

AFTRA Blacklist

See story on page 12

We the People of United States, in order to insure domestic Tranquility, provide for the common Defense, promote the general Welfare, and our Posterity, do hereby establish this Constitution for the United States of America

Article 1 - All legislative Powers herein granted shall be vested in a Congress of the United States, which shall consist of a Senate and House of Representatives

Section 2 - The House of Representatives shall be composed of Members chosen every second Year by the People of the several States, and the Electors in each State shall have the Qualifications requisite for Electors of the most numerous Branch of the State Legislature

Section 3 - The Senate of the United States shall be composed of two Senators from each State, chosen by the Electors in each State, and the Electors in each State shall have the Qualifications requisite for Electors of the most numerous Branch of the State Legislature

Section 4 - The Electors in each State shall have the Qualifications requisite for Electors of the most numerous Branch of the State Legislature

Section 5 - The Electors in each State shall have the Qualifications requisite for Electors of the most numerous Branch of the State Legislature

Section 6 - The Electors in each State shall have the Qualifications requisite for Electors of the most numerous Branch of the State Legislature

Section 7 - The Electors in each State shall have the Qualifications requisite for Electors of the most numerous Branch of the State Legislature

Article 2 - The executive Power shall be vested in a President of the United States of America

IN THIS ISSUE: AFTRA AT THE CROSSROADS, PAGE 3 • MERGER MAKES PROGRESS, PAGE 5 • PUBLIC BROADCASTING UNDER ATTACK, PAGE 11
NETWORK CODE RATIFIED, PAGE 18 • N&R REPORTS GOOD NEWS, PAGE 20 • THE JUNGLE BETWEEN THE COASTS, PAGE 23



AFTRA & THE FUTURE

BY SHELBY SCOTT NATIONAL PRESIDENT

In Cleveland in 1981 AFTRA President Bill Hillman charged the Coordinating Committee for Merger to come up with the best plan possible to merge AFTRA and the Screen Actors Guild. He said, at the time, that whether you are for merger or against it you must work for the best plan possible for the good of us all.

This past January, AFTRA's National Board members met with the Board members of the Guild to participate in the decision-making that may lead to the creation of a new union which would come from such a merger.

But even as we move closer than ever toward a merger, we must also continue to build a better and stronger AFTRA. We simply can't sit back and wait, thinking that a coming merger will solve our problems. AFTRA did that once and we all know now that it was a mistake.

Our union has moved forward on many fronts over the past few years. We can't stop now. We still have problems of how we allocate our resources, both nationally and locally. We still run into difficulties when the action of one Local adversely affects another.

We have wonderful National and Local staffs, who are stretched beyond the limit, even as we cry for additional services.

I think of AFTRA as a living thing: it must change, it must adapt, it must grow to face whatever challenge comes next. We are working on ways to keep AFTRA growing and changing. We should not be afraid of change—instead we should be looking for ways to make our union even better and stronger than it is today.

OFFICERS

Shelby Scott
President

Denny Delk
First Vice President

Richard Holter
Second Vice President

Susan Boyd
Vice President

Belva Davis
Vice President

J.R. Horne
Vice President

Bob Edwards
Vice President

Ray Bradford
Vice President

Daryl Hogue
Vice President

Dave Corey
Vice President

Lillian Clark
Treasurer

Fred Anderson
Recording Secretary

Bruce A. York
National Executive Director

Kim A. Roberts
Assistant National Executive Director, News/Broadcast

Karen Karnow
Stuart
Assistant National Executive Director, Entertainment Programming

NATIONAL BOARD 1994-97 **EASTERN** · Mel Alpern · John Badila · Mike Baker · Bill Bransome · Lillian Clark · Patrick Collins · John P. Connolly · Dave Corey · Roger Crouthamel · Lois Davis-Stewart · Maureen Donnelly · Bob Edwards · Mercedes Ellington · Ben Farnsworth · Anne Gartlan · Janette Gautier · Toby Gold · Don Gould · Martha Greenhouse · Ralph Gunderman · John F. Henning · J.R. Horne · Elizabeth Hubbard · Dan Ingram · Rose Marie Jun · Dick Klinger · Lynne Lambert · Ruth Last · Len Lawrence · Elaine LeGaro · Linda Lopez · Ann Loring · Kitty Lunn · Martha Manning · Mitch McGuire · Mierre · Susan Moses · Stephen Newman · Harry Pearce · Vic Ratner · Joyce Reehling · Donn Schrader · Shelby Scott · Sheldon Smith · Bill Steinbach · Michael Zaslow **CENTRAL** · Beegie Adair · Ray Bradford · John Davies · Reed Farrell · Jim Ferguson · Charles Ferrara · John FitzGerald · Nik Hagler · Richard D. Holter · Bob Horler · Diane Jones · Jack Karey · Dick Kay · Priscilla Lindsay · Patrick Murphy · Dean Vivian · Jimmie Wright **WESTERN** · Fred Anderson · Dick Arnold · Ed Arnold · Alice Backes · Barbara Barri · Bobbie Bates · Susan Boyd · Toey Caldwell · Jacque Lynn Colton · Belva Davis · Denny Delk · Nina Diamante · Kevin Dorsey · Robert Easton · Carole Elliott · Jay Gerber · Margie Ghigo · David Hartley-Margolin · Sumi Haru · Bill Hillman · Daryl Hogue · Fred Holliday · Marilyn Jackson · Vickie Jenkins · Jackie Joseph · Jon Joyce · Marvin Kaplan · Joan Kenley · Linda Kennedy · Peter Leeds · Edie Lehmann · Pat Li · Rita Lynn · Frank Maxwell · Peggy McCay · Ted Meyers · Paul Napier · Gayle Palitz · John Randolph · Frances Reid · Kelly Shapiro · David Lee Shaw · Sally Stevens · Al Strobel · D.J. Sullivan · Yale Summers · Angel Tompkins · Les Tremayne · Gayle Vance · Arthur Wachtel · Jacqueline Ward · Spice Williams · Millie Wright · Bill Zuckert

CONTRIBUTING EDITORS · Dick Klinger, *Atlanta* · Dona Sommers, *Boston* · Doug Smith, *Buffalo* · Dick Elliott, *Chicago* · Ted Lux, *Cleveland* · Hugh Lampman, *Dallas/Fort Worth* · Nancy Flanagan, *Denver* · Lili Kaufmann, *Detroit* · Chris Ward, *Fresno* · John Borrowman, *Houston* · Bob Albright, *Kansas City* · Pam Fair, *Los Angeles* · Dave Corey, *Miami* · Randall Himes, *Nashville* · Bob Fry, *New Orleans* · Dorothy Spears, *New York* · Kathleen O'Hara Brehm, *Omaha* · Nat Wright, *Philadelphia* · Elayne Stein, *Phoenix* · Susan Chapek, *Pittsburgh* · Rhoda Williams, *Portland* · June Baller, *Rochester* · Thom Lewis, *St. Louis* · Chet Trouten, *Sacramento/Stockton* · Steve Tom, *San Diego* · Rebecca Rhine, *San Francisco* · Patrick Nolan, *Seattle* · Priscilla Lindsay, *Tri-State* · Martin Ruben, *Twin Cities* · Carroll James, *Washington/Baltimore*

EDITORIAL BOARD · John Henning, *National Chairperson* · David de Vries, *Atlanta* · Shelby Scott, *Boston* · Rick Pfeiffer, *Buffalo* · Ray Bradford, *Chicago* · Dean Griffin, *Cleveland* · Tricia Avery, *Dallas/Fort Worth* · Bob Turner, *Denver* · Lili Kaufmann, *Detroit* · Chris Ward, *Fresno* · Peter Bryson, *Houston* · Brian Cutler, *Kansas City* · Susan Boyd, *Los Angeles* · J.J. Wilson, *Miami* · CeCe Dubois, *Nashville* · Charles Ferrara, *New Orleans* · Mike Baker, *New York* · Bob Horder, *Omaha* · Garry Moore, *Peoria* · Ed Kasuba, *Philadelphia* · Stephen Nathenson, *Phoenix* · Bill Steinbach, *Pittsburgh* · Al Strobel, *Portland* · June Baller, *Rochester* · Michael McLaughlin, *Sacramento/Stockton* · Joneal Joplin, *St. Louis* · Danny Romero, *San Diego* · Al Hart, *San Francisco* · Jim Leonard, *Schenectady* · John Sandifer, *Seattle* · Walt Maher, *Tri-State* · Jimmie Wright, *Twin Cities* · John Badila, *Washington*

AFTRA Magazine (ISSN 00-004-7676) is published three times a year as the official bulletin of the American Federation of Television and Radio Artists, affiliated with the American Federation of Labor—Congress of Industrial Organizations. Address: 260 Madison Avenue, New York, NY 10016. Tel: 212 532 0800. Subscriptions, \$3 per year. Send address changes to AFTRA Magazine, 260 Madison Avenue, New York, NY 10016. All editorial material should be addressed to: Dick Moore and Associates, Incorporated, 1560 Broadway, Suite 500, New York, NY 10036

Editor: Dick Moore · Associate Editor: Dorothy Spears

AFTRA AFTRA Magazine is published by the National Office of the American Federation of Television and Radio Artists, AFL-CIO

Printed in the U.S.A



AFTRA AT THE CROSSROADS

BY BRUCE YORK

AFTRA
NATIONAL
EXECUTIVE
DIRECTOR

This article is excerpted from Mr. York's report to the January plenary meeting of the National Board on the work to date of AFTRA's Strategic Planning Committee.

I have been asked by Shelby Scott to report on the discussions, activities and recommendations of AFTRA's Strategic Planning Committee—a particularly hard-working group of dedicated AFTRA members.

AFTRA's accomplishments over the last few years are substantial. I am proud, and this union has a right to be proud of its development and success. There's no talent union in the world that has a better grip on new Interactive and multi-media technology than AFTRA, as it relates to its members, due in no small measure to the leadership of Karen Stuart and the hard work of our Locals, most notably San Francisco.

We can be proud of our accomplishments representing recording artists. We've just negotiated a new watershed collective bargaining agreement and, in the past few months, AFTRA has helped the Health & Retirement Funds collect over \$5 million in back contributions from record labels. As long as we are talking about the H&R Funds, there is finally a lot of good news to report (see page 20) about improvements to benefits for participants.

The National Board showed vision and confidence in the way it approached our Network Negotiations (page 18) this year, and the results—including for the first time no crediting of foreign residuals against daytime serial performers' overscale compensation—are a tribute not only to the Board's willingness to try new approaches to old problems, but to the hard work and flexibility of our National and Local staffs and the members who participated.

And despite Kim Roberts' cautions regarding the challenges that we face in the broadcast area, the progress over the last year in organizing, negotiations, and arbitrations is striking. (See page 28.)

The successes have come on the Local level, too. In Washington, D.C., for example, not only did we organize a 49-member unit at the Fox station, but we also won a huge arbitration for newsmen on the issue of constructive discharge—overturning management's refusal to pay \$100,000 worth of severance.

Although tempting, the worst thing we could do now is start to feel comfortable or over-confident. Why? Our world is simply changing too fast. While we did a great job in Interactive media, the picture in cable is not nearly as encouraging. Organizing cable is essential for our future. More resources are what we need to organize.

We've done a better job in station negotiations, but when the FCC loosens station ownership limitations

this year, we're going to have more sales of individual stations and more negotiations than we have bodies to negotiate. We need to be prepared for that increased work load.

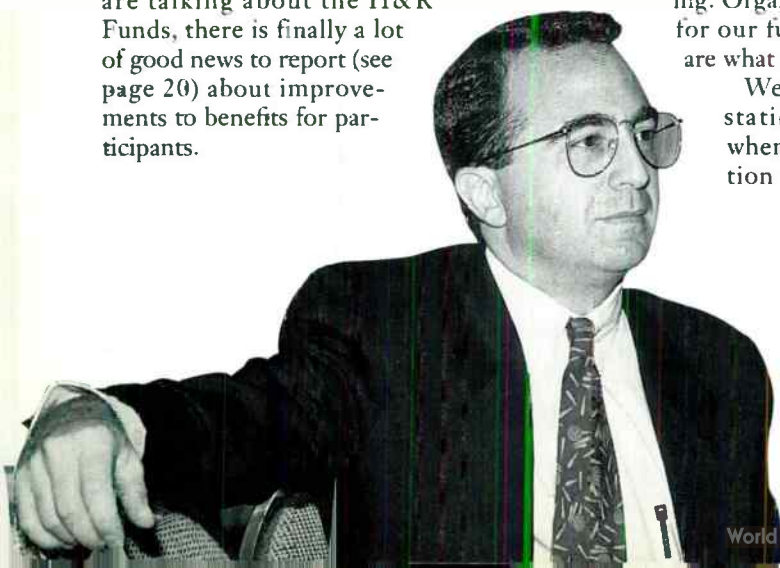
We got the Audio Home Recording Bill (DART) passed in 1992, and we have new legislation that has recently been introduced on performance rights (page 6). We've made a lot of progress, but we don't yet have the power or resources to influence that legislation in Washington like broadcasters or recording companies.

We won a three-year legal battle against NBC to get information from them about their interlocking relationships with their alter-ego companies based in North Carolina, but we still don't have the information because NBC has appealed the decision and will drag out the process for as long as it can.

And if their efforts to delay are not bad enough, all you have to do is read published reports—and I believe them—that Turner is negotiating to buy that company. Consider what's going to happen when even more programming moves south to Atlanta. Consider also the work that will be required if CBS, one of our traditional employers, is sold to someone with whom we are not as familiar.

