

STANDBY NY

Spring 2010 · Vol. 43, No. 1

New York Local of the American Federation of Television and Radio Artists, AFL-CIO

AFTRA

Inside this issue

President Holter Graham on the Local's path to the future
Page 3

Casting Director Allison Hall answer's questions
Page 5

AFTRA in Primetime: *Mercy and White Collar* shoot in New York
Page 7

Don Hastings reflects on the end of *The World*
Page 9

Call to Membership Meeting: May 18, 2010
Page 12

AFTRA, SAG Agree to Joint Bargaining on Exhibit A

The National Board at its plenary on February 27, 2010, voted to approve joint bargaining with Screen Actors Guild for the AFTRA Primetime Television Contract (Exhibit A of the Network Television Code) and the SAG Television and Theatrical Agreement under terms of Phase One and the AFL-CIO-facilitated no-raiding/non-disparagement agreement.

"I applaud the National Board for taking this important step forward following our productive discussions with our counterparts at Screen Actors

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

Current contracts with AFTRA and SAG do not expire until June 2011, but negotiations with the Alliance of Motion Picture and Television Producers are planned to begin in October 2010.

New York Hosts 2010 AMEE Awards

On February 22, 2010, New York played host to this year's AFTRA Media and Entertainment Excellence Awards, the AMEEs, in the grand ballroom of the newly renovated Plaza Hotel. Presented by the AFTRA Foundation, the 2010 honorees were: Robin Roberts (Broadcasting), the cast of *Sesame Street* (Entertainment), Juanes (Sound Recordings), Charles Osgood (Lifetime Achievement, Broadcasting), and Sam Moore (Lifetime Achievement, Sound Recordings). The gala event drew a crowd of more than 320 media executives, labor officials, and colleagues in television, radio, and sound recordings. AFTRA First Vice President Bob Edwards was the evening's emcee.

The AFTRA Foundation, a charitable and educational organization, was created in 1997 to support projects outside the scope of AFTRA's normal activities, including meetings, seminars, and other projects, which benefit AFTRA members and the industry.

Foundation president and former AFTRA National President Shelby Scott welcomed the guests, thanking them for their support. "Our Foundation is dedicated to aiding and educating our members and to working with others, including our employers, in trying to figure out just where these crazy industries of ours are heading into the future," she said.

Robin Roberts, a 20-year veteran of broadcasting, now an anchor of ABC News' *Good Morning America* which originates in New York, received her award from Bob Edwards. "These awards," she said, "remind us that we all have a purpose and that we have a chance to have an impact on the world with what we do. And I want to thank AFTRA for keeping more than 70,000 professional performers, broadcasters and recording artists actively in the game, pursuing their passions, making a difference."

Gary Knell, President and Chief Executive Officer of Sesame Workshop, made the presentation to the cast of *Sesame Street*: "*Sesame Street* is the beginning

continued on page 4

AFTRA, Public TV Reach Three-Year Agreement

The AFTRA National Board has unanimously ratified a three-year agreement with Public Television covering performers working on programs produced for broadcast on PBS and its affiliated stations around the country. Negotiations took place in Boston and New York, with New York Executive Director Stephen Burrow as lead negotiator.

The new contract, effective March

1, 2010 to February 28, 2013, includes increases in minimum compensation and employer contributions to the AFTRA Health & Retirement Funds, as well as confirmation of AFTRA's jurisdiction over programs made for or reused in new media.

Local Board member Polly Adams represented New York on the negotiating committee.

AFTRA in Albany

By Ed Fry
Eastern Chair, AFTRA Legislative and Public Affairs Committee

Few legislative accomplishments have had the impact on jobs for AFTRAns that the New York Film and Television Tax Incentives have. Since their inception in 2004, we have seen AFTRA jobs in scripted entertainment skyrocket. When fully funded, the incentives have brought dozens of TV pilots to New York, many of which were picked up and, once in production, became local engines of steady employment.

The New York State budget, like all state budgets, has been under severe pressure. Often said, when Wall Street gets a cold, New York State gets the flu. Of course Wall Street nose-dived, and New York State has found itself facing serious revenue shortfalls. That was one reason the incentive program was given only a single year's funding in 2009. This year, the members of the New York entertainment community hope for a multi-year commitment from the state which would secure not only pilots, but full series production for years to come.

Currently, New York AFTRAns are enjoying some of the best prospects in scripted entertainment in a generation, even with the loss of three of New York's four daytime serials. But for this

to continue, the incentive program is essential.

Sensitive to the cuts being proposed in the state budget, we remain hopeful that New York will continue to invest in the entertainment industry as a developing new cornerstone for the state and city economy. Studies have shown that the incentives work: they bring badly needed jobs with union wages and benefits, expand economic activity in the larger economy, and quickly return far more to the state and city in additional tax revenue than is extended in tax credits.

While there is no doubt the incentives are a win/win for New York, providing more jobs *and* more tax revenue, they also help build and develop an industry that is among the most creative in the American economy, one that still provides the U.S. with "one of its few remaining trade surpluses." The melding of entertainment and high technology offers us the further possibility of not only producing digital entertainment here, but also inventing and developing the next generation of entertainment here. I hope we seize the moment and, by continuing our successful public/private partnership, make New York a world capital for 21st century digital media. That's a job I'm sure we'd all like New York to have.

