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Soap Ends 72-Year Run

THE CHANGING NEWSROOM: PART II
An MMJs Story

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American Federation of Television and Radio Artists

Fall 2009



AFTRA 2009 National Convention Special Report

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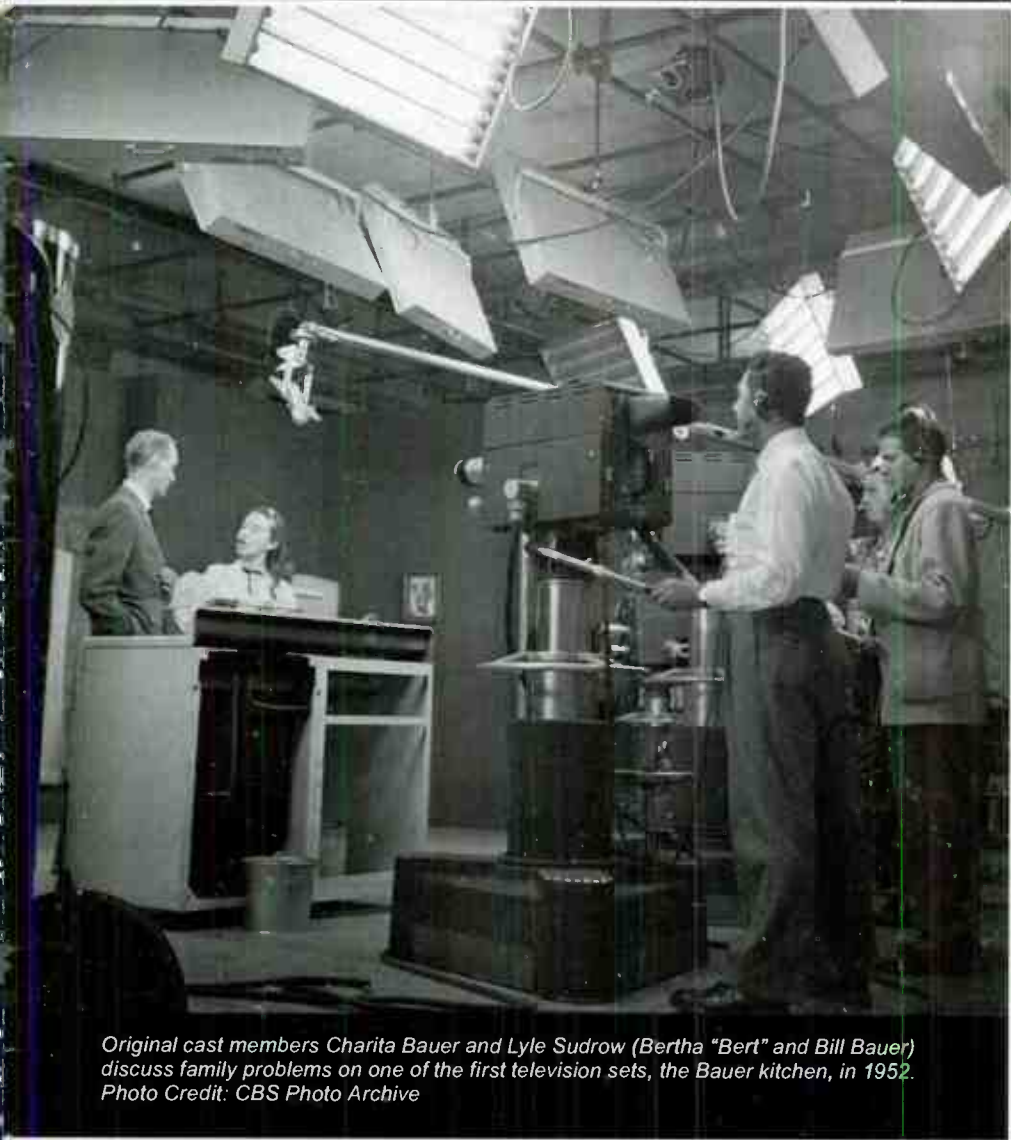
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Original cast members Charita Bauer and Lyle Sudrow (Bertha "Bert" and Bill Bauer) discuss family problems on one of the first television sets, the Bauer kitchen, in 1952. Photo Credit: CBS Photo Archive

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2009 National Convention

AFL-CIO President Richard L. Trumka and AFTRA National President Roberta Reardon at the 2009 AFTRA National Convention. Photo courtesy of Johnny Knight Photo

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The Chicago Federation of Labor is proud to salute
Eileen Willenborg
for her contributions to
Chicago's working people



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In This Bright Future, You Can't Forget Your Past



This past summer, both AFTRA and the AFL-CIO held national conventions in the heartland of America's Midwest: AFTRA in Chicago and the AFL-CIO in Pittsburgh. Conventions are energizing occasions that provide union members an opportunity to gather and reflect, to marvel at our victories, note the things we can do better and honor those who have committed courageous acts of union leadership.

Conventions are also about the future. They give us a forum to sit down with each other in the same room, share our stories and ambitions, debate, discuss, listen and learn, and in the end, stand together, shoulder-to-shoulder and turn to the world and declare with one voice: "THIS is who we are, THIS is our mission and THIS is where we are headed!"

“AFTRA members have stood together and set our eyes on the horizon—not on what was easy, but on what was right.”

Two years ago, AFTRA convention delegates stood as one and gave a full-throated roar of approval to step up and seek direct affiliation with the AFL-CIO, to become a full member in the House of Labor. This year again, AFTRA delegates worked together as one unified body, embracing our diversity across member categories and geographical lines, to approve an initiation fee increase that will enable AFTRA to more effectively secure our future devoting increased resources to organizing new and better jobs for new and longtime members alike.

I am delighted to congratulate Richard L. Trumka on his election as the new AFL-CIO President at the 2009 AFL-CIO Constitutional Convention in Pittsburgh. As AFTRA members witnessed firsthand when then Secretary-Treasurer Trumka addressed our delegates at this summer's AFTRA Convention in Chicago, he is an effective, experienced and inspiring leader. We extend our heartfelt appreciation to outgoing AFL-CIO President John J. Sweeney, for his courageous leadership and dedicated service during some of the most challenging years that working Americans have ever faced. Whether airline pilots or nurses; longshoremen or administrative professionals; or performers, recording artists and broadcast journalists, the working families of America have had, and will continue to have, a strong advocate in our friend John Sweeney.

During this summer of change, we bid a sad farewell to the longest-running daytime drama in television history, "Guiding Light," and we welcome "All My Children" to the West Coast.

The loss of "Guiding Light" is distressing to AFTRA members—New York members in particular—and to members in the other entertainment unions who also worked on the program. "All My Children" is moving from New York to Los Angeles and we are working to ensure that all cast members relocating to Los Angeles receive their union's full support. While the show's move is yet another loss for New York, we are pleased to welcome "All My Children" to Los Angeles where it will continue its run alongside other high-caliber, LA-based AFTRA daytime dramas.

Change continues to sweep across America's newsrooms as our members struggle with a variety of issues, including multimedia journalist duties, Internet jurisdiction, content centers and quality journalism. These are nuanced issues, but one thing we know for certain is that a one-size-fits-all approach will not benefit all members. In response to the tremendous feedback we received about "The Changing

Newsroom" in the last issue of "AFTRA Magazine," we are pleased to present Part Two in which AFTRA San Francisco broadcaster Mark Jones shares his interesting—and complicated—story as a longtime working MMJ.

For AFTRA, our incredible journey since the summer of 2007 has been filled with victories both large and small—from stories that grabbed national headlines to the quiet, but equally significant achievements of members working together in Locals across the country. These past two years, AFTRA members have stood together and set our eyes on the horizon—not on what was easy, but on what was right.

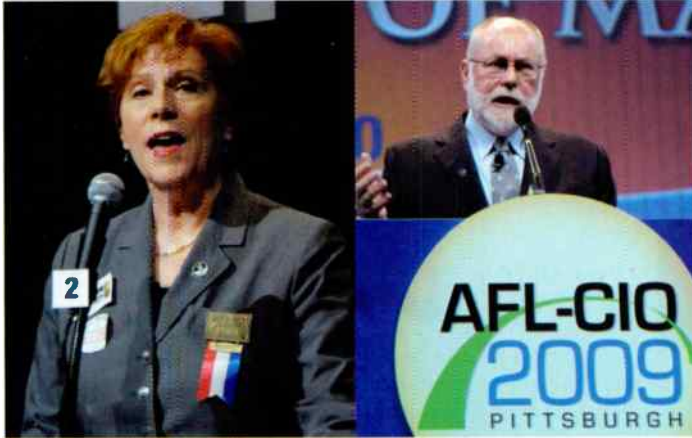
At the AFL-CIO Convention on Tuesday, Sept. 15, 4As President Theodore Bikel and I sat together at our table in the convention hall and marveled at the impressive gathering of dedicated union workers from across the nation representing the spectrum of American industry in all of its wonderful diversity. After President Obama's inspiring speech to the delegates, Theo—who had been arrested and placed into a "whites only" jail cell in Birmingham, Alabama for protesting segregation in the 1960s—whispered to me with tears in his eyes: "I have not wasted my life."

