has come into his place.

AFTRA: Can you walk us through the day you were injured and what you remember?

Martinez: My job in the military was infantry. We patrolled through Iraq and escorted people to wherever they needed to go. If someone was a medic, we would help them get there. That was our job: escorting them to get somewhere in a safe way.

We got orders to secure an area in Karbala. I literally just started out driving and the front tire ran over the land mine and I heard a big boom. I felt the explosion. It's hard to explain the fire and pain I felt. It seemed like everything just slowed down in some way. All I could feel was this wave of power and something starting at my feet and filtering through my body. Once it got to my head, I felt the boom. The next thing I remember is being trapped inside the truck and screaming and yelling and asking them to pull me out of the truck and save my life. I could look out of the truck and I could see everyone. For five to 10 minutes, I was trapped inside the truck while it was burning. And I remember seeing the guys running around the outside of the truck and thinking my life was going to end at the time.

AFTRA: What was going through your head?

Martinez: I was thinking of my mother. This is where my life is going to end and now my mother—who has been my main person in my life—I'm not going to see her again. And just thinking of my family and the things I wanted to do in my life and now I'm not going to get the opportunity to do those things. I could visualize in my mind them giving my mom a flag at a gravesite. And I was just trying to hold on and be strong and buy enough time for myself as long as I could until the medics could pull me out of the truck. I didn't know how long that would be, but I knew I had to be strong.

AFTRA: What happened when you were pulled out?

Martinez: I was literally just grabbed and pulled out of the truck and landed in the sand, and I remember Sgt. Valdez (a squad leader and mentor) getting down on his knees and cradling me in his lap. And I was lying down on my back and that sun was hitting my face and body. I was trying to pick my hands up and touch my face and comfort it and keep the heat down. And each time I tried, Sgt. Valdez would tell me no, and I would scream and yell. And I was asking, “What's wrong with my face?” He said, “You're going to be fine.” But in his voice, I could tell something was horribly wrong and I wasn't going to be fine. I felt a cool breeze and it was the helicopter coming down. And then I don't remember anything.

AFTRA: Where did you do your recovery?

Martinez: I woke up 3½ weeks later in San Antonio, Texas. I woke to strange voices and strange people in my room, asking me if I was OK. And also, a familiar voice and face: my mother.

AFTRA: You have visible scars from your attack, but I imagine you had—or still have—emotional and psychological scars. How do you work through that?

Martinez: It's a choice that I made. My mother said to me, “One of the things you're going to learn is whoever is going to be in your life, they're going to love you for the person you are and not what you look like.” I said, “But, I don't have my looks

anymore...”—because I grew up being told I was good looking and handsome—“and, I don't have a personality.” And she said, “You have a personality.” It's given me the opportunity to be in touch with who I am as a person, versus what I looked like before. I learned a lot of people loved me for who I am, not what I looked like. That's the key: who I am as a person. I have a great personality and a lot to offer people. They'll understand why I'm this way and they'll be able to overlook it and move on.

AFTRA: Has acting helped channel some of this emotion?

Martinez: Yes. It has. When I was talking to “All My Children” producers and they were talking about bringing me on, I said to them, “Whether you bring me on or don't, there's a lot of emotion inside of me that I want to share and pass on and I want to get out.” And they said, “Absolutely.” It has given me the opportunity to filter and go through these emotions and get it out. Motivational speaking was the thing that really helped me get it out and acting was another way to get it out and share.

AFTRA: Tell us about Brot Monroe, your character on “All My Children.”

Martinez: Brot came onto the canvas because he was engaged to a girl and he thought because of his appearance that it would be better off if he was dead. But Brot has come into accepting himself and learning who he is outside of his injuries and his time in combat, and has found a way to be an integral part of society in Pine Valley. He started off with the struggle of coming home and then he learned how he could be more.

AFTRA: How closely do you work with the writers when it comes to something that's technical?

Martinez: Well, now my character is a cop. They wanted my character to get away from when he was in Iraq. They told the story and now he's been able to move on and not just be the “Iraq guy.” Now he's a cop and the story line is different. When I first picked up the script and they said they wanted me to act this way or that, there were times that I had many meetings with writers talking about what would a veteran feel or what would he say? Instead of

him lashing out and being stereotypical, being that guy with Post-Traumatic Stress Disorder who breaks things and is violent, how about just have someone listening to him. Why does he have to be angry? Why can't he be a calm wave? They were so open to everything I suggested and discussed. They were willing to listen to me and give me that opportunity.

AFTRA: When did you first consider acting?

Martinez: As I started to become this motivational speaker and traveling and doing all these things, like being on "Oprah," I realized the great way to take this to another level is acting. I thought, wouldn't this be great to tell this story on the acting level? And in 2008, "All My Children" sent out a casting call for veterans. They wanted to tell this story and they wanted a veteran instead of an actor playing a veteran. I happened to get the email. I met with the casting director and producer and it boiled down to the million-dollar question—can you act?