AFTRA

AT YOUR SERVICE

260 Madison Avenue, New York, NY 10016
Telephone 212/532-0800, FAX 212/545-1238
The Local office is open Monday through Friday,
10 a.m. to 6 p.m.

LOCAL EXECUTIVE ROSTER

EXECUTIVE DIRECTOR
Stephen Burrow

ASSOCIATE EXECUTIVE DIRECTOR
Richard T. Larkin

ASSISTANT EXECUTIVE DIRECTORS
Ralph Braun
Peter Fuster
David Salvador
Sean Taylor

EXECUTIVE ASSISTANTS
Constance Best
Yvonne Costagliola
Steve Meicke

DIRECTOR, FINANCE AND PERSONNEL
Ira Suslak

MANAGER, FACILITIES & RESOURCES
Elba Aviles

CONTRACT /RESIDUAL ADMINISTRATOR
Michel Kinter

CONTRACT ADMINISTRATOR, ENTERTAINMENT DEPT.
Mary Hatch

CONTRACT ADMINISTRATOR, COMMERCIALS/ INDUSTRIALS
Norman Gay

CONTRACT ADMINISTRATOR, SOUND RECORDINGS
Kimberlee Archie

DIRECTOR, MEMBERSHIP DEPARTMENT
Evelyn LaRocca

BROADCAST ASSISTANT
Rick Sommers

FIELD REPRESENTATIVES
Jerry Rutkowski
Michel Kinter
Victoria Pistone

DIRECT PHONE LINES

AFTRA News and Information
212/L-E-A-R-N-E-D
Stanley Greene Media Training Hotline
212/532-0808
New York Local Membership Department
212/532-2861

New York Local Casting Hotline
212/532-2063

AFTRA Health & Retirement Funds
212/499-4800

FYI - IF YOU NEED HELP

EXECUTIVE OFFICES Extensions

Office of the Executive Director
Stephen Burrow...4236
Executive Assistant
Yvonne Costagliola...4238

Broadcast Department
Richard Larkin.....4242
Peter Fuster.....4245
Sean Taylor4273

TV Programming
David Salvador... 4302
Mary Hatch 4274
Steve Meicke4269

Field Representatives
Jerry Rutkowski...4275
Michel Kinter.....4266
Victoria Pistone...4308

Non-Broadcast, Interactive, Internet
Constance Best ...4244

Promotional Announcements
David Salvador....4302

TV & Radio Commercials
Contract Administrator,
Ralph Braun4239
Check Supervisor,
Chris Milone.....4282

Sound Recordings
Ralph Braun4239
Kimberlee Archie.4293
Veniece Vicente...4276

Calling it What it is: Theft

AFTRA joins other media unions in stand against theft of intellectual property

AFTRA recently joined IATSE and SAG in signing the March 2, 2010 AFL-CIO Executive Council statement opposing the theft of intellectual property. The statement said, in part, "Motion pictures, television, sound recordings and other entertainment are a vibrant part of the U.S. economy. They yield one of its few remaining trade surpluses. The online theft of copyrighted works and the sale of illegal CDs and DVDs threaten the vitality of U.S. entertainment and thus its working people."

Eschewing the word "piracy," AFTRA National President Roberta Reardon emphasized, "that illegally downloading web content is the same as walking into a store and stealing a CD or DVD. Stealing our members' work seriously threatens their ability to earn a living and support their families."

Recording artists earn more than 90% of their income from the physical and digital sale of their work. Actors, singers, and dancers are also threatened by digital theft, reducing legitimate residual payments, depressing the availability of new work, and compromising all members' ability to continue producing creatively. Far from being a "victimless crime," the losses to the recording industry have been estimated to be as high as \$12 billion; the losses to the movie industry as high as \$6 billion. Total job losses have been put at

over 200,000.

Union benefit plans also suffer losses from the theft of recorded music, movies, and television shows. The IATSE estimates that 65% of their health plan is funded from sales to secondary markets. SAG estimates that 36% of its pension and health plan funding comes from residual income.

AFTRA recently submitted testimony to the FCC during hearings on its ten year plan to expand broadband capacity. As part of their hearings on "net neutrality," AFTRA stressed the need that, as Internet access is expanded and download speeds increase, adequate safeguards must be in place to protect against the theft of creative works. On this subject the AFL-CIO statement said, "At the core of any effort to combat digital theft is reasonable network management...to detect and prevent the illegal downloading of copyrighted works. ... ISPs should not be allowed to block or degrade service so that both consumers and copyrights are protected."

Said local Legislative Committee chair Ed Fry, "It is time we started calling this what it is: theft. It is one thing to choose to give away the proceeds from your work. It is quite another thing to have them stolen from you. The protection of our creative work is essential to our future and of the highest priority for this union and its members."



ONWARD & UPWARD

"Have you ever started a path? No one bothers to start one. We don't mind using the ones that are there: 'Over here on the path...' D'ja ever take the time? Start a path; go ahead. It's a little hard; you have to hold the grass down yourself at first..."

—Dead AFTRA member
George Carlin

Admittedly, the bit from my hero quoted above is not too deeply serious, but it gets at a more serious fact of human social evolution: moving forward with something new is Hard. And most people don't want to do something if it is Hard.