Truly, Theo, you have not, and we are all beneficiaries of your passion.

In solidarity,

Roberta Reardon
AFTRA National President

Reardon Elected an AFL-CIO VP



President Reardon lauds 4A's President Bikel at the AFL-CIO National Convention.

Robert David Hall gives a report about the I AM PWD campaign to AFL-CIO Convention delegates.

AFTRA was in full force at the AFL-CIO National Convention in Pittsburgh in mid-September. National President Roberta Reardon was elected an AFL-CIO Vice President and to a seat on its Executive Council. Reardon said of the nomination, "I am deeply grateful to my fellow AFL-CIO Convention delegates for the honor of electing and entrusting me with this incredible responsibility. I look forward to serving on the Executive Council as a new opportunity to represent not only the members of my union, AFTRA, but all working men, women and children in the American labor movement."

Reardon gave a heartfelt speech on the convention floor, endorsing a resolution to honor 4A's President Theodore Bikel. Delegates were also treated to a showing of the Artists 4 Workers Choice video in support of the Employee Free Choice Act, which features several AFTRA members.

Actor Robert David Hall spoke to more than 700 convention delegates about the Inclusion in the Arts and Media for People with Disabilities campaign (I AM PWD), which was endorsed by delegates through Convention Resolution 18, entitled "Unions Should Give People with Disabilities a Voice and a Face."

"It's the dawn of a new day for workers with disabilities," said Hall the tri-union chair for I AM PWD and an AFTRA, AEA and SAG member.

Beyond its endorsement of the I AM PWD campaign, Resolution 18 also declares the AFL-CIO's intention to "make itself a model by including people with disabilities in all discussions addressing diversity and by

encouraging the labor movement at all levels to do the same."

Cheese Curds No Match for Members

Twin Cities Local AFTRA members like Leigha Horton deserve some of the credit (along with the ubiquitous corn dogs and fried cheese curds, of course) for the Minnesota State Fair's 1.8 million



Twin Cities Local member Leigha Horton takes in one of the many union exhibitors at the Minnesota Fair's AFL-CIO Pavilion.

record-breaking attendance this year. Horton was one of 25 local AFTRA members—joined by several Equity

brothers and sisters—who performed as hosts and helped bring in the crowds at the Minnesota AFL-CIO Labor Pavilion each day of the fair, which ran from Aug. 27 through Labor Day.

The hosts enticed fairgoers to visit the Labor Pavilion's dozens of union exhibitors, play a "Labor Fun Facts" contest for prizes and learn a little about Minnesota labor history along the way.

The new Minnesota AFL-CIO Labor Pavilion is the State Fair's first "green" building, and its sunny plaza was the perfect space for fairgoers to mingle with the hosts and talk to union exhibitors, view craft demonstrations or enjoy daily performances by musician union members—including a solo by AFTRA recording artist and soprano singer Maria Jette.

The member hosts were highly visible in AFTRA's signature red hats and T-shirts designed for them by the Minnesota AFL-CIO.



Cleveland's Mosbrook Honored with FITZ Award

At its annual membership meeting in March, the Cleveland Local was pleased to present former Local President Joe Mosbrook with the FITZ Award.

Named in honor of Cleveland member John FitzGerald, the award was presented in recognition of Mosbrook's many years of service and leadership. National Executive Director Kim Roberts Hedgpeth was the featured guest speaker that evening and shared in the tribute to Mosbrook.

From L-R: Award namesake John FitzGerald stands with honoree Joe Mosbrook, National Executive Director Kim Roberts Hedgpeth and Cleveland Executive Director Cathy Nowlin

Shavzin Wins KMRC Auction



Chicago Local member and KMRC raffle winner Richard Shavzin speaks during the AFTRA National Convention in August. Photo courtesy Johnny Knight Photo

Chicago's own Richard Shavzin took home the grand prize—a brand-new car—in the Kaufherr Members Resource Center Raffle during the 62nd annual AFTRA National Convention.

The raffle raised more than \$20,000 for the center, which since 2001 has assisted and supported Chicago performers with such things as free access to technology, workshops and networking opportunities.

Shavzin opted to take the \$10,000 cash prize instead of the car and donated a portion of his winnings to support ongoing programs for the center.

Sales awards of \$500 and \$300 went to Chicago Local members Nancy Sellers and Dan Frick, respectively. While selling tickets, Sellers and Frick also got the word out about just what the KMRC is all about, developing awareness of the great programs and facilities that the center offers—not just to Chicago members, but to any AFTRA member.

Along with computers, audio studio, visual studio and a “schmooze room,” the KMRC offers workshops and training. Among its 2009 programs: “Current Styles for Commercial Auditions,” “Improvisation on Scripted Material” and “Broadcast to Freelance and Other Transitions to Voiceover.”

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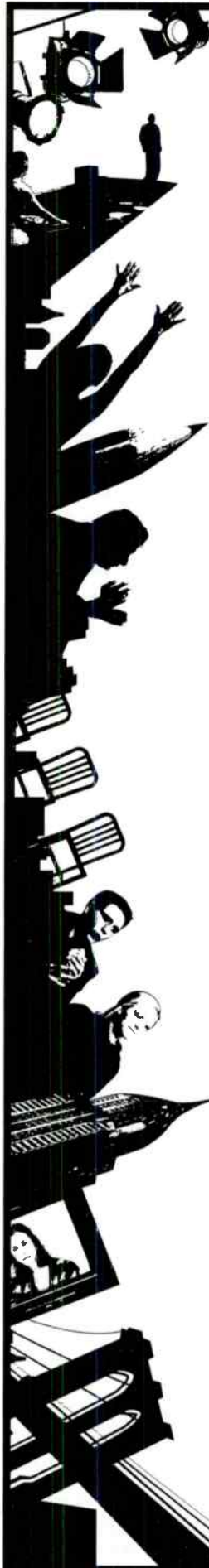
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AFTRA Members Across the Country Celebrate Labor Day

Pittsburgh



AFTRA Pittsburgh member and Y-108 shop steward Stoney Richards drives the Labor Day parade route in the station's promotion van.

Local President and KDKA-TV anchor/reporter Paul Martino led AFTRA Pittsburgh's proud contingent in one of the country's largest celebrations of working people and their unions on Labor Day.

Behind the AFTRA banner, promotion vans with announcers and DJs from six radio stations waved to the crowd estimated at 10,000, despite a light rain. Special T-shirts and hats identified

the "People Who Entertain and Inform America."

U.S. Vice President Joe Biden addressed the marchers and rallied the crowd for healthcare reform and the Employee Free Choice Act.

"This is my 11th Labor Day march," said senior AFTRA member Alan Boal, "And it's still a thrill."

Later, AFTRA marchers and friends enjoyed a post-parade barbecue pool party at the AFTRA office building.

Cincinnati

AFTRA Tri-State members were on hand to hear Grammy Award-winning AFTRA and AFM recording artist Kathy Mattea warm up the crowd of 6,000 union brothers and sisters at the annual AFL-CIO Labor Day Picnic, which is known as the biggest labor celebration in the country. Also taking the stage was

AFTRA Tri-State Local jazz singer Kathy Wade, who sang the national anthem prior to President Barack Obama's address to the crowd.

Tri-State's Cincinnati Vice President and Cincinnati Labor Council recording secretary Denise Dal Vera said of the day's events, "Obama's speech laid out the history of the labor movement like nothing I've ever heard before, and he got us all to focus on why we were really there.

"The best part of the day was meeting the president, not as a volunteer for the day, but representing as a proud member of AFTRA and my Local Cincinnati AFL-CIO Executive Board," she added.

Dal Vera also credited AFM's Craig Krampf for working with AFTRA on getting Mattea and a band for the event.

Obama's speech is available for viewing on the White House's official YouTube page at youtube.com.

Los Angeles



AFTRA Los Angeles members (l to r): David Bowe, Virginia Lalata, Z. Zeleana, Scott Pierce, David Shatraw, and Michael Kline joined marchers representing IATSE Local 44 and more than three thousand fellow Los Angeles union members and friends at the 30th Annual Labor Day Solidarity March and Rally in Wilmington, Calif.

The march, billed by organizers as the longest-running Labor Day parade west of the Mississippi, celebrated the accomplishments of Los Angeles' union members over the past year and their commitment to initiatives that further improve the lives of working men and women.

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AFTRA H&R Uses Feedback from Convention to Improve Communications

At the recent 62nd AFTRA Convention, you talked and AFTRA H&R listened.