I'm proud that we've lived within our budget for the last five years; but we don't have any more dollars in the bank than when we started, and any unexpected expense throws our financial picture into disarray.

continued



World Radio History

Telephone companies, satellite services, internationalization, the new political structure...all will impact us whether we like it or not.

We need to strengthen AFTRA for the next generation, whether or not we merge.

continued from previous page

I haven't even begun to talk about telephone companies, satellite services, the internationalization that's going on, a new political order in Washington—all of those are going to impact us whether we like it or not.

Being mindful of all this, the Strategic Planning Committee has started looking at the steps necessary for AFTRA to compete in this new world and started sharing this information with the Board and members. (See AFTRA Magazine, Fall/Winter, 1994-95, page 20.)

The Committee has concluded that our organizational structure, our financial ability and our staff resources do not match AFTRA's objectives and goals for the future.

The Strategic Planning Committee examined, since our report in the last issue of AFTRA, a number of new problems.

It looked at our governance system which, despite everyone's best intentions, does not always function as efficiently as it could. The National Board, for example, can decide how to handle a matter in which Locals are participating, only to have a Local Board take a slightly different course. AFTRA spends a lot of time building consensus and agreement, and that's fine. Once we make decisions on a National basis, however, we've got to be able to carry them out.

The Committee also looked carefully at the issue of responsibility and accountability of Locals to National goals. Policies developed over the last year or two haven't always been implemented. It's not that people are malicious or don't want to do it—sometimes they just don't have the time or ability. The Strategic Planning Committee has concluded that the National office cannot coordinate various activities and carry them all out. There needs to be more coordination and accountability among the constituent parts of AFTRA.

The last area the Committee looked at was the AFTRA-wide financial picture. National AFTRA and its Locals have from \$10 million to \$15 million in

reserves. Yet, on the National level we're struggling along on a day-to-day basis.

What do we do about all this?

The Committee examined four alternatives:

1. Do nothing;
2. "Nationalize" New York and Los Angeles Locals and leave the rest of the country alone;
3. Do away with autonomous Locals and substitute a single national organization; and
4. Put as many aspects of the merger framework that was discussed with SAG (see page 5) in place today for AFTRA alone.

The Committee's decision was the last alternative. It will recommend to the National Board and the Convention in July that we put in place as many pieces of that merger document as we can.

What does this mean?

As I read the merger document it means:

That the governance of AFTRA would remain similar to the way it is now. That is: a National Board, with plenary sessions twice a year, a convention every second year; Local Boards, a National Administrative Committee and a Finance Committee. The relationship between the National Board as a decision-making structure and the Local Boards as decision-making structures would be clarified.

Locals as we know them would stay in place. Locals would continue to hire and fire their executives, albeit within salary guidelines and in consultation with the National Executive. The relationship among staff and between Locals and National would be discussed and clarified, if necessary.

AFTRA would have separate departments for news and broadcast, entertainment, sound recordings and commercials with someone in each area fully responsible for running the show.

Finally, we would phase in a uniform dues rate, with central collection and disbursement of money, and a central treasury. There has not yet been any discussion about the appropriate level of dues, and it is probably premature to discuss that issue without fully understanding what the costs of running the union in this way would be.

Here are the next steps:

1. The Committee must define more clearly than the merger document what these broad principles mean and how they will work.
2. Next, the Committee will put in place a task force to visit Locals throughout the country over the next few months to talk about the implications of any changes.
3. The Committee will make its recommendations to the National Board in July and recommend any Constitutional changes that may be necessary to the Convention which follows the National Board meeting.
4. Then, implement any interim steps or longer term changes as soon as possible.

AFTRA has a great heart. That's something I obviously learned only since coming to work for you five years ago. But I don't believe its body is going to run much longer in its present form given the current circumstances and demands. We need to strengthen AFTRA for the next generation, whether we merge or not.

It makes no sense to talk around these issues any more or to tinker around the edges. We must demonstrate a seriousness of purpose and commitment to the future that will allow us to face that future knowing that we have done all we can to succeed.

This is not the time for fiddling around the edges.

We have to demonstrate a seriousness of purpose.

AFTRA, SAG BOARDS TAKE MAJOR STEP TOWARDS MERGER WORK REMAINS TO BE DONE

The governing boards of AFTRA and the Screen Actors Guild have moved significantly closer to a merger of the two performer unions. At a joint meeting of the unions' boards of directors, held in Los Angeles from January 23-25, a framework for merger designed to create a new union of actors, broadcasters, recording artists and other performers in motion pictures, television, radio, sound recordings and related fields was approved by a preliminary non-binding vote of 128 to 8.

The joint boards met as a "committee of the whole," a procedural device adopted for purposes of debating the merger plan without the constraints of a formal joint board meeting. The committee's approval is legally non-binding, and the merger proposal must now be approved by the AFTRA and SAG boards acting independently. If each board approves, the merger plan will then go the AFTRA convention in August and then to a referendum of the full combined memberships of both unions. AFTRA and SAG each has approximately 75,000 members, with many belonging to both unions. A new merged union would boast a membership of about 110,000. Merger also will outline possible plan designs for providing health and retirement benefits to participants, and resolution of other technical and legal matters will also be outlined for the boards and Convention.

The newly-created union would have local unions and chapters, would be governed by a National Board, and would have a National President, Secretary-Treasurer and four National Vice Presidents. It would have a biennial con-

vention, uniform national dues (to be determined), and joint National offices in Los Angeles and New York. A constitutionally-mandated Broadcast Authority, comprised of both newsmen and broadcasters, would have substantial authority to deal with broadcasters' concerns, consistent with National Board policy. National contract committees would be created for each major national contract, and permanent Administrative and Finance committees would be established.

In a joint statement following the Board meetings, AFTRA National President Shelby Scott and SAG President Barry Gordon declared: "We seem to be nearing the end of a long and sometimes bumpy road. A merger proposal has never before come so far, and we are all extremely grateful to our colleagues on the Merger Committee who have worked so hard for so long to fashion a plan that is eminently fair to actors, broadcasters and other members of both unions. The concerns and interests of

every membership category have been considered and safeguarded.

"The industries in which SAG and AFTRA members work are changing constantly, and new technologies have further transformed our business. These changes demand that both unions combine their resources and manpower for the benefit of all performers and broadcasters."

Members of the six-person committee that hammered out the final version of the merger plan are Mr. Gordon and Ms. Scott, Reed Farrell, Maureen Donnelly, Frank Maxwell and Mary Seibel.

Members of the Merger Committee pose with the unions' chief executives. Standing (l. to r.): SAG National Executive Director Ken Orsatti; AFTRA National Executive Director Bruce York; AFTRA National President Shelby Scott; SAG National President Barry Gordon. Seated (l. to r.): Mary Seibel, Frank Maxwell, Maureen Donnelly, Reed Farrell.



DIGITAL PERFORMANCE RIGHTS BILL IS INTRODUCED IN SENATE

A bill to establish a digital performance right for Sound Recordings has been introduced in the U.S. Senate by Senators Orrin Hatch (R-Utah) and Dianne Feinstein (D-CA). The bill would enable copyright owners of sound recordings to authorize digital transmission of their works, and would cover transmissions for which subscribers are charged a fee. These would include digital cable audio services, satellite music services, commercial online music providers, and future forms of electronic digital delivery.

Under current law, only music publishers and songwriters are compensated for the public performance of their work, while record companies and recording artists are not. This legislation would provide a royalty to performers and the copyright owners for digital transmission of their work. In an agreement with the recording industry, AFTRA has assured itself that ascertainable shares of the funds created would be dedicated to recording artists, both background and featured, and that mechanisms will be in place to insure that those funds actually reach the artists.

The Hatch-Feinstein bill (S. 227) exempts from current coverage traditional broadcasters transmitting in analog formats, as well as music played in bars and restaurants. Thus, the new bill focuses liability only on future digital performance uses.

More than 60 other industrialized nations already provide a performance royalty. "Every other copyrighted work that is capable of performance—including plays, operas, ballets, films and pantomimes—is entitled to a performance right," Senator Hatch said. "The bill that Senator Feinstein and I are introducing is about fairness, plain and simple."

Senator Feinstein noted that "technological advances must not come at the expense of American creators of intellectual property. This country's artists and musicians and the businesses that bring them to us are truly among our greatest cultural assets. This bill recognizes the important contribution that they make



Senators Dianne Feinstein and Orrin Hatch

and provides protection for their creative works, both at home and abroad."

AFTRA National Executive Director Bruce York said that "this long-overdue recognition for American vocal artists,

musicians and record companies will close a glaring gap in U.S. copyright law. We appreciate the efforts of Senators Feinstein and Hatch on behalf of recording artists and their employers."

AFTRA, SAG NEGOTIATING PRIME TIME AGREEMENT

On February 7, AFTRA and the Screen Actors Guild began joint contract talks in Los Angeles covering the AFTRA Prime Time Agreement (called "Exhibit A") and the SAG Theatrical and Television agreements.

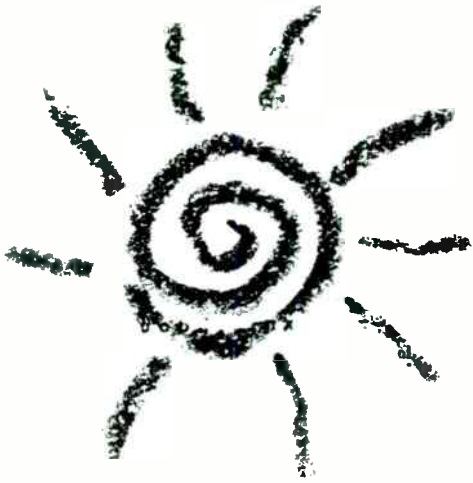
These contracts do not expire until June 30, but negotiations have begun early in recent years so that agreements could be reached in advance of contract expiration dates. Absent such agreements, Hollywood studios, fearful that a strike would disrupt films in production, delayed or cancelled many projects, to everyone's detriment.

AFTRA and SAG, on behalf of actors and other performers, have jointly negotiated these agreements for many years. Management has traditionally been represented by the Alliance of Motion Picture and Television Producers (AMPTP) and

the major television networks, ABC, CBS, and NBC. In the past, these two groups negotiated together on management's behalf. Based on their differences in key areas, this time they have chosen to negotiate separately, just as they did during the final stages of negotiations with AFTRA for the recent renewal of the Network Code. (See page 18.) Negotiating with two groups instead of one doesn't make the unions' task any easier, but legally neither SAG nor AFTRA has a choice.

AFTRA and SAG formally approved the unions' contract proposals when the boards of the two unions met in January.

**LATE BULLETIN:
SEE
BACK COVER**



1995 AFTRA CONVENTION WILL MEET IN FLORIDA

AFTRA's 55th Convention will be held in Bal Harbour, Florida from August 3-6. The full session of the AFTRA Board of Directors will meet on August 1 and 2, with another Board meeting scheduled for August 6 after the Convention adjourns. Both Convention and Board meetings will be held at the Sheraton Bal Harbour Beach Resort.

High on the agenda of these meetings will be recommendations by AFTRA's Strategic Planning Committee (see page 3) and the subject of merger with the Screen Actors Guild (page 5). In addition, National Officers will be elected, numerous resolutions will be considered, and the AFTRA Gold Card will be presented. Another highlight of the Convention will be the seventh presentation of AFTRA's American Scene Award. This award, which was created and has been presented by AFTRA since 1986, recognizes commercial advertisers and producers who portray the diversity of the American Scene in a realistic and balanced manner, to include all races and ethnic groups, women, seniors, and the physically challenged.

AFTRA's Convention is held every two years.

DANCERS PROGRAM OPENS OFFICE ON WEST COAST

Career Transition For Dancers (CTFD), the non-profit organization dedicated to helping professional dancers find satisfying new careers, opened a West Coast office in January, 1995. The office, the organization's first outside of New York City, is located on the 8th floor of the Screen Actors Guild offices at 5757 Wilshire Boulevard (phone: 213-549-6660; FAX: 213-549-6603). The counseling staff is headed by Eleanore Robinson, Ph.D., a career counselor with more than 20 years experience in various industries, including arts and entertainment.

CTFD provides free counseling services, resource materials, and information to professional dancers. Counseling appointments may be scheduled by calling 213-549-6660.

The New York office of CTFD is located on the 2nd floor of 1727 Broadway, in the offices of the American Guild of Musical Artists (AGMA); phone 212-581-7042. When you call, ask for Ann Barry, and not only will you get an appointment, you'll be talking to the organization's president.

SUSAN BOYD ELECTED L.A. LOCAL PRESIDENT

Los Angeles members have elected singer Susan Boyd as President of AFTRA's largest Local. Ms. Boyd succeeds actor Marvin Kaplan, who had held the top Local elected post for five years and did not seek reelection.

Ms. Boyd, who is an AFTRA National vice president and a member of the union's National Board, has, in addition, served as a member of the Los Angeles Local Board since 1984. Mr. Kaplan, a long-time member of both the National and Local boards, continues to serve on both.

Ms. Boyd began her two year term as Local President at the February 23 membership meeting in Los Angeles. Other candidates for Local President were Toey Caldwell, Jay Gerber, and Angel Tompkins.