Well, sometimes you just have to. We have to: performers, media professionals, those of us working day in and day out to make a living telling stories and reporting events, have to.

There have been a lot of unions covering what we do, for a lot of years. AFTRA, Equity, SAG, and the other news and media unions are just the most current and recognizable. But there have been groups large and

continued on page 6

New Website Here; Digital Stand By Coming

Have you visited the new and improved AFTRA website? It's up and running at www.aftra.com.

Next up will be a digital version of Stand By. Beginning soon, all issues of Stand By will be available at aftra.com in an interactive viewing format. Mobile device viewing capacity is being built into the new website and also will be

available shortly. In order to get ready and become a part of the 21st century, if you no longer feel you need to receive a paper copy of Stand By, please let us know. Going digital with Stand By will save AFTRA the cost of the paper, the printing and the postage.

Help AFTRA save resources, money and the planet.

2010 AMEE AWARDS

continued from page 1

of a path to a lifetime of learning. It continues to show us media can teach. It shows us that everyday things can make an extraordinary impact. For the joy, laughter, learning, and inspiration it has brought to all of us and for generations to come, it is my deep honor to humbly and with incredible personal respect for each and every one of you, present the 2010 AMEE Award in Entertainment to the cast of *Sesame Street*.” Bob McGrath, a cast member since the program debuted from New York in 1969, accepted the award on behalf of his colleagues, all on hand for this special occasion.



Sesame Street cast.



Robin Roberts receives her AMEE from Bob Edwards.

Jorge Ramos, multi Emmy Award-winning anchor and correspondent who has been called by the Wall Street Journal the “Star Newscaster of Hispanic TV,” introduced legendary recording star New Yorker Tony Bennett, who presented the AMEE to Latin music superstar Juanes. “The reason why I love Juanes is that he cares for humanity. I wish him nothing but the best,” said Mr. Bennett. Hailed by Billboard magazine in December 2009 as the “Star of the Decade,” named “One of the 100 Most Influential People in the World” by Time Magazine, and called “Colombia’s greatest ambassador” by his country’s president, Juanes is committed to the possibility of social change through

music. He is leading the fight to eradicate land mines in Colombia and around the world. Juanes thanked Tony Bennett and AFTRA “for a genuinely special night.”

TV correspondent Bill Geist presented the first of the Lifetime Achievement awards to his *CBS Sunday Morning* colleague, native New Yorker Charles Osgood. Noting Mr. Osgood’s reputation as a workaholic, he said: “I’ll try to keep this short, Charles has to get up for work in a few minutes.” Mr. Osgood wryly noted that while such honors often signal the end of a career, “I’d like to see this keep going for a while.” Charles Osgood has received many accolades during his long career, including three Peabody Awards and four Emmy Awards. He has

been inducted into the Broadcasting and Cable Hall of Fame and the National Association of Broadcasters Hall of Fame and received the 1999 International Radio and Television Society Foundation Award for significant achievement. Mr. Osgood spoke about the changes in broadcasting since he began his career, and reminded the audience of the importance of modern-day radio and television. “Did you know there are more people listening to radio these days than in its so-called ‘hey day?’ And more people watched the Super Bowl on television than had ever watched anything on television before. That’s because it is a great story, and storytelling is what our business is all about.”



Honoree Charles Osgood is flanked by National President Roberta Reardon (l) and National Executive Director Kim Roberts Hedgpath.

(Photos: Getty Images)

The final honor of the evening went to soul singer Sam Moore, who revolutionized R&B and gospel music. He is a member of the Rock and Roll Hall of Fame and the Grammy Song Hall of Fame, and is the recipient of the NARAS Heroes Award and the first ever British Music of Black Origin

(MOBO) Lifetime Achievement Award, among many honors. The AMEE was presented by his friend, radio personality Don Imus, whose daily show is broadcast from New York. Mr. Moore, a longtime and vocal advocate for the Performance Rights Act, ended the evening with a call to action, saying, "Every time your record is played, I think you should be paid. I'm still fighting. I'm gonna keep on fighting."



Sam Moore and Don Imus.



Juanes with Tony Bennett.

New York Local Recording Secretary Lainie Cooke and Third Vice-President Ed Fry co-chaired the 2010 AMEES Gala. Board members who served on the Host Committee were: Polly

Adams, David Allan Basche, Jim Kerr, Robert Newman, Randall Pinkston, Roberta Reardon, Frank Simms and Sally Winters, ably assisted by Holter Graham and Janette Gautier.

The 2011 AMEE Awards will be presented in Los Angeles.



By Victoria Pistone
AFTRAMY Field Representative

What can you recommend for those occasions when we get calls last minute?

Last minute calls should first of all only be responded to if you are available right away to go to the location indicated. You must have the full day free for background work. A rush call means just that – we need you in a real rush because you are replacing a no show on set and production is trying to put together the scene. As you are rushing to the set, do not forget all proper IDs and documentation needed.

Do you prefer headshots, three quarter length, or full length?

We prefer snapshots in the background world, not headshots. We like to

Casting 101

Frequently Asked Questions
answered by
Local Casting Agents

This issue: Allison Hall, Grant Wilfey Casting

see the real look of the actor as opposed to a studio shot that may be retouched or altered. We do keep files of headshots. The more we can see body type and skin tone the better.