Several representatives from the AFTRA Health & Retirement Funds attended AFTRA's Convention in August. After having the opportunity to meet with many performers from across the country, the staff members left Chicago with feedback that will help AFTRA H&R improve its communications, educational materials and Web site, www.aftrahr.com.

In addition to speaking with many members one-on-one about claims and benefits questions, AFTRA H&R staff also gave a presentation to the AFTRA H&R Caucus and a group of AFTRA Local Executives.

"We truly appreciated this opportunity to meet and talk with AFTRA members, delegates, officers and staff face-to-face," said AFTRA H&R Chief Executive Officer Christine Dubois. "The questions and feedback that we heard will help us better communicate with all AFTRA members going forward."

Over the coming weeks and months, several new sets of frequently asked questions and answers on various topics will be added to www.aftrahr.com, including:

- Balance billing
- Coordination of benefits
- Using network providers during a hospitalization
- The appeals process
- Emergency room benefits
- Pre-certification/pre-authorization
- Expanded pension information and resources

Several of the items listed above and as well as other topics will be addressed in future educational brochures.

Associate Director of Benefits Laretta Davis also serves as AFTRA H&R's liaison to AFTRA union members. If you have questions about your benefits, email Davis at ldavis@aftrahr.com.

Pay your AFTRA Health Plan premiums with the click of a mouse

Paying your quarterly AFTRA Health Plan premiums has never been easier. At the AFTRA Health & Retirement Funds' redesigned Web site, www.aftrahr.com, AFTRA members can

pay their quarterly Health Plan premium online up until the due date on the invoice.

"AFTRA H&R's online payment system was designed with AFTRA members in mind," said Dubois. "We asked our team to think like members throughout the entire development process."

Dubois added that this member focus allowed AFTRA H&R to deliver an online payment tool that was fast, secure and convenient for members with coverage under the AFTRA Health Plan.



Health Plan participants may use Visa, MasterCard and Discover credit cards to pay their premiums online, along with Visa- and MasterCard-branded debit cards.

At www.aftrahr.com, AFTRA members also may...

- View frequently asked questions and answers
- Sign up to receive reminders and updates via email
- Learn about the Health and Retirement Plans with the Benefits-at-a-glance section of pages
- View current news and Benefits Updates
- Search for Network healthcare providers online

Registering with AFTRA H&R: the first, critical step

The first step in qualifying for benefits from AFTRA H&R is also the most important step—registration.

Since AFTRA H&R is a separate organization from AFTRA, members must register directly with AFTRA H&R before they can qualify for health or retirement benefits. Registration is different from enrollment in the Health Plan. Registration, which is free, simply allows AFTRA H&R to track performers' covered earnings and employer contributions made on their behalf. Once they are registered, AFTRA H&R may notify performers if or when they qualify for benefits.

"Registering directly with AFTRA H&R is vitally important for performers, even if they're already an AFTRA member," said Joe Harris, Associate Director of Operations, AFTRA H&R. "Even if you aren't currently interested in health coverage and you're far away from retirement, you should still register. These benefits may interest you at some point in the future, and if we don't receive a completed registration form, we will not be able to find you if or when you may qualify for benefits."

To register with AFTRA H&R, AFTRA members must submit a completed Performer Registration Form. Forms may be downloaded at www.aftrahr.com, and they are also available at local AFTRA offices.



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Roberta Reardon

Kim Roberts Hedgpeth

and Eileen Willenborg

for their contribution to AFTRA
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2009 AFTRA National Convention

From Broadcast to Broadband and Beyond

With the Windy City as the backdrop and the Chicago Local as host, more than 240 professional performers, broadcasters and recording artists rededicated AFTRA to organizing at our 62nd AFTRA National Convention from Aug. 6-8. Read on for highlights of Convention activities, including reports, resolutions, speakers, officer elections and award presentations.



All Convention photos courtesy Johnny Knight Photo

Photos from top to bottom: 1. Chicago delegates Richard Shavzin, Ilyssa Fradin, Craig Dellimore, Greta Pope and Stephen Spencer at the Adler Planetarium. 2. National President Roberta Reardon and National Executive Director Kim Roberts Hedgpeth. 3. New York Delegate Ed Fry. 4. Peoria Delegate Garry Moore and Kansas City Delegate Christine Colby-Jacques. 5. Chicago Delegate Dick Kay and Chicago Mayor Richard M. Daley. 6. Mavis Staples. 7. Los Angeles delegates Morgan Fairchild and Gabrielle Carters.

We Must Create Ourselves Endlessly

A highlight from the report of Roberta Reardon, AFTRA National President

Henri Bergson, the 20th century Nobel Prize-winning French philosopher, once said: "To exist is to change—to change is to mature—to mature is to go on creating oneself endlessly."

AFTRA is a growing, breathing organism. We are changing endlessly and we are doing it together.

One of the many lessons we learned during the past two years is that the answer to many problems is growth. We must not shrink from challenges, but grow through them. If external organizing is where we must go to grow our contracts and grow our power, then the first step is a well-designed, well-oiled internal organizing plan, because the power of this union is its members. You are the leverage of this union; you are the leverage at the bargaining table.

So the first thing we need to do is connect with the power of you.

Organizing is about building networks, member-to-member and integrating individual Locals into a national program. But organizing is a two-way conversation. Just as important are the needs of regional workers to inform and determine a national plan. Diversity is our strength so our success requires active participation and communication among members.

This success is predicated on one simple yet critical element: you.

We need members all across the country to work together, in large Locals and smaller Locals, and across a wide range of media and budget levels. At AFTRA, we understand that union members must organize not just at the high end, but in areas where budgets are tighter, where standard approaches may be unrealistic. We have an obligation to bring work under an AFTRA contract and to dedicate ourselves to educating and organizing our members, member by member, Local by Local.

We've taken some very successful first steps in leadership training. This is not an innate skill. Many people have talents, but just as an actor goes to class and singers rehearse, talents require skill and talents require training. We're investing in our union and we're investing in our biggest resource: our member leaders.

Who are some of these leaders?

We are Gabrielle Carteris, the first of a cadre of leaders trained to go on set visits in Los Angeles and talk to actors face-to-face saying, "I'm a member just like you. How is your job? How can your union help you? Here's how you can help your union."

We are Dan Hunt, Philadelphia Local member and Metro Shadow employee, reaching out to the Philadelphia Metro Shadow units to bring them into the AFTRA family.

We are Richard Ferrone, New York Local member, audio book reader and activist, reaching out across the country and fighting to bring AFTRA contracts to audiobook readers everywhere.

We are the Rogues, a dedicated group of activist members struggling with the idea of organizing in smaller markets who had an idea and came to their union to solve a problem.

We are Martha Reeves, Dan Navarro, Bob Bailey, will.i.am and Sheryl Crow, among many others, who brought their celebrity to the halls of Congress, not for themselves but for all recording artists. They stood up and demanded, at great personal risk, "Our people need a right to be paid." This is an area where all AFTRA members, whatever their category, have joined together

to demand fair pay for air play. In fact, in 2007 at the Philadelphia Convention, the Broadcast Steering Committee voted unanimously to support a performance right for recording artists in the face of vicious, unprincipled opposition from their employers.

We are Robert Pine and David Basche, well-known working actors who accepted

the task of leading the AFTRA Basic Cable Steering Committee, charged with debunking the myths, lies and misunderstanding about AFTRA's longtime approach to basic cable entertainment contracts, and telling the truth about AFTRA: that we have kept more jobs in the U.S. for more performers under those contracts.

In New York, two freelance actors, Ed Fry and James Lurie, spearheaded the drive to ban non-compete language in broadcast contracts. This initiative did not touch their personal lives at all, but it touched their union souls deeply.

Anita Hollander, working actor, busy mother, board member and performing artist finds the time to be an activist on behalf of the tri-union I AM PWD campaign and other issues.

Every AFTRA member must participate in this growth process—from local morning drive disc jockeys to the network news correspondents, from background performers in Portland on "Leverage" to the series regulars on "Nurse Jackie." We are the cadre of day



Roberta Reardon

continued on page 20

Building a Culture of Organizing

A highlight from the written report of Kim Roberts Hedgpeth, AFTRA National Executive Director

Editor's note: please visit www.aftra.com/convention to read an expanded version of the edited report online.

My full report to the Delegates to the AFTRA Convention provided an overview of AFTRA's activity since the 2007 Convention in Philadelphia. It also provided a base for activist members and leadership to reflect upon your union's work over the past two years, and anticipate the opportunities and hard work that lay ahead. Your union's work over the past two years, particularly during the past year, serves as a reminder of AFTRA's greatest strengths: its capacity to find cohesion in diversity, its ability to accomplish more with less despite the odds and its unwavering focus on keeping the interests of its membership – regardless of category and geography – the number one priority of the organization.