Ms. Boyd has been an AFTRA member since 1975, having started her performing career in theatre, film and television while still in high school. She now concentrates on jingles and voice-overs. She is married to singer Jon Joyce, the National Board member who chaired the AFTRA Phono Code Negotiating Committee last year. Between them they have five children (two of his, three of hers), so Ms. Boyd asks members to "please go easy on me on the week-ends."

One of her priorities as Local President is to expand membership communication programs. "These days, with so much going on within our industry and in the world, it's hard to imagine AFTRA or any other union surviving into the next century without a fully informed and highly motivated membership," she said.

All incumbent Local officers were reelected: Frances Reid, First Vice President; Les Tremayne, Second Vice-President; Fred Holliday, Third Vice-President; Millie Wright, Fourth Vice-President, Sumi Haru, Recording Secretary, and Alice Backes, Treasurer.

Also elected were members of the Local Board and Los Angeles representatives to the AFTRA National Board. The results of those elections are reported on page 32.



left: Susan Boyd

AFTRA, NPR REACH AGREEMENT

The AFTRA National Board has approved a new contract with National Public Radio and independent producers covering non-news, non-public affairs programming on NPR. Of particular note, according to Kim Roberts, AFTRA's Assistant National Executive Director for News/Broadcast, is that this is the first AFTRA contract with NPR to address the issue of supplemental markets.

This is a short-term agreement, expiring on December 31, 1995, in large part due to both parties' concerns that the rapid evolution of technology will require them to revisit the agreement soon.

AFTRA was successful in achieving several important goals:

- *An increase in Health & Retirement contributions from 10.5% to 10.75% effective April 1, 1995;

- *Increases in all program fees by 4% retroactive to October 1, 1994, and an additional 4% effective April 1, 1995;

- *AFTRA achieved limitations in basic program uses to four broadcast releases over three years, as opposed to the previous formula which permitted unlimited broadcasts on NPR over three years. (Note: A broadcast release is any number of plays over the span of one week.);

- *An increase in the foreign use fee from 30% to 40%;

- *The contract provides for release in supplemental markets under the following conditions: 1) Performers must give consent; 2) Additional payments will be made under one of these two formulae: Upgrade to the current Commercial Radio Code rates, plus 6% of producer's gross, or; 7.5% of producer's gross receipts;

- *Non-discrimination language has been improved.

In addition, the Chicago Lyric Opera Center has been added to the list of opera companies receiving premium rates.

AFTRA also has a separate contract with NPR for news/public affairs programming.

WOMEN'S COMMITTEE REPORTS BY JACKIE JOSEPH, COMMITTEE CHAIR

The AFTRA National Women's Committee will have a full agenda for the Bal Harbour Convention this summer. Miami Local President Judy Upton is working with the Committee to plan its program.

Special Request for Women's Committee Meeting: Please prepare written reports of your activities in advance of Convention and send to Pamm Fair, c/o L.A. AFTRA, 6922 Hollywood Blvd., PO Box 4070, Hollywood, California, 90078-4070. Copies will be distributed to appropriate parties at Convention. Also, if there are past or current projects in "model" form, please include that information. There will be a meeting of current Women's Committee chairs and members of Locals that are interested in activating a Women's Committee.

An AFTRA-SAG Affirmative Action Partnership project with Girls Inc., a national youth organization, is on the front burner. The curriculum, "Girls Re-Cast TV," is ready for Girls, Inc. participants and their families. Thinking analytically about media image, and moving into community action, they will be writing letters, organizing telephone banks, and faxing the media. Their voices will strengthen our call for diversity. AFTRA Locals can participate in their own creative ways—a field trip to a TV station, role-playing in preparation for "meetings" with station managers or advertising agencies, mentoring, or speaking to the class on their local media market. Requests for AFTRA participation will come through the National Women's Committee. Girls Inc. Week will be late May, 1995, and mayors of towns nationwide will be signing proclamations stating, "Girls Incorporated, a national youth organization, is teaching girls to become



educated media consumers who will raise public awareness about the importance of positive images of girls and women in the media. *Girls Re-Cast TV* challenges and teaches girls to become media literate, to think critically about TV and to use these skills to examine the impact of television on their lives, to learn how to influence television programming and advertisers and to pursue careers in media which will make them TV decision makers."

For more information on AFTRA participation, contact Jackie Joseph, c/o the Los Angeles AFTRA Local.

below, (l. to r.): Larry Ward, Kat Krone, Louis Santillana, Jr.



THREE AFTRA EXECs RETIRE

AFTRA's senior National Representative and two Local Executive Directors have retired.

Louis Santillana, Jr., joined the staff of AFTRA's New York Local on November 19, 1954, moved over to the National office in the early '60s and has been AFTRA's senior National Representative for several years. (Editor's note: Mr. Santillana and two former National executives [Harold Kocin and Walter Grinspan] were honored by the National Board last summer; see page 5, AFTRA Magazine, Fall/Winter, 1994/95).

Larry Ward, St. Louis Local Executive Director since 1975, has been active in AFTRA since 1954 and, as a member, served on the Local Board before joining the staff.

Kat Krone served as Dallas/Ft. Worth Executive Director from 1986 until February 1 this year, when she left AFTRA (and SAG, which has joint offices with AFTRA in Dallas) to open a women's wear shop in Dallas.

All received expressions of appreciation and good wishes from the National Board at its January meeting.

COMEDIANS CAUCUS IS BEING ORGANIZED

A Comedians Caucus is being organized and members of both AFTRA and SAG are invited to participate. The purpose of this new organization is "to give comedians in television, film and radio an ongoing presence in their unions, to investigate their particular problems and to provide necessary information to the unions when contractual changes are required, as well as to provide information to comedians."

AFTRA's Betsy Salkind, an organizer of the caucus (with Jimmy Tingle) and a New York member (who nevertheless spends a lot of time in Los Angeles), already has gained the support of many colleagues. She further defines the organization's goals: "We want to provide a forum for comedians to discuss and present issues facing them and then to make recommendations to the unions' Boards and negotiating teams. We hope that through this caucus, comedians will participate in negotiations relevant to them. We also hope to assist in disseminating information and in helping to organize cable and other new distribution systems."

Since so many comedians are also writers, it is intended that the group will also seek to work with the Writers' Guild when appropriate, Ms. Salkind said.

Members working as comedians who would like to join the Caucus are invited to drop a line to: Comedians Caucus, c/o National AFTRA, 260 Madison Avenue, New York, NY 10016.



Fran Carlon

FRAN CARLON SCHOLARSHIP CREATED

In memory of gifted actress and founding member of the union Fran Carlon (she held AFTRA Card #98), the AFTRA/Heller Memorial Foundation has established a scholarship in her name, according to Foundation President Ruth Last. The New York Local has donated \$500 to the Fran Carlon Scholarship Fund, and other contributions are expected.

In addition to her years of service on the Boards of AFTRA and AFTRA and as a delegate to countless AFTRA Conventions, Fran Carlon was both a Board member and Secretary of the AFTRA Memorial Foundation. She helped to found the joint AFTRA/SAG Senior Performers Committee, which she co-chaired for both unions.

The AFTRA/Heller Memorial Foundation's New York Fundraising Committee will celebrate Fran Carlon's life at its next benefit on May 16 at Cafe 44 in New York. Profits will be donated to the Fran Carlon Scholarship Fund.



AFTRA FOUNDER WILLARD WATERMAN

Actor Willard Waterman, who played major roles in hundreds of radio, television and theatre productions, including a 12 year tenure on both radio and television as the star of the hit series, *The Great Gildersleeve*, died at his home in Burlingame, California on February 2 at age 80. The cause of death was bone marrow disease.

When the fledgling union, the American Federation of Radio Artists (the forerunner of AFTRA) was launched in 1937, Mr. Waterman became a founding member, and served on the AFTRA National Board until 1990. He was the only person ever to have served as a member of the union's Board elected by members of four different

AFTRA Locals: Chicago, Los Angeles, New York, and, finally, San Francisco. A resolution passed in January by the full AFTRA Board paid tribute to Mr. Waterman's "distinguished career" and expressed the gratitude of AFTRA's 75,000 members for his "dedication to the welfare of performers everywhere."

In the movie version of *Auntie Mame*, in 1958, Mr. Waterman played the role of Mr. Upson opposite Rosalind Russell. After filming ended, he joined the West Coast theatre production of *Auntie Mame*, starring Eve Arden. From 1962-64 he co-starred in the national company of *How to Succeed in Business Without Really Trying*. He followed this with a Broadway production of *Auntie Mame* starring

Angela Lansbury. George Abbott engaged him for the role of Hassler in the 1973 Broadway revival of *Pajama Game*.

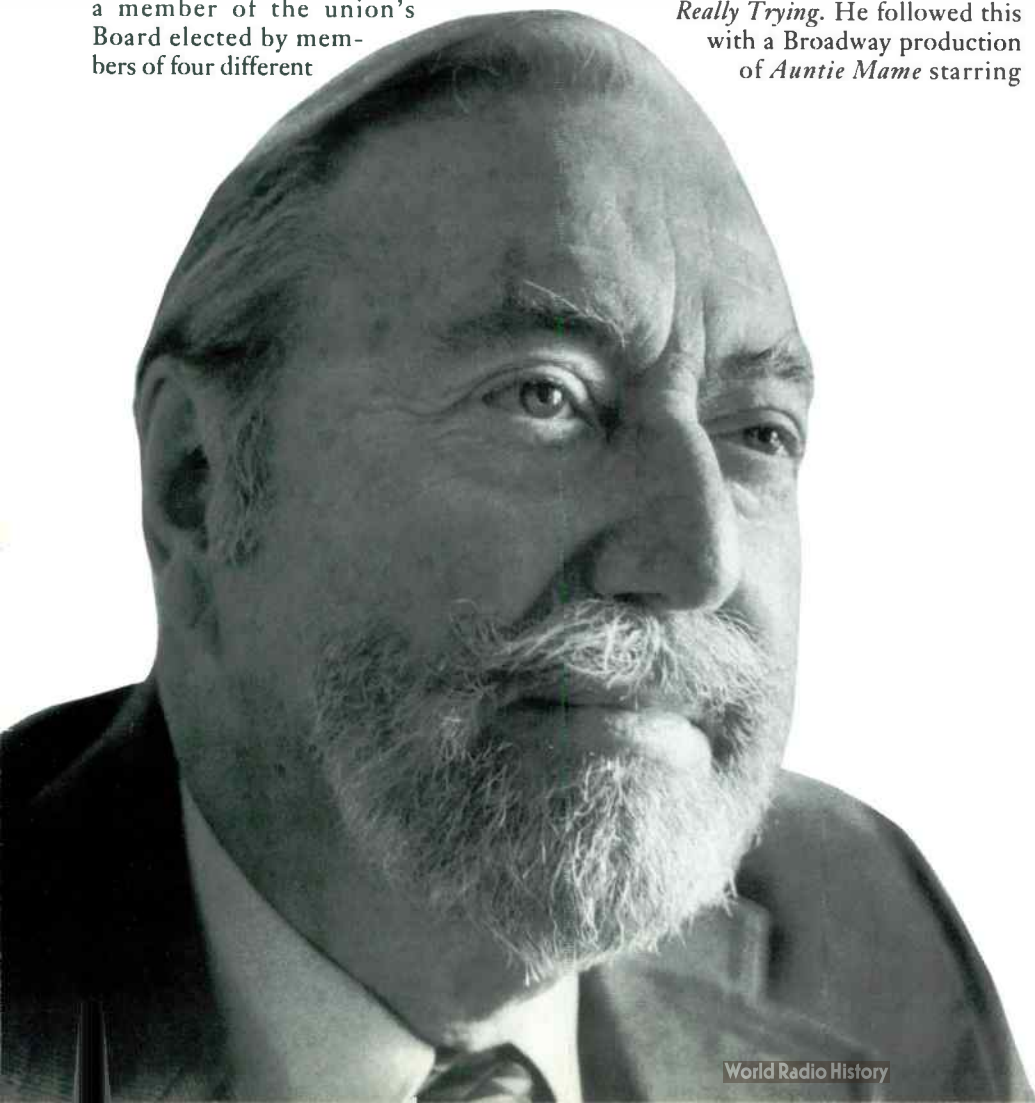
A major radio star during the medium's "Golden Days" of live dramatic programs, Mr. Waterman's hundreds of performances included leading roles on such popular series as *Guiding Light*, *Ma Perkins*, *The Whistler*, *Amos 'n' Andy*, *Backstage Wife*, *Lux Radio Theatre*, *Lights Out*, *Li'l Abner*, *My Friend Irma*, *The Real McCoys*, *Helen Trent*, *First Nighter*, *Jack Armstrong*, *Little Orphan Annie*, and many others. He also worked regularly in summer theatre and as a commercial spokesman. On television, he played the recurring role of Mr. Quigley on *Dennis the Menace*.

Born in Madison, Wisconsin, Mr. Waterman studied electrical engineering at the University of Wisconsin, but the school's drama department and radio station offered greater attractions. The Dean of the Engineering School finally suggested that if Mr. Waterman continued to skip classes, he should make a serious attempt to make a living as an actor.

Needing no further encouragement, Mr. Waterman headed for Chicago, then the hub of live radio production. His professional acting career was launched in 1934 and soon he was performing in 40 shows a week, earning, he later reported, an average of \$2.50 for each program.

Mr. Waterman is survived by his wife of 57 years, Mary Anna; two daughters, Lynne Ansara of Burlingame, California, and Susan Waterman of Canoga Park, California; three grandchildren, Julie, Valerie and Jennifer Ansara, and a great-grandchild, Lindsey Anne Serio.