Do you prefer a comp card or a headshot?

I prefer comp cards because, again, we really need to see what an actor looks like to properly place them in a scene. Comp cards have more pictures and usually a body shot. That can be useful when we are looking for photo doubles and body doubles.

What is your pet peeve?

My pet peeve is people who do not fol-

low directions. We rely on talent to follow specific instructions on how to check in the night before and if the actor does not listen carefully and write down info, he or she can be easily confused. Pay attention because we work at fast speeds due to the large number of actors we sometimes need to provide on a daily basis.

Is it a good idea to try and type oneself and get a picture to reflect that?

Actors should get a picture to properly portray what looks they can pull off, i.e., doctor, punk, fashionista, etc. We accept submissions only by mail or drop off, no walk-ins to the office! We recommend that people come in to the open calls we have periodically so we can take a snapshot of them to put in our database. We place postings daily on the Casting Networks, Breakdown Services, NY Castings websites, so actors who want to do the most amount of work should look into joining those.

If you have a question that you would like answered send it to vpistone@aftra.com and it may make the next issue of Stand By NY.

ONWARD & UPWARD

continued from page 3

small over the decades that have worked to represent the performer, the storyteller, the reporter, so that they can ply their trade, make an honest wage, and trust that their work will be respected and protected for the future.

Lots of unions. Too many, in fact. And it is time to start looking to end that division, that multiplicity, that redundancy, that weakness.

To give you an idea of the scope and breadth of the employers with whom we negotiate, think about it this way. ABC TV is Disney movies is ABC News is Disney Theme parks is ESPN Cable sports is Disney Cruise Lines is SOAPNet is Simon and Schuster is Hannah Montana's boss is Mickey Mouse's boss is Stephen King's boss is Diane Sawyer's boss is Captain Jack Sparrow's boss. I could do the same with CBS/Viacom, but frankly, I'm getting a little dizzy.

A union has two jobs: organize and protect work for members. Period. Everything we do stems from that: organizing, contract negotiation, strikes, conventions, this newsletter. It is all in the name of creating and/or protecting work for our members.

And a smart union prioritizes to best care for its members. For instance, both sides of AFTRA's largest single contract (NetCode and Primetime/Exhibit A) are roaring toward us in the coming months. We're preparing, getting more and more ready every day. And if anyone thinks we're gonna split our attention and attempt anything else—from merging unions to repainting the halls—between now and the successful conclusion of those contract negotiations, well, that person probably just fell out of the Dumb tree and hit every branch on the way down.

When the time comes, we will partner with everyone interested in building our own future. And the best way to have the power and preparedness to protect the work we have and grow into new or currently non-union areas of our industries is to create a strong, focused union.

To, simply, evolve.

My uncle ranches cattle, and to keep his herd evolving, improving, healthy, and strong, he periodically blends new bloodlines into the mix. When ranchers bring a new strain or bloodline into their herd, the stronger, healthier offspring are referred to as having "hybrid vigor."

I want our union to have hybrid vigor. I want our union to take the best of what our current multiple unions have to offer: the best forms of governance, the best administrative structures, the best relationships with employers.

I want our union to have hybrid vigor: I want our union to discard the outdated, the unnecessary, and the foolish: last-century beliefs about the business models, an atmosphere of distrust, fear of tiny screens, a pointless divide between members and staff, dying hierarchies, decrepit jurisdictional lines, and irrelevant adherences to habit and memory.

It is time to embrace our new century and our new ability to thrive within it. Hybrid vigor, flexible pragmatism, good old elbow grease: these are our tools. Let's use them.

We do not need a merged union. We need a new union. One that spreads its shield over the head of as many people working in communication media as is possible. One that utilizes the inherent strength in having members in every facet of a multi-national corporation's architecture. One that speaks fluidly with itself from coast to coast, and in every shop and set and studio and stage in between.

It's all pretty simple actually: where's the work, can we get it, can we keep it, can we make a good wage at it, can we share in the prosperity our skills help create for our employers?

Yes, we can do that. We can do that with hybrid vigor. We can do that with our new union. It will be us, choosing to take the bold and dedicated step of starting a new path.

It may be difficult at first, but I look forward to it.

Onward and Upward,
Holter Graham

AFTRAn Scores a Streamy

You've heard of the Emmys, the AMEEs, the Tonys and the Oscars. Now, there are the Streamys—honoring the Best New Web Series. And AFTRAn Jeremy Redleaf is a winner for his series, *Odd Jobs*, produced under AFTRA's New Media Agreement.

The 2010 Streamy Award ceremony was streamed live and AFTRA-covered from the red carpet at the Orpheum Theatre in downtown Los Angeles on April 11. Awards were presented for achievement in categories ranging from Best Comedy Web Series to Best News or Politics Web Series.

The Streamys are the first awards to honor excellence in Web television, including such AFTRA-covered programs as *The Guild* and *Angel of Death*, and the work of many AFTRA members.



Now Playing: AFTRA in Primetime

By Victoria Pistone,
AFTRANY Field Representative

My DVR is about to explode. The poor box just can't take it anymore. Between the AFTRANY shows already on air – like *The Good Wife*, *Nurse Jackie*, *Mercy*, and *White Collar* – and the new shows about to start airing – like *Gravity* – there is so much TV and so little time. AFTRA performers are a part of exciting and entertaining primetime television every day: The good news is there is more to come.