Kim Roberts Hedgpeth

The past two years since the 2007 Convention in Philadelphia marked an historic period at AFTRA: bargaining eight major national agreements and 121 local broadcast station agreements; collecting more than \$34.4 million in monies for members as a result of claims, grievances, arbitrations, legal proceedings or negotiated settlements; exhibiting leadership on legislative and public policy initiatives such as the Employee Free Choice Act, the Performance Rights Act, health care reform, diversity and working to eliminate non-competes and organizing new work opportunities for performers in audio books and new media platforms across the entertainment, broadcast and sound recording industries.

In the coming months, AFTRA again faces another intense round of negotiations in 2010: Sound Recordings, Radio Code, Network TV Code Front of the Book, ABC/CBS Network News and possibly Exhibit A. Between 60 and 75 local station agreements will come up for

renegotiation around the country during this period as well.

During the last Sound Code negotiations, we fought off a significant roll back proposed by the record labels to strip royalty artists' of their right to bargain for use of their recordings in commercials. We anticipate the labels will try again to take away this right from artists. It is safe to say, given the economic environment, the accelerating slide in record sales and the transformation of the relationship between artists and the labels through 360 deals and similar devices, the 2010 Sound Code negotiations will be the most difficult we have ever faced.

The economy continues to be a challenge. The daytime serial genre has struggled for years, exacerbated by viewer erosion and the declining economy's impact on advertisers who support daytime television. "Guiding Light" has been cancelled after 72 years on radio and television. "All My Children" is relocating from New York to Los Angeles as a cost-saving measure. Corporations are cutting budgets across the board, with long-term series performers' contracts negotiated downward or terminated altogether. Some producers are looking to the Internet and basic cable to keep programs alive, and turning to "product placement" to fund continuing production.

In both primetime and non-primetime, employers are negotiating lower "quotes" for performers. More and more, employers are turning to more profitable non-dramatic programming. Reality and contest programs continue as staples in the primetime schedule due to the high margin of returns they deliver. While these programs are almost all covered by AFTRA contracts and provide steady employment opportunities for AFTRA members, they tend to employ, in the aggregate, fewer individuals. Therefore, competition among performers for

opportunities to work under union agreements is increasing.

Monitoring television programs redistributed via new media platforms is more time-consuming and labor intensive than the negotiation of the terms for content made directly for new media. Producers provide a steady stream of their television shows to the Internet, including full programs, abbreviated programs and excerpts. The infrastructure of unions which evolved in the analog era is not adequately designed to address these new platforms. AFTRA must increase its resources and capacities to track usage as these platforms evolve.

AFTRA is now preparing for negotiation of the ABC and CBS Network Staff Newspersons Agreements. Whether at the network level or at local stations, members are grappling with the challenges of new technology such as multicasting, web streaming, multi-media journalists and, of course, the continuing recession.

Looking ahead, we will place more emphasis on reaching out to broadcast members to manage the technological and economic challenges to maintain quality standards on traditional and new media platforms. This will require a transition from the traditional approach AFTRA members have taken of looking only to the issues at their individual shops. The pace and universal nature of the issues confronting AFTRA

continued on page 20

Convention Resolutions

09-CVR-03

Increased the initiation fee to \$1,600, effective November 1, 2009, with the additional revenue generated by the increase dedicated to increasing AFTRA's organizing efforts.

09-CVR-04

Directed the National Board to study the viability of indexing the standard initiation fee and report the results—and its recommendations—to the next Convention.

09-CVR-05

Directed AFTRA to explore creating a campaign similar to I AM PWD to encourage employers to increase access and employment at all levels and in all categories for seniors and all women over 40, so that the American Scene is represented in all its diversity.

09-CVR-06

Resolved that, at the appropriate contract negotiations, AFTRA make it a priority to attempt to secure specific liquidated damages for Union Security violations, particularly for those dramatic programs and/or those performers currently without specified damages.

09-CVR-08

Resolved that the 2011 National Convention be hosted by the AFTRA Seattle Local.

09-CVR-09

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

09-CVR-10

Requested that Congress introduce the Employment Non-Discrimination Act with gender identity protections included, and urges all of its Locals to protect lesbians, gay men, bisexuals and transgender people from discrimination by supporting a fully inclusive legislation, outlawing discrimination on the basis of sexual orientation and gender identity.

09-CVR-11

Resolved that AFTRA confer honorary membership status on President Barack Obama.

09-CVR-12

Directed the Convention to renew its charge to the AFTRA National Board embodied in 03-CVR-27 and that the National Board, no later than at its Fall 2009 meeting, either establish a separate committee to address Financial Core issues, or assign the Strategy Cabinet to do this work, and that this committee present an initial report to the National Board and all AFTRA Locals no later than the Summer 2010 Plenary.

09-CVR-16

Directed the AFTRA National Board to appoint a committee of members

AFTRA Honors Diversity at American Scene Awards



Photo: American Scene Awards winners (L-R) Diana Palomar, ABC-7 Chicago; Sharon Ferguson, "America's Best Dance Crew"; Jennifer Rudnicke, "Hawthorne"; Vivian Gundaker, "As the World Turns"; Dean Cappello, WNYC; Richard Hake, WNYC; V.J. McAleer, WTTW; Phil Ponce, WTTW.

The long-running daytime drama "As the World Turns," reality talent competition show "Randy Jackson presents America's Best Dance Crew," Sony Pictures Television's new series "Hawthorne" and seven others were the recipients of the AFTRA 2009 American Scene Awards.

Presented during the National Convention on Aug. 7 by AFTRA's National Equal Employment Opportunities Committee, the awards recognize excellence in programming that portrays diversity in a positive and realistic light.

Here's a full list of this year's award winners:

- The "Belva Davis" Crystal Award • Chicago's ABC7/WLS-TV
- Daytime Drama Award • "As the World Turns"
- Television Dramatic Programming Award • "Hawthorne"
- Reality/Talent Competition Program Award • "Randy Jackson presents America's Best Dance Crew"
- Radio News Station Award • New York's WNYC
- Television News Program Awards • "Chicago Tonight"
- Documentary Award • "We Shall Remain"
- Radio News Programming Award • St. Louis' KMOX 1120 AM
- Public Service Announcement Award • St. Louis' KMOV-TV
- Television News Feature Award • "Here's To Life," produced by Pittsburgh's WPXI-TV

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

09-CVR-17

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

09-CVR-18

Resolved that the AFTRA Washington-Baltimore Local will host the 2013 National Convention in Baltimore.

09-CVR-20

Urged the trustees of the AFTRA Health and Retirement Fund to retain the Senior Citizen Health Program for current retirees, for future retirees who may have already qualified for the benefit (as the plan is currently written) and for future retirees who may someday qualify for the benefit.

09-CVR-21

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

Highlights

All photos by Johnny Knight Photo

Reardon Elected to Second Term, National Officers Selected

Roberta Reardon was elected to a second term as AFTRA's National President. Of her election, Reardon said, "I am extremely honored to serve once again as your National President. Together, we're going to forge a great 21st century digital union. This past week, we planned the future, not just for the people in this room but for AFTRA members around the country, and I am so proud."



AFTRA National Officers. (L-R Front row): Cooke, Kimbrough, Edwards, Reardon, Morgan. Back row: Brown, Graham, Delk, Ferguson, Dellimore and Scott

Nominated to two-year terms as AFTRA National Officers were: National First Vice President Bob Edwards; Second National Vice President Ron Morgan; National Vice Presidents Craig Dellimore, Denny Delk, Holter Graham, Bob Butler, Catherine Brown, Jim Ferguson and Shelby Scott; National Treasurer Matt Kimbrough; and National Recording Secretary Lainie Cooke.

Caucuses and Committees Discuss a Wide Range of Issues

From multi-media journalists to organizing to important legislation, Convention delegates packed meeting rooms to meet in caucuses to chart a course for the union for the next two years. Here are some groups that met:

- Actors Caucus (Non-Broadcast/Interactive/Net Code/Cable/New Media)
- Audiobooks • Blue Ribbon Committee on Agents • Broadcast Caucus • Caucus of Locals • Communications Workshop • Council of Local Presidents • H&R Caucus
- Information Technologies Committee • Legislative and Public Affairs Committee
- Los Angeles Local Caucus • New York Local Caucus • Promo Announcers Caucus
- Singers Caucus • Spanish Language Performers Caucus

Three Golden Ladies



Reardon, Hedgpeth and Willenborg

Bestowed on "those who have made a significant contribution to AFTRA and its members," AFTRA's highest honor—the George Heller Memorial Gold Card—was awarded to National President Roberta Reardon, National Executive Director Kim Roberts Hedgpeth and Chicago Local Executive Director Eileen Willenborg, who is retiring this year after more than 14 years of service to members. AFTRA Los Angeles Local member Susan Boyd

Joyce and New York Local member Janette Gautier, both of whom are past Gold Card recipients, made the presentations.