AFTRA: And you obviously could.

Martinez: I have these scars on my body and I can catch people's attention. And it's what I say or what I do that captivates and pulls them in. It is something of a gift. It can help me. It's a great tool, these scars on my body. And that's the way I looked at it. I was confident. These scars are on my face, and the audience sees it right there, as I'm speaking the dialogue and the impact is right there. So, I got the call and was told I got the job. But it was reinforced to me it was only a three-month role. That's all they were thinking. Now, here I am, almost three years later.

AFTRA: Was "AMC" your first TV program?

Martinez: "AMC" has been the only program. Other actors go to grad school and study in different programs. This is my grad school. This is my program: "All My Children"—and what a great place to learn because of the genre. It's been great timing for me to focus on learning from "AMC" and now what I've learned I can use it for something else.

AFTRA: What was it like joining AFTRA?

Martinez: It was my first union. I didn't

understand why I needed to join it. I was just told I had to be part of the Union in order to do the job. Now, for me, it's nice to know that there's someone looking after you. I can call my AFTRA rep when I have a problem or question. For me, luckily I haven't had to use the reps as much because it's been smooth and easy. But having them there, answering any questions I have, it's been helpful.

AFTRA: It was recently announced that "All My Children" was going to be saved and continue in an online environment. Are you staying with the show?

Martinez: We are currently on hiatus till July 25 and as of (early July), we don't have any details of the new deal. I look forward to hearing what the new plan is and how that involves the character I portray.

AFTRA: If you don't follow the soap opera online, what are your plans?

Martinez: I've kind of gotten the bug—the industry bug. I'm going back to motivational speaking and that's something I know I'm really good at doing, but in the meantime, I'm going to talk to different casting directors and get people to acknowledge me and go with it. I want to be a voice. As J.J. Abrams said (at the Joining Forces event), "We're all storytellers." I know I'm a storyteller. I've been doing it for eight years now and that's what I really love to do. I want to continue to grow in this capacity to motivate and inspire people for the common good.

AFTRA: You attended First Lady Michelle Obama's discussion with the entertainment industry for her Joining Forces campaign. What do you think the industry does well in telling stories of our troops and families and what do you think it doesn't do well?

Martinez: You can see there's an attempt for the story to be told. And I think they're doing a great job with it, whether it's "Army Wives" or having a character on a show portraying military personnel. The attempt is there. In my mind, they're doing a good job—even if it's a small reminder—of military personnel. Case in point: my story line.

But, I think they can do better. The story can continue to be told and you can

get more people behind it and tell more of the story and take the risk. It may not be something that attracts a lot of people, but there's importance in telling that story. The industry is like music: it has unbelievable power and can do so much. Continue telling the story and give people the opportunity to learn how to be engaging. Make it educational. Make people understand that it doesn't mean you're for or against the war, it means you're supporting people behind the uniform who are everyday individuals like you and I. It's just highlighting the task and the things our men and women face and fight everyday coming home. It's not easy. It's a big obstacle. The industry has a great opportunity to tell that story and educate a lot of Americans and millions of people around the world.

AFTRA: What can your fellow AFTRA members do on a daily, weekly or monthly basis to show their support?

Martinez: I feel like we have a platform. I feel every one, every day, can understand in some way, shape or form. People look up to us, people listen to what we say. Every day, we can use our platform to pay tribute to those men and women. Every day say, "Hey, we can talk about this." Can we bring a military person on this show who wants to be an actor? If there's a director—instead of just saying thank you—maybe find a young man or woman who wants to be a director and needs a mentor. There are a lot of men and women out there who want to be in the industry and want to be an actor.

Some people may look at it and say, "Why should we give them a break as opposed to someone else?" They put their dreams on hold. There was a call internally for them to serve our country. And we should give them some leeway and give them an opportunity when they come home to be storytellers. I think there are a lot of things that can happen.

On the local level, find some troops in your areas. There are hospitals all over. There are bases all over. Go visit. Go listen to stories. You think you're doing something for them, which you are, but you're going to get so much in return. That can be your inspiration. Understand who these men and women are and give them the opportunity to share and shine.

In Memoriam

AFTRA honors the memory of its members who have passed away since the Spring 2011 issue. Member listings are by name, and include category, Local affiliation and the year they joined the union.

