

2011 Milestones

AMEE Awards

At the Table

AFTRA

American Federation of Television and Radio Artists

Winter 2011



BUILDING

FOR

THE

FUTURE

AMC CONGRATULATES
BRYAN CRANSTON AND THE BREAKING BAD ENSEMBLE
ON THEIR SAG AWARD NOMINATIONS



BRYAN
CRANSTON

AARON
PAUL



ANNA
GUNN

DEAN
NORRIS

BETSY
BRANDT

RJ
MITTE

BOB
ODENKIRK

GIANCARLO
ESPOSITO

JONATHAN
BANKS

RAY
CAMPBELL

³⁵ Br ⁵⁶ eaking Ba ⁵⁶ d

BEST PERFORMANCE BY AN ENSEMBLE IN A DRAMA SERIES
BREAKING BAD
BEST PERFORMANCE BY A MALE ACTOR IN A DRAMA SERIES
BRYAN CRANSTON



THANK YOU TO THE SCREEN ACTORS GUILD FOR THIS RECOGNITION





In 2011, AFTRA members around the country took to the streets to show solidarity with workers in Wisconsin, Ohio and other states where the right to collectively bargain was threatened or taken away. Members included (second row) AFTRA National Board members Robert Newman and Gabrielle Carteris, who joined member Bradley Whitford and others in Madison for one of many rallies in that state.

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Since 1997, the AFTRA Foundation has been an umbrella organization for various funds, scholarships and programs for AFTRA members and their families. Learn more about this important nonprofit, separate from the Union, and its many benefits.

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The annual AFTRA Media and Entertainment Excellence Awards (The AMEES) will honor three industry veterans—disc jockey Pete Fornatale, actor Phylicia Rashad and recording artist Rosanne Cash—in New York City on Feb. 6. "AFTRA Magazine" visited with each to learn more about their career and their thoughts on the industry in which they work.

AFTRA Milestones **26**

AFTRA members achieved a great deal in 2011. Take a look back at the accomplishments and initiatives the Union took on over the last year.



On the Cover

The AFTRA Foundation is building for the future for Union members and their families.

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New York

Chicago

Los Angeles

actorsfcu.com



FOR YOUR CONSIDERATION

4 SCREEN ACTORS GUILD AWARD[®] NOMINATIONS BEST ENSEMBLE

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR
IN A LEADING ROLE
VIOLA DAVIS

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR
IN A SUPPORTING ROLE
OCTAVIA SPENCER

OUTSTANDING PERFORMANCE
BY A FEMALE ACTOR
IN A SUPPORTING ROLE
JESSICA CHASTAIN



the Help

5 GOLDEN GLOBE NOMINATIONS BEST PICTURE OF THE YEAR

8 CRITICS' CHOICE AWARD NOMINATIONS BEST PICTURE OF THE YEAR

WINNER: BEST SUPPORTING ACTRESS: OCTAVIA SPENCER (THE HELP) | BEST SUPPORTING ACTRESS: VIOLA DAVIS (THE HELP) | BEST SUPPORTING ACTRESS: JESSICA CHASTAIN (THE HELP) | BEST SUPPORTING ACTRESS: ANNE HATHAWAY (THE HELP) | BEST SUPPORTING ACTRESS: JULIA ROBERTS (THE HELP)

WINNER: BEST PICTURE OF THE YEAR: THE HELP | WINNER: BEST PICTURE OF THE YEAR: THE HELP | WINNER: BEST PICTURE OF THE YEAR: THE HELP | WINNER: BEST PICTURE OF THE YEAR: THE HELP | WINNER: BEST PICTURE OF THE YEAR: THE HELP

From the President

Happy New Year!



As we stand together at the threshold of a new year—and a new era in AFTRA's evolution as a 21st century labor union—I proudly thank every AFTRA member for your incredible work during 2011 and for your support as we head into 2012.

As we enter 2012, AFTRA begins its celebration of 75 years of service to our members. During that time, AFTRA has evolved with the most expansive reach into entertainment and media of any of the three

performer unions. This diversification has always been vital to our success as media professionals. It provides us with stability during tough economic times; it empowers us with a wide frame of reference; which informs a broad strategic vision; and it has successfully positioned us as a leader in music, news and entertainment.

This issue of "AFTRA Magazine" includes our annual "Milestones" feature, and as you will see, it has been another busy year for AFTRA members—bookended and peppered throughout by successful contract negotiations, including Exhibit A, Network Code, Sound Recordings, Corporate/Educational (Non-Broadcast) and many Local broadcast station agreements. We worked together on important public policy and legislative initiatives, from our work to protect collective bargaining rights to our fight against digital theft through the Creative America campaign. Please read it. I think you'll be impressed.

This past June, we commenced formal discussions with our sister union on building a new, successor union. Support for this project is strong, and I know that many members are anxious to hear details. Once all of the complex moving parts have settled into place and the two Boards of Directors have reviewed, analyzed and—we hope—approved the plan, it will be mailed as a referendum to all members and posted on our websites.

Rest assured: Members will receive detailed written information, and throughout the referendum period we will hold informational meetings around the country to ensure all members have ample opportunity to ask questions. We want all members to cast an informed vote.

It is important to remember what this process is about. We are not just looking at how to combine AFTRA and SAG. We are looking ahead to the future in order to build a union that serves members more effectively than either union does now; one that will grow 21st-century union work opportunities for all members no matter where you live and work. Here are some of the important issues that the AFTRA and SAG Group for One Union (G1) is examining:

- How do we best equip members to expand union-covered jobs in their markets?
- How do we increase our capacity to turn non-union television, radio, cable or new media operations into union-covered operations?
- How do we enhance the voice of recording artists as the music industry evolves?
- How do we best ensure the continuity of AFTRA's more than 300 local and national collective bargaining agreements across the nation?
- How can we build an operational structure that provides members with improved local services under one national roof? And what will this cost?
- How do we successfully integrate two multi-million dollar organizations with existing leases, operations, contracts, staff, etc., in a way that does not disrupt the smooth daily operations and member services on which you rely?
- What structure of union governance, both local and national, will ensure informed democracy and also empower minority categories in our union to achieve their dreams as well?

All of us involved in the G1 process are members: We are actors, newsmen, announcers, singers, dancers, recording artists, background actors and stunt performers. We come from all parts of the country, work in every form of media imaginable. Like you, each member on the G1 has a personal stake in the new union. Like you, we are passionately devoted to the success of our union because we rely on a strong, aggressive, national union to support us as union professionals. As participants in the AFTRA H&R plans, we are acutely sensitive to questions members may have about how the AFTRA H&R and SAG P&H plans will be handled post-merger, and you should know that six of the participants in the G1 process also happen to be AFTRA H&R Trustees.

Please continue to check the AFTRA website for updated information on the New Union process at www.aftra.com and we urge you to send your questions to oneunionquestions@aftra.com

In closing, I am so pleased—and so proud—to congratulate our three 2012 AFTRA Media and Entertainment Excellence Award honorees. Disc jockey Peter Fornatale, actor Phylicia Rashad and recording artist Rosanne Cash. Each honoree reflects the breadth, depth and beauty of AFTRA talent. Like AFTRA itself, the honorees are like a multi-faceted diamond, so totally unique yet so complimentary, one to the other—just as all of you are to AFTRA.

AFTRA truly is a diamond 75 years in the making. For all of the successes we have achieved in the past, and for the myriad successes that lie before us in 2012, I am reminded once again of just how very honored I am to serve as your President.

In solidarity,

Roberta Reardon
National President AFTRA, AFL-CIO

Chicago Tribune

"GEORGE CLOONEY LEADS THE ENSEMBLE OF THE YEAR."

Michael Phillips

SCREEN ACTORS GUILD
NOMINATIONS
BEST ACTOR GEORGE CLOONEY



George CLOONEY Shailene WOODLEY Beau BRIDGES Robert FORSTER Judy GREER Matthew LILLARD

BEST ENSEMBLE CAST



For Your Consideration

OUTSTANDING PERFORMANCE BY A MALE ACTOR IN A LEADING ROLE
GEORGE CLOONEY

OUTSTANDING PERFORMANCE BY THE CAST OF A MOTION PICTURE
GEORGE CLOONEY · SHAILENE WOODLEY · BEAU BRIDGES · ROBERT FORSTER · JUDY GREER · MATTHEW LILLARD

Entertainment

"All the acting is freshly minted, from Robert Forster as a father-in-law so cantankerous it takes you a moment to notice that everything he says is true to Shailene Woodley, who makes the teenage Alexandra such a sharp, beguiling presence that she seems to wash away the residue of a thousand bogus movie adolescents. But it's George Clooney, still a rascal, with the gleam in his eye now heightened, shockingly, by traces of fear, who carries the movie on his noble weary shoulders... He gives a pitch-perfect performance as a man woken up, for the first time in years, by the immensity of his loss."

Owen Gleiberman



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World Radio History

the Descendants

From the National Executive Director

Dear AFTRA Member,



AFTRA members have many accomplishments to be proud of in 2011. Consider just a few examples of what your Union accomplished in the past year:

- AFTRA members negotiated major contracts in 2011—the Interactive Media Agreement, the Sound Recordings Code, the Network TV Code, the Corporate/Educational and Non-Broadcast Code, the ABC Network Newsmen

Agreement, plus dozens of individual broadcast station agreements—and succeeded in improving their conditions of work and working lives at bargaining tables across the country.

- The 2011 AFTRA National Convention in Seattle was incredibly successful, and delegates overwhelmingly reaffirmed AFTRA's organizing program to expand members' leverage across all fields of work, and celebrated the work since the Chicago Convention to move organizing forward. Delegates at the 2011 Convention re-energized and reconfirmed their union's place in the larger labor movement, and sent a strong message that AFTRA is making the changes needed to meet the new paradigms of the 21st-century entertainment and media industries.
- AFTRA was at the forefront of efforts to pass important legislation to protect our members' livelihoods from the devastation of content theft. The progress that has been made through AFTRA's partnership in Creative America is critical for our members' future in this industry.
- Organizing continued, such as the work in audiobooks and music videos, where active campaigns in both areas increased mobilization and activism by working members. New contracts in audiobooks were signed, and in music videos, negotiations to bargain a first contract for music videos have been solidified and scheduled to resume in January.

In 2012, our work to expand organizing and strong bargaining must not only continue, but increase exponentially. Efforts to organize more union jobs and union coverage in audiobooks, local broadcast stations, interactive games and commercials (to name a few) will continue across the country. Major negotiations, starting with preparations later in 2012 for bargaining on the TV and Radio Commercials Contracts, are on the horizon.

But this issue of "AFTRA Magazine" also spotlights another important side of AFTRA—or rather of its Foundation.

The AFTRA Foundation is an important part of the union universe—although a separate entity from the Union, it was established by the AFTRA National Board to do important work to support the entertainment and media communities in which AFTRA members live and work. From supporting education through scholarships, lifesaving safety training via the International News Safety Institute, career training through support to Career Transition for Dancers and emergency financial assistance for members who need a helping hand in hard times, the AFTRA Foundation's work is often quiet and invisible, but nonetheless critical, particularly in this challenging economy.

I hope every AFTRA member receiving this issue will read on to learn more about the AFTRA Foundation. We hope that in 2012, AFTRA members will help the Foundation continue its important work by contributing toward the Foundation's programs which, in different ways, support the entertainment and media communities.