Contributions in Mr. Waterman's name may be made to the Actors' Fund of America, 1501 Broadway, New York, NY 10036.





Senator Larry Pressler

CONGRESSIONAL LEADERS LAUNCH ATTACK ON PUBLIC BROADCASTING



“One of the things we’re going to do this year, I hope, is to zero-out the Corporation for Public Broadcasting which has been eating taxpayers’ money,” House Speaker Newt Gingrich announced recently on his weekly cable TV program, which, he pointed out, was free.

Mr. Gingrich’s announcement was the opening salvo in the campaign by new Congressional leaders to eliminate government support for public broadcasting. The Corporation for Public Broadcasting (CPB) distributes federal funds to National Public Radio and the Public Broadcasting Service, which makes shows like *Sesame Street* available to local stations. AFTRA represents members at both PBS and NPR.

Citing budget constraints, both Mr. Gingrich and Senate Commerce Committee Chairman Larry Pressler (R-S.D.) have proposed eliminating the \$285.6 million in federal funds earmarked for CPB this year. This amount represents about 14% of CPB’s budget, but the cut would almost immediately mean that 87 of the 240 public television stations would shut down, public broadcasters say, because some smaller stations depend on the subsidy for up to 50% of their budgets.

But it is the 16-page questionnaire sent in February by Senator Pressler to CPB and National Public Radio that caused the greatest stir. Senator Pressler wanted to know—among other things—the ethnicity, religious affiliation, sex, age, salary, employment history, political contributions and other information about CPB and NPR employees. His office said he needed these facts about NPR’s 475 full- and part-time employees to gain “insights” into whether NPR’s programming “was balanced.”

Faced with critical publicity and protests against violation of the very Constitutional rights that members of Congress are pledged to protect, Senator Pressler dropped ten of his questions. “I just wanted to get this out of the way and get on with the process, get the budgetary information,” he told *The New York Times*.

AFTRA’s National President Shelby Scott attacked Senator Pressler’s demands as “inappropriate, unnecessarily intrusive and violative of the privacy rights of the AFTRA-represented individuals affected by this demand... It is unlike anything seen in the broadcast industry since the days of the infamous

Most Americans want federal funding of CPB to continue, despite efforts by the new Congressional leadership to kill it.

Senator Joseph McCarthy” and is a violation of First Amendment rights, Ms. Scott said. She added that “AFTRA stands prepared to support NPR in efforts to uphold these principles and protect the privacy of... individuals, or alternatively take action itself...”

Even with ten items missing, Senator Pressler’s list of questions is impressive. He told *The New York Times* that they had been compiled by his staff and that those about the ethnicity and religious affiliations of NPR personnel had been raised by the Family Research Council, identified by *The Times* as “a group that espouses conservative social policy.”

Two public opinion polls taken in January indicate that a large majority of Americans favor continued government support of CPB. The Princeton, N.J.-based Opinion Research Corp. reported that 84% of its 1,005 respondents want to maintain federal funding; 49% think it should be increased; 35% think it should remain unchanged; 13% think it should be reduced or eliminated; 3% have no opinion.

According to a *USA Today/CNN/Gallup* Poll, 76% of respondents think federal funding should be maintained; 20% believe it should be eliminated; 4% had no opinion. This same poll showed that two-thirds of those who voted Republican last November want to maintain some level of federal support. This same poll reported that 71% of those with no college education, 87% of those age 18–29, and 72% of those earning less than \$20,000 annually favor federal funding for CPB.

One idea put forward by several influential Republican legislators is to sell public broadcasting to private industry.

Senator Pressler told *Face the Nation* in January that “several telecommunications companies would like to buy and run the

Corporation for Public Broadcasting.”

One of these is Bell Atlantic, Senator Pressler said. Another is Jones Intercable, the nation's seventh largest cable company, which provides programming to 346 non-commercial stations. Glenn Jones, chairman and CEO, has expressed interest in acquiring CPB. If public broadcasting is “going to be privatized, we'd like to be a player,” said Mr. Jones.

Mr. Jones' relationship with House Speaker Newt Gingrich has brought demands that the House Ethics Committee investigating the Speaker broaden its inquiry. A new complaint by Common Cause and several House Democrats charges that Mr. Gingrich improperly accepted up to \$200,000 in free broadcast time from Mr. Jones to air a college course taught by Mr. Gingrich. House rules prevent members from accepting gifts valued at more than \$250 from any single source in a year, and prohibit any gifts from those seeking to influence legislation. According to the *Los Angeles Times*, Mr. Jones has “significant financial interests at stake in telecommunications legislation now before Congress.”

PBS President Ervin S. Duggan believes that “privatization” of PBS really amounts to “selling off the assets of public television for scrap to the highest bidder. There is a fundamental difference” between “an institution dedicated to serving the public interest and one dedicated to...serving shareholders,” he said.

CPB Chairman Henry Cauthen, commenting on the prospect of Jones Intercable acquiring public broadcasting properties, was “very skeptical of whether or not their interest is in serving the American people or building a stronger cable network.”

Under existing FCC rules, use of a non-commercial broadcast license for commercial purposes is prohibited.

Senator Pressler has also called for eliminating regulations that limit the number of broadcast stations a single company can own; and he wants to lift regulations that prevent foreigners from owning more than 25% of U.S. broadcast properties.

Editor's note: See following article for more on this subject.

black

Blacklist is an ugly word.

One dictionary defines it as “A list of persons to be disapproved, boycotted or suspected of disloyalty.” That hardly hints at the anger the word arouses among those who were blacklisted in the early fifties during the witch-hunting days of the McCarthy years. To them, blacklist meant the loss of jobs and friends, the end of careers, exile from the mainstream of society. • continued

list

by
Bill
Hillman



Bill Hillman, a member of the AFTRA National Board for over 30 years, served for five years as AFTRA's National President, was President of the San Francisco Local, is a former newsbroadcaster and science reporter. He is AFTRA's senior Trustee of the Health & Retirement Funds, and the Chairman of the Funds, about which he regularly reports in these pages. According to Mr. Hillman, the information on which the following story is based came from Seymour Whitelaw, who was one of the principal actors in the events described.

This picture of Senator Joseph McCarthy was released by the Associated Press on March 23, 1950. Its caption read:

"Senator Joseph McCarthy (R-Wis.) poses after he accused the President (Harry S. Truman) of endangering the Nation's security by what he called the President's "arrogant refusal" to release loyalty files of State Department employees accused by McCarthy of pro-Communist leanings. Actually, there has been no refusal by the President to release them."

AP/Wide World Photos



continued from previous page

McCarthy is dead but McCarthyism is not. The specter of a new age of McCarthyism was raised this past February when United States Senator Larry Pressler (R-SD) demanded that National Public Radio disclose the ethnic backgrounds, sexes, ages and previous employment of its workers as well as contributions to political organizations each might have made. That demand implied that reporters and others at NPR were to be judged by their race, sex, age and whether they had previously worked for Pacifica Foundation Radio Stations or made donations to political parties or candidates rather than by the quality of their work. It further suggests a desire by the Senator for government control of the media. It even threatens the beginning of another witch-hunt. Public pressure forced Senator Pressler to withdraw some of his objectionable questions; it remains a fact that he did ask them. When the Senator was challenged on this matter, he replied, according to *USA Today*, "Asking tough questions is my duty." The article did not indicate whether he was asked if he thought that protecting the Constitutional rights of American citizens was also his job.

McCarthy claimed to be hunting down Communists and fellow travelers; the Pressler questionnaire threatens a new hunt, this one for anyone who disagrees with Senator Pressler's philosophy. Senator Pressler is Chairman of the Senate Commerce Committee and a powerful member of the Senate Republican leadership, which makes the threat even more ominous.

Senator Joseph McCarthy gave his name to the witch-hunt of the fifties. McCarthyism is now a synonym for blacklist. Although many connect the blacklist only with the time of McCarthyism, the word has a long, if malodorous, past. The poet Milton, writing in the 17th century, drew the character of the House of Stuart with a chilling description: "If ever Charles his Posterity recover the Crown...you are like to be put on the black list."

In the following century, Edward Gibbon, in his magisterial *The Decline and Fall of the Roman Empire*, used the word to show it as a tool of tyrants. "His memory was stored with a blacklist of memories and rivals."

And closer to our own time, *Manage-*

ment Engineering, published in 1923, defined the word: *Blacklist*: "A list of union workmen circulated by employers to prevent such workers from being hired." Such a definition was truly a preface to the Age of McCarthyism.

For those too young to remember, the '50s were the McCarthy years, a time of Cold War hysteria, a time when the fear of Communism, real or imagined, fueled what became our national shame. It was a time when friend turned on friend, a time when friends remained silent and refused to defend friends who were accused—often on the flimsiest evidence or even on no evidence at all—of disloyalty. Actors who appeared in plays by Arthur Miller were blacklisted just because of rumors that the playwright was a "fellow traveler."

The most respected journalist in the country, Edward R. Murrow, was instrumental in exposing McCarthyism for the demagoguery that it surely was. So it is ironic that he, too, was accused—albeit secretly—and might, himself, have become a victim of the blacklist. That was the nature of the time.

Are those times over? I think not. The Pressler threat of a witch-hunt at NPR supports that belief. In addition, within the past year, AFTRA discovered a plan by the management of the Fox television station in Washington, D.C. to fire and hire reporters on the basis of their political beliefs. In other words, the station planned to require journalists to pass a political litmus test as a condition of working for the station. AFTRA protested vigorously. The News Director, whose indiscretion disclosed the plan to establish a blacklist, was forced to resign. Company executives disavowed the plan. But AFTRA also demanded a meeting with the management of Fox News to discuss the problem; management initially refused to meet, but finally agreed to discuss the issue during contract negotiations.

AFTRA has also taken a strong stand opposing release to Senator Pressler of information about political contributions made by AFTRA members and others employed by NPR and about their race, age, sex, and previous employment history. In a letter to NPR in February, AFTRA National President Shelby Scott wrote: "This intrusive and overreaching demand to NPR and other public broadcasting entities is unlike anything seen in the broadcast industry since the days of the infamous Senator Joseph McCarthy, and as written not only violates

A recent demand by Senator Larry Pressler for information about broadcasters working for public broadcasting threatens a new witch hunt. AFTRA's President has termed it "unlike anything seen in the broadcast industry since the days of the infamous Senator Joseph McCarthy."



The Associated Press caption for this photograph of Edward R. Murrow, dated March 12, 1954, read:

Murrow replies to McCarthy

Edward R. Murrow, CBS commentator who is shown here immediately after a radio broadcast in New York, March 12, in which he replied to criticism by Sen. Joseph McCarthy on Murrow's connection with the Institute of International Education in 1935. McCarthy cited the Institute's plan for what he termed "A Moscow University Summer School." Murrow admitted he'd been an assistant director of the Institute, and he recalled, "its Board of Trustees were such as John Foster Dulles, John Basset Moore, Thomas W. Lamont... and others equally distinguished." The organization, Murrow said, proposed to exchange students and professors between this and foreign countries. But, "Russian authorities abruptly, and without satisfactory explanation, cancelled the proposed summer school before it began."

AP/Wide World Photos

the privacy and First Amendment rights of the individuals who provide programming on NPR, but clearly would operate to have a chilling effect upon these individuals in the performance of their creative and journalistic duties."

President Scott went on to promise that AFTRA intends to support "the creative freedom and journalistic integrity of the artists, journalists and other individuals employed on NPR and other public broadcasting programs." And she offered AFTRA's support in upholding the rights of those affected.

In this and in the Fox News incident, AFTRA was quick to fight against the blacklist. That such incidents still occur is proof sufficient that the blacklist remains a clear and present danger.

AFTRA's record has not always been as strong where the blacklist is concerned. During the Age of McCarthyism, AFTRA was torn apart over the issue of the blacklist and, paralyzed by the division,

failed to fight. AFTRA members were blacklisted and lost their jobs and their careers. The climax for AFTRA came in 1955 when member Vinton Hayworth, a stong supporter of blacklisting, lost his bid to become our National President. But, by the time reason returned, for those who had been blacklisted, the damage was done.

Although McCarthy and the other witchhunters of the '50s concentrated their search in the entertainment industry in New York and Hollywood, they also expanded their hunt to other areas of the country. When Lou Hartman, who wrote *This is San Francisco* for the local CBS station and narrated the program under the name of Jim Grady, refused to answer questions put to him by J. Parnell Thomas of the House Un-American Activities Committee, he was fired. He was unable to find other work and later attempted suicide by driving over a cliff. To the best of my knowledge, he never

worked in broadcasting again.

It has never been published before, but it was also in San Francisco that the venerated dean of network newsmen, Edward R. Murrow, was accused of being a Communist.

It was the late 1950s. The Murrow network radio program was carried by KCBS from 5:00 to 5:15 every weekday afternoon. It was one of the most popular of all radio news programs. The program was known for its forthright development of important news stories, among them, of course, the ongoing hunt for Communists carried on by Senator Joseph McCarthy in the Senate and Congressman J. Parnell Thomas in the House. Richard Nixon was a young member of Thomas's committee.

The story comes to us from one of the key players, Seymour (Sy) Whitelaw, who was a time salesman for CBS Radio Spot Sales in San Francisco. He was sales representative for all seven CBS owned and operated radio stations and several major

It has never been published before, but it was...in San Francisco that the venerated dean of network newsmen, Edward R. Murrow, was accused of being a Communist.

affiliates plus the Pacific Coast Network of CBS (of which the California Network, involved in this incident, was the major part). Among his clients was the advertising agency that handled Morris Plan of California, a well-known loan firm operating in most of the state. Morris Plan wanted to advertise on the Murrow Show, on the CBS California Network only.