One of my favorite new shows is *Mercy*. As a Jersey City resident, it's exciting to see my local watering hole depicted on television. It was even more exciting for me to see performers working with the production crew to help the residents of *Mercy* have a St. Patrick's Day celebration right on my street. It looked amazing – the only thing missing was the beer. It's scenes like this that can only happen with the hard work of the talented members of AFTRA.

Another new favorite is *White Collar*. During each episode you are brought to a New York packed with FBI agents and world class art thieves. The show follows Neil

Caffrey, played by Matthew Bomer, a talented art thief only out on probation because the FBI believes his "talents" can help them catch other thieves. It's an hour of pure excitement and fun. Picked up for season two, this show is just another example of the creative programming being shot in NY.

In the upcoming months there are many more AFTRA productions setting up shop in the New York area. *The Big C*, a show featuring Academy Award nominee Gabourey Sidibe, will be shooting a pilot and 12 episodes for Showtime. The new Matthew Broderick pilot, *Beach Lane*, is slated to begin production soon. The TBS sitcom *Are We There Yet?* has been shooting in Connecticut, and the revamped *Charlie's Angels* is coming to New York. *Light's Out* has been picked up and is currently shooting out of Hellgate Studio in Queens.

To top off the mounting AFTRA production list in New York, *Bored to Death* has returned and *Royal Pains* will start shooting its second season in early April. As this spring begins it is ramping up to be another busy season, sure to bring lots of AFTRA jobs – and sure to challenge our DVRs.

Taylor Schilling as Veronica, James Van Der Beek as Dr. Briggs in *Mercy*. (Photo: Virginia Sherwood/NBC)



Guillermo Diaz as Angel Garcia, Taylor Schilling as Veronica, James LeGross as Dr. Harris, Alexandra Doenneffer as Yelena Harris, Michele Trachtenberg as Chloe Payne in *Mercy*. (Photo: Myles Aronowitz/NBC)



Willie Garson as Mozzie, Matt Bomer as Neal Caffrey in *White Collar*. (Photo: David Giesbrech/USA Network)



Matt Bomer as Neal Caffrey, Tim Dekay as Peter Burke and an unidentified Actor from *White Collar*. (Photo: David Giesbrach/USA Network)

Senator Gillibrand Meets with NY Entertainment Unions

On March 8, 2010 at a meeting arranged by the New York State AFL-CIO, member unions of the state labor federation's Arts and Entertainment Committee met with Senator Kirsten Gillibrand (D-NY). A former Congresswoman from New York's 20th Congressional district, Senator Gillibrand was appointed to fill the seat vacated by Secretary of State Hillary Rodham Clinton. She is running in this fall's election for a full six year term as New York's junior senator. Representing AFTRANY at the meeting were Local President Holter Graham and Third Vice President and Eastern Chair of the Legislative and Public Affairs Committee Ed Fry.

Senator Gillibrand shared some of her background and then listened to the concerns of New York's entertainment unions. Chief among those concerns were: the fate of New York State's TV and film incentive program, continued national media consolidation, health care reform, the theft of intellectual property, and the updating of the federal tax code to allow performers to deduct their full costs of doing business.

AFTRA, along with the AFM, pressed her on the Performance Rights Act (H.R.848/S.379) which would establish the right of

sound recordings artists to receive compensation when their music is played on terrestrial radio. Currently, the United States is one of the few nations in the world that uses performances on radio without compensation to the artist—a practice we



Senator Kirsten Gillibrand with Ed Fry (l) and Local President Holter Graham.

share with Iran and North Korea.

Senator Gillibrand took notes as she asked questions and stated her opinions and ideas without equivocation. President Graham and Mr. Fry were able to speak with her staff after the meeting and they were cooperative in setting up a tele-

conference with staff members not in attendance to go over the particulars of the issues raised by AFTRA. Said President Graham, "We're grateful to the State Federation for setting up this meeting and for giving us a chance to put our concerns and interests before the Senator. The media industry is a cornerstone of the state and city economy and it is important for us to be able to work effectively with our elected

representatives—local, state and federal." Said Mr. Fry, "We were impressed with Senator Gillibrand and look forward to developing a productive relationship with her as we work together on a wide range of issues important to AFTRAns and to 21st century media."

New System Tracks Income

In early January 2010, the AFTRA National Agency Department and the AFTRA Los Angeles Local Agency Department worked together with the National IT Department to develop a system whereby the staff can provide a report that would detail a performer's income for a specific time period.

This report is currently available to both franchised agents and members upon written request to the National Agency Department. In order for AFTRA to provide the report to a fran-

chised talent agent, the agent must provide proof that there is an active representation agreement on file (these agreements include either a Standard AFTRA contract, an AFTRA Work Authorization Form and/or an active AFTRA Check Authorization). Please note that the report does not include a performer's social security number. AFTRA has the ability to produce these reports based on the performer's AFTRA ID number or the last four digits of the performer's social security number. The

report is issued via email.

The agents are utilizing these reports as an accounting of a performer's pay to calculate commission and ensure that the performer is actually receiving the income the agents have negotiated. Members have also expressed interest in obtaining these reports for their records.