“ In 2012, our work to expand organizing and strong bargaining must not only continue, but increase exponentially. ”

Whether it's organizing and collective bargaining through AFTRA, or a quiet helping hand through the AFTRA Foundation, in 2012 we all look forward to supporting AFTRA members, their families and their communities in moving onward toward a stronger and brighter future.

On behalf of the entire AFTRA staff, best wishes to all for a happy and healthy 2012.

In solidarity,

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

F O R Y O U R C O N S I D E R A T I O N

"THE BEST PICTURE OF THE YEAR!"

TIME

"IT'S EVERYTHING WE GO TO MOVIES FOR!
JEAN DUJARDIN IS SIMPLY MARVELOUS. BÉRÉNICE BEJO IS DAZZLING.
JOHN GOODMAN IS WONDERFUL AND JAMES CROMWELL IS PEERLESS."

Rolling Stone



6 GOLDEN GLOBE NOMINATIONS
INCLUDING
BEST PICTURE
BEST DIRECTOR • MICHEL HAZANAVICIUS

3 ACADEMY AWARD NOMINATIONS
INCLUDING
BEST ENSEMBLE
BEST ACTOR • JEAN DUJARDIN
BEST SUPPORTING ACTRESS • BÉRÉNICE BEJO

11 CRITICS CHOICE AWARDS
INCLUDING
BEST PICTURE
BEST DIRECTOR • MICHEL HAZANAVICIUS

The ARTIST

World Radio History

TWCGUILDS.COM
THEARTISTMOVIE.NET

THE WEINSTEIN COMPANY



Members Across the Country Walk for Alzheimer's

AFTRA members from locals in New York, Washington D.C./Baltimore and Los Angeles joined together with Actors' Equity and Screen Actors Guild members to form a Tri-Union national team for the Walk to End Alzheimer's. The walks, which took place Oct. 9 (Los Angeles), Oct. 23 (New York City) and Nov. 5 (Washington, D.C.), were organized by the Alzheimer's Association to raise

Members of the Tri-Union D.C. team walked on the National Mall in the Nov. 5 Walk to End Alzheimer's.

awareness, money and support for the sixth-leading cause of death in the United States.

The Tri-Union national team, "We Take Care of Our Own—Actors' Unite to End Alzheimer's," was started by actor and AFTRA Los Angeles Local Board Member Nancy Daly, whose mother was diagnosed with the disease in 2009. The 100-member team raised more than \$22,000.

Digital Theft in Focus at Los Angeles Event

AFTRA Los Angeles members learned from experts in the industry about how digital theft threatens their livelihood at a panel discussion, "Protect Your Money, Ensure Your Future—AFTRA Addresses Digital Theft," held in the AFTRA Frank Maxwell Boardroom on Dec. 8.

The panel of experts discussed how digital theft costs the industry an estimated 300,000 jobs and \$16 billion annually, and how these losses cut directly into the royalties and residuals members earn for their covered-work. Panelists included AFTRA National Board Member Jason Priestley; Lev Kubiak, Director of the Immigration Customs Enforcement's (ICE) National Intellectual Property Rights Coordination Center; producer/songwriter Michele Vice-Maslin and Creative America Executive Director Mike Nugent. The discussion was moderated by AFTRA Los Angeles

Local Executive Director William Thomas.

"Digital copyright theft is one of the gravest threats to our members' ability to earn a living that we have ever faced," AFTRA National Executive Director Kim Roberts Hedgpeth said of the issue. AFTRA is committed to protecting our members' livelihood and working with our partners in the labor and entertainment industry to combat digital theft," she added.



(L-R) Digital theft panelists Jason Priestley, Michele Vice-Maslin, Mike Nugent, Bill Thomas and Lev Kubiak.

San Francisco H&R Workshop Draws Crowd

Bay Area AFTRA members gathered at the Marriott Hotel on Union Square in October to learn from the experts in the AFTRA Health & Retirement Plans and Medicare.

Lauretta Davis, AFTRA H&R Associate Executive Director of Benefits, and David Grant, Elderly and Disabled Advisory Committee of the Metropolitan Transportation Commission, provided an overview of AFTRA senior health benefits and how Medicare fits into the picture, including the transition from active (earned) coverage to the AFTRA senior plan.

Dealing with and understanding Medicare is no easy feat, but Grant made it understandable to those who attended, covering such matters as the different parts of Medicare, when they are necessary for those covered by the AFTRA senior health plan and tips on the transition from active coverage to Medicare as primary and AFTRA benefits are secondary.

For the workshop, members were provided with a pre-requested Pension Benefits Analysis. Davis explained the pension process, including how pension credits are earned, vesting, the calculation of the monthly benefit, how and when to apply for one's pension, guidance on understanding the various pension options and much more.

The afternoon session was dedicated to understanding the AFTRA Health Plan. To conclude the workshop, Daniel Kitowski of the Actors Fund provided resources to individuals who are looking for alternative coverage, either because they have not qualified for benefits or their benefits have expired.



(L-R) GRAMMY winners Thelma Houston and Della Reese at "GRAMMY Icons: Life, Before and After." Photo: Gary Takesian

AFTRA Artists Discuss GRAMMY-Winning Careers

GRAMMY-winning AFTRA artists joined together for a discussion on their career and craft at "GRAMMY Icons: Life, Before and After" on Nov. 17 at West Los Angeles College in Culver City.

The event was presented by AFTRA, the Beverly Hills/Hollywood Chapter of the National Association for the Advancement of Colored People and West Los Angeles College.

Held in recognition of GRAMMY Nominations Month, the panel discussion featured award-winning pop, R&B and gospel vocalists, songwriters, arrangers and producers, including Della Reese, Thelma Houston, Ray Parker Jr., Joyce Vincent and Pam Vincent. Legendary producer, songwriter and keyboardist Thomas T.C. Campbell completed the lineup of panelists.

This onstage conversation was moderated by Alvin Chea, co-founder of the group TAKE 6 who, with eight wins and 19 nominations, has won the most GRAMMY Awards for a vocal group in history.

A recurring message of the evening was that hard work pays off.

"Remember how hard you worked when no one knew who you were," said Chea, paraphrasing one of his mentors, Quincy Jones. "Work that hard every day. That will give you longevity."



"It's Academic" Host Retires

Past Washington/Baltimore Local Executive Board Member Mac McGarry has retired as host of the local quiz show, "It's Academic," after 50 years at the podium.

In 1961, McGarry, a 35-year AFTRA member, became the quizmaster for "It's Academic," which is in the Guinness World Records as the longest-running quiz show on television. During his time on the show, McGarry has asked more than 200,000 questions to more than 20,000 students. He has also won numerous awards, including an Emmy for Outstanding Individual Achievement.



Actor J.R. Martinez holds up his honors at the Ivy Awards. Photo: Ed Krieger

Martinez Honored with Diversity Award

"Dancing with the Stars" champion and J.R. Martinez was honored Monday, Nov. 7, in Los Angeles with the AFTRA Diversity Award at the 9th Annual Ivy Bethune Tri-Union Diversity Awards (The Ivys), held at the Nate Holden Performing Arts Center and Ebony Repertory Theatre.

Named in honor of longtime Tri-Union member and actress Ivy Bethune, The Ivys are presented by Actors' Equity Association, AFTRA and Screen Actors Guild to celebrate individuals and organizations in the performing arts that have taken an active stand to make a difference toward a more representational, multicultural community by helping build a foundation for diversity within the industry.

Also honored were Bill Cosby (SAG honoree), San Diego's Mo'olelo Performing Arts Company (AEA honoree) and Zina Bethune (Tri-Union honoree). Actor Lee Weaver accepted the award for Cosby, who was unable to attend.

In accepting the award, Martinez said, "I've had an unbelievable time and I've been able to instill in people that we all have the power of choice. You can overcome. You can persevere and dream big.

"We are all entitled to the next big thing," he added.

Tri-State Unveils AFTRA-Inspired Artwork



An AFTRA Tri-State Open House in October showcased new office space located in Downtown Cincinnati as well as AFTRA-inspired artwork. Many of the attendees were pre-union performers interested in learning more about AFTRA. Also in attendance were members agents, producers and ad agencies. An art contest was held to coincide with the Open House. The winner was Diana Huesman of Loveland, Ohio. Huesman won \$100 for her entry and her art will be displayed in the Local office.



The cast of the 8th annual "Lend Me an Ear" benefit.

Atlanta Helps Fight Hunger

AFTRA Atlanta members showed their support for the Atlanta Community Food Bank once again with the 8th annual "Lend Me an Ear" benefit.

For two nights, Oct. 24 and 25, a community of 45 actors plus crew, known as The Tri-Union Radio Players, delivered the goods at the New American Shakespeare Tavern and Wieuca Road Baptist Church. The radio players performed programs from the Golden Age of Radio: "Buck Rogers in the 25th Century," "Lights Out," "X Minus One" and Shirley Jackson's "The Lottery."

The net proceeds raised for the Atlanta Community Food Bank came to \$2,298, which equals \$16,177.92 in buying power with their food partners.

Moving Up ...

Leslie Simmons, Assistant Director of National Communications

Simmons previously served as manager of communications for AFTRA's National Communications Department. Working in Los Angeles, Simmons will now oversee the daily operations of the department. She succeeds Christopher de Haan, who left AFTRA in December after more than a decade of service to the Union. Simmons brings 16 years of experience in media and communications, spending a majority of that time as a news reporter for various media outlets, including City News Service, Inside.com, "The Daily Journal" and "The Hollywood Reporter."

AFTRA Welcomes ...

Leonard Egert, San Francisco Local Executive Director

Egert will oversee the daily operations of the AFTRA San Francisco Local office and staff, as well as the Screen Actors Guild's San Francisco Branch operations. He will be responsible for overseeing administration of all national contracts for television and radio programming, sound recordings, commercials, corporate/educational and non-broadcast and new media productions produced in the Bay Area. Egert will also serve as the chief negotiator for all AFTRA Local union contracts, including broadcast station contracts.

Egert succeeds longtime San Francisco Local Executive Director Frank du Charme, who is retiring at the end of the year, and who will continue working with the Union in a consulting capacity.

Prior to joining AFTRA, Egert has worked since 1998 as a founding partner at the New York City-based entertainment law firm Egert and Trakinski. His experience includes litigation, contract negotiation, contract drafting and general counseling for clients in the television and film industries, from production companies to writers, directors and other talent.

Lynda Rivers, AFTRA Foundation Coordinator and Campaign Communications Manager

Rivers comes to AFTRA after working for more than a decade in various areas of the entertainment and media industry. Most recently, Rivers wrote stories for various Patch.com outlets in the Los Angeles area, as well as drafting communications for Los Angeles County

Supervisor Mike Antonovich. Based in the Los Angeles communications department, Rivers will be splitting her time between coordinating various AFTRA Foundation events and initiatives, including the upcoming awards. On the AFTRA side, she will be responsible for communication efforts associated with the various campaigns AFTRA is and will be undertaking, as well as working closely with "AFTRA Magazine."

Transferring ...

Wesley Jones, a Strategic Researcher in the National Organizing Department, is relocating from Philadelphia to Los Angeles in January.



(L-R) Cleveland Local President Mike Kraft, recipient Maryann Nagel and Cleveland Local Executive Director Cathy Nowlin.

Cleveland Members Honored

Cleveland member Maryann Nagel received the Local's prestigious FITZ Award at the 2011 annual membership meeting. The award, created in 2005 in honor of and first presented to the late John FitzGerald, recognized Nagel's outstanding service, dedication, loyalty and passionate commitment to the ideals of union solidarity. A member since 1977, Nagel has maintained an active role in the Local throughout her career.