That was a problem, since the network didn't like the idea of carving out an advertising slot for a local or regional advertiser. Nevertheless, a contract was finally agreed upon for a 13 week cycle of spot announcements on the Murrow show with a four week cancellation notice.

Sy Whitelaw recalls that only a few weeks into the contract, and well before the cancellation notice period had arrived, he was called into a meeting with the account executive at the ad agency. The request was urgent and insistent: Morris Plan wanted out of its contract to sponsor Murrow and it wanted out immediately.

Whitelaw was appalled. Nobody canceled an advertising slot on the Murrow Show. Neither the agency nor the company would offer an explanation. Whitelaw knew that without some reason, CBS in New York would flatly reject the request to cancel.

As Whitelaw tells the story, the account executive finally got up from his desk and closed the door. He insisted on secrecy. Murrow, in particular, must never know. With that, the account executive explained why Morris Plan of California wanted to cancel: it had learned that Ed Murrow was a member of the Communist Party!

Whitelaw was both furious and concerned. For one thing, he didn't believe the report that Murrow was a Communist. For another, he knew that if Murrow ever found out about the charge, he would sue. In addition, Murrow was head of CBS News and sat as a member of the CBS Board of Directors. CBS itself

might well be dragged into an unwelcome controversy. Before anything else, Whitelaw had a problem figuring out how to get CBS to accept the demand for cancellation.

His first step was to confer with the President of CBS Radio in New York, Arthur Hull Hayes. Hayes had once been general manager of KCBS; in fact, he had hired Whitelaw. Hayes agreed the matter had to be hushed up. He also agreed to the cancellation, provided Morris Plan offered a reasonable quid pro quo. Hayes affirmed that, at all costs, Murrow must not be told and made it clear that if Whitelaw blew the lid on the deal he would be harshly treated.

Morris Plan had sponsored for several years the program, *Masters of Melody with Al White*, a concert with a live orchestra carried every Saturday evening at dinner time on the NBC California Network. Morris Plan offered to switch the program from NBC to CBS with the program to originate from the KCBS studios in San Francisco. It would guarantee to continue the program for at least one year in exchange for an instant cancellation of the sponsorship of the Murrow program.

Hayes approved the deal. More to the point, Jules Dundes, General Manager of KCBS, was enthusiastic. Obtaining *Masters of Melody* for KCBS was a coup. The program was vastly more profitable for the station than the Murrow sponsorship. But beyond that, the Musicians' Union, headed by James Caesar Petrillo, then required all network owned stations to maintain live orchestras, whether needed or not. This cost the stations money at a time when live music was being replaced by records. So the deal with Morris Plan made it possible for KCBS to get rid of bandleader Ray Hackett and the KCBS studio orchestra, replace them with Al White and his Orchestra and, at the same time, make money.

When he had a chance, Sy asked the account executive at the agency where Morris Plan had gotten the ridiculous

report that Murrow was a Communist. It had come, it seems, from a small private investigator who claimed he could dig up dirt on anyone. It was the kind of operation, Whitelaw concluded, that more properly belonged in a novel by Dashiell Hammett. Whitelaw characterized the operator in these words: "These were sleazy, fly-by-night mudslingers; many of them sprang up all over the country to make a lot of fast bucks during the McCarthy hysteria, and vanished when he did."

So Whitelaw lost the Morris Plan account and the large commission that went with it. That was given to another time salesman who was a long time friend of the Morris Plan account executive. Dundes told Whitelaw in so many words that the account was too important to risk friction with the agency or the sponsor.

Ray Hackett and the members of his band lost their jobs. Ed Murrow lost a sponsor. And NBC lost a popular program. All because a nervous advertiser was too quick to believe that Murrow was a Communist.

One can be critical of Morris Plan today. But in those times when the witch-hunt for Commies and Pinkos was in full blast, Morris Plan was not alone in its willingness to accept such an unsubstantiated report from such an unreliable source. The incident itself was a symptom of a widespread illness—McCarthyism—a disease that swept the country for more than a decade.

It should be added as a footnote that Ed Murrow with his reporting of McCarthyism played a major role in bringing that era to an end.

Although the McCarthy era may be over, the threat of the blacklist is not. It has been with us for centuries. It remains a mortal danger, waiting only for the moment we relax to appear again. Eternal vigilance is truly the price of liberty. ■

BY
WALTER COVELL

That crossout below in the title of Walter Covell's latest puzzle is no mistake. Rather, it "illustrates" the theme of the puzzle. Expressing great confidence in his colleagues, Mr. Covell put it this way: "AFTRA members should have no trouble with this concept."

THE SOUND OF MUSIC LYRICS!

Across

- 1 Cul-de-___
- 4 Ignore; turn ___ ear to
- 9 Predicaments
- 16 Apply leverage
- 17 Moon valley
- 18 Efficient; on ___
- 19 Carrie Jacobs Bond lyric
- 22 Proportional relation
- 23 One drop
- 24 Talk, briefly
- 25 Guido's high notes
- 28 Bribe
- 29 Muralist's family
- 30 Beatles lyric
- 35 Bad; prefix
- 36 Merit
- 37 Employee of Miss Daisy
- 41 Epochs
- 43 "A Little ___ Music"
- 46 Atlanta team
- 48 Nine-part music
- 50 Actress Robeson
- 52 It was once plighted
- 53 Guides
- 55 ___ Unis
- 57 Wings
- 58 "Deer Hunter" star
- 60 Mountain passes
- 62 By way of
- 63 Berlin lyric (1921)
- 67 Neckwear
- 71 Trouble
- 72 Radio commercial
- 73 Cowardly lion man
- 74 Two-wheeler
- 76 Mountain ash
- 80 "How to Succeed in Business, etc." lyric
- 84 Repeat a washing stage
- 85 Avant ___
- 86 Tyrannosaurus ___
- 87 Most hackneyed
- 88 Chariot
- 89 NY summer time

Down

- 1 Boom
- 2 Domingo forte
- 3 Capsule
- 4 Interstices
- 5 Giuseppe's God
- 6 Sprite
- 7 Astringent
- 8 Object of devotion
- 9 Having colored bands
- 10 Pal
- 11 Episc. or R.C.
- 12 White poplar
- 13 More ashen
- 14 Choose
- 15 Box spring supports
- 20 Misspoke
- 21 Sufficient, once
- 26 Muezzin's call
- 27 Letter line
- 29 Gown part
- 30 Prayer endings
- 31 Fortuneteller's cards
- 32 Kite
- 33 Fish
- 34 Radio audience rating org.
- 38 Spanish length measure
- 39 Develop
- 40 Sell to consumers
- 42 Crystal-ball gazer
- 44 Very lucky
- 45 Hepburn co-star
- 47 Wheat bundle
- 49 Trick's alternative
- 51 Small matters
- 54 Do needlework
- 56 Error
- 59 Brief drama
- 61 Disdained
- 64 Blue
- 65 Loss of bottled wine from leakage

- 66 007's school
- 67 Nimble
- 68 Sooth or nay follower
- 69 Michelle's friend
- 70 Moon's path
- 74 Irish luck
- 75 Peron's wife, et al
- 77 The Way We ___
- 78 Overwhelmed with fear
- 79 Barber's call
- 81 Vane reading
- 82 Vetch
- 83 Chemical suffix

SOLUTION ON PAGE 33

1	2	3		4	5	6	7	8		9	10	11	12	13	14	15
16				17						18						
19			20						21							
22							23						24			
			25		26	27		28				29				
30	31	32					33				34					
35				36						37			38	39	40	
41			42		43			44	45		46					47
48				49		50				51		52				
53					54		55				56		57			
	58					59		60			61		62			
				63			64	65					66			
67	68	69	70			71				72						
73					74					75		76		77	78	79
80					81						82	83				
84									85						86	
87									88						89	

MEMBERS RATIFY NETWORK CONTRACT BY A MARGIN OF 95%

By a margin of 95% the AFTRA membership has, in a secret ballot referendum, ratified the Network Television Code. The union's National Board and its negotiating committee had unanimously recommended ratification of the three-year pact, which expires on November 15, 1997.

Despite the difficulties that dogged the four-month negotiations with the major television networks and the Alliance of Motion Picture and Television Producers (AMPTP), including Fox, AFTRA negotiated landmark improvements to the Television Code. These include: substantial wage increases; elimination of crediting of dramatic serial foreign residuals against over-scale compensation; and securing payment for the use of promotional announcements in syndication.

"This contract was negotiated at a time of increased competition between the traditional networks and other producers, and substantial uncertainty as to the future of the television business," said Bruce York, AFTRA's National Executive Director.

"These forces, among others, led to a split in the industry negotiating team which required AFTRA to negotiate separately with the Networks and the Alliance." As a result, there are minor differences in some contract provisions, which reflect the results of this split.

The contract covers the rates, terms and conditions of employment for: programs in daytime television (including talk shows and dramatic serials), syndicated and non-Prime Time network sitcoms and drama, variety programs, game shows, first run syndicated programs, news magazine shows, Fox Broadcasting programs including Prime Time dramas and sitcoms, and reality programs. This contract does not cover network (ABC, CBS, and NBC) Prime Time sitcoms and dramatic programs, which are jointly negotiated by AFTRA and SAG. (See page 6.)

Following is a summary of the contract's main features:

DRAMATIC SERIALS, FOREIGN RESIDUALS:

This was a priority proposal for AFTRA. For serial programs produced after the date of ratification (February 28, 1995), the producer shall not be permitted to credit foreign residual payments against a performer's over-scale compensation.

SYNDICATED PROMOTIONAL ANNOUNCEMENTS, OFF-CAMERA:

(This applies to promotional announcements produced for distribution in syndication [including cable] but not to Network or Program Service [Fox, Warner, Paramount] promotional announcements that air on the "networks.")

Off-camera announcers or singers receive an initial payment for each promotional announcement in accordance with the current Code provision plus an additional single payment of \$35.00 (\$30.00 for off-camera group singers) for all promos created for a given episode. Off-camera solo/duo singer rates track the off-camera announcer rate.

Off-camera announcers and singers receive a payment of \$250 per episode per year (\$225 for off-camera group singers) for each year that the program for which the promotional announcement was recorded remains in syndication.

If the Producer of such promos is not the Distributor, the Distributor agrees to be liable for any reuse payment due under this provision in the event Producer fails to make timely reuse payments.

MINIMUMS:

First year increase in program fees 3.5% effective January 15, 1995 in all areas, except as noted below. Second year increase 3.5% effective November 16, 1995. Third year increase 3.5% effective November 16, 1996.

Despite a split in the ranks of management that required separate negotiations with two groups, landmark improvements were achieved.

PRIME TIME DRAMATIC PROGRAMS (INCLUDING SITUATION COMEDIES), EXHIBITED ON FOX:

AFTRA achieved the following substantial increases and additional assurances regarding the further discussion of these issues in Prime Time negotiations.

1. Program fees—All categories except extra performers receive increases as follows: January 15, 1995–10%; November 16, 1995–10%; November 16, 1996–10%.

2. Residuals for Prime Time re-runs on Fox—For Prime Time re-runs of dramatic programs and situation comedies on Fox, raise the current payment (75% for the first two re-runs and 50% for the following three re-runs), to 100% of the applicable minimum for the series regulars and major role performers.

3. Reopener for Prime Time negotiations relating to Fox—If SAG achieves parity in rates and residuals between the Networks and Fox during the AFTRA/SAG Prime Time negotiations, the above Television Code rates shall also increase to the full Network rates and residuals. If SAG achieves increases less than parity with respect to Fox, AFTRA will re-open negotiations with Fox if AFTRA demonstrates that the increases agreed to for the Television Code are below those bargained with SAG during Prime Time negotiations.

OFF-CAMERA PROMOTIONAL ANNOUNCEMENTS:

Producers fought strongly against any increase in rates in this area. Despite Producers' efforts, AFTRA achieved an increase from \$205 per promo to \$215 per promo effective upon the date of ratification.

STAND-INS/DANCE-INS:

The above referenced split between AFTRA's bargaining partners produced a lack of uniformity in the rate for stand-ins/dance-ins. The current rate is \$19 per hour. For Networks, the rate will increase as follows: Effective January 15, 1995, raise to \$19.50; effective November 16, 1995, \$20; effective November 16, 1996, \$21. For AMPTP: Raise to \$20 effective November 16, 1995.

EXTRA PERFORMERS:

The Producers argued vigorously for a reduction in the extra performer rates on daytime serials and variety programs to the \$65 rate currently in place for non-serials and variety shows. AFTRA resisted this demand and was successful in preventing any roll-backs in the extra performer area. The extra performer rates in the serial and variety are not increased, however, for the remainder of the contract. In the areas of the Code where the \$65 rate presently exists, the rates will be subject to the joint AFTRA/SAG Prime Time negotiations.