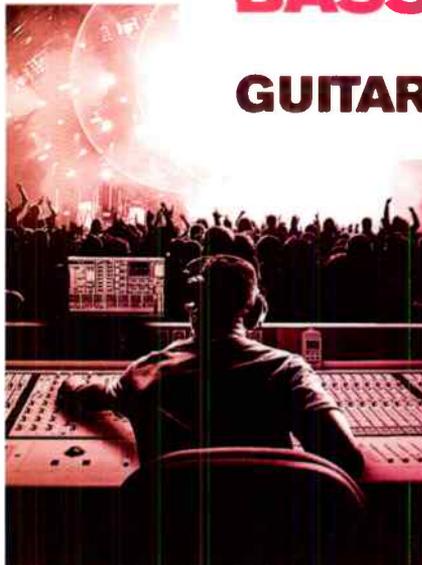
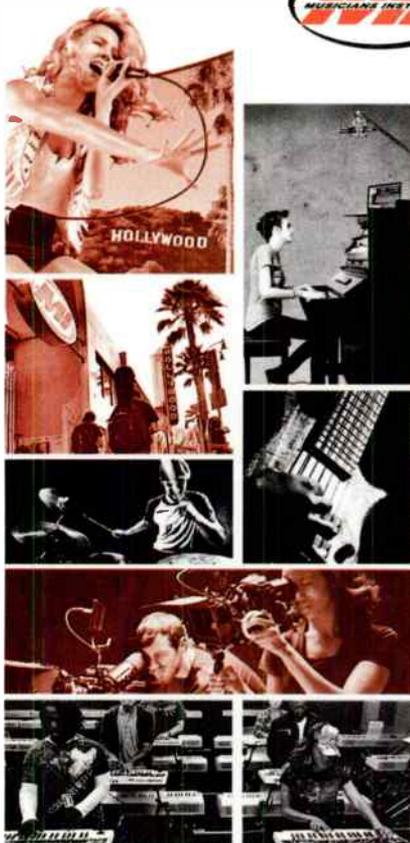
- James Arness** • Actor • Los Angeles • 1954
- Phyllis Avery** • Actor • Los Angeles • 1945
- Art Balingier** • Announcer • Los Angeles • 1940
- Billy Beck** • Actor • Los Angeles • 1963
- Will "Da Real One" Bell** • Singer • New York • 2005
- Wally Boag** • Specialty Act • Los Angeles • 1954
- Joseph Brooks** • Singer • New York • 1969
- Claudia Bryar** • Actor • Los Angeles • 1955
- John Cigna** • Announcer • Pittsburgh • 1969
- Clarence Clemons** • Singer • Los Angeles • 1983
- Jackie Cooper** • Actor • Los Angeles • 1939
- Jeff Conaway** • Actor • Los Angeles • 1962
- Charlie Craig** • Singer • Nashville • 1993
- Don Diamond** • Actor • Los Angeles • 1946

- Peter Falk** • Actor • Los Angeles • 1956
- Carl Gardner** • Singer • New York • 1958
- Irene Gilbert** • Actor • Los Angeles • 1959
- Andrew Gold** • Singer • Los Angeles • 1962
- Shelby Grant** • Actor • Los Angeles • 1962
- Ross Hagen** • Actor • Los Angeles • 1963
- Gary Hansen** • Announcer • San Francisco • 2002
- Daryl Hawks** • Sportscaster • Chicago • 2009
- Anthony Herrera** • Actor • New York • 1971
- Marian Mercer** • Actor • Los Angeles • 1962
- Alice Playten** • Actor • New York • 1967
- Alan Rubin** • Actor • New York • 1973
- William Skiles** • Actor • Los Angeles • 1965
- Elaine Stewart** • Actor • Los Angeles • 1953
- Barbara Stuart** • Actor • Los Angeles • 1951
- Clarice Taylor** • Actor • New York • 1968
- Sada Thompson** • Actor • New York • 1952
- Michael Waltman** • Actor • Los Angeles • 1998
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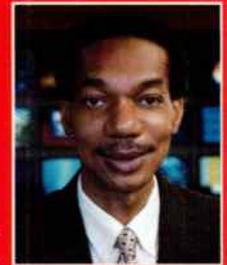
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LOCAL LEADER: Garry Moore

AFTRA Peoria President Garry Moore started out in radio as a reporter and eventually became news director of WXCL-Radio in Peoria. In 1985, Moore transitioned into television, working for AFTRA broadcast station WEEK. Since becoming AFTRA Peoria's president in 1988, Moore has seen the market in his city evolve over the years. When Peoria broadcast members recently hit a wall in negotiations with Granite Broadcasting, Moore and company found ways to mobilize and organize members by combining traditional methods with social media. "We needed a quick nationwide marketing tool. We formed committees to explore various marketing projects, and from the 'youth corner' came the suggestion to put our video montage on Facebook. In a short time, we had thousands of Facebook friends! It buoyed our grass-roots efforts, which included a petition drive and a highly successful April Labor Rally outside the station, in which 200 people attended. Moving forward, we feel good about knowing that when Granite looks across the table, the company sees more than 30 AFTRA members—it sees 200,000 Central Illinoisans, and a world of supporters."



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