Highlights continued on page 20

Breakout Sessions

Member Activists Share Local Organizing Stories

"Organizing for Members" – a panel discussion moderated by National Director of Organizing Phil Denniston – gave AFTRA members a chance to share how some Locals are already hard at work organizing new work opportunities and strengthening the connections between union leaders and rank-and-file performers.

A delegate Gabrielle Carteris shared how she has been making set visits to put a member face on AFTRA and introduce herself to performers, ask if they have questions and discuss how they can support their union.

Seattle Local delegate David Natale shared how their Local organizing committee successfully reached out to other Local members and secured their commitment to refuse a local commercial job for the Mariners baseball



NY Delegate Richard Ferrone talks organizing audio books. photo: AFTRA

team unless it was done union. They added pressure on the Mariners by raising public consciousness about the team preparing to do the work non-union.

Tri-State Local delegate Denise Jaeckel has been working to build relationships with local non-union talent in her market. In this ongoing campaign, Tri-State is showing that non-members are not the enemy. Rather, they are building the relationships and trust with non-union talent necessary to help AFTRA's long term effort to make the whole market union – and bring employers with them.

Philadelphia Local President and National Vice President Catherine Brown detailed how she cultivated new Local leadership to help win a recent contract victory at KYV-TV's CBS3.com.

Spanish Language Performers Make Convention History with Caucus

Spanish language performers from around the country gathered in Chicago as part of the first Spanish Language Performers Caucus. Among the key Locals attending the caucus were Chicago, Houston, Los Angeles, Miami, New York, Phoenix, Pittsburgh, San Diego, San Francisco and Washington D.C.

The caucus received a report of work currently covered under AFTRA contracts within its areas of jurisdiction and, in keeping with the convention's organizing theme, focused on



Caucus chair Memo Saucedo, Miami Executive Director Herta Suarez and Miami Delegate Veronica Alsina.

organizing more Spanish language work in key areas, including broadcast, interactive, cable and audio books. The caucus received an overview of the steps necessary to develop and move forward internal and external organizing of Spanish language performers in each market.

Other issues the Spanish Language Caucus identified as directly affecting

members were O-1 Visas and undocumented performers. Also discussed was the impact on the employment of AFTRA members in union and non-union commercials produced in Mexico. The caucus received a report about specific actions taken to address these issues.

The caucus also determined that AFTRA's Spanish Language Working Group, chaired by Miami Local President Memo Saucedo, should expand to include of more Locals as it continues with its work between conventions to develop organizing efforts across the country.

Diversity Leadership a Focus in Workshop

More than 50 members from around the country gathered for a two-day workshop focusing on leadership development skills as a key goal in fulfilling AFTRA's diversity objectives.

KC Wagner, Director of Workplace Issues at Cornell University's Industrial and Labor Relations School, facilitated the highly interactive, creative and intense workshop. Wagner created a foundation upon which members can build and grow their committees and thereby strengthen the union as a whole in making sure that it, too, reflects the diversity of the American scene.

Funded by an AFTRA Foundation grant, the workshop focused on motivation, communication, setting priorities and creating strategic action plans. Among the questions posed to participants: How do we challenge prejudices? How do we identify and create allies? Why does union work matter to you?

Members identified "commitments" that each would work on after returning to their home Local. Whether that project focused on internal member education, seminars and workshops, youth organizing or building coalitions with local advocacy, labor and industry groups, each member will report back to the group with status reports and bi-monthly conference calls.



Cornell University's KC Wagner leads the diversity workshop.



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Reardon Report Continued

players and guest stars on series like "HawthoRNe," "The Good Wife" and "90210." We are the royalty artists in Nashville, Chicago, New York and Los Angeles, and we are the backbone of music recordings, the session singers without whose artistry and breadth of talent music literally would not sing.

We are the thunder throats of promos and the soothing voices and faces of industrial videos. We read America's bestselling authors as well as our favorite mysteries and children's books. AFTRA members tell us to "come on down!" "make a deal," "choose a letter" and "spin the wheel." We are "Hannah Montana" and we are "Blue's Clues." We are Elmo and Cookie Monster and we

are "iCarly" and her friends. We are the drama of daytime and the humor of late night. We dance with the stars and we are American idols.

We are the people who entertain and inform America. Like our nation we are diverse, and our diversity is our strength. Our power is collective and communal, and we will not be divided. We are a union of equals—no Local holds sway over any other, no level of earnings or type of performance takes priority. We know that NONE of us is as strong as ALL of us.

That is the power of unions. That is the power of AFTRA.

Hedgpeith Report Continued

members at local bargaining tables makes this transition a critical necessity.

AFTRA's revenue base must be restructured to build additional resources for organizing. As members demand more service, interactivity and utility from their union's Web site and IT infrastructure, and as the complexity of the issues affecting members increases, they demand faster and more sophisticated responses from their union. We must appropriately increase and restructure the union's operations and staff to match members' increasing needs.

Going forward, we must also resolve the problem of AFTRA's structural tendency to unnecessarily duplicate effort. The corporations, against whom we negotiate, forge plans and make decisions nationally, while implementing them locally, and they have learned how to whipsaw unions that fail to take steps to respond to this threat seriously. Despite AFTRA's great strides in recent years, too often we make decisions in isolated locations that inhibit success nationally. The strides made by the Broadcast Steering Committee in recent months are just a first step, and one example, of correcting this. The question is whether members can evolve their union's way of doing business quickly enough to respond to

the rapid developments at bargaining tables across the country.

The 2009 Convention focused on increasing union density and work opportunities for AFTRA members. The first steps require a serious commitment to internal organizing and building solidarity between union members that will lead to successful external organizing. A major part of this initiative is to build a culture of organizing in the work of every elected leader and staff member from the executive's office to the mailroom. This process has already begun. The next steps are at hand, and the shift to an organizing model will require continued—and accelerated—outreach to move the process forward.

Every step forward AFTRA has made these past two years is the result of the effort and leadership of AFTRA's volunteer National and Local elected leaders, committee members, shop stewards and activists, who drive AFTRA's work. And in the future, no negotiation, project, program or public policy initiative can succeed without the active involvement, engagement and commitment of AFTRA members who give of their energies towards improving the lives of all performers, broadcasters and recording artists who comprise AFTRA's membership.

Continued from Highlights

Noted Speakers Grace Convention Dais



Trumka

Each day of the convention brought a cast of notables to the convention floor starting with President Barack Obama's special welcome video for delegates. Speakers from the convention dais included newly elected AFL-CIO President Richard L. Trumka, who formally presented AFTRA with its AFL-CIO Charter; Chicago Federation of Labor President Dennis J. Gannon; Chicago Mayor Richard M. Daley and United States Representative Jan Schakowsky (D-Ill.).

Delegates Treated to Special Performances

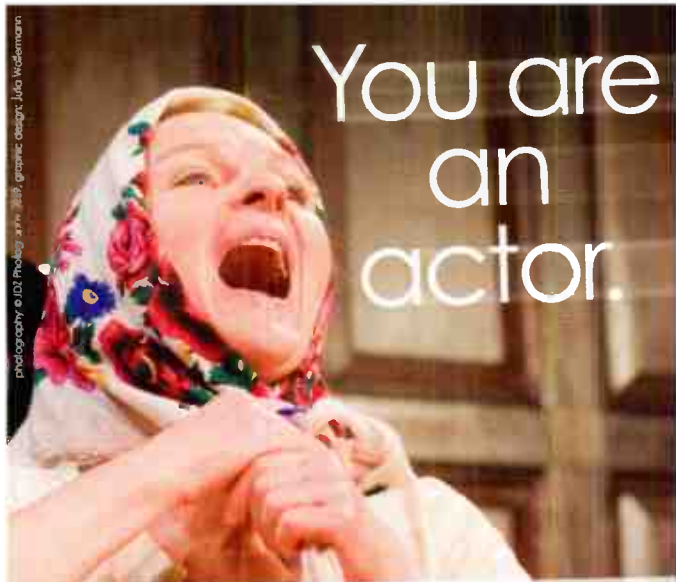


AFTRA/SAG Senior Radio Players

In between the business of the day, delegates were treated to a variety of performances on the convention floor, among them the Greta Pope Jazz Trio, The Famous Brothers, the AFTRA/SAG Senior Radio Players, Mavis Staples, Comedy Sportz and the AFTRA singers performing "One Voice," an original composition honoring AFTRA.

Guy, Catz Rev Up Delegates

Legendary bluesman Buddy Guy kicked off the entertainment at the opening night Convention Social hosted by the Chicago Local at the Adler Planetarium. Taking over from Guy were the Chicago Catz who kept the party going for delegates on the dance floor.