EXTRA REHEARSAL RATE:

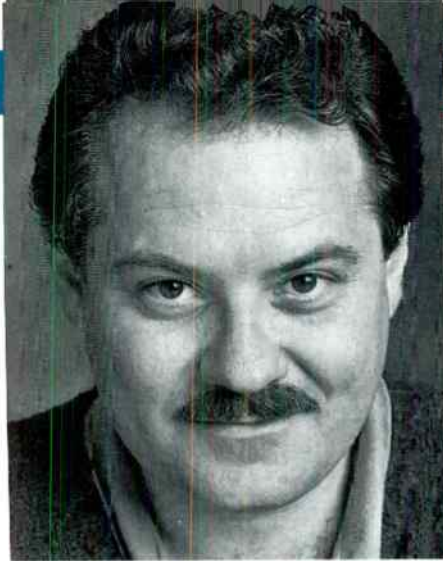
Raise the current \$17 per hour rate to \$20 and provide for a Contract Adjustment Committee (made up of both AFTRA and Producer representatives) to meet and consider changes in the structure of the Code with respect to the Extra Rehearsal Rates and the Program Fee structure of the Code.

AFFIRMATIVE ACTION – PHYSICAL DISABILITY REPORTING:

Producers agreed to add the reporting of employment of performers with obvious physical disabilities to better enable AFTRA to monitor employment patterns in this area.

SUPPLEMENTAL MARKETS:

Increase percentages of Distributor's Gross on whole, unedited programs, produced for free television after November 16, 1973, that are going into cable, pay or video cassette exhibition, to 3.6%. Cur-



*John Connolly, Chair
AFTRA Negotiating Committee*

rently those percentages are 2.5% or 3%.

The Producers insisted on the elimination of performer's consent when distributing whole, unedited programs produced after November 15, 1973 into supplemental markets. However, the release of such programs is subject to any individual restrictions the performer may have bargained in his/her personal services contract.

The Producers agreed to delete a 1.5% of Distributor's Gross per performer limitation that applied to principal performers who appeared in programs going into Supplemental Markets.

Further, a ceiling of .5% of Distributor's Gross that applied to all announcers was improved to apply only when the announcer is the only covered performer on a news or public affairs type program and on other type programs, where the announcer was engaged as a ten-lines-or-less announcer. The ceiling for all other off-camera announcers is raised from .5% to 1.5%.

HEALTH AND RETIREMENT:

For dramatic serials, establish a maximum amount of compensation, as follows, on which H&R contributions are made. This is per performer, per employer, per calendar year: 30-minute program, \$180,000; 60-minute program, \$230,000. The percentage contribution rate has been increased from 11% to 12% for all performers on such programs.

For sports programs, establish a maximum amount of compensation of \$500,000, on which H&R contributions are made. This is per performer, per employer, per calendar year: \$500,000. Increase percentage contribution rate from 11% to 12% for all performers on such programs.

A Contract Adjustment Committee will meet during the life of the contract to discuss whether it would be appropriate to impose caps and increases in the rate of contribution in additional areas of the contract.

STARS APPEARING AS INTERVIEWEES:

Producers had many substantial demands regarding the exclusion from coverage and/or the elimination of required compensation to professional performers that are interviewed. Although AFTRA fought hard to maintain the status quo, some compromises were unavoidable. The following points represent the changes:

The applicable program fee for stars appearing as interviewees shall be the one-half hour program fee for non-dramatic programs. The rate is currently \$501.

Star performers appearing solely as interviewees on talk shows may waive compensation in advance of such appearance where the interview is devoted to a humanitarian or social cause with which the performer is clearly identified.

Professional performers not widely known in the entertainment industry, appearing on talk shows in a non-entertainment related interview, shall not be covered under the contract.

EXCERPTS:

The permissible length of excerpts used as recaps on serials and series has been increased. Excerpts of up to three minutes may be used on entertainment programs without the performer's consent, subject to any restrictions that may have been bargained in personal services contracts; applicable payment must be made. On compilation shows, the procedures for obtaining the performer's consent to use an excerpt have been made less cumbersome.

Excerpts from a videocassette not to exceed a total of one minute may be used to promote the sale of that videocassette.

Bruce York commended AFTRA's negotiating committee, chaired by actor John Connolly, and the many members who participated in all phases of the talks, which were held both in New York and Los Angeles. He also noted that "despite the obvious difficulties that having to conduct separate negotiations imposed, AFTRA appreciates the management representatives' determination to reach a fair agreement."

Other network contracts, including the Network Staff News and Network Radio Codes, are still being negotiated.

Good news, and lots of it!

PENSIONS RAISED,
“WELLNESS PROGRAM” CREATED,
CLAIMS PROCEDURES SIMPLIFIED,
BETTER DISCOUNTS FOR PRESCRIPTION DRUGS.

Rarely in the last ten years has there been anything truly heartening to report with respect to health insurance benefits – no matter what plan or what union you belong to. Retirement benefits, which the AFTRA Plan has been able to increase occasionally, have provided the only welcome tidings. But now there's good news on all fronts!

A major improvement in AFTRA Health benefits became effective on January 1, 1995 when a “wellness program” of preventive care went into effect. This, coupled with a 5% increase in pensions, together with better discounts for prescription drugs and simplified procedures for filing claims, adds up to the most important package of improved H&R benefits that the Trustees have been able to provide in many years. Following is a brief summary of these new features.

PENSION BENEFITS INCREASED

Most pension benefits have been increased by 5%.

Participants and beneficiaries who were on the rolls prior to December 1, 1994, have received a 5% increase in their retirement benefits, retroactive to December 1, 1994, except for some who receive the minimum pension.

Those who retire on or after December 1, 1994, also receive an increase, resulting from the restating of the formula for calculating pensions. The formula was changed from 2.4% to 2.5% for earnings up to \$100,000.

If you are presently retired and receiving the minimum pension, your earnings were reexamined and recalculated using the new and higher 2.5% factor. If the recalculation resulted in a pension of more than \$200, you got an increase. If it did not result in a pension of over \$200, you continue to receive the minimum, adjusted for any option selected, such as the husband and wife option.



BETTER DISCOUNTS FOR RX DRUGS

The discounts you receive by using Paid Direct Pharmacies have increased. Also there are a few changes in the list of participating pharmacies—some new ones, a few that are no longer participating. If you used a participating pharmacy in the last year that is no longer in the network, you'll get a notice in the mail.



BETWEEN THE COASTS, ANOTHER JUNGLE

BY DICK MOORE

This is the fourth article in the series, It's a Jungle Out There, about the job market for performers and broadcasters. The first three installments focused on actors' employment in Los Angeles and New York (mostly television and films); commercials; and news. This article deals with employment in other markets and other fields, including non-broadcast and Industrial productions.

There are thousands of AFTRA members who do just fine, thank you, without ever seeing an ocean. While many of them work as broadcasters on TV and radio station staffs, others are free-lance actors who do commercials, films, local theatre, and who also have virtually cornered a unique market in the jungle between the coasts. Last year they earned \$17 million under AFTRA contracts from non-broadcast industrial productions. Add to this the additional millions of dollars earned under Screen Actors Guild contracts in the same field, and you have something worth talking about.

Still, things are not the way they were. To those who have toiled in the several vineyards of the performing arts for more than a few years, the words "Industrial Shows" conjure an image unseen by new arrivals to the field. The halcyon days of the 1950s, '60s and early '70s saw scores of performers criss-cross the country, singing original songs, dancing to original routines conceived by Broadway's leading choreographers, backed by elaborate sets, resplendent in magnificent costumes, supported by full orchestras, battalions of stagehands, state-of-the-art visuals (usually slides and motion pictures) and live "reveals" of next year's Buick. Or Ford, or Chevrolet, or virtually any other car, in addition to cookies or soft drinks, or fabrics, or just about any other consumer product you can think of. Most of these productions were on stage.

As technology advanced, closed-circuit television or big-screen productions were added to the mix. They would be seen simultaneously by thousands of dealers and salesmen in dozens of cities throughout the country.

Huge production companies—full-



Doris Storm



John Prin



Lee Kanten

scale studios, really—flourished in Chicago and Detroit, working closely (or sometimes not so closely) with major advertising agencies. In every case, the object was, in the words of one advertising agency president, to "sell the sizzle and not the steak."

No expense was spared. Performers worked their tails off—but it was worth it. That was real gold at the end of the rainbow.

Even those actors, narrators, singers, dancers and musicians not lucky enough to land in one of the great "Industrial" bonanzas—like Oldsmobile or the Milliken Breakfast Show for ready-to-wear buyers in New York—managed to make a good living in more modest, if less celebrated productions.

Then was then and now is now. Today the more modest, less celebrated productions are the rule, not the exception. And in many areas of *The Jungle Between the Coasts* they provide the bulk of AFTRA members' income.

AFTRA and SAG jointly negotiate the "Industrial" or "Non-Broadcast" contract, one of several agreements that the two unions bargain together under "Phase-One" of a fifteen year-old, three-phase merger plan. But regardless of whether an actor works in "Industrials" under an AFTRA or a SAG contract, the ground rules for landing a job are the same.

Despite the fact that Industrials offer significant employment opportunities to actors, corporate non-broadcast production in general has, in the past few years, been "permanently downsized," according to producer/director/writer John Prin.

Mr. Prin is the owner of JP Mediaworks, a leading producer of Industrials. His clients include the state of Minnesota, the city of Minneapolis, corporations and government agencies. Mr. Prin is the President of the Twin Cities Chapter of the International Television Association. His 16 years of experience in the industry include eight years in Hollywood. Mr. Prin noted, for example, that a major corporation, based locally, "had over 100 employees in its corporate communications department less than ten years ago. Now there are just a few people. Everything is contracted out, or reduced to much smaller productions." In 1988, the norm for a corporate training video was a budget of \$50,000 to \$150,000. Now the average budget is between \$30,000 and \$90,000. "Today, the prevailing client attitude is, 'How can we do it for half?'"

Mr. Prin feels that the recent trend toward using so-called "real people" and company employees instead of professional talent won't last.

Twin Cities producer/director Lee Kanten agrees. Twice a winner of AFTRA's American Scene Award, Mr. Kanten is co-owner of Lee Pictures. Its clients include many major corporations.

Both Messrs. Kanten and Prin are committed to using union talent because, they say, "They are more efficient. With non-union talent, a shoot will take more time, the work is not as good, the people aren't as professional or as well prepared."

Mr. Kanten has a list of "The top ten things that will piss off your producer." They include: not bringing sufficient or

IN THE HEYDAY OF "INDUSTRIALS," THE OBJECT WAS TO "SELL THE SIZZLE AND NOT THE STEAK."

appropriate wardrobe to a shoot; not knowing your lines; using the time between takes to tell your colleagues about the great job you didn't get, instead of this lousy one you're doing now; charging overtime for running ten seconds over when the reason for the delay is that you hadn't learned your lines; not telling the producer in advance about conflicts, and having to leave at four o'clock; showing up late; using the producer's cellular phone to make other appointments. Other no-nos have to do with not cooperating with the production staff.

Both Messrs. Prin and Kanten say that actors "have to network," participate in showcases, and learn to merchandise themselves. Proper tools of promotion include not just a headshot and resume, but also a five-minute audition tape. Having the tape can make the difference between getting an audition and getting the job, Mr. Kanten says.

"The main thing we look for when auditioning talent is intelligence," says Doris Storm, President of Jacoby-Storm Productions in Westport, Connecticut. Her company, which she and her husband own, does extensive work in corporate industrials, "a fair amount of commercials," and some children's productions. Among their clients are IBM, Xerox, Digital Equipment Corporation. Ms. Storm, a former actress, is creative director of Jacoby-Storm and writes many of the scripts.

"We look for somebody with whom we feel we can work. So if someone comes in for an interview looking like a slob, or disinterested in the material, and clearly hasn't a clue as to what the purpose of the project is, we tend to write them off even if they do an interesting reading. I would be concerned that this might be someone who might not give their best, or might show up in bad physical condition, or turn up late, or not show up at all. So you look for professionalism.

"We love actors who come in and ask questions. If someone has the script and asks, 'What's the audience for this?' or 'Would you like this played for comedy?' or 'How old is this person?' I figure, 'Hey, they've read this part, they understand what we're doing.'"

Ms. Storm allows at least fifteen minutes for each audition, a sharp contrast to the impersonal, in-and-out cattle-call atmosphere that so often characterizes auditions for entertainment programs and commercials. Others agree that usually performers do have more time to ask questions and try different approaches when auditioning for industrials. And almost always you get enough time to become familiar with the script.

While actors should "be reasonably familiar with the words, don't worry about memorizing them," Ms. Storm advises. "I would much rather they be able to drop the script a little and make eye contact. If the words don't come out exactly, that's less important than the fact that the actor has a sense of what the script is about, and has cared enough to commit enough of it to memory so that he can make eye contact." Flexibility is also important, according to Ms. Storm.

Important, too, is telling the truth about your background and union affiliations. "We've had performers tell us that they are members in good standing at the union, when in fact they were not. That, of course, is a real no-no. Lying about anything is simply not acceptable," she emphasizes.

Like Jacoby-Storm, Rodel Productions in Washington, D.C. shuns the cattle-call. Rodel has been a going concern for 33 years, and its General Manager Renee Funk has seen many changes in the business. Washington has lost several advertising agencies in recent years. While there are still some advertising spots produced in the Washington market and Rodel does cast for radio and television, it also does a lot of voice-over work for industrials and documentaries. The company works through franchised agents only for jobs in New York or Los Angeles.

So how does one get Ms. Funk's attention?

For voice-overs, "the most important tool is still a good, solid audition tape. The audition tape is a Catch-22 for a new performer. Because they want to break into the market, they're supposed to have a tape; but on the tape, the producer wants to hear what they've done in the

past, and if they haven't done anything, that's very tough. I tell people to practice with some material they think they can do well, and give us an example."