On Oct. 28, Cleveland member Tom Beres was inducted into The Press Club of Cleveland's Journalism Hall of Fame. An AFTRA member for more than 38 years, Beres is currently the senior political reporter at WKYC-TV, where he has served as shop steward for 25 years. Beres also has been an active local Board Member for 23 years.

Anto

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AFTRA Members Reach Deals on Two Largest Contracts

AFTRA members wrapped negotiations on the Union's two largest national agreements in early December: the AFTRA Network Television Code and the AFTRA Sound Recordings Code. Together, these two contracts generate close to \$400 million a year in member earnings.

Sound Recordings Code

AFTRA members reached a tentative new agreement with the record industry for the AFTRA National Code of Fair Practice for Sound Recordings, which was set to expire on Dec. 31, 2011.

The Sound Recordings Code, which originated in 1951 as the American Federation of Radio Artists (AFRA) Phonograph Recording Code, covers session singers, royalty artists, announcers, actors, comedians, narrators and sound effects artists who work on recordings in all new and traditional media and all music formats, in addition to audiobooks, comedy albums and cast albums. It generates more than \$140 million annually in AFTRA-covered earnings and benefits for both major artists and session singers around the country.

Negotiations between AFTRA and representatives from UMG, Sony, Warner, EMI and Disney labels began in New York on Aug. 15, with an additional round of bargaining held in Los Angeles the week of Sept. 12-16 and in New York on Oct. 5.

The new contract was hard fought. After no agreement was made in October, the AFTRA National Board unanimously voted to authorize the AFTRA Sound Recordings Negotiating Committee to take all actions necessary, up to and including proceeding to a strike authorization vote if needed, to secure an agreement with the major record labels.

In a final attempt to conclude the negotiations before the end of the year, two more days of bargaining were scheduled in New York on Dec. 14 and 15. Following an all-day session on Dec. 14, the tentative agreement was reached the following morning.

After all was said and done, AFTRA members achieved great success: an increase in base rates, as well as the key objective of increasing employer contributions to the AFTRA Health and Retirement Funds. If ratified, the new contract runs from Jan. 1, 2012, to Dec. 31, 2014.

AFTRA National Executive Director Kim Roberts Hedgpeth, who served as the Union's chief negotiator said, "The working members of this negotiating committee confronted unique challenges in this negotiation due to the structural changes, threats from content theft and sharp economic declines the recording business has experienced during the past decade, which are beyond anything experienced by our members working in other entertainment and media sectors. "The AFTRA members on the negotiating committee

nonetheless succeeded in achieving critically needed increases in minimums and H&R contributions," she continued, "and further bargained payment structures for digital revenue and new forms of licensing that will enable performers to better participate in evolving business structures as the recorded music industry attempts to adapt to change.

More information on the tentative agreement can be found at www.aftra.com.

Network Television Code

AFTRA members negotiated a new agreement with the major studios and producers for the Union's largest national collective bargaining agreement: The Network Television Code. The contract generates more than \$250 million a year in member earnings.

Bargaining began on Nov. 7 between AFTRA and the four major television broadcast networks (ABC, CBS, NBC and Fox) and other producers at the offices of the Alliance of Motion Picture and Television Producers in Sherman Oaks, Calif.

Hedgpeth served as Chief Negotiator for the Union, and was assisted by co-negotiators Stephen Burrow, AFTRA New York Local Executive Director, and Joan Halpern Weise, AFTRA Assistant National Executive Director of Entertainment Programming.

AFTRA members achieved their primary objective in this negotiation: a 1% increase in employer contributions to the AFTRA Health & Retirement Funds upon ratification, which will bring the total H&R contribution rate to 16.5%. The three-year agreement will run from Nov. 16, 2011, through Nov. 15, 2014.

AFTRA National President Roberta Reardon, who chaired the 25-member negotiating committee of working members from Locals around the country, praised the tentative agreement saying: "Our negotiating committee of rehearsal and background actors, promo announcers, freelance newsmen, stunt performers, singers, dancers and, of course, actors, worked together seamlessly to deliver an agreement that guarantees increases and improvements for all union members who work, or who will work, under this contract."

The Network Code covers programming in all television day parts (except for scripted primetime programs on the networks and the CW which are covered under the AFTRA Exhibit A contract) and programming produced for digital media. Covered programs include dramas in first-run syndication, morning news shows, talk shows, serials (soap operas), variety, reality, contest, sports and promotional announcements.

More details on the NetCode agreement can be found at www.aftra.com

Annual to-do list: Keep your benefits up-to-date

With the arrival of the new year, now is a good time for members who participate in the AFTRA Health and Retirement Plans to review their benefits and ensure that all of their information on file with AFTRA H&R is up-to-date. Listed below are items that participants should check or verify regularly.

- **Confirm and/or update your mailing address.** AFTRA H&R regularly mails members important information about their benefits. You should always notify AFTRA H&R when you move or change business representatives by submitting a completed Performer Address Change Form, which is available at www.aftrahr.com ("Forms" | "General forms"). You can verify that AFTRA H&R has your current contact information by calling Participant Services at 800.562.4690.
- **Request a pension analysis.** If you are vested in the Retirement Plan, but you have not yet begun receiving your pension, you should request an updated pension analysis at regular intervals. A pension analysis provides a comparison of your monthly payment amounts (based on your benefit earned to date) under the different options available under the Retirement Fund. While you can request a pension analysis at any time—even years before you plan to retire—by calling Participant Services at 800.562.4690, be sure to request a current analysis within three months of the date you want to retire. Please remember that a pension analysis is only an estimate. Your actual benefit will be calculated when you retire.
- **Update your beneficiaries.** It is important that you keep your beneficiary information up-to-date and that you remember that there are different types of beneficiaries under the Health and Retirement Plans.
 - If you are enrolled in the Health Plan, you originally designated the beneficiary for your life insurance benefit (for those with active coverage) or death benefit (for those with Senior Citizen Health Program coverage) at enrollment. To update your beneficiary, complete the beneficiary section on a new Health Plan Performer



Not registered with AFTRA H&R? Register today.

If you perform AFTRA-covered work, it is important that you register with AFTRA H&R even if you've already joined AFTRA¹. Registering with AFTRA H&R is free, and it allows AFTRA H&R to notify you when you qualify for health or retirement benefits. To register, simply complete and return a Performer Registration Form, which is available at www.aftrahr.com ("Forms" | "General forms").

¹The American Federation of Television and Radio Artists (AFTRA) and the AFTRA Health & Retirement Funds (AFTRA H&R) are separate legal entities, and there are statutory restrictions regarding the sharing of information between the organizations.

Enrollment Form (or a new Senior Citizen Health Program Enrollment Form) available at www.aftrahr.com ("Forms" | "Health forms") and submit it to AFTRA H&R. If you name your spouse as your designated beneficiary and then divorce or become legally separated, the divorce or separation does not automatically revoke your prior designation, so keep your beneficiary information up-to-date.

- For your Retirement Plan benefits, if you are married when you retire, your spouse is your beneficiary for your Retirement Fund benefits, unless your spouse consents in writing (on the Application for Retirement Benefits Form) to you naming another person. In order to designate a beneficiary or to change a beneficiary you previously designated, you must submit a completed Designation of Beneficiary Form, which is available at www.aftrahr.com ("Forms" | "Retirement forms"), to AFTRA H&R. Once you begin receiving pension payments, your beneficiary can't be changed. For additional information, refer to the Retirement Plan SPD, which is available at www.aftrahr.com ("Retirement Fund" | "Retirement Plan SPD").

For additional information about designating beneficiaries, refer to the current Health Plan SPD and Retirement Plan SPD, which are available at www.aftrahr.com.

Online resources from AFTRA H&R and its benefits partners

AFTRA H&R www.aftrahr.com
A wealth of information for AFTRA members is available at AFTRA H&R's website. Members can find information about benefits available under the Health and Retirement Plans, view current and archived news announcements, access all current AFTRA H&R forms and opt-in to receive e-mail updates. Those enrolled in the Health Plan may also use interactive tools to search for network health care providers and pay their premiums online.

Medco www.medco.com
If you are enrolled in the Health Plan, you should register at www.medco.com to manage your prescriptions with Medco Pharmacy, download current forms and take advantage of other online resources.

CIGNA www.mycareallies.com
Visit the MyCareAllies site (enter "aftra" as the Group ID) for tools and resources to help you stay healthy. After registering at the secure site,

Health Plan participants and adult dependents can complete a free comprehensive Health Assessment to help determine risks for certain medical conditions. The site also includes links to WebMD's Personal Health Manager, MyCareAllies' Health Information Knowledgebase and discounts on health and wellness products and services.



The AFTRA Foundation: Building for the Future

In 1997, AFTRA's National Board of Directors decided there was a need to create a nonprofit arm, separate from AFTRA, to act as an umbrella for all the Union's charitable endeavors—from scholarships to grants. And so the AFTRA Foundation was born, a charitable and educational organization, funded solely through voluntary contributions, grants and bequests, and dedicated to assisting and supporting members—not only in times of need, but in furthering their education and careers.

Member generosity, not dues, funds the Foundation's many charities, humanitarian programs, conferences, scholarships and seminars.

"Like a true family, AFTRA members support one another through not only good times but tough times as well," said AFTRA Foundation President Shelby Scott. "The Foundation's programs and opportunities directly reflect an important commitment that members have made to one another that continues to expand as we work together to build a better future."

While the Union's mission is to organize, bargain for and empower members, the AFTRA Foundation is focused on taking care of members in a more personal way. Nationally and locally, programs and scholarships provide the support and tools needed by members to handle not only the professional aspects of their careers, but the personal as well. This support from peers eases the financial and emotional stresses that members can face during tough times. Funded by local efforts as well as the AFTRA Foundation, these nonprofits exist to honor and support AFTRA members and their families.

The following programs are just a small glimpse of where donations to the AFTRA Foundation go.

The George Heller Memorial Scholarship assists members and their children reach for their educational dreams. Named for and honoring a key founder of AFTRA, the scholarship provides financial benefits to those affiliated with AFTRA for pursuing higher education.

"It's always a thrill to assist AFTRA members or their children with their college expense, especially in today's economy," said AFTRA Foundation Board Member Janette Gautier, who volunteers her time overseeing the scholarship application process and selection.

Recent scholarship recipient and performer Zazel-Chavah O'Garra used her own experiences battling a brain tumor as motivation to pursue a master of social work degree from Fordham University. She is now paying it forward as a teaching artist dedicated to working with those challenged by autism and developmental disabilities and conducts workshops as part of the AFTRA@Work program at the AFTRA New York Local.

Established to honor longtime Executive Director Dan Mallinger, the **AFTRA/Dan Mallinger Scholarship Fund** supports Pittsburgh Local members and their children pursuing academic study in broadcasting, journalism, labor relations and similar fields, as well as professional training in the arts. For those pursuing training in production, sound engineering, and acting, the **Don La Fontaine Scholarship** assists with the purchase of books and educational resources.

There are also large, locally based emergency assistance programs for AFTRA members throughout the United States focused on providing temporary financial aid and other resources to members faced with crisis caused by illness, injury or other urgent circumstances.

In Chicago, the **Betty Mitchell Foundation**, named after an AFTRA employee well known for her outstanding generosity, is dedicated to helping members get back on their feet during and after an emergency hardship. The **AFTRA Theatre Authority Fund** similarly aids those members based east of Omaha. Based in New York, the **Serviceman's Fund** was established during the Korean War to assist AFTRA veterans and continues to support AFTRA members who have served in the armed forces. Recording artists can turn to the **Nashville Performers Fund** for the same kind of help.