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THE FINAL BOW: 'GUIDING LIGHT' SAYS GOODBYE AFTER 72 YEARS

"There is a destiny that makes us brothers/none goes his way alone/all that we send into the lives of others/comes back into our own."
Edwin Markham

In 1937, Inna Phillips, the creator of "The Guiding Light," chose the words of poet Edwin Markham as the lead-in to the daytime serial radio program. They were recited by the show's central character, the Rev. Dr. John Ruthledge, at the beginning of each episode and set the course and theme of the show for the next 72 years.

Ruthledge's introduction was eventually shed from the beginning, only to return the year the soap opera celebrated its 70th anniversary in 2007.

On Sept. 18, that introduction permanently went into the annals of history when the cast of "Guiding Light" took their final bow on television, thus ending its run as what the Guinness Book of World Records has recognized as the longest-running soap opera in production and the longest-running television program of all time.

Since its debut on radio in 1937 – the year AFRA was born – through its transitional period to the then-new media of television beginning in 1952 – the same year AFRA merged with the Television Authority to create AFTRA – this historic and ground-breaking AFTRA daytime drama has provided steady employment wages and benefits for thousands of AFTRA performers and other union members.

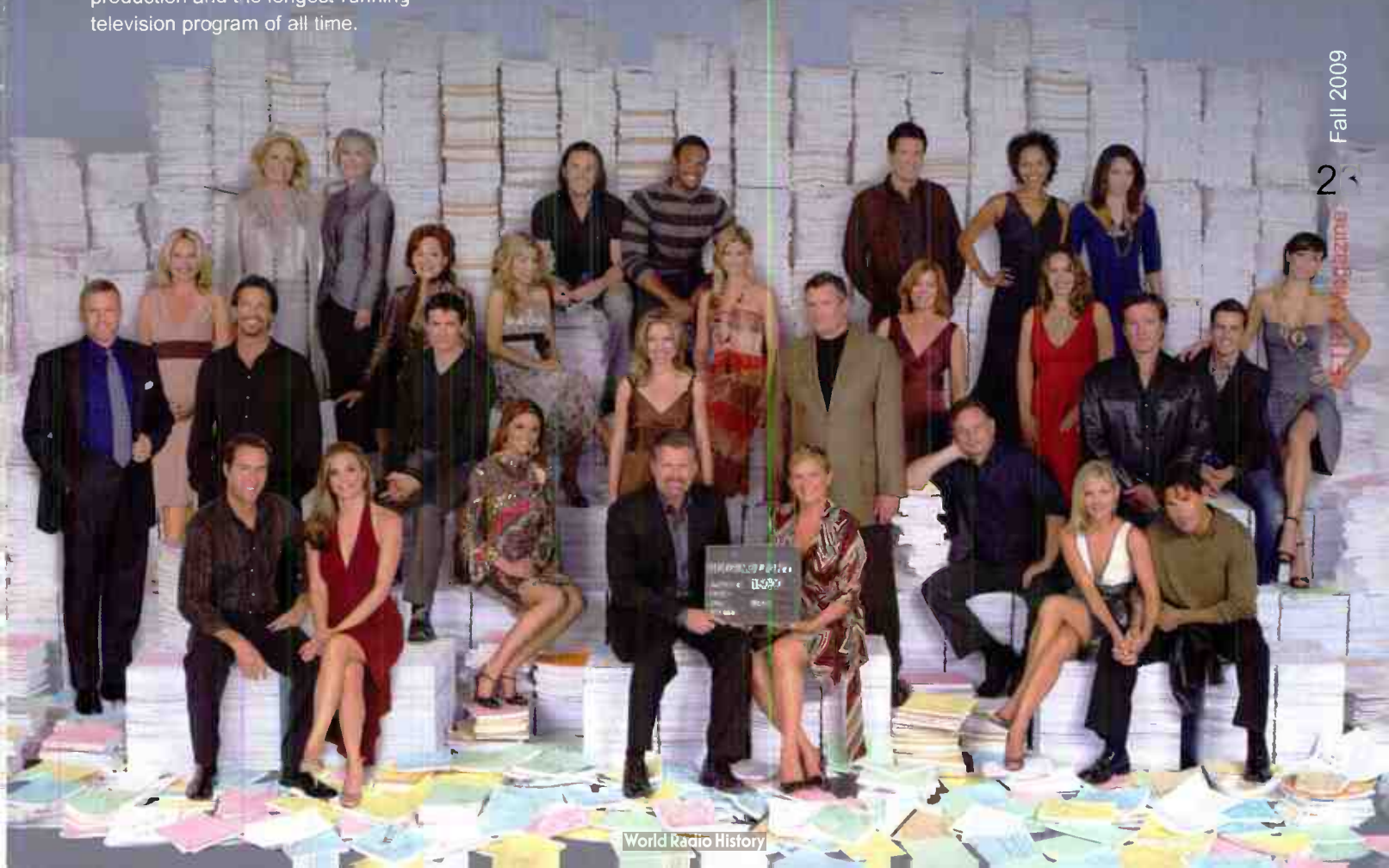
Famous for its provocative story lines dealing with issues such as uterine cancer, alcoholism, suicide and single parenthood, and its daring production choices – from being the first daytime drama to air in color to moving the cast outdoors to the small New Jersey town of Peapack to using handheld cameras – "Guiding Light" has delighted and entertained millions of viewers around the world

But profit and loss and the bottom line cast a shadow on Springfield and the cast and crew joined together in Peapack on Aug. 11 to shoot the show's final scenes.

AFTRA President Roberta Reardon honored the cast as "members who have been among the star war: union leaders to serve on various AFTRA committees to improve the lives of their fellow daytime drama performers as the genre has evolved. Their talent and dedication helped elevate 'Guiding Light' to its iconic status."

AFTRA Magazine talked with some of the show's veteran cast members and others. They shared their thoughts on "Guiding Light," its history and its legacy.

Leslie Simmons



World Radio History

Ellen Wheeler

Executive Producer

Time with GL: Five and a half years



On her decision to shoot on location: "I was told, 'Don't think of it

as a soap opera. Re-imagine it as if it were a brand new show and if you could make it anything you wanted it to be how would you make it?' We talked about Irna, studying her and the history of soap operas. She's part of it all. To her, it wasn't a stagnant thing. It wasn't, 'You do it this way and you don't change it,' otherwise she wouldn't have made the change from radio to TV."

On GL's legacy: "I do think that 'Guiding Light' has reflected back to America since before World War II. We've been here for generations. We were there before World War II; when man walked on the moon; during the Vietnam War; when AIDS became part of the scenario. We've been telling those stories and reflecting some of the emotion that goes along with the history. I think that's the hardest part – it's very sad to see that sort of chronicled reflection lost."

Tina Sloan (Lillian Raines)

Time on GL: 26 years



On Lillian's trials and tribulations: "I did the first breast cancer story line on 'Guiding Light'. When she had breast cancer, she fell in love with Dr. Ed Bauer, who was her best friend's husband. That brought on Maureen Bauer's death – she skidded off a snowy cliff because she was so distracted when she found out Lillian and Ed were involved with each other."

On the last day of shooting: "I went to every scene to say goodbye to every group – from the lighting directors to the cameramen. It was too important not to. It's been their life too. When you get divorced, you don't lose your family. Here you got divorced and lost your family. My last line was, 'How lucky we are to have each other. All of us.' And I smiled and walked off in a puddle of tears."

Grant Aleksander (Phillip Spaulding)

Time on GL: Off and on over 27 years

On working an AFTRA-covered program: "I think of the union as the entity responsible for looking out for your best interest. The most practical application of that, in my experience, was anytime something involving physical danger took place. I've had a lot of stunts to do over the years. There had been one time where they were burning a building down or car wrecks, invariably (AFTRA rep) Jerry Rutkowski would be there to ask 'Do you feel O.K.? Has everything been explained to you?' in a way where you would feel O.K. saying, 'No, I'm not comfortable.' And he would pick up the ball and make sure everything is addressed to make you feel comfortable. We all want to say yes. Actors never want to say no. So having somebody like Jerry being there and looking out for our interests and being the bad guy when we needed a bad guy has always been tangible of how our union looks out for our interests."

On GL's legacy: "It was an excuse for a grandmother, a mother and a daughter to spend an hour together during the day. It was a real tool to bring people together."



Jordan Clarke

(Dr. Tim Ryan 1974-76 and Billy Lewis)

Years on GL (as Billy Lewis): 26 years

On Billy Lewis: "He's always been the good-hearted, blustery guy. Family is his whole thing. He's kind of a maverick and he's been that way and fought his battles and taken on people and he's loyal. Billy's been hypnotized, he's been an alcoholic. He's a little headstrong. He's made bad decisions. He was there for Reva, been in love with Vanessa. The character's really wonderful."