Audition tapes should never be "more than five minutes. Three is good. It should only contain what a performer is comfortable with, what he can do well... Don't try an Irish accent if it's not your biggest thing in the world. And when you do a job, ask for a copy of your work. Most producers are very amenable about giving actors their tapes."

Some actors are "a little remiss," Ms. Funk says, "because some of their tapes go back five, six—maybe even eight or nine years. We nudge them and say, 'You've got to be more up-to-date.'"

A large advertising agency in Bethesda, Maryland is Earle Palmer Brown. It does not do industrials; but does do a lot of regional spots, for which it hires performers both for on-camera and off-camera work. Although the agency does not have a designated casting director, producer Kristen Kofoed also serves in that capacity. Many jobs are booked through franchised agents and casting directors in New York, but for voice-over work local sound engineers are often consulted because they know the area's talent pool.

For on-camera work, actors usually are hired from the area in which the commercial is shot, and the client is always in on the final casting decision. Even though Earle Palmer Brown is headquartered in the Washington, D.C. area, most of its on-camera work is shot in Florida, New York or Los Angeles. "We have an extensive client list, so that puts us all over," Ms. Kofoed explained. She does a lot of travelling.

Headshots are preferred, but Ms. Kofoed also gets composites. And, of course, it's absolutely essential to have a tape, one for voice-overs and one for on-camera, because "it's not until we actually have to use someone that we meet them in the studio."

Here's how the casting process works at Ms. Kofoed's agency, and at many others. Armed with a preliminary script, the agency screens directors' reels and puts out bids, generally from three to five. It

TODAY THE PREVAILING CLIENT ATTITUDE IS “HOW CAN WE DO IT FOR HALF?”

then reviews the bids, makes its recommendation to the client, who also looks at the director's reel, and when the director is selected, whatever production company the director is with is engaged to do the spot. Obviously, all this occurs before actors' auditions are scheduled.

Asked if she has any special advice for AFTRA members, Ms. Kofoed didn't hesitate: “Don't get discouraged,” she emphasized. “Unfortunately, locally, there is often a handful of people who get most of the work. But don't let them discourage you. Just keep plugging away, and believe in yourself.”

Chicago's Richard Kordos brings a different perspective to the jungle between the coasts. A leading midwest casting director, he concentrates on television programs and feature films. He and Nan Chardonneau are the principals of Kordos and Chardonneau Casting. An important difference between casting in Chicago and casting in Los Angeles or New York is that because there are fewer performers in Chicago, Mr. Kordos and his colleagues get to know more of them, and to see their work and interview them.

Mr. Kordos is enthusiastic about the midwest talent pool. One reason is that so many of its actors use the theatre to train and hone their skills. “We have a strong, viable theatre market, second only to New York,” he says. For many “people who have lived in New York or L.A., who perhaps haven't had their careers going the way they want, Chicago becomes a magnet.”

Chicago is unique, too, in that it is not always necessary to be submitted by an agent in order to be seen. There are three ways an actor can most effectively come to the attention of a casting director, Mr. Kordos explained. First, an agent can submit somebody. Second, actors can use theatre as a way to be seen by people who are casting films and television; there are many theatre productions and workshops, and they are respected and well-attended by people in the business. Third, there is the reference, the recommendation.

“In this town, actors will put other actors in touch with casting people,” Mr. Kordos said. “They even tell them about auditions. I have a suspicion that this is

fairly unique. There's a real community support system, which is wonderful. So actors will tell us about other actors, and directors will tell us about actors, and that's lovely. And it all goes back to the fact that it's a smaller community, so people can be more in touch with each other. The whole support and referral system is very active.”

Chicago is a major player in the casting of many feature films. “When you get a director who loves a talent pool they become a strong resource for the city. Thank God, because we don't originate films here. Many come here to be made, but we're at the beck and call of Hollywood.”

Mr. Kordos said that typically a movie will come in with the stars already set as part of the package, but that much of the casting will be done locally. For the film, *The Fugitive*, for example, Harrison Ford was already set, but at that point there were no other roles cast. The director came in with “an open mind and looked here, as well as in New York and L.A., for all the other roles, and we ended up casting approximately ten roles out of New York and L.A. and 130 out of Chicago for that movie. People think we'll get the cops, we'll get the day player stuff only. That's not true.”

As a former actor, now a successful casting director, Mr. Kordos, when asked how actors can best present themselves, replied: “Most actors still don't realize it, but they need to be themselves. That goes for any actor: the one with a great deal of experience or very little; their best asset is being themselves, because the camera picks up on the uniqueness of any individual.”

Even in Mr. Kordos' business (TV and feature films), demo tapes are “a handy tool. Six minutes, tops.” Don't include commercials in a tape that shows you as a dramatic actor. “Sometimes actors have things that they did for commercials, or occasionally they did in a play that was taped or filmed. The director cannot relate to those other mediums. He wants to see something in the medium he's working with, so get anything else off the tape. Don't mix the two. It always gets in the way.

I've seen people lose work over that.”

Also, “make sure you have credentials that are current, which means an updated resume, as well as a current photo. I understand that economics are frequently a consideration, but if you no longer look like your photo, or if things have significantly changed physically since your photo was taken, it's going to be a detriment to getting work. It doesn't matter whether a person is smiling or not smiling, a good photographer will capture your personality, which is why you don't go to your uncle, your cousin, or your nephew to take the pictures. Go to a professional.”

Mr. Kordos also emphasized the importance of the atmosphere of the audition. “There is nothing casual about the whole audition process,” he said. “We have to cover every base to make the actor look good, because if we fail to find the actor, I don't get my next job.” Mr. Kordos and his partner “engineer the audition” with great care. “We set up who comes in, the timing, the order of people.” Actors who are not at their best in the morning are invited to come in the afternoon. “We want the actor to look good. They help me by being prepared, by being interested, by being proud of themselves, by being on time. It shows producers that we're really on top of things when we bring in people who conduct themselves professionally and, who on top of it, are interesting.

“Keep one thing in mind: When the movie's done, everybody goes away, back to L.A., New York, wherever they're from—except the actor and me. We're still here in town. This is our community and we have to work together to get and keep the work here,” Mr. Kordos said. “So we have to have a mutual respect in how we treat each other and how we help each other.”

His situation is no different from the actors', Mr. Kordos said. “It's other people's recommendations that keep getting me my next project.”

*In AFTRA's next issue:
Music in the Jungle.*

NBC AND RETLAW FOUND GUILTY OF UNFAIR LABOR PRACTICES

NBC and Retlaw Broadcasting have both committed unfair labor practices against AFTRA, according to separate rulings by administrative law judges of the National Labor Relations Board.

Despite several requests by the union, NBC has repeatedly refused to furnish information that AFTRA needs to assess the interlocking relationships between NBC and its affiliates and subsidiary operations: CNBC, NBC News Channel and Nightside. AFTRA contends that it needs the information to fulfill its responsibilities as the collective bargaining representative of its members, and that work at the subsidiary operations may, in fact, be covered by an AFTRA contract. NBC has claimed that the information sought is not relevant and that the task of furnishing it is unduly costly and burdensome.

In a November 21 ruling for AFTRA, NLRB Administrative Law Judge James F. Morton noted that "It is well-settled that an employer has a statutory obligation to provide a union, on request, with relevant information the union needs for the proper performance of its duties as a collective-bargaining representative..." and that AFTRA's request is relevant to its obligations as the bargaining representative of staff and non-staff newsmen in NBC's employ.

Judge Morton's ruling orders NBC to furnish the information requested by AFTRA; to specify that it "will not in any like or related manner, interfere with, restrain or coerce...employees in the exercise" of their legal rights; and that, for a period of at least 60 days, it post a notice to this effect at its New York facility.

"AFTRA has and will continue to pur-

sue its right to information needed to effectively represent newsmen and other members. We are obviously pleased by this decision," said AFTRA National Executive Director Bruce York.

CNBC, the abbreviated name for Consumer News and Business Channel, began operations on April 17, 1989. It operates primarily out of studios in Fort Lee, New Jersey. As its name suggests, CNBC is a provider of financial news and business information. However, it also televises talk shows during evening hours.

NBC News Channel is a wholly-owned subsidiary of NBC News. It operates from a building owned by an NBC affiliated station in Charlotte, North Carolina, where it gathers news stories from across the country and makes them available to NBC-owned stations, NBC affiliates and other subscribers.

Nightside is an early morning news program that began production on November 4, 1991.

NBC has appealed the ruling.

RETLAW RULED UNFAIR

Retlaw Broadcasting has also been found guilty of violating the law by committing unfair labor practices at its Fresno, California TV station, KJEO, Channel 47.

Retlaw Broadcasting owns and operates four television stations in Washington and Idaho, in addition to KJEO-TV in Fresno. Management negotiators at Channel 47 are General Manager Don Drilling, Retlaw Broadcasting President Ben Tucker and Fresno attorney Thomas Campagne.

Acting on charges filed by AFTRA, which alleged that Retlaw violated the

National Labor Relations Act, NLRB Administrative Law Judge William J. Pannier III found that Retlaw representatives violated the law when the company refused to provide AFTRA with copies of personal services contracts entered into between KJEO-TV and station employees, and for declaring an impasse in its negotiations with AFTRA and implementing its last and final offer while demanding that AFTRA agree to negotiate issues that are not mandatory subjects of bargaining.

During negotiations between AFTRA and Retlaw on a master contract covering the employees at Channel 47 in Fresno, Retlaw demanded the right to bargain personal services contracts directly with employees on wages and working conditions, including the right to bargain directly for terms which could be less than those provided in the union's master contract. On August 18, 1993, the station implemented its last offer to the union, which included the proposal for direct bargaining of personal services contracts.

Because the station had made the issue of bargaining directly with station employees a central one in the negotiations, AFTRA became concerned that the station had negotiated personal contracts with station employees which provided terms at variance with the benefits of the master contract and requested copies of personal services contracts.

Judge Pannier had earlier determined that personal services contracts contain relevant information needed by AFTRA to perform its obligations as bargaining agent, and that the station was therefore obligated to provide those contracts to the union upon request. In addition, the judge determined that the subject of personal services contracts is a "non-mandatory" subject of bargaining, and the station could not declare an impasse in negotiations over its demand to permit direct bargaining with the employees.

The judge's ruling, on December 30, 1994, finds Retlaw guilty, and requires the station to turn over copies of all personal services contracts, to rescind the implemented terms of the illegally implemented impasse offer, and to post a notice of the violations at the Fresno facility. ■

SUPPLY THE CAPTION #20

The smaller photo, featuring Linda Lavin and Vic Tayback in the 1970s CBS series *Alice*, drew a number of responses having to do with Alice's inability to perform the Heimlich maneuver from the front; several others citing the pain associated with a merger; and additional entries relating, in various ways, to breast implants. Obviously, many readers were moving in the same direction.

The judges chose these captions to pass along:

"You told him I left? That was my date!" came from Darcie Dodds of Santa Ana, California.

From Paul Chambers of California's Rancho Cucamonga: "Don't you ever, ever forget this show is called Alice! I'm the star.!"

"The next time you steal my tips you're dead!" was submitted by Christopher Weeks of Studio City, California.

California seems to have a lock on this issue's winning captions. Perhaps the rest of the country will be inspired by the photo of the two innovative sleuths, Robert Culp and Bill Cosby, stars of NBC's *I Spy*, the adventure-espionage series that ran from 1965 to 1968.

**SEND YOUR CAPTIONS TO:
SUPPLY THE CAPTION,
AFTRA MAGAZINE,
C/O DICK MOORE AND ASSOCIATES, INC.,
1560 BROADWAY, SUITE 500,
NEW YORK, NY 10036**

And if you have a photo of a television series or show you would like to see in this contest, send it along. We'll return it safe and sound.



ROBERTS WARNS OF PROBLEMS POSED BY DEREGULATION

Kim Roberts, Assistant National Executive Director, News/Broadcast, describes the challenges that lie ahead.



THE KEY TO OUR FUTURE IN THE BROADCAST AREA IS MOBILIZING THE UNION'S BROADCAST MEMBERSHIP TO PARTICIPATE AND WORK ACTIVELY WITHIN AFTRA.

Last year we published a report about the impact on AFTRA of FCC deregulation in the radio industry (Summer, 1994, page 26.) That report demonstrated that as it became easier for companies to buy and sell radio stations, established collective bargaining relationships were disrupted, AFTRA members lost jobs through layoffs and format changes, and, in extreme cases, AFTRA lost representational status as ownership of radio stations changed hands.

Last year's FCC report on radio station ownership shows that in the two years following implementation of new radio ownership rules, over 20% of the licensed commercial radio stations in America were part of duopoly or Local Marketing Agreement—combinations which would not have been permissible under previous FCC rules.

Consequently, as it became easier for one company to own more stations nationally or within a market, control of the airwaves became concentrated in fewer hands. AFTRA concludes that these changes have reduced the diversity of opinion that came with more station outlets. Not surprisingly, AFTRA believes that opportunities for our members to work also decrease.

The FCC has now proposed to relax ownership rules in television. The FCC's proposal would eliminate the current national ownership limitation of 12 stations nationwide, or 25% of national television households. In its place new regulations would permit one company to own as many stations as it desired so long as that company's ownership does not exceed 50% of the national television homes. The proposed regulations would also increase the number of TV stations one company can own within a single market, and relax the radio/TV cross-ownership within a market.