Continued on page 18



International Institute Works to Save Journalists Lives

Danger has always been a fact of life for journalists covering conflicts at home and abroad—from the murder of CBS radio newsman George Polk in Greece in 1948 to the 1999 Battle in Seattle during the World Trade Organization Ministerial Conference, to those who have died in the last decade covering the wars in Iraq and Afghanistan. And in 2002, a joint initiative of the International Federation of Journalists and the International Press Institute—the International News Safety Institute—was formed in Brussels to help save lives and keep reporters from harm.

Since 2003, the AFTRA Foundation has provided the U.S. home of the International News Safety Institute. And on Oct. 14, INSI officially launched its North American base of operations and programs in New York City, led by journalist and academic Judith Matloff. AFTRA National Director of Legal Affairs Thomas Carpenter sits on the INSI board and is also the U.S. board's treasurer.

INSI is a unique coalition of international news organizations, journalists and media professionals committed to the protection of staff who work in hostile and dangerous conditions, both internationally and closer to home. The organization provides a global safety network of advice, training and assistance to not just journalists and broadcasters, but translators, photographers, camera operators, drivers and support staff who work in threatening environments while gathering news. According to INSI, more than 1,000 journalists and news staff have been killed while covering stories over the past 10 years. And while war zones and natural disasters are a clear and obvious threat, workers also risk their lives and safety while working within their own countries covering stories on unrest, corruption and crime. Even in the United States, reporters and staff face threats, intimidation, arrest and physical harm when working to deliver the news.

INSI is built on the fact that for news professionals, there are no easy times. Media outlets and organizations are dealing with tightening budgets, which may result in cuts to already inadequate safety training and protocol. To make ends meet, many news organizations are relying more heavily on freelancers, who may not have access to safety training or a great deal of experience working in dangerous conditions. INSI offers instruction not only in how to remain safe while reporting in combat zones, times of civil unrest and during natural disasters, but also how to recognize and handle trauma, prevent sexual assault and cyber-security. In addition to working with newsrooms, INSI provides online training and support to freelancers and correspondents in the field.

"We started up in the States at the same time as Occupy Wall Street got going, so we hit the ground running," said Matloff. "We were flooded with requests by journalists as to how they could operate in safety from police, mayhem and what to do if arrested."

Matloff noted that with the Occupy movement, "So many of the safety skills used in war zones are applicable." Basic rules, such as staying on the outside edges of a crowd and bringing goggles for protection against pepper spray, can make a big difference. Matloff noted that AFTRA members have been essential in INSI's campaign to protect Occupy reporters. AFTRA member suggestions helped INSI develop safety guidelines that were recently adopted by a television network in Oregon whose crews had been hassled during their coverage of Occupy events.

"We're developing and updating INSI-North America tips and training now in order to address the problems reporters, including myself have been facing during recent protests." Natasha Lennard, INSI North America Project Officer, said. "We're hoping to help reporters have a better awareness of their positioning in crowds, what equipment to carry and how to deal with police if and when a situation gets sticky."

Matloff's own experiences motivate her commitment to INSI's mission. In addition to her duties with INSI, Matloff teaches at the Columbia Graduate School of Journalism and continues to report, most recently in Chechnya and Dagestan. Detained multiple times throughout her career, this September Matloff and her colleagues were arrested in Dagestan while reporting on human rights abuses and Islamic Fundamentalist militants. "We knew exactly how to cope because of INSI training and were able to get out of jail," Matloff said of the experience. "We were only held for three hours instead of three days or disappearing." She noted that part luck but mostly being informed and taking the right precautions is what worked to keep her safe from harm.

"With the training—we were ready. We were prepared," she said. "Everything was in order—speed dial, notebooks with important contacts, credits in order, getting our story straight. We were prepared mentally. We knew exactly how to cope because of INSI training and were able to get out of jail."

INSI trainers are experienced professionals who have worked in the field, including former military and defense experts, who are always facilitated by an experienced

journalist. Programs and instruction take place in the newsroom and on location.

Matloff points to the Mexican border as a hot spot for reporters facing danger. Threats from criminal factions and drug cartels top the list of dangers to those working in Mexico and along the U.S. border.

INSI has teamed up with the University of Texas at Austin's Knight Center for Journalism in the Americas to provide cyber-security training to journalists in an effort to protect communications and prevent even anonymous bloggers from being tracked and targeted. Teaching cyber-safety is an important step in helping news move while protecting those gathering stories.

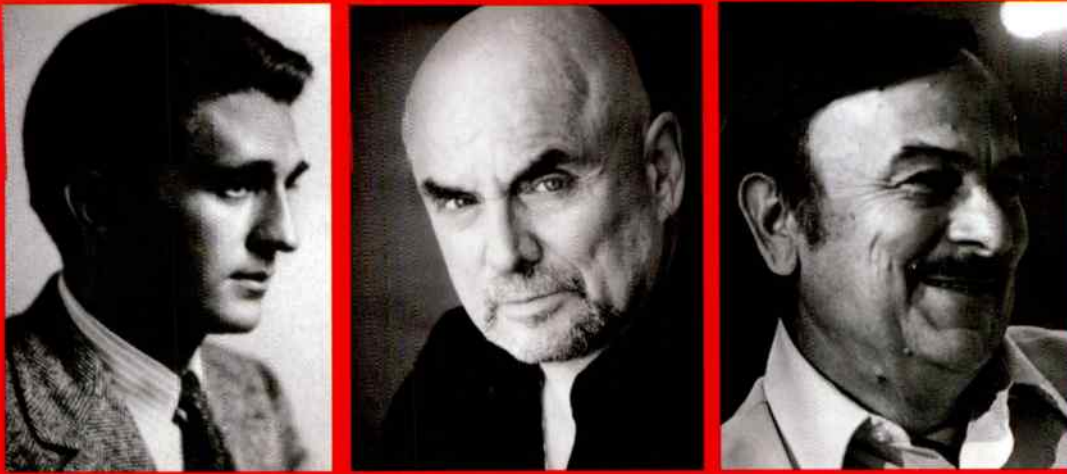
One of the most important aspects of safety that INSI promotes is cooperation. Even as reporters and news organizations fight to be the first to cover an event or provide the most in-depth stories, INSI advocates that competition must be set aside when dangerous conditions threaten lives. Cutting across competition so that no one is left behind or forced to be unsafe in order to fulfill a story's needs is of paramount concern to INSI. The organization also provides resources and outreach to broadcasters and journalists who are coping with the emotional and psychological effects of working in dangerous conditions.

Matloff is grateful to the exposure and support shown by the AFTRA Foundation.

"It's our turn to give back," Matloff said of AFTRA members who work in broadcasting. "We're available for any member to contact us for advice. We don't have cookie cutter advice. We shape it to their needs." She pointed to the upcoming World Trade Organization conference this April in Chicago as a potentially volatile and dangerous situation for domestic and visiting foreign news crews.

INSI's services are provided free of charge where most needed by journalists who have neither the resources nor the knowledge to secure training on their own or through their employer. In addition, INSI also provides daily safety bulletins about hotspots and promotes best practices by the industry for training, equipment and field operations. INSI is the only organization in the world doing this work in a focused and sustained way.

To learn more about INSI and how AFTRA members can benefit from INSI programs and support, go to www.newssafety.org



From left:
George Heller,
Don La Fontaine and
Frank Nelson

"In this close-knit community, we can help someone through an immediate crisis and give them a hand with other agencies," said Randall Himes, the Nashville Local Executive Director and Assistant National Executive Director of Sound Recordings.

Based in Los Angeles, the **Frank Nelson Memorial Sick and Benefit Fund** works in providing emergency assistance to AFTRA members residing west of Omaha.

"Frank Nelson was a driving force in the founding and negotiating of the first health and retirement fund for the Union," said AFTRA Foundation Board Member and Frank Nelson Fund Chair Jon Joyce. "He felt a need for a fund to watch over the unsung professionals in the industry with little to no recognition who may have fallen on hard times."

Begun in 1959 and originally known as the Los Angeles Local's Sick and Benefit Fund, the organization was renamed in 1989 to honor Nelson. The fund provides assistance with basic living expenses such as food, housing utilities and transportation as well as emergency medical needs not covered by insurance.

"The focus is still on keeping people from the precipice of health and financial oblivion," explained Joyce. Members apply for benefits through an anonymous process aimed at lessening the fear of humiliation or embarrassment so that those in need will be most comfortable asking for help.

In addition to the many funds provided through the Foundation, the more than \$1 million in grants made are also far reaching through career and education programs and social services offered to AFTRA members. These include the **Kaufherr Members Resource Center**, the **Stanley Greene Media Training Center**, the **Assistive Technologies Forum**, the **Spanish-Language Broadcast Study**, the biennial **AFTRA Diversity Leadership Training Workshop** and the **Volunteer Income Tax Assistance** office located in New York City.

Another program benefiting from the AFTRA Foundation is **Career Transition for Dancers**. Founded in 1985 by former dancer Ed Weston, CTFD is a nonprofit organization with offices in New York City, Los Angeles and Chicago that offers counseling and services for dancers as they leave their performance careers and move into new phases of

their professional lives. Unlike other artists and performers, dancers' careers tend to be shorter due to the physical requirements of the art. Career Transition for Dancers has provided more than 3,900 dancers nationwide with 41,000 hours of career-counseling and program services, including computer training, networking opportunities, financial advising, educational resources, entrepreneurial grants and scholarships for academic study.

The Foundation is also the U.S. home of the **International News Safety Institute**, a coalition of organizations dedicated to the safety of journalists and news professionals working in dangerous conditions both here and abroad. INSI provides a global safety network of advice, assistance and training to those who face injury, harassment, detainment and even death while gathering news. Training is offered both in the field and the newsroom and tailored to the specific needs and demands of participants as well as offering overall safety instruction. (For more on INSI, see page 17.)

With the Foundation's scope and reach, AFTRA members and their families benefit not only directly through programs, but by becoming a part of its good work through tax-deductible contributions, donations of residual checks, planned giving and sponsorship of the AFTRA Media and Entertainment Excellence Awards.

To learn more about supporting the AFTRA Foundation, visit www.aftra.com/foundation.htm

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AMEE Awards Honor Excellence in the Media and Entertainment Industry

The AFTRA Media and Entertainment Excellence Awards (The AMEES) annually celebrate the accomplishments, spirits and generous hearts of AFTRA members. A way for members to honor fellow members, the gala event and awards ceremony is the major fundraiser for the AFTRA Foundation. Since the event's inception in 2003, The AMEES has raised nearly \$1 million in support for the Foundation's numerous charitable and educational endeavors that directly aid and assist members and AFTRA families.

Honorees are carefully considered and chosen by The AMEES Host Committee for their professional achievements, sustained body of AFTRA-covered work and reflection of the diversity of AFTRA membership. The 2012 AMEE Awards, to be held Feb. 6 at The Plaza Hotel in New York, will honor three veteran members of AFTRA. New York disc jockey Pete Fornatale will receive the AMEE Award in Broadcasting, actress Phylicia Rashad will be honored with the AMEE Award in Entertainment and singer Rosanne Cash will be feted with the AMEE Award in Sound Recordings.

"AFTRA Magazine" took some time to get to know this year's honorees beyond what is presented on their resumes, reels and websites.