What he'll miss: "I don't have brothers in real life, but I have

Robert Newman (who played his brother, Joshua Lewis) and we



have a familial relationship. I had a lot of fun with these people and now I've been unceremoniously bereft of a family. I'd like to see them every day. It's like office people you've worked with for 15 years – you see them every day and you have intimacies and well-honed communications and working abilities over the years. We had a lot of good working relationships."

Frank Dicopoulos (Frank Cooper, Jr.)

Years on GL: 22 years

On the last day of shooting "I didn't know how I was going to take it. Being on the show for so long, I didn't know how the last few days would go. I didn't cry. I didn't get emotional. It was bittersweet. These are my friends. These are a great group of people. We had a fair amount of time to wind it down. There were tons of parties and functions. like at the Paley Center (New York). It was kind of a long mourning but it was very helpful. By the last day – we were working so hard, so many hours – the last scene came and we said, 'OK, ready to relax.'"

On GL's legacy: "A lot of other shows are copying us. There are more and more location shoots and a lot more handheld cameras. We became the standard and everybody starting mirroring us and that's flattery. But it shows we were on to something."



James Lipton (Dr. Dick Grant and later, a head writer)

Time on GL: 1952-62; head writer 1966-68 and briefly in the early 1970s.



On his character's quick metamorphosis: "I was brought on the show to be Kathy Robert's love interest. It was a two-week run. I was the high school basketball star, Dick Grant, even though on my very best day and my highest heels I didn't grace 5'10". To Irna, it didn't matter. She played it fast and loose and was brilliant in that way. Irna would watch the show. If she liked the character on screen, she would immediately make plans. As a result, I dutifully jilted Kathy and I left. Less than a month later, the door bell rang at Kathy's house, and there I was, Dr. Dick Grant. Within a month, I had graduated from high

school, completed four years of college courses and at least three years of medicine and done two or three years of an internship, and now I was a top resident. It was probably the fastest making of a doctor in the history of the world. Irna didn't care and, interestingly, neither did the audience. I was now the surgical resident with famously golden hands."

On writing his first storyline: "It was the first abortion story. Irna was always on the cutting edge in that way. She was very insistent in looking for new directions. We weren't allowed to call it an abortion. It was called an illegal operation."



Julie Poll Writer, "As the World Turns" and unofficial "Guiding Light" historian

On Irna Phillips and GL's legacy: "Irna is the mother of soap operas. When it was on CBS Radio and TV, she had to fight for that. The executives didn't want to put it on TV. They didn't think anybody was going to watch. They thought the housewives who listened to the radio while they did their ironing and housework weren't going to watch. They didn't

think television was going to last. The actors had 45 minutes to run from one studio to another. First they did the TV program and then they did the radio program, and there wasn't any budget back then for clothes and makeup, because TV was a new thing, so they had to wear their own clothes. When you talk about the legacy of the show, I think it started there. "Then they really started the legacy of what soaps have become known for doing: focusing on medical and issue-driven storylines."

Robert Newman (Joshua Lewis)

Time of GL: 24 years (over a 28-year period)



His proudest GL moment: "The 70th anniversary was my proudest year (2007). We did a year of volunteerism. We took a trip down to New Orleans for the week to work on three different houses that had all been destroyed by Hurricane Katrina. We recorded a documentary piece that we aired during our regular air time that educated people on how volunteerism worked. We worked with people on a program called 'Hands On,' where once a month, fans signed up to volunteer side-by-side with their favorite actors. We basically got about 2,500 people involved in volunteerism. That had never been done before. That was actually one of our best moments.

A lot of good came out of that."

On the last day of shooting: "It was an interesting day. There were scenes shot throughout the day. Many times a scene would finish and that would be those actors' last scene on 'Guiding Light.' We had a crowd of 150 people all the time, and they moved around the town to all these locations. When an actor would shoot and then we heard 'Cut,' there would be an uproar of applause and an announcement was made of who was finished in those scenes and how long they were on the show. And then margaritas were brought to those people to toast. We had a gigantic barbecue and speeches were made, tears were shed and we laughed and hugged. And then we went our separate ways, after 15,762 episodes."

The final episode airs, thus ending "Guiding Light's" 72-year run.

The final scenes are shot on location in Peapack.

CBS announces the show's cancellation.

The show starts shooting outdoor scenes on location in Peapack, New Jersey. It also becomes the first soap opera to be digitally recorded.

The show celebrates its 70th anniversary and wins Daytime Emmys for writing and ties for outstanding drama series.

Reva is diagnosed with breast cancer. The show's longest-running character, Ross Marler, dies.

Reva returns as an amnesiac living as an Amish woman. Holly and Fletcher have a child with Down syndrome.

Reva, battling postpartum depression, drives her car off a bridge in Miami.

Teenager Harley Cooper and Dylan Lewis have baby Daisy and give her up for adoption.

The world is introduced to Reva Shayne, who goes on to marry nine times to seven different men.

Springfield matriarch Bert Bauer loses her leg, mirroring the real-life loss by actress Charita Bauer.

"Guiding Light" expands to an hour.

Powerful and ruthless Alan Spaulding and his family arrive in Springfield. The now-Holly Thorpe sues for marital rape.

Injured in an accident, Holly Norris marries Dr. Ed Bauer however, she later has an affair with Roger Thorpe and becomes pregnant.

The soap is first to broadcast in color. A year later, it expands from 15 minutes to 30 minutes.

"Guiding Light" leaves sunny California and settles in the Midwest town of Springfield.

Suicide is at issue when Sara McIntyre throws herself in front of a car and dies.

Bert Bauer learns she has uterine cancer. Her illness educates viewers about the importance of yearly doctor visits.

Irna Phillips moves to "As the World Turns" and her protégé, Agnes Nixon, becomes head writer for "Guiding Light."

"Guiding Light" ends its radio broadcast. Friedrich "Papa" Bauer celebrates his 65th birthday.

The soap opera starts airing on CBS TV as well as radio.

Listeners are asked to decide the fate of Meta White at trial. She's acquitted.

The program moves from NBC Radio to CBS Radio in New York.

Rev. Ruthledge dies, passing on the "Friendship Lamp" to Rev. Dr. Matthews.

The radio drama begins broadcasting out of Chicago on NBC radio.



MMJs - MY STORY

Part II

THE CHANGING NEWSROOM



By Mark Jones
AFTRA Shop
Steward, KRON-TV

I have been in broadcasting since I was in high school. My first job was at KKJO

radio in 1969 in my hometown of Saint Joseph, Miss. I first did the weekend disc jockey shift and news and then became the night DJ Monday through Friday. During college, I worked for the famous WHB radio station in Kansas City before beginning my TV career in 1973 in South Texas. After more than two decades in the business, I finally had the opportunity to join AFTRA when I moved to San Francisco in September of 1986. I still work in San Francisco at KRON-TV, where I've been a general assignment reporter for 23 years and I currently serve as our AFTRA Shop Steward.

During my 40-year career in television news, I have earned 28 Emmy nominations, six Emmys, an Ohio State Journalism award for an investigative piece on the cruise ship industry and a Thomas More Storke International Journalism award in 1992 from the World Affairs Council for my coverage of death camps in Romania. In 2006, I was one of two Americans whose work was screened at the International Video Journalist awards in Berlin.

After 23 years at KRON, I was willing to try being a Multi-Media Journalist (MMJ) because of my typical work day under the old traditional way of doing news. Five years ago, before I became an MMJ, I was getting a cameraman at noon or 1:00 p.m., losing huge chunks of time I needed to get the story shot and interviews done on camera. Often

we'd get to a story late and have maybe an hour to gather the facts before doing live shots at 4:00 p.m., 5:00 p.m. and 6:00 p.m. It was awful and I dreaded every day. It wasn't good journalism, it wasn't good TV and it was emotionally and physically draining almost every day.



Mark Jones on location as a MMJ shooting *The Outback* in Queensland, Australia.

In 2003, management pitched a new way of doing things. We'd be trained to shoot and edit our own stories. The inexperienced and younger staffers would cover daily assignment news, but those of us with seasoned experience

AFTRA pay scale was protected, along with the AFTRA benefits. Those who were willing to try the MMJ model were given written protections that provided double severance if they tried it and failed.

Why wouldn't I jump at that opportunity? I agreed to take the training with the caveat that none of the stories would air until there was a new labor agreement with AFTRA. So, in October 2005, the new KRON-TV agreement with IBEW and AFTRA allowed for the first major market experiment with MMJs in the United States.

The training lasted one week from 9 a.m. to 8 p.m. each day. The camera was a Sony Z1U, the same camera the BBC had been using, and the editing system was Edius on a Windows Panasonic laptop. The first class of five trainees went out every day, shot whatever we could find and then came back to edit.