These extensive TV deregulation initiatives, if successful, will result in the same kind of instability and diminution of diversity in the TV industry that we have seen in the radio industry. Even if the FCC scales back its proposals, given the current climate in Washington, some further deregulation appears inevitable.

What do these changes mean to AFTRA? We will be challenged as an organization to an even greater extent than in the past few years. Assuming some deregulation is inevitable, we must be prepared to deal with even more instability in ownership and the disruption of our collective bargaining relationships that such instability engenders. It will mean more negotiations, more disruption in employment, more disputes and more controversy with our employers. Just as important, on both the local and national levels, we must let decision makers in

Washington know that the FCC's proposals to deregulate TV are unwise.

The next area of challenge is concluding the Network Staff News Agreement and local O&O negotiations. Although each side has a limited number of issues on the table, these issues involve cherished principles for both sides, which makes it all the more difficult to find areas of acceptable compromise.

We often express our appreciation for the work done by National and Local executives and staff in the broadcast area. But the work that needs to be done is so challenging that it will take more than the efforts of the staff and the members of the Broadcast Steering Committee to be successful. We must find a way to get our members involved, to disseminate effectively the information on the good work that is being done, and to rally support for AFTRA's efforts on behalf of broadcasters to face the challenges that lie ahead.

These first two challenges are subsumed within the third challenge. This is key to our future in the broadcast area and our ability to successfully resolve any endeavor we take on. And that is mobilizing and energizing AFTRA's broadcast membership to participate and work actively within AFTRA.



STUART REPORTS ON MAJOR CONTRACTS AND ORGANIZING CABLE

Karen Karnow Stuart, Assistant National Executive Director, Entertainment Programming, says involved members insured success.

THE FIRST THING YOU DO IS LISTEN TO THE MEMBERS. THE SECOND THING YOU DO IS LISTEN TO THE MEMBERS. THAT'S WHAT A NEGOTIATING COMMITTEE IS ALL ABOUT.

Henry David Thoreau said, "It is a characteristic of wisdom not to do desperate things."

The AFTRA Network Code Negotiating Committee, staff and members, under John Connolly's leadership in the chair, demonstrated that characteristic and showed great wisdom by not reacting desperately when the networks and the Association of Motion Picture and Television Producers (AMPTP) decided to split up and negotiate separately with AFTRA over the Network Television Code (see page 18). This was a very sensitive and potentially explosive situation.

The members and staff of this committee listened to each other, learned from each other and brainstormed together for three solid months. This is what a union is about.

I was reminded during this contract negotiation, just how important it is to first listen to the members and second, listen to the members. That is what a negotiating team is all about. Without the members' visible strength, management will attempt to force you to act desperately and you will no longer be in a position to achieve, as we did, several of our most important proposals.

Before the negotiations began, we had heard from the dramatic serial actors that they were unhappy with the AFTRA contract. To their credit, and to the credit of AFTRA's elected and executive leadership, that discontent was harnessed in a positive way, with the daytime performers participating fully and effectively in every phase of the Network Code negotiations. Their participation made it possible for AFTRA to achieve their number one proposal.

Voice over performers had also complained. They claimed they were not receiving reuse payments for syndicated promos, because the initial producer of the syndicated promos is not the actual distributor of the promo. When this proposal was discussed during negotiations, the studios said they would not be liable for reuse payments on promos where they were not the employer. AFTRA invited the most noted west coast announcers to come to a special evening negotiating session, and it made a difference. Now, for the first time we have language that provides for annual syndicated reuse fees and, most importantly, the ability to go beyond the initial signatory employer of the promo, to the distributor—in most cases the studio or network—if the original signatory fails to make the proper reuse payments.

At press time we are negotiating AFTRA's prime-time contract along with SAG (page 6), and again, the two man-

agement groups are negotiating separately.

In the field of Interactive, we now have close to 60 signatory companies throughout the country. Our members have received over \$2 million through these contracts, in addition to H&R contributions.

Discontent with the AFTRA contract was harnessed in a positive way, with daytime performers participating fully in every phase of the Network Code negotiations.

WILD SPOTS



l. to r.: Ray Bradford, Les Tremayne, Kay Presto, Frank Maxwell (l.) and Reed Farrell, Belva Davis

National Vice President **Ray Bradford**, also President of AFTRA's Chicago Local, has been cited by Hispanic Business Magazine as one of the 100 most influential Hispanics in the country. Mr. Bradford was identified as "an active spokesperson and lobbyist for the positive and non-stereotypical portrayals of women, minorities, and other disadvantaged groups." He is also the director of National AFTRA's American Scene Awards, which has, since its inception in 1985, recognized those media producers whose works reflect the diversity of the American Scene.

Les Tremayne, long-time member of the National Board and one of the country's most popular radio stars (*First Nighter*, *One Man's Family*, the longest-running radio series in history—27 years) has been inducted into the Radio Hall of Fame. This year also marks the 75th anniversary of commercial radio...

Kay Presto's assignments as an AFTRA member are unique. She covers motorsports, an especially difficult beat in that the rules for each event are different and often change daily. Obviously she does a good job, having received 49 national and state awards. Most recently Ms. Presto was chosen by Nordstrom for its 1995 Woman of Achievement Award. When she's not on the road or the track, Ms. Presto makes Ontario, California her home. A much-published author and photographer, and Vice President of the American Auto Racing Writers' & Broadcasters' Association, Ms. Presto has recently completed a 16-day automotive media tour through eight European countries, driving a 1995 Oldsmobile...

Screen Actors Guild President Barry Gordon has announced that he will not seek reelection at the conclusion of his present term in November... Thomas Short is the new president of the IATSE, replacing the recently deceased Al

DiTolla... The Writers Guild of America agreed to new contracts with the three networks and, separately—as was the case with AFTRA during the Network Codes (page 18) and with AFTRA and SAG in Prime Time negotiations (page 6)—with the AMPTP, which represents the film and television producers...

In a direct challenge to Fox television, NBC filed a petition with the Federal Communications Commission claiming that the stations that form the heart of Fox are illegally foreign-owned. After heated accusations by both parties, NBC late in February suddenly withdrew its petitions and announced that it had instead entered into a significant new business deal with Fox owner Rupert Murdoch. The arrangement gives two NBC cable channels access to Mr. Murdoch's Star Television service, which delivers programming by satellite to Asia. Mr. Murdoch's News Corporation, which owns more than 99% of the equity underpinning Fox, is based in Australia. For 60 years, foreigners have been barred from owning American broadcast properties...

AFTRA was an exhibitor at the recent multi-media exposition in San Francisco, when Vice President Denny Delk, Local Executive Director Rebecca Rhine and Assistant Executive Director Marie Salerno were among those distributing informational packets to interactive producers...

The U.S. and China signed an agreement designed to put an end to the piracy in China of U.S. recordings, movies, books and computer software. Piracy of U.S. intellectual property has been both open and rampant in China, costing U.S. companies about \$1 billion annually. The agreement followed a threat by the Clinton Administration of heavy U.S. import tariffs on Chinese goods. While hailing the new pact, American executives and artists representatives cautioned that enforcement by the Chinese government

is crucial to its success. Past enforcement of anti-piracy laws by Chinese officials has been virtually nil...

Former AFTRA National Presidents **Frank Maxwell** and **Reed Farrell** were presented with plaques of appreciation from the Screen Actors Guild in January. SAG President Barry Gordon and SAG National Executive Director Ken Orsatti made the presentations in Los Angeles. Messrs. Maxwell and Farrell had long served as members of the Guild's Board of Directors...

The British Broadcasting Corporation is landing on our shores, via the BBC World Channel, described as a 24-hour international information and news service on U.S. cable television. The move is said to be a joint venture between BBC and the New York-based International News Network...

AFTRAns have been travelling on behalf of the AFL-CIO Department for Professional Employees. **Belva Davis** met with broadcast industry executives and government officials in South Africa to explore ways to assist them in training new people. There is an acute need for skilled people in broadcasting in the South African black community because they have been excluded from the field for so many generations.

AFTRA was also represented at talks between American unionists and journalists, performers, writers and teachers from former Iron Curtain countries. The meetings were hosted by the DPE in Central Europe. Bill Hillman was among those discussing problems of protecting free speech and the right of access to the media. Daylong roundtable discussions were held in Budapest, Prague and Warsaw, in addition to side meetings with government officials, including the President of Hungary. Sumi Haru represented the Screen Actors Guild.

CHICAGO

Election results were announced at the Chicago Local's annual membership meeting in February: Ray Bradford was reelected President; Dan Frick and Judy LaRose were chosen for another term as 1st and 2nd Vice Presidents, respectively; Don Kennedy took the 3rd VP spot; Eileen Parkinson was reelected Treasurer and Oksana Fedunyszyn is Recording Secretary. National Board openings went to Dan Frick and Judy LaRose. Elected to three-year terms on the Local Board were: Eileen Parkinson, Fern Persons, Judy LaRose, Paula Anglin, Don Kennedy, Rick Elliott, Jerry Kaufherr, Mike Leiderman, Ron Hawking, Robert Prindle, and Dan Mooney, and for a one-year term, Thomas Griffin. In addition, 46 members were elected delegates to the National Convention in Miami. Congratulations to all!

Assistant Executive Director Catherine Struzynski was the Local's representative at the Institute of Labor and Industrial Relations Conference at Illinois State University in Normal, Illinois. Thanks to Assistant Executive Director Mike Donovan, representatives of AFTRA and 19 other member unions of the Chicago Entertainment Industry Labor Council heard IRS specialists explain the ins and outs of new tax procedures.

Another Chicago radio station has switched to the all-talk format. WJJD-AM replaced its pop-adult music with live, satellite-delivered talk shows syndicated by parent company Infinity Broadcasting and Westwood One Entertainment. The only local programming is the morning slot hosted by Ty Wansley and Ed Vrdolyak. At least four of Chicago's legendary disc jockeys are slated to be included in the National Rock and Roll Hall of Fame and Museum under construction in Cleveland. They are Clark Weber, John Landecker, Dick Biondi and Larry Lujack. Speaking of Chicago radio personalities, the most popular in the '50s and '60s was Howard Miller. The pre-rock and roll DJ, and later controversial commentator, died at his home in Naples, Florida. He was 81.

General Electric, parent company of NBC-owned WMAQ-TV contributed \$11,000 to the scholarship fund established at Northwestern University's Medill School of Journalism in memory of that station's award winning investigative reporter Paul Hogan who died in January, 1993. *An Evening with Warner Saunders* was held at the Museum of Broadcast Communications

in February as one of the month-long series of special events for Black History Month. Saunders discussed the African-American experience in television broadcasting. WMAQ-TV news anchor Alison Rosati and Art Norman appeared in an episode of NBC's *ER*. ABC's Sam Donaldson was the guest speaker at a fundraiser for Columbia College. Several years ago AFTRA established a scholarship at the Chicago school in memory of Eleanor Engle. WTTW-TV's Joel Weisman is now in his 18th year as host of *Chicago Week in Review*. The European travels of WBBM-TV anchors Jay Levin and his wife Mary Ann Childers were featured in the magazine *Travel My Way* and the article appeared in *The New York Times*.

Oprah Winfrey received the One Smart Lady award at a gathering in New York sponsored by the *Ladies Home Journal*. Some 300 high school students entered WBBM-AM's *Reporter for a Day* contest. There were ten winners. Roy Brown, Cooky the Clown on WGN-TV's *The Bozo Show*, has retired. The 62-year old Brown created the character of Bozo's sidekick in 1970. Bill Kurtis added to his honorary degrees when he received a doctor of humane letters from Chicago's Roosevelt University. He delivered the commencement address. And he is one of the new laureates for the Lincoln Academy, the state of Illinois' highest honor. WGN-TV weatherman Tom Skilling got an honorary doctorate at Lewis University's commencement in suburban Romeoville. Wayne Larrives, who pinch hit for Harry Caray last season when Caray went on medical leave, will be Harry's replacement for Chicago Cubs' road games this season...assuming there will be a season.

—Dick Elliott

CLEVELAND

When the newsroom secretary who testified at an AFTRA arbitration on behalf of former Local members Thor Tolo and Terry Burhans was discharged by WKYC-TV, AFTRA Cleveland filed charges with the NLRB which issued a complaint against WKYC and ordered a hearing. Thanks in large part to a publicity campaign generated by the Local quoting arbitrator Gerald Chattman's stinging indictment of William Fallon, the Multimedia Broadcasting Director of Labor Relations, WKYC agreed to a satisfactory settlement two days before the hearing.

Cleveland's Executive Director, Joan

Kalhorn, has been asked to serve on an advisory committee to Expo Central '95, the six-state region's first production trade show, exposition and conference scheduled for Columbus in September. It's being sponsored by *Central Cities Sight and Sound*, a trade journal covering the region. AFTRA and SAG members from Michigan, Ohio, western Pennsylvania, Indiana, Kentucky and West Virginia will be contacted by their Local offices with more information about Expo.

The Fourth Annual Silver Circle Awards sponsored by the regional chapter of the National Academy of Television Arts and Sciences recognized three Local members last fall: Leon Bibb of WKYC-TV, Tim Taylor of WJW-TV and Earl Keyes, well known for his Mr. Jingeling Christmas character. Also honored was Don Marcus, chairman of Marcus Advertising, a long-time signatory to the Cleveland freelance codes. Presenting the awards was WJW-TV general manager, Virgil Dominic, former local news anchor and former member of the Cleveland Local.

David Moss, known as "The Mossman" in Cleveland, is taking *The Mossman