Pete Fornatale: Lending a Voice to Music History



While radio has gone through many changes and continues to adapt to new demands and technologies, one thing has remained steady: the disc jockey. From tuned-in, live broadcasts to satellite channels and Internet streams, the DJ provides not just a friend and companion to the listener, but a source of information, education and entertainment guidance. Pete Fornatale is one of

New York's best-loved and recognized radio hosts, a constant through the intense evolution of music broadcasting through the LP, CD and MP3. More than just a voice, Fornatale is an expert and historian of American music culture with a focus on rock and roll.

For more than four decades, Fornatale—who will receive the AMEE Award in Broadcasting—has introduced great songs, interviewed our most treasured and influential musicians and continuously kept relevant the very aspects of the industry that keep it not only moving forward, but looking back. His syndicated weekly radio show, "Mixed Bag," features in-depth interviews and live, in-studio performances with a who's who in music, including Cyndi Lauper, Carly Simon and Regina Spektor. He has authored several books on the subjects he most loves, including "Back to the Garden: The Story of Woodstock" and "Simon & Garfunkel's Bookends." He co-hosted HBO's 1991 telecast of "Paul Simon Live in Central Park" and has served as an expert guest commentator on PBS specials devoted to music legends like Roy Orbison, John Fogerty and Bob Dylan. He has been honored with numerous awards throughout his long career, including the prestigious Armstrong Award for Excellence in Musical Programming.

Fornatale grew up in the Bronx, attended Fordham University—where he got his career started at WFUV radio—and continues to live and work in New York City today. In addition to his commitment to music and broadcasting, Fornatale serves on the board of the nonprofit organization WhyHunger.

"AFTRA Magazine" spoke with the 2012 AMEE honoree to learn more about his thoughts on music and broadcasting as well as who his ultimate dream guest would be.

—Lynda Rivers

AFTRA: What led you to a career in broadcasting? Was there an Aha! moment when you thought, "I'll be a DJ"?

PETE FORNATALE: In the summer of 1961, my uncle hired me to scrape, rustproof and paint the fire escape attached

to the three-family apartment building that we lived in on East 188th Street in the Bronx. It was a hot, sweltering July day and as I sweated my way from the rooftop down to the ground floor, I had my battery-operated portable radio with me for company, listening to a disc jockey named Bob Callan playing rock 'n' roll music on radio station WMGM. During one of my ice-cold lemonade breaks, I looked at the paint buckets and brushes to my right, then to the radio with the friendly voice playing music to my left. I remember deciding right there and then that I didn't want to earn a living with my hands, but rather with my voice. I was 15 years old. I never got the chance to thank Bob Callan for his inspiration, so I'm glad to have this opportunity to acknowledge a man who changed my life but never knew it. It makes me so happy when a young broadcaster tells me that I was the reason that he or she decided to go into radio. So finally, thanks Bob!

AFTRA: You're currently broadcasting from WFUV, where you started your career. How have things changed in your field, since you joined AFTRA in 1970?

FORNATALE: Wow! Where to begin? The changes in technology have transformed radio, and also transformed the methods of delivery by which people relate to music. There are things about it that I like immensely, namely streaming and archiving on the World Wide Web instead of being limited to the radius of the antenna that I was broadcasting from, and there are things about it that I dislike intensely. (The download generation has no idea of what a "concept album" is, or what it was like to wait in line outside of your favorite record store on the day a new Beatles album was being released!) Something's been gained by the changes, but something has definitely been lost as well.

AFTRA: In your opinion, how does the Union keep up and assist DJ's with the continuing adaptation of broadcast radio? How can radio stay relevant?

FORNATALE: I'll address the AFTRA part in my next answer. As for how radio can stay relevant? Radio is a miracle. You can define it artistically, scientifically or technologically, but snatching sounds out of the air and bringing them into our heads, our minds and our hearts is, was and always will be a miracle. Radio is a magic box. It is the most intimate form of communication that we have next to lovemaking.

What can we do to reclaim its former glory? How about a kind of radio that is kinder and gentler and less mean spirited; that enlightens rather than frightens? How about a kind of radio that is more inspired and less insipid that sheds light as well as generates heat? How about a kind of radio that puts public service ahead of private profit; listeners ahead of shareholders? And finally, how about a kind of radio that puts a premium on creativity over salesmanship, and prizes audio artists over hacks, bean counters and greed-heads? Now that would be truly miraculous!

What role does the Union play in the continuing adaptation of radio? I have always relied on AFTRA to strike a healthy balance between treating radio as a unique art form and a profitable business. As FM proved in the 1960s and 1970s, the two ideas are NOT mutually exclusive. The men and women of FM created a new aesthetic and sensibility. They paved the road to success for many radio station owners all across the country and, as often happens in our "no good deed goes unpunished" world, their tenure was short lived.

So what happened? A perfect storm is what happened: consolidation, deregulation and greed. It was the transformation of radio from a blank canvas to a blank check. One pundit described radio's journey from diversification to homogenization as "McRadio for the masses!" In other words, slavish devotion to maximizing profits by minimizing risks and creativity. Under the best of circumstances, it is not an environment that encourages the development of artists. So I always have and always will depend on AFTRA to navigate the treacherous waters between art and commerce that is the day-to-day struggle of the 21st-century American radio business. And to keep that Health and Retirement Fund bountiful and growing!

AFTRA: You've interviewed some of the most relevant artists in music history. Who were some of your favorite interviews and why?

FORNATALE: The ones I first met at Fordham in the '60s and stayed in touch with ever since: The Beach Boys, The Byrds, Richie Havens, The Lovin' Spoonful, Peter, Paul and Mary and, of course, Simon & Garfunkel.

Then too, it's always a thrill to be in the presence of greatness, so that list would have to include George Harrison, Ringo Starr, Mick Jagger, Crosby, Stills and Nash, Roger Daltrey, Ray Davies, Elton John, Billy Joel, John and Michelle Phillips, Joan Baez, Judy Collins, Bo Diddley, Dion, Harry Chapin, Kenny Rankin, Loggins and Messina, James Taylor, Donovan, Todd Rundgren, Carly Simon and—the one my deceased parents would have been most impressed with—Tony Bennett! Most of these have been strictly professional relationships but the four musicians that have become dear and personal lifelong friends to me are Richie Furay, Art Garfunkel, Roger McGuinn and Brian Wilson.

AFTRA: What inspired you to become a music historian?

FORNATALE: Historian might be a bit of a misnomer for me. I have always considered myself to be, first and foremost, a fan. I love music. I love talent. That I got to live out my fantasy and spend a lifetime on the radio is already way beyond my wildest dreams. That I've also been able to develop a fairly successful second career as a writer and commentator is all just icing on a delicious and scrumptious cake. And this AMEE Award is now definitely the cherry on top!

AFTRA: Tell us about how your Simon & Garfunkel book came to be. How did you forge a relationship with them to tell their story?

FORNATALE: The key here was those fortuitous meetings with Art and Paul at Fordham in the '60s. It was between the releases of "Parsley, Sage, Rosemary and Thyme" and "Bookends." I happened to catch the artists in the act of creating one of their most significant recordings. There are a lot of books now about individual albums, but most of them feature the artists today ruminating about something that they did 20, 30 or 40 years ago. While I had Artie and Paul reflecting on "Bookends" with the wisdom of hindsight, I also had their younger selves when they were actually conceiving, writing, producing and performing one of the most lasting fruits of their partnership.

AFTRA: You wrote about Woodstock. Were you there? What was your experience?

FORNATALE: Ah, Woodstock! The first commercial that I ever read live on the air at WNEW-FM was for The Woodstock Music and Art Fair. I planned to go, but my program director had other ideas. I spent that weekend shuttling news reports back and forth from the WNEW-AM newsroom to the WNEW-FM studio. As it grew from a local story to a regional story to a national story to an international story, I made up my mind that any time I sat in front of a microphone with someone who was there backstage, on stage or in the audience, that I would record their recollections. My intention was to do anniversary radio specials about Woodstock that I did on all the major milestones from the first to the 40th. It was my oldest son, Peter Thomas Fornatale (a writer, editor and book packager in his own right), who suggested that we do a book for the 40th in 2009. It turned into a great ride for both of us that I still tour the northeast talking about. It is a memory book for those who were actually there. And it is also a CliffsNotes for all of those who think they were there, but weren't!

AFTRA: Will you admit to any favorite artists?

FORNATALE: Completely depends on mood. Sinatra's always a good bet. So is Tony Bennett—and The Beatles, or any of the really great British Invasion bands. As for Americans, any of the musicians individually or collectively connected to Buffalo Springfield are always a pleasure for me to listen to on my own time.

AFTRA: Who is your dream guest?

FORNATALE: The one who has always managed to slip away from me—Bob Dylan. I won't rest until we're in a studio together talking about one of the most remarkable and influential careers in popular music history! By the way, remind me some time to tell you the story of how I got to introduce the late, great Curtis Mayfield to Bob at a Muhammad Ali fight at Madison Square Garden in 1970. (That's the teaser I'll leave you with to get you to stay tuned until after we pause for these words from our sponsor!)

Phylicia Rashad: A Leading Lady of Grace and Inspiration



Few actors mix a career of television, film and theater as gracefully and successfully as has Phylicia Rashad. A household name since her iconic role as Clair Huxtable on the AFTRA-covered, long-running sitcom "The Cosby Show," Rashad has performed, directed and excelled across the performance spectrum, repeatedly committing to works of integrity, elegance and social significance.

Like many of today's most respected and recognizable actors, Rashad's television career took hold when she stepped into the world of daytime drama, joining the cast of the AFTRA soap opera "One Life to Live" in 1982. Twice nominated for Emmy Awards for her work on "The Cosby Show," Rashad also received an Emmy nomination for her reprisal of the role of Lena Younger in the 2008 AFTRA-covered television production of "A Raisin in the Sun." The performance also garnered Rashad the 2009 NAACP Image Award for Outstanding Actress in a TV Movie. Her numerous stage performance and directing honors include the distinction of being the first African-American actress to win the Tony Award for Best Performance by a Leading Actress in a Play in 2004 for her work in the Broadway revival of "A Raisin in the Sun."

Rashad grew up inspired and now inspires. Her mother, Vivian Ayers Allen, is a playwright and poet and her sister is the well-known dancer, director, actress and fellow AFTRA member, Debbie Allen. Her daughter, Condola Rashad, is also an actress and AFTRA member. Rashad recently talked to "AFTRA Magazine" about the women who motivated her career, the talent and promise she sees in her students at Fordham University—where she holds the Denzel Washington Chair in Theatre—and the changing genre of television.

—Lynda Rivers

AFTRA: What drew you to acting? Who inspired you?

PHYLICIA RASHAD: Well, I wanted to play in the light and be beautiful! Oh my goodness, I had wonderful people as I was growing up: Eartha Kitt, Dorothy Dandridge, Pearl Bailey, Diahann Carroll, Bette Davis and Joan Crawford. There were all these people. Beautiful people, beautiful actresses—Ruby Dee, Diana Sands, Barbara Stanwyck. These were people that I watched a lot growing up.

AFTRA: What role made you realize that acting was what you really wanted to do with your life?

RASHAD: It was always going to happen. It didn't depend on anything external. It was what I wanted.

AFTRA: You joined AFTRA in 1970. What—if anything—did you know about the Union? What did it mean to you?

RASHAD: When I joined I had graduated from the department of drama in college (Howard University) and had returned home to Houston, about to leave to go to New York to begin my life as an adult, in the world apart from my parents paying for my schooling. I was doing work in the community theater and one of the actors said to me that AFTRA was opening offices in Dallas and that this was a good opportunity to join the Union. Well, when I was at Howard, we understood that in order to perform on the stage there was a union you had to join and it was not the easiest thing to do. But here was an opportunity to join the Union for radio and television. It was obvious that this was a good thing to do and it really was. It made entry into everything else much easier. It was being in the right place at the right time.