If you wish to receive a copy of your income report, please email the National Agency Department at agency@aftra.com. Be sure to include your Performer ID number, full name, home address and telephone number, and last four digits of your social security number.

Don Hastings Reflects on the End of “The World” and Other Matters

CBS has cancelled the long-running TV series *As The World Turns*, the final episode of which is scheduled to be telecast in September 2010 after 54 years and more than 13,000 episodes, all of which have originated from New York City. The series made its live debut on April 2, 1956, has won 58 Daytime Emmys, and helped launch the careers of several internationally recognized performers, including Julianne Moore, Dana Delaney, Meg Ryan, Marisa Tomei, Parker Posey, and Cyndi Lauper.

ATWT, as the series has come to be called, was top-rated from 1958-78, and along the way has switched to color (1967), gone from live to tape, and expanded from 30 minutes to an hour (1975). It is the longest running daytime series on TV.

This year, Don Hastings observes his 50th anniversary on the show, portraying the character of Bob Hughes since he joined the series in October 1960. He ranks third behind Eileen Fulton and Helen Wagner in having played the same role for the longest time on TV, but he has played the same role continuously without a break, and thus holds the record for the longest continuous run by an actor in the history of television serials.

Born in Brooklyn, Don has been an AFTRA member since he was six, having joined in 1940 when the young union was known as AFRA, before television added another letter to its name.

“I was doing a Sunday morning radio kid’s show called *Coast to Coast on a Bus*, Don said. “My brother, Bobby Hastings, who is nine years older than I am and was a working actor (including *General Hospital* for seven years and also *McHale’s Navy*) was on the radio show, and I got on it.” That led to an audition for the national company of *Life With Father*, and Don went on the road for three years. His Broadway debut was in *I Remember Mama* in 1944, and his last Broadway play was *Summer and Smoke* in



Don Hastings.

1948. During those years, he also worked on radio and television, turning to TV full time in 1949 as the Video Ranger on the children’s series *Captain Video*, telecast live from New York for 30 minutes five nights a week on the DuMont network. He stayed with the series until it went off the air after six years. In 1956, he joined the cast of *The Edge of Night*, staying for four-and-a-half years. In 2003, he did a sci-fi film, *Decoys*, written and directed by his son Matthew.

He met his wife, Leslie Denniston, when she was also a member of the *ATWT* cast.

As a member of the Writers Guild, he wrote scripts for *ATWT* from 1971-72, and also wrote for *The Guiding Light* under the name J.J. Matthew.

How does he feel to be going off the air after 50 years?

“I haven’t been terribly saddened yet. I think that will come when it actually happens. I was not surprised. I thought it was going to go off about a year ago, and when it was renewed for another year I think there was a kind of upsurge, but they kept cutting the budget. We had twice as many writers before this bare-bones production took over. I know that I’ll miss the people I’ve worked with for 40—sometimes 50—years. And I’ll miss having a place of business to go to, even though it’s not every day, the way it used to be. It’s enough that we still care about each other, on or off the job.”

Don was the recipient of the Lifetime Achievement Award from the National Academy of Television Arts and Sciences in 2004; won the Daytime Emmy Award in 2005; received the Academy’s Silver Circle Award in 1993 for his many years of achievement in the television industry, and won the Soap Opera Digest Editors’ Award in 1998.

His relationship with AFTRA is unique. He is among the longest-serving and most honored members of the union. For many

years he served on both the AFTRA National and New York Local Boards; he has often been a delegate to AFTRA’s National Conventions; repeatedly served on, and frequently chaired, the Contract Players Caucus, and was an integral part of the Network Code Negotiating Committee. In 2006, he received the AFTRA New York Local’s highest honor, the Kenneth Harvey Award, named for the late Local and National President Kenneth Harvey. He received the AMEE (AFTRA Media and Entertainment Excellence) Award at the National Convention in 2005.

“I think my record sounds better than it is,” he says, “but because I’ve been involved with AFTRA for so many years, and despite the work schedule, I did show up for meetings and perhaps developed some insight. And I’ve tried to encourage other members to get involved. There are still a lot of actors who have come through shows like mine, who don’t understand that they should go to AFTRA if they get in trouble. I had a young woman say to me, ‘My contract is up; I don’t have to pay AFTRA any more dues, do I?’ I asked her if she still wanted to be an actor, and she said, ‘Yeah, oh, yeah!’ I said, ‘Then you want to belong to the union. Do you want to work toward a pension, or build credits for medical coverage, or be protected in your relationships with agents and employers?’

“I think we often tend to do a lot of Monday morning quarterbacking. We go back several years and think, ‘If we only had done this differently, if we only had a better idea...’ But for the most part, I really admire the people I’ve met by being on the AFTRA Boards, people who were really good at it.

“I think our National President (Roberta Reardon) is really a terrific lady, and a great leader, and she’s come up through the ranks. She’s amazing. So is Kim Roberts (Hedgpeth), our National Executive Director, and Stephen Burrow, our New York Local exec, adds so much in his non-confrontational way. I think he’s a brilliant guy—I really do. We have a lot of other good people that I haven’t dealt with. We may have made some mistakes in the past, but I think we’re going in the right direction.”