I have to admit: I loved it and I was a natural. I'd shot some footage in my early days, but I was never a real

“It's critical that our union work with our employers to make sure MMJs are a real investment in good journalism and not just a way to cut costs.”

would shoot one day and edit the next. I'd set up and research the stories I wanted to do. I'd be given a car to take home and I'd be required to turn in at least two stories per week that would air only on KRON Channel 4. The

cameraman. Since doing the work, I've managed to learn a lot of new technical tools that I would never have expected to know at my age. It was the best experience of my entire career, for two wonderful years. I was

MMJs Center of Discussion at Broadcast Caucus

AFTRA broadcast journalists attending the 2009 National Convention met twice in two separate member caucuses to discuss the current state of broadcast news and journalism in America and the impact of the changing newsroom on AFTRA journalists. Originally scheduled to meet only once, AFTRA members met a second time in order to accommodate the sheer number of interested members and the intensity of the discussions.

Fallout from the continuing global economic recession, ongoing media consolidation, increasing competition from non-union cable and broadcast news outlets and other factors lead companies to cut budgets, lay off employees and attempt to reduce AFTRA member wages and benefits. The companies also attempt to impose new, sometimes onerous, technical duties at the bargaining table. AFTRA members gathered in force to share their stories, experiences, goals and discuss how best to coordinate successful bargaining strategies both locally and across the nation.

Photo: San Francisco National Board Member Maria Leticia Gomez, National Director of Organizing Phil Denniston, National Director of News and Broadcast Debra Osofsky and National Board Member and Broadcast Steering Committee Chair Joe Krebs discuss changing newsroom issues during the Broadcast Caucus.

Photo courtesy Johnny Knight Photo.



breaking stories weeks ahead of the newspapers. No other TV station came even close to getting the stories I was getting.

I'm proud of the reputation I have in the transportation industry, which is my beat. Two years ago, however, things changed: I was told I'd have to turn in a story every day. Sometimes they are transportation stories, but they always have to be part of whatever is the "big story" of the day.

My job is not quite as bad mentally as it was in the old days, but physically, it's much more challenging. I'm turning three stories every day on the same topic, but three different versions: one for the 4:00 p.m. news, one for the 5:30 p.m. news and a synopsis version for the 6:30 p.m. news. They all require writing, script approval, editing and then time to feed over the Internet with my laptop. There's no time for lunch. There's barely enough time to find a bathroom. I have tennis elbow in both arms and have to ice them down

every night. In my opinion, it's a huge setback for covering real news.

I manage to get the job done because I have loads of contacts, know my way around and I'm quick. But it's not satisfying and on many days I feel like I've let the public down. I don't think there's anyone in our AFTRA shop who would go back to doing it the old way, but that doesn't mean we don't want more time to gather and prepare our stories to give the public what they want, deserve and expect from a quality news station like KRON.

The MMJs at KRON still break stories, but they could be much better if we had more time. I did a lot of post-production with graphics and animation the first two years. There's no time for any of that now. It's a real shame because KRON had a lot of very experienced AFTRA members who decided they wanted nothing to do with being an MMJ. They were among the best reporters in the market. One managed to get a full-

time job in the market and is doing great. The others are either working part-time now or are no longer in the business.

Which brings me back to AFTRA: it's critical that our union work with our employers to make sure MMJs are a real investment in good journalism and not just a way to cut costs. It is very energizing and creative work, but it's important to have an AFTRA employer who gives you the freedom to find and tell stories that only you can deliver. I take great pride in my AFTRA contract and knowing that any employer who wants to simply get rid of experienced and talented union employees can't just dump those people.

AFTRA employees are protected by our labor contract and without that contract a lot of people would be out the door.

We Remember (June 27, 2009 - Sept. 28, 2009)

Wanda Ramey

1925 – Aug. 15, 2009



One of the first female newsmen in America, 58-year AFTRA member Wanda Ramey died of cancer at her home in

California on August 15. She was 85. From 1959 to 1967, Ramey was San Francisco's "Noon News Woman on the Beat." She often reported from the field and rather than doing typical women's stories, she searched out harder news, including going into San Quentin prison, which began a long volunteer relationship with the inmates there. As a member of AFTRA, Ramey served on the San Francisco Local Board and as Local President. She was regarded by fellow union members as a mentor and a leader.

Les Paul

June 19, 1915 – Aug. 13, 2009



Photo courtesy Christopher Lentz

Les Paul, a 56-year AFTRA member, musician, inventor and known by many as the father of modern music, passed away on August 13. He was 94. Paul was the originator of many musical elements our members still use today, among them, one of the first solid-body electric guitars and the concept of multi-track recording. He was inducted into the Rock and Roll Hall of Fame and received a Grammy Trustees Award for Lifetime Achievements. Paul appeared as a specialty act on many AFTRA-covered programs, including "The Conan O'Brien Show" and the Grammy Awards. Paul was a one-of-a-kind entertainer, music innovator and pioneer.

Walter Cronkite

Nov. 4, 1916 – July 17, 2009



Photo courtesy CBS Archives

On July 17, our nation lost one of the greatest newsmen it has ever known when legendary CBS news correspondent, Walter Cronkite, passed away. He was 92. An AFTRA member for 56 years, Cronkite was respected and loved by millions as the "most trusted man in America." From his heart-breaking announcement of President John F. Kennedy's assassination to his joyful coverage of the Apollo 11 moon landing to his historic reporting on the Watergate scandal, Cronkite publicly shared in America's sorrows, celebrations and coming of age. He was the consummate professional broadcast journalist and an asset to the profession.

Patrick Swayze

Aug. 18, 1952 – Sept. 14, 2009

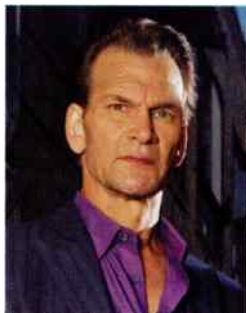


Photo courtesy © CPT Holdings, Inc. All Rights Reserved.

A 23-year member of AFTRA, Patrick Swayze lost his brave battle with pancreatic cancer on September 14 in Los Angeles. An AFTRA "triple threat," Swayze was an actor, singer and dancer, and was called "both a woman's fantasy and a man's man" by "People" magazine when he was named 1991's "Sexiest Man Alive." He most recently appeared as the lead on the AFTRA-covered A&E program "The Beast" (pictured above). He was a true professional and brave in his fight against his disease. Swayze was a distinguished entertainer from start to finish and willing to take risks others might not have taken.

In Memoriam

Mary Travers • Singer
Nov. 9, 1936 – Sept. 16, 2009

Henry Gibson • Actor
Sept. 21, 1935 – Sept. 14, 2009

Paul Burke • Actor
July 21, 1926 – Sept. 13, 2009

Larry Gelbart • Writer/Actor
Feb. 25, 1928 - Sept. 11, 2009

Frank Coghlan Jr. • Actor
March 15, 1916 - Sept. 7, 2009

Caro Jones • Casting Director/Actress
1923 - Sept. 3, 2009

Ellie Greenwich • Singer/Songwriter
Oct. 23, 1940 – Aug. 26, 2009

Dominick Dunne • Writer/Journalist
Oct. 29, 1925 - Aug. 26, 2009

John E. Carter • Singer
June 2, 1935 - Aug. 21, 2009

Don Hewitt • "60 Minutes" Producer
Dec. 14, 1922 - Aug. 19, 2009

Kelly Quinn a.k.a. Marie Lavon Leger • Actress
May 30, 1920 - Aug. 14, 2009
First Female President of the San Francisco Local

Mel Alpern • Actor
July 20, 2009

Dallas McKennon • Actor
July 19, 1926 - July 14, 2009

Evangeline Carmichael McPherson • Singer
Sept. 27, 1926 - July 9, 2009

Joe Earley • Actor
July 7, 2009

Karl Malden • Actor
March 22, 1912 - July 1, 2009

Elayne Stein • Actor
1923 - June 30, 2009

Fred Travalena • Actor
Oct. 6, 1942 - June 28, 2009

Gale Storm • Actress
April 5, 1922 - June 27, 2009



Patrick,

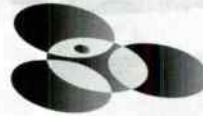
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As an actress of color appearing ethnically nondescript, Denver Local Board member Sheila Ivy Traister has experienced how labels can create barriers to getting auditions. "The industry has made huge strides in the area of diverse casting and, yet, it still has a long way to go. Roles for women, persons of color, seniors and performers with disabilities are much too few and too often not honest representations of our existence. I don't see this as a fight so much as an opportunity to educate and inspire, to work in collaboration with directors, casting directors, producers and writers to more honestly represent the diversity that exists in the world. It's our responsibility to depict the whole truth—our audiences deserve it!"

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