AFTRA: How has AFTRA aided you and fellow performers through so many changes and developments in the industry?

RASHAD: There have been so many changes. One thing is very clear about the Union—without it, there is no one looking out for you. You're like a lead in the wind when it comes to some of these productions. But a consolidation of actors working in radio and television through the Union—you have resources that you wouldn't have otherwise—apart from medical and dental and things like that—those are really good, too—there's a bargaining power. People have to treat you with some respect. They have to. I'm very grateful for the Union. People in union offices are very diligent. They work very carefully at what they do, and that's representing and taking care of the members. There's no other way to say it.

AFTRA: After you joined AFTRA, you worked on "One Life to Live." What was your experience working on "OLTL" and what skills did you learn while on the show?

RASHAD: I appeared on one soap—"One Life to Live." I played Courtney Wright, a publicist who was in love with Ed Hall. Working on the soap was very interesting. Being a theater major, there was a little artistic snobbery and there are some jobs that you just avow you will not take. Work in the theater—that's where you work. But there are great actors from the theater working in soap operas—veteran actors of the theater working in soap operas. And that was such a great cast to work with.

What did I learn? There are things that you just imbibe. And all of a sudden, being in a studio, being with the cameras, it becomes second nature to you. It's a different way of working than stage. As an actor, you're still going to go to the truth of a moment. You just derive it in a different way, just calmer. I felt like I was playing the same scene every time, but in different clothes and with those different times, you understand different variations on a theme. That's what works in soap operas.

AFTRA: You are perhaps best known as America's Mom: Clair Huxtable on "The Cosby Show." When you first read the role, what were your thoughts on presenting

this family that no other television program, up to that point, had featured? Did you realize then that you were embarking on something that would forever change the TV sitcom landscape?

RASHAD: When I read the "side" with which I would audition, I wondered who had been hiding in my closet. Clair's conversation with Theo was so similar to a conversation I had with my son and I thought this is one of the most realistic things I had read in a long time. In terms of what people do—I hadn't thought of it. Like every other cast member, I enjoyed coming to work and never thought about the landscape or what it would do. That was icing on the cake.

AFTRA: "The Cosby Show" was known for pushing barriers. Do you feel that television is still pushing barriers today?

RASHAD: I come from a time in which television was directed—the course of the story was directed by those who had worked as directors and producers in the theater. Those are different sensibilities and television today has gone way beyond, over and away from that, pushing the barriers of common sense—most of it, not all. There are a few things [shows] that I watch: "Boardwalk Empire," "Game of Thrones," "Grey's Anatomy," "Private Practice."

AFTRA: You recently were named the inaugural Denzel Washington Chair of Theatre at Fordham University. As an arts educator, do you believe the next generation of performers have a special place in the Union? How can AFTRA membership aid and support these younger, new performers?

RASHAD: These young people, apart from being talented, they think deeply about things. And their point of view—it encompasses a great deal. There is something in these young people about organization that is familiar. They are very organized in their thinking and their approach for the work.

I think we are a welcoming group, are we not? I think so. I think that's what we do. The things that the Union actually provides—the business side of things—is often overlooked and not taught in the classroom. The Union is a great support, being informative and welcoming, engaging them in their own participation. Union work is what the Union is doing.

AFTRA: Have you ever been involved in a strike or a movement? If so, what and when? What were your feelings on the solidarity movement for that particular action?

RASHAD: I was involved in civil rights as a teenager. Well, it was participation. One day, all of the African-American students were not coming to school. What we did do—and "we" is all students in the city of Houston participated—we walked all the way downtown in silence to the Board of Education. It was very organized. If you can imagine, all these young students walking in silence—in silence—never breaking for a soda or a glass of water. This is all the African-American students in Houston. We stood in silence and dispersed in silence and then went home.

Truthfully, that was an experience in solidarity and that's what our Union is all about. It was 11th grade—1965. As a result, they desegregated the schools.

AFTRA: As you continue on with your successful stage and television career, who has inspires you—not only in the past, but present?

RASHAD: I am inspired by my daughter, Condola. I really am. As well as my niece, Vivian Nixon. And I'm inspired by the students I work with, I really am. Young people are very inspiring for me. Condola just debuted on Broadway in "Stick Fly."

AFTRA: What are some outside projects you're currently involved in?

RASHAD: I'm working with the AARP Experience Corps in which older citizens are being trained to teach children to read on grade level—for children on the edge of academic failure. There are so many people who are of retirement age or are retired, asking for something to do. They ask to help younger people. This is a worthy something to do.

Rosanne Cash

Infusing the Past with the Present



Many children of famous people tend to struggle to establish themselves in the same career as their parent and achieve even an ounce of their success. Rosanne Cash has never had that problem. An AFTRA member since the age of 19, Cash took her musical gifts and influences passed down from her father, the "Man in Black" Johnny Cash, and grafted them into her own Americana singer/songwriter style: a little

bit of folk, a little bit of country and, of course, rock and roll. Her breakthrough came in 1981 with the crossover hit "Seven Year Ache," which topped not only "Billboard's" Hot Country Chart, but also reached no. 22 on the Billboard Top 100, and her continued success has included music accolades, Grammy and BMI honors, multiple chart-topping hits, "The New York Times" best-selling books and collaborations with such talents as Bruce Springsteen, Elvis Costello, Neko Case, Rufus Wainwright, Mary Chapin Carpenter and Vince Gill, just to name a few.

As social media has taken form, Cash has embraced the concept, frequently posting on Twitter about her life, her thoughts and in the early part of the year, when Wisconsin and Ohio unions were being attacked, her solidarity as a member of AFTRA, as well as the American Federation of Musicians and the Screen Actors Guild. (You can follow Cash on Twitter @rosannecash.)

In February, the AFTRA Foundation will honor Cash with the AFTRA Media and Entertainment Award in Sound Recordings. "AFTRA Magazine" caught up with the busy Cash via email to discuss her career, her father and union solidarity.

—Leslie Simmons

AFTRA: Your memoir—currently a "New York Times" best seller—is titled "Composed," a word that can be used in many different contexts. How does the word "composed" relate to your life?

ROSANNE CASH: I didn't title the book—my editor did. I thought it seemed a bit smug, but I liked the double entendre, referring to music composition and also a state of being. I suppose that my book gives some indication that I have been relatively "composed" during some trying times. It's certainly a goal—to retain my dignity and integrity no matter what.

AFTRA: What was the inspiration for writing this memoir?

CASH: I began it accidentally—by writing essays for "New York" magazine, "The New York Times," "The Oxford-American," "Rolling Stone"—I began to see a story assemble. So I continued writing short pieces, which is more to my inclination, as a songwriter. Then my editor and I assembled them like a puzzle, and I wrote more to connect the narrative. This went on for a decade—then when I had brain surgery I started thinking about the things I wanted to finish in my life, and this book was at the top of the list.

AFTRA: You performed in early August at a benefit concert to restore your father's childhood home. What does that home symbolize to you?

CASH: Our family exists, in a real sense, because of that little house. My father's family was desperately poor during the Depression, and they were saved by the New Deal, and the WPA's program of offering 40 acres, a house, a mule, and seed for farming to 500 needy and capable families. My grandfather applied and was one of the 500 chosen. This was a miracle for them. My dad was 3 years old when they moved into the house.

AFTRA: How would you describe the relationship you and your father had?

CASH: My father and I were of like mind—we loved music, great literature, poetry and current events and loved to discuss all those things. He had an unusual and brilliant mind, and he liked to explore the mystical underpinnings of the world. We understood each other.

AFTRA: Do you recall when you first realized your father was this well-loved and respected artist?

CASH: I was very young. He was very famous by the time I had a real understanding of what he did. Also, we had a television crew come to our house when I was 6 years old, and I realized not everyone did this kind of thing.

AFTRA: When did you realize you had the same gift and wanted to go into the music business?

CASH: I knew I wanted to be a songwriter when I was 18. I wrote a lot of bad songs before I wrote a good one. It took me much longer to grow into wanting to be a performer—I was a performer before I began to love it.

AFTRA: Your musical style is not strictly country music—it's very eclectic. What are your major influences?

CASH: From youth: The Beatles, Ray Charles, Buffalo Springfield, Neil Young, Elton John, Creedence Clearwater Revival, The Doors, Elton John, Janis Joplin, The Stones—and of course, my father. Now: I listen to everything from Ralph Stanley to Miles Davis. Music is a vast, vast landscape and I like going to every hill and cave and shore.

AFTRA: When you moved from Nashville to New York—two very different cities and cultures—how did that influence your style and work process? Did you find very different inspirations in your songwriting in New York that you had not channeled in Nashville?

CASH: I like the anonymity and the creative boiling pot of New York. I like being around other artists working at the top of their game. I don't like the insularity and club-feeling of Nashville, nor the ideology of country music. Music shouldn't have an ideology and in mainstream country, it's pretty uniform.

AFTRA: You've been a part of the recording industry for decades and seen how it's evolved—from vinyl to digital, touring, music videos. What have been some of the biggest challenges you've experienced in your career as the industry changes? And what changes do you feel have helped the industry?

CASH: It was a struggle 'giving up' radio airplay—realizing that I was no longer a Top 40 pop or country artist, that my work was going to find its audience, but not necessarily through radio. Then, the Americana format started taking root and I found a new radio home. That was a struggle but ultimately a great transition. Vinyl to digital was hard for me. I understood vinyl recording, both artistically and technically. I used to take engineering manuals home at night from the studio. Digital was a steep learning curve for me and I lost some of that visceral enjoyment of making records. But I haven't lost any love for the process of creating music. The one thing that is very challenging for me is the disregard among most people for audio quality. The intention in the studio is oftentimes so vastly superior to what the record buyer hears—through tiny speakers, compressed to death—that they are hearing a completely different record. That's frustrating.

AFTRA: You were just 19 years old when you joined AFTRA in 1974. At such a young age, did you understand what it meant to join the union? Was your father a big union supporter?

CASH: I'm a member of three unions; AFTRA, SAG and the AFM. I was incredibly proud when I joined each of them. I learned from my dad, not so much by anything he said, but by his solidarity with working people and union members, and his own union memberships, that it was a badge of honor to be in a union. You belonged. I am still very proud of my union memberships and am shocked when younger musicians tell me they never even thought of joining the union. It's very important to me.

AFTRA: Has there ever been an "AFTRA moment"—an experience where you needed your union and your union was there to help?

CASH: I had brain surgery in 2007 and AFTRA paid for the entire thing—hundreds of thousands of dollars. I am eternally grateful for that.

AFTRA: You're a very active Twitter user and during the rallies in Wisconsin, you voiced loud and clear your support for union workers. Many would argue that unions in general are obsolete. How do you respond to those who challenge the necessity for organized labor?

CASH: Unions are quintessentially American—an essential part of a working democracy.

AFTRA: Following up, why do you think unions are necessary in the recording industry today?

CASH: I have been asked to sing on so many records 'as a favor' in the last several years, and I've done so, for indie artists who don't have any money in a recording budget, or for newcomers, but my heart sinks at what appears to be a gathering tide of non-union recordings. It's another way in which musicians DON'T get paid. Even a big budget, major label project I sang on fairly recently wasn't going to pay me through the union until I asked specifically that they do so. If for no other reason, my insurance through AFTRA covers myself, my husband and my 12-year-old son.