Gala Event Celebrates Women Artists Over 40

If you look up the word “vintage” in a Thesaurus, some of the synonyms that come up are “classic,” “essential,” “prime,” “first-rate” and “first-class.” *VintAGE*, an event sponsored by AFTRA, SAG and the New York Coalition of Professional Women in the Arts and Media on March 1, 2010, kicking off a national month-long celebration of the achievements of women, focused on women over 40, showing that they embody all of those traits. *VintAGE* reflected AFTRA’s commitment to supporting enhanced employment opportunities for a segment of its membership often overlooked and underemployed.

VintAGE asked the question: Have we come a long way, baby, only to be sidelined after the age of 40? The answer was a resounding “No,” demonstrated in a vibrant evening of music, dance, videos, speakers, and creative activism.

AFTRA’s National Women’s Committee Chair Leslie Shreve reports:

“Multi-awarded AFTRAns Gretchen Cryer and Nancy Ford gave a sneak preview of their new musical, *I’m Still Getting My Act Together and Taking It on The Road;*”



VintAGE participants and volunteers.

former NY and National Board member Mercedes Ellington cleverly choreographed a jazz and tap dance to Shania Twain’s *Man! I Feel Like a Woman*; Ilene Kristen of *One Life to Live* rocked the rafters with her original song, *Lion’s Den*; and AFTRA National President, and Local Board member, Roberta Reardon, in a taped tribute, put AFTRA’s concerns front and center.

“Challenges were presented, ideas shared, and an energized good time was had by the capacity crowd,” said Ms. Shreve.

“AFTRANY is proud to have been a co-sponsor of the *VintAGE* event, helping our members keep the spotlight on women performers over 40 and the fantastic contributions they can make to the American media scene,” said Local President Holter Graham.

Heller Scholarships Established for Conard Fowkes, Kenneth Roberts

The New York Local Board has made a generous donation to the George Heller Memorial Scholarship Fund to establish scholarships in the names of longtime Board members Conard Fowkes and Kenneth Roberts.

Kenneth Roberts, a charter member of AFTRA, was an honored radio and television announcer. He was a staff announcer at CBS for over 20 years and was the voice of *Love of Life* and *Secret Storm*, among others. His service to the union spanned five decades. He was New York Local President from 1968-71 and later its Treasurer, and National Treasurer from 1983 to 1991. He also served on the Scholarship Committee of

the AFTRA Heller Memorial Foundation (now the George Heller Memorial Scholarship Fund). He died on June 19, 2009, at the age of 99.

Conard Fowkes worked in all facets of the entertainment industry—theatre, television, film and radio—and was a contract player on eight different soap operas, including *As The World Turns*, *Search For Tomorrow*, and *The Edge of Night*, as well as numerous episodes of the cult series, *Dark Shadows*. Although Conard was better known for his service to VITA (the Volunteer Income Tax Assistance program) and Actors’ Equity, he served on both AFTRA’s New York Local and National Boards and as a

Convention delegate for many years. As President and then Treasurer of the AFTRA Heller Memorial Foundation for 20 years, he handled all the financial information submitted by applicants to the Scholarship Committee. He died on December 14, 2009, at the age of 76.

Anyone wishing to contribute to either of these scholarships can make a tax-deductible donation of any amount to The AFTRA Foundation, with “Roberts” or “Fowkes” Scholarship written in the memo line. Send it to George Heller Memorial Scholarship Fund, c/o The AFTRA Foundation, 260 Madison Avenue, 7th Floor, New York, NY 10016.

Letters

Remembering a Special AFTRAn

Dear Editor:

I'm sure everyone was as full of emotion as I was upon hearing of the passing of Conard Fowkes, a fine man who was definitely his own person. I'm sure he left an everlasting positive impression on everyone—those of us who knew him for a long period of time and also those who experienced him for the first time in the VITA (Volunteer Income Tax Assistance) office. I thought it was ingenious when he created the VITA program. Then again, he was incredibly bright.

I remember him receiving the Ken

Harvey Award at the AFTRA Membership Meeting. In addition to his serving on the AFTRA (1974-79) and SAG Boards and as an AFTRA Convention delegate, we were very fortunate to have him on the Equity Council for so many years, giving great support to Equity members, making the right decisions and doing what was best for the membership. His thinking was always so clear and his common sense was untouchable—qualities for which I'm sure we were all grateful.

I'm fortunate to have known Conard for 30 years. I'll miss his veracity—his habitual regard for truth.

Elaine LeGarro

In Memoriam

AFTRA mourns the passing of the following New York members and other AFTRAns who left their mark on New York City (December 1, 2009-April 12, 2010).

Wanda Carrie	James Mitchell
Bob Colletti	Frances Reid
Rik Colitti	Raymond M.
John Dankworth	Seiden
Michael Philip	Arnold Stang
Del Rio	Angela Thornton
Conard Fowkes	Torrie Zito
Ron Lundy	

AFTRA Will Participate in AFL-CIO Young Workers Summit

On February 18, 2010, the AFL-CIO convened a group of union leaders in Washington, DC, to inaugurate the Young Workers Alliance and begin preparation for a Young Workers Summit in the summer of 2010.

Local President Holter Graham attended the meeting with AFTRA DC/Baltimore President Julie Wright and Ray Bradford, AFTRA's National Director for Equal Employment Opportunities.

Mr. Graham reports that: "AFL-CIO Secretary-Treasurer Liz Shuler—the first woman elected to that position and the youngest officer in the organization's history—is dedicated to using the voice and diversity of AFL-CIO unions to bring the millennial generation of American workers into the House of Labor. AFTRA and a diverse group of union leaders from all parts of the country and the workforce started the conversation that will lead to a Young Workers Summit to serve as an informational and inspirational source for young people entering the workforce. Young Americans need union representation more than ever during these times of corporate contraction and economic uncertainty, and AFTRA will use its specialized talents as a media messenger to inform the conversation and the public about the value of union membership."

Two Key Pacts Set to Expire

AFTRA's Sound Recordings Code is set to expire on June 30, 2010, with the Net Code expiring on November 15. At press time, the Sound Recordings Code Steering Committee and the Network Code "Front-of-the-Book" Steering Committee had been meeting in preparation for the negotiations.

STAND BY

The New York Local of AFTRA publishes STAND BY as a means of communicating with its members and as a medium for the exchange of ideas and information of professional interest. Opinions expressed in letters, interviews or by-lined articles do not necessarily correspond to the policy or views of AFTRA. All submissions must be signed, but names will be withheld upon request. Address all editorial material to Dick Moore and Associates, Inc., Suite 1109, 1560 Broadway, New York, NY 10036.

STAND BY is published as the Official Bulletin of the New York Local of the American Federation of Television and Radio Artists, affiliated with the American Federation of Labor-Congress of Industrial Organizations, 260 Madison Avenue, New York, NY 10016. Telephone (212) 532-0800. Annual subscription \$1.65. Periodicals postage paid at New York, New York, Postmaster: Send address changes to *Stand By*, 260 Madison Avenue, New York, NY 10016.

STAND BY Editorial Board:

Chair: Holter Graham	Ed Fry	Lainie Cooke
Roberta Reardon	David Browde	Don Gould
Anne Gartlan	Janette Gautier	Sally Winters
Dan Ingram	Mitchell McGuire	Frank Simms

New York Local Board of Directors:

Polly Adams	Anne Gartlan	Joyce Korbin	Harry Peerce
Corey Anker	Janette Gautier	Ruth Last	Randall Pinkston
David Alan Basche	Liz Gonzalez	John Leyman	Eric Rath
David Browde	Don Gould	James Lurie	Roberta Reardon
Elaine Caswell	Holter Graham	Arlene Martell	Vergi Rodriguez
Christopher Cook	Jeff Greene	Marie Masters	Paul Rudnick
Lainie Cooke	Martha Greenhouse	Mitchell McGuire	Catherine Russell
Wendell Craig	Kathy Keane	Mierre	Frank Simms
Richard Ferrone	Heather Kenzie	Karla Denise Moore	Tracy Spinney
Ed Fry	Jim Kerr	Robert Newman	Joan Valentina
Jim Gatley	Gerald M. Kline		Sally Winters

New York Local Officers:

President: Holter Graham	4th Vice President: Janette Gautier
1st Vice President: Sally Winters	5th Vice President: David Browde
2nd Vice President: Anne Gartlan	Treasurer: Mitchell McGuire
3rd Vice President: Ed Fry	Recording Secretary: Lainie Cooke

Editor: Dick Moore

Associate Editor: Helaine Feldman



New York Local of the American Federation of Television and Radio Artists, AFL-CIO

260 Madison Avenue
New York, NY 10016

Non-Profit Org.
U.S. Postage
PAID
New York, NY
Permit No. 9313

Change Service Requested

Open Door 2010 is Coming

AFTRA's Open Door Program provides the opportunity for paid-up New York members to meet with casting directors and agents. At the last Open Door, over 1,300 members met with 125 agents and casting directors who gave more than 2,250 appointments.

In order to participate, members *must* go through a lottery, step one in a three-step process. At the lottery, the member picks a card, which tells him or her what date and time to come to registration (where the actual appointments will be chosen). The lottery dates are:

Monday, May 17, 2010:

11 a.m. to 5 p.m.

Thursday, May 20, 2010:

3 p.m. to 8 p.m.

Tuesday, May 25, 2010:

12 Noon to 7 p.m.

The lottery will be held in the AFTRA Conference Room, 260 Madison Avenue, 7th Floor. This is a random drawing so there is no need to come early. The last person drawing a card could pick the first time slot for

registration. At registration (step two), members will choose one or two appointments from a list of casting directors and agents who have agreed to meet with AFTRAns on a one-to-one basis. Most of the appointments will take place later in June (step three).

The Open Door Committee is made up of 35 members, who volunteer hundreds of hours of their time to open doors for YOU. So bring your current AFTRA card, your photo/resume, and join AFTRANY's biggest member event of the year.

THE SPRING MEMBERSHIP MEETING OF THE NEW YORK LOCAL OF AFTRA

WILL BE HELD ON

TUESDAY, MAY 18, 2010 - 6:00 P.M.

SEIU LOCAL 32BJ

101 Avenue of the Americas
(between Grand Street and Watts Street on 6th Avenue)
1st Floor Auditorium
New York, New York

Hear from candidates for the Local Board.

Staff and elected members will report on AFTRANY's activities.

A sign language interpreter will be present if requested one week prior to the meeting. Please call the Committee Secretary at AFTRA, (212) 532-0800.