AFTRA: Many people look at unions and think they're something for older generations—but as previously mentioned, you joined AFTRA when you were a teenager. What advice would you give young recording artists today when it comes to joining AFTRA or the AFM, etc.?

CASH: I encourage all young musicians I know to join AFTRA or the AFM. I don't think they have any idea of the benefits—not only protecting their right to be paid for their work, but other programs—like Musicians' Assistance for drug and alcohol treatment, basic health insurance—are essential.



For more information on the 2012 AMEE Awards, go to www.aftra.com/AMEES2012.com

AFTRA Milestones:

A look back at 2011

January

Members Ratify New TV and Film Agreements

AFTRA and SAG members overwhelmingly approve a new, three-year contract covering television and theatrical production under Exhibit A to the AFTRA Network Television Code and the Producer-Screen Actors Guild Basic Agreement and Television Agreement, as well as the CW Supplement, which applies to both unions. The agreement, reached with the Alliance of Motion Picture and Television Producers in November 2010, provides increases in rates, H&R contributions, as well as expanded employment and other opportunities for working members.

Board Approves One New Union Process

The National Board of Directors passes a resolution formally authorizing AFTRA leadership to continue working with Screen Actors Guild in the Presidents' Forum for One Union and its "Listening Tour" in the major AFTRA Locals, as well as directing AFTRA's National Strategy Cabinet to begin making strategic recommendations to the President. January's vote is the first time the AFTRA National Board officially acts on the Presidents' Forum for One Union.

February

Hedgpeth Speaks at Women in Film Event

AFTRA National Executive Director Kim Roberts Hedgpeth is a featured guest for Women in Film's February Speaker Series held in Beverly Hills. Hedgpeth discusses her career and leadership as one of only two women in the country who are national executive directors for a national union (the other is Actors' Equity's Mary McColl) and the only African-American female.

Sound Recordings Code Extension Ratified

AFTRA members who work under the Sound Recordings Code ratify an 18-month extension agreement to the 2007-2010 AFTRA National Code of Fair Practice for Sound Recordings.

AFTRA Dancers Kick Off Music Video Campaign

AFTRA and Dancers' Alliance presents the first of many forums and meetings throughout the year to discuss organizing music videos at Liv'Art Dance Studio in North Hollywood. Attendees discuss rates, conditions, health care, retirement benefits, residuals and what they can do about them. Speakers include members Sharon Ferguson, Galen Hooks and Dana Wilson.

AFTRA Lends It Support for Public Sector Workers

AFTRA stands united with union members standing up for the right to organize and collectively bargain in Wisconsin and Ohio. All over the country, AFTRA members show solidarity with fellow union members, including AFTRA Los Angeles

President and National 2nd Vice President Gabrielle Carteris and National Board Member Robert Newman, who travel to Madison, Wisc., to rally at the state capital in support of public sector union workers. Additionally, AFTRA members attend "We Are One" rallies all over the country and show their solidarity.

AFTRA also lends its support to union members in negotiations, including Associated Press staff represented by the News Media Guild and AFM Detroit members contracted with the Detroit Symphony Orchestra.

March

AFTRA Foundation Contributes to NYC VITA Upgrade

The AFTRA Foundation joins Actors' Equity Foundation and Screen Actors Guild Foundation in donating funds to upgrade New York's Volunteer Income Tax Assistance (VITA) office. After more than 30 years in the current space at Actors' Equity Association headquarters, the refreshed and upgraded office now provides a comfortable, safe and confidential environment for the all-volunteer VITA staff and the performing artists they serve with free, year-round, critical assistance in preparing tax returns.

Jarrin, Walsh and Crosby Receive AMEE Awards

The AFTRA Foundation honors three entertainment and news media icons and AFTRA members at the annual AFTRA Media and Entertainment Excellence Awards (The AMEES) in Los Angeles at Club Nokia. Receiving honors are veteran Spanish-language Dodgers announcer Jaime Jarrin, "America's Most Wanted" host John Walsh and Rock and Roll Hall of Famer David Crosby.

AFTRA, SAG Reached Tentative Deal on Non-Broadcast Deal

The Joint AFTRA and SAG Non-Broadcast/Industrials Negotiating Committee reaches a tentative agreement with industry representatives on terms for three-year successor agreements to the AFTRA National Code of Fair Practice for Non Broadcast/Industrial/Educational Recorded Material and SAG Industrial and Educational Contract, effective May 1, 2011, to April 30, 2014.

April

AFTRA, Sister Unions/Guilds Send IP Theft Statement to Congress

AFTRA joins the Directors Guild of America, International Alliance of Theatrical Stage Employees and Screen Actors Guild in issuing a joint statement regarding Internet theft at a Congressional press conference in the nation's capital.

I AM PWD Goes Canadian

AFTRA, Actors' Equity and SAG are joined by the Alliance of Canadian Cinema, Television and Radio Artists (ACTRA) in the launch of a new "Inclusion in the Arts & Media of People with Disabilities" (I AM PWD) disability rights video.

Presidents' Forum Meets in New York

The first of many AFTRA and SAG Presidents' Forum for One Union meets on April 2 and 3 in New York City. Representatives of both unions unanimously approve draft resolutions for consideration by the unions' respective National Boards of Directors. The recommendations include a draft mission statement for the successor union and the appointment of formal groups to work on a proposed meeting schedule to develop a merger plan.

May

National Board Approves New Union Committee and Mission Statement

The National Board overwhelmingly approves the appointment of the AFTRA New Union Committee to work with the SAG Merger Task Force in developing a plan to unite AFTRA and SAG into a single, new successor union and approves a Mission Statement.

AFTRA, Unions Applaud Legislation to Protect Members

AFTRA, DGA, IATSE and SAG issue statements applauding the introduction of S. 978, the Commercial Felony Streaming Act, as well as the induction of the PROTECT IP Act. Later in the month, renowned constitutional law attorney Floyd Abrams outlines his support for the PROTECT IP Act and makes the case that it does not violate the First Amendment.

Peoria Members Kick Up Campaign to Keep News Local

Broadcast members in Peoria and their supporters kick up their campaign to keep news local in the southern Illinois city by distributing flyers and a petition to the neighborhood homes surrounding Peoria's WEEK/WHOI-TV local station headquarters. The Union also passes out flyers to the Darien, Conn. residents and neighbors of Granite Broadcasting's CEO Peter Markham.

AFTRA & Beverly Hills/Hollywood NAACP

In the interest of enhancing a strategic relationship that has spanned decades, the AFTRA & Beverly Hills/Hollywood NAACP Entertainment Partnership is created to find new and creative ways to further their mutual goals of equality, diversity and the depiction of the American scene in entertainment media. Its first event features a panel of top musical directors from AFTRA programs, including "Dancing with the Stars," "American Idol" and "The Tonight Show."

June

New Non-Broadcast Contracts Ratified

Members of AFTRA and SAG overwhelmingly ratify 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.

Agreement Reached in Interactive Contract

A tentative agreement with video game industry representatives is reached for a new 3½-year AFTRA Interactive Media Agreement, covering AFTRA members who work in video games. The new pact includes a groundbreaking provision: the industry's first-ever streaming payment paid to performers in the form of a new cloud gaming fee.

Music Video Talks Take Place

AFTRA commences negotiations for a music video contract with representatives of Sony, UMG, Warner, EMI, Disney and most of their subsidiary labels. A successful contract will provide safety, fair pay, residuals, health and retirement benefits and other provisions for dancers and other professional performers.

AFTRA, Guilds Join 'Forces' with First Lady

AFTRA is among the entertainment and media industry partners in the Joining Forces Inter-Guild Task Force who play host to first lady Michelle Obama and several military family members, who take the stage at the Writers Guild Theater in Beverly Hills to share inspirational stories of the service and sacrifice of active duty service men and women, veterans and the military families who serve alongside our soldiers. The event is part of the Joining Forces initiative created by the first lady and Dr. Jill Biden to support service members' families.

AFTRA and SAG Convene Formal Discussions to Create One Union

The first formal face-to-face discussions between the AFTRA New Union Committee and the SAG Merger Task Force takes place at the National Labor College in Silver Spring, Md. The two groups are comprised of members including actors, performers, recording artists and broadcast professionals and meet together as the AFTRA and SAG Group for One Union (G1).

July

Creative America Launches

A broad spectrum of entertainment and media members—including AFTRA, its sister unions and guilds and the major studios—launches Creative America, a new initiative to build grassroots support for the fight against content theft and to protect the country's vibrant arts and culture.

AFTRA Peoria Members Hold 'Day of Reckoning' Rally for WEEK/WHOI-TV in Central Illinois

Members of the AFTRA Peoria Local hold a 'Day of Reckoning' rally for WEEK/WHOI-TV and their parent company, Granite Broadcasting.

National Convention Convenes in Seattle

More than 300 professional performers, broadcasters and sound recording artists—serving as Convention delegates elected by AFTRA members from 32 Locals and Chapters throughout the nation—meet at the Westin Seattle on July 21 for the three-day 63rd National Convention, the highest governing body of AFTRA. AFTRA National President Roberta Reardon is re-elected to the post by unanimous acclamation. Delegates and staff suspend the convention to join with members of UNITE HERE Local 8 who work at the Westin Seattle for their "Day of Action! Better Jobs" rally outside the hotel.

New Video Game Contract Ratified

AFTRA members overwhelmingly ratify the new AFTRA Interactive Media Agreement.

AFTRA Magazine Wins 2011 ILCA Excellence Award

"AFTRA Magazine" wins a General Excellence Award from the International Labor Communications Association in the International and National Publications category.

Praise for Alert System

AFTRA National Executive Director Kim Roberts Hedgpeth praises a new Copyright Alerts system that will educate Internet service subscribers and notify them when their accounts are being used to download stolen copyrighted content.

August

AFTRA Begins Sound Recordings Code Negotiations

AFTRA commences Sound Recordings negotiations on Aug. 15 in New York City with label representatives from Sony, UMG, Warner, EMI, as well as Disney (and their subsidiaries) on a new, successor agreement to AFTRA National Code of Fair Practice for Sound Recordings.

One Union Discussions Continue

The AFTRA and SAG Group for One Union holds meetings by video and teleconference between New York and Los Angeles to continue the discussion and planning of a new union.

September

Dancers Launch "It's About Time" Campaign

AFTRA dancers step up their campaign for a fair contract covering dancers and other performers in music videos and launch a social media and video campaign. The campaign "It's About Time" features prominent dancers and choreographers calling for a contract that provides for safety, fair pay, residuals, health and retirement benefits and other provisions for professional performers.

Members Get Notified of Royalties

AFTRA teams up with SoundExchange to notify 6,126 AFTRA members who haven't claimed their SoundExchange royalties. The 6,126 AFTRA member artists are owed a cumulative \$3.6 million in back royalties which have been collected on their behalf by SoundExchange for digital streaming of their recordings.

October

Jewell Honored by AFTRA

Actor Geri Jewell is honored with the AFTRA Disability Awareness Award at the 2011 Media Access Awards breakfast at the Beverly Hilton Hotel.

Dancers Powwow in NoHo

More than 160 dancers and choreographers gather at the North Hollywood Performing Arts Center for a special event co-hosted by AFTRA and Dancers' Alliance to discuss the campaign to win a fair and first industry-wide agreement covering dancers and other performers who work in music videos.

G1 Meets in Los Angeles

AFTRA and SAG convenes for the third formal face-to-face discussions of the Group for One Union. The G1 receives updates from the six workgroups established to formulate

recommendations in key areas including Governance & Structure; Finance & Dues; Collective Bargaining; Pension, Health & Retirement; Operations & Staff and Member Education & Outreach.

AFTRA Commends Content Theft Bill

AFTRA joins with the DGA, IATSE, Teamsters and SAG in praising the introduction of HR 3261, the STOP Online Piracy Act, a companion bill to the PROTECT IP Act.

November

Net Code Negotiations Commence

Negotiations with the four major television broadcast networks (ABC, CBS, NBC and Fox) and other producers for a successor agreement to the AFTRA National Code of Fair Practice for Network Television Broadcasting begins.

Martinez Honored with Ivy Award

Iraq War vet, "Dancing with the Stars" winner and "All My Children" star J.R. Martinez is honored in Los Angeles with the AFTRA Diversity Award at the 9th Annual Ivy Bethune Tri-Union Diversity Awards (The Ivys), held at the Nate Holden Performing Arts Center and Ebony Repertory Theatre. He receives a surprise award from the Army, presented by special guest, Maj. Gen. Joseph Anderson, who was the actor's commander of the 2nd Brigade, 101st Airborne Division (Air Assault), the unit he was in when he was injured.

Granite Agrees to Return to Bargaining Table

AFTRA members in Peoria score a victory when Granite Broadcasting, the owner of local TV stations WEEK/WHOI agrees to return to the bargaining table following a decision by the National Labor Relations Board. AFTRA filed unfair labor charges against Granite after negotiations broke down in late March.

Cash, Rashad and Fornatale to Be Honored

The AFTRA Foundation announce Pete Fornatale, Phylcia Rashad and Rosanne Cash are the 2012 AFTRA Media and Entertainment Excellence Award recipients.

AFTRA Members Featured at "GRAMMY Icons"

GRAMMY-winning AFTRA members are featured panelists for "GRAMMY Icons: Life, Before and After" at West Los Angeles College's Campus Theater in Culver City. The event features Alvin Chea, Thelma Houston, Ray Parker Jr., Della Reese, Joyce Vincent, and Pam Vincent and is hosted jointly with the Beverly Hills/Hollywood Chapter of the NAACP and West Los Angeles College.

December

Net Code Agreement Reached

AFTRA members reach a tentative agreement with the four major television networks and other producers for the Network Television Code. Gains include wage increases and contributions to health and retirement.

Tentative Agreement for Sound Recordings Code

AFTRA members reach a tentative agreement with the recording industry on the Sound Recordings Code. Gains include an increase in base rates and contributions to health and retirement.



We Remember (January 2011 - December 13, 2011)

In Memoriam

AFTRA honors the memory of its talented members—the actors, singers, dancers, broadcasters and specialty acts—who left us in 2011. Members are listed by name, official AFTRA category, Local and year they joined.

From former first lady Betty Ford—a specialty act—to the curmudgeon musings of newscaper Andy Rooney, from the violet eyes of actor Elizabeth Taylor to the gruff voice of Peter Falk, the soulful sound of singer Dobie Gray and R&B rap riffs of Nate Dogg, *We Remember...*

Thomas Aldredge • Actor • New York • 1961

Nat Allbright

• Actor • Washington/Baltimore • 1955

Ray Aranha • Actor • New York • 1982

James Arness • Actor • Los Angeles • 1954

Nick Ashford • Singer • New York • 1965

Phyllis Avery • Actor • Los Angeles • 1945

Art Balingier

• Announcer • Los Angeles • 1940

Ross Barbour • Singer • Los Angeles • 1955

Frances Bay • Actor • Los Angeles • 1952

Billy Beck • Actor • Los Angeles • 1963

Doris Belack • Actor • New York • 1953

Will “Da Real One” Bell

• Singer • New York • 2005

Roberts Blossom • Actor • New York • 1957

Wally Boag

• Specialty Act • Los Angeles • 1954

Eve Brent • Actor • Los Angeles • 1954

Joseph Brooks • Singer • New York • 1969

Bill Brown • Disc Jockey • New York • 1966

Claudia Bryar • Actor • Los Angeles • 1955

Charlie Callas • Actor • Los Angeles • 1964

DeLois Campbell • Singer • Chicago • 1963

Tom Carnegie • Announcer • Tri-State • 1991

Dominic Castino • Actor • Twin Cities • 1971

Todd Cerney • Singer • Nashville • 1977

Annette Charles • Actor • Los Angeles • 1982

John Cigna • Announcer • Pittsburgh • 1969

Clarence Clemons

• Singer • Los Angeles • 1983

Jeff Conaway • Actor • Los Angeles • 1962

Jackie Cooper • Actor • Los Angeles • 1939

Wilma Lee Cooper • Singer • Nashville • 1977

Charlie Craig • Singer • Nashville • 1993

Milly Del Rubio • Singer • Los Angeles • 1952

Sam Denoff • Actor • Los Angeles • 1957

Mike DeStefano • Actor • Los Angeles • 2008

Don Diamond • Actor • Los Angeles • 1946

Joel DiGregorio • Singer • Nashville • 1975

John Dye • Actor • Los Angeles • 1988

Peter Falk • Actor • Los Angeles • 1956

Bob Feller • Specialty Act • Cleveland • 1958

Mary Fickett • Actor • New York • 1950

Betty Ford

• Specialty Act • Los Angeles • 1979

Anne Francis • Actor • Los Angeles • 1955

Bob Fraser • Actor • Los Angeles • 1980

Joe Frazier

• Specialty Act • Philadelphia • 1968

Carl Gardner • Singer • New York • 1958

Jack Garner • Actor • Los Angeles • 1964

Jay Garner • Actor • New York • 1952

Betty Garrett • Actor • Los Angeles • 1944

Irene Gilbert • Actor • Los Angeles • 1959

Andrew Gold • Singer • Los Angeles • 1962

T. Max Graham • Actor • Kansas City • 1982

Billy Grammer • Singer • Nashville • 1956

Farley Granger • Actor • New York • 1944

Marshall Grant • Singer • Nashville • 1970

Shelby Grant • Actor • Los Angeles • 1962

Dobie Gray • Singer • Nashville • 1961

Bill Grigsby

• Announcer • Kansas City • 1958

Gary Grimes • Singer • Cleveland • 1984

Ross Hagen • Actor • Los Angeles • 1963

Nathaniel “Nate Dogg” Hale

• Singer • Los Angeles • 2001

Daryl Hawks

• Sportscaster • Chicago • 2009

Jill Haworth • Actor • New York • 1967

Jerry Haynes • Actor • Los Angeles • 1980

Anthony Herrera • Actor • New York • 1971

David Hess • Actor • Los Angeles • 1986

Peter Hobbs • Actor • Los Angeles • 1946

Doug Hoerth

• Announcer • Pittsburgh • 1980

Dolores Hope • Singer • Los Angeles

• Join Date Not Available

Tresa Hughes • Actor • New York • 1960

Ferlin Husky • Singer • Nashville • 1957

Ernie Johnson

• Specialty Act • Atlanta • 1967

Hal Kanter • Actor • Los Angeles • 1946*

Thomas Keith

• Specialty Act • Twin Cities • 1981

Paul Kent • Actor • Los Angeles • 1956

Aron Kincaid • Actor • Los Angeles • 1965

Jim Kincaid

• Announcer • Washington/Baltimore • 1960

Paul King • Announcer • Cleveland • 1967

Jack LaLanne

• Specialty Act • Los Angeles • 1953

Don Lancer

• Announcer • Philadelphia • 1971

Jani Lane • Singer • Los Angeles • 1991

Nick LaTour • Actor • Los Angeles • 1976

Len Lesser • Actor • Los Angeles • 1952

Charlie Louvin • Singer • Nashville • 1964

Walter Maher Jr.

• Sportscaster • Tri-State • 1959

Kenneth Mars • Actor • Los Angeles • 1959

Mel McDaniel • Singer • Nashville • 1977

Corey “DJ Megatron” McGriff

• Disc Jockey • New York • 2006

Sid Melton • Actor • Los Angeles • 1953

Marian Mercer • Actor • Los Angeles • 1962

Paul Michael • Actor • Los Angeles • 1969

Vic Miles • Newscaper • New York • 1966

Eleanor Mondale

• Newscaper • Twin Cities • 1983

Harry Morgan • Actor • Los Angeles • 1945

Dwight “Heavy D” Myers

• Singer • New York • 1989

Charles Napier • Actor • Los Angeles • 1968

David Nelson • Actor • Los Angeles • 1949

John Neville • Actor • Los Angeles • 1989

Patrice O’Neal • Actor • New York • 2001

John L. Paxton • Actor • Los Angeles • 2004

Alice Playten • Actor • New York • 1967

Frank Potenza • Actor • Los Angeles • 2003

Shirley Prestia • Actor • Los Angeles • 1977

James Pritchett • Actor • New York • 1955

Francesco Quinn

• Actor • Los Angeles • 1994

Jerry Ragovoy • Singer • New York • 1972

Peggy Rea • Actor • Los Angeles • 1944

Cliff Robertson • Actor • New York • 1952

Don Rondo • Singer • New York • 1957

Andy Rooney • Newscaper • New York • 1978

Alan Rubin • Actor • New York • 1973

Jane Russell • Actor • Los Angeles • 1941

Marvin Sease • Singer • New York • 1986

Sir George Shearing

• Specialty Act • New York • 1963

William Skiles • Actor • Los Angeles • 1965

Robert Sprague

• Announcer • Pittsburgh • 1966

Mike Starr • Singer • Seattle • 1992

Helen Stenborg • Actor • New York • 1953

Elaine Stewart • Actor • Los Angeles • 1953

Leonard Stone • Actor • Los Angeles • 1955

Edson Stroll • Actor • Los Angeles • 1953

Barbara Stuart • Actor • Los Angeles • 1951

Alan Sues • Actor • New York • 1961

Clarice Taylor • Actor • New York • 1968

Elizabeth Taylor • Actor • New York • 1947

Sada Thompson • Actor • New York • 1952

William Thunhurst • Actor • Pittsburgh • 1946

Tom Walker Tishey • Actor • Tri-State • 1984

Michael Tolan • Actor • New York • 1953

Michael Veneman

• Comedian • Cleveland • 1993

Michael Waltman • Actor • Los Angeles • 1998

Jane White • Actor • New York • 1949

Margaret Whiting • Singer • New York • 1940

Vesta Williams • Singer • Los Angeles • 1980

Scott Winters • Actor • New York • 1984

Johnny Wright • Singer • Nashville • 1970

Susannah York • Actor • New York • 1966

Bob Young • Newscaper • New York • 1963

Norma Zimmer • Singer • Los Angeles • 1953

Leonard Zola • Actor • Boston • 1953

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AFTRA Seattle President Steve Reeder joined AFTRA in 1974 and is an award-winning classical music producer, host, broadcast journalist and narrator. He worked for more than two decades at AFTRA station KING-FM in Seattle, where he was a staff announcer. Reeder also spent nine years at WFMT-FM in Chicago. He was among the many Northwest leaders who assisted in the planning of the AFTRA National Convention in Seattle in July. "We have a wonderful opportunity to build on the momentum generated by our convention here," says Reeder. "It has clearly energized our membership. We already have an initiative in progress to work with our local on-air brothers and sisters in developing their own professional-level media skills. We're making renewed efforts to reach out to pre-members through social and educational means, including student internships. We're also making use of new media to communicate more directly and more frequently with our members. They need to know AFTRA is working diligently on their behalf, and we welcome their concerns and perspectives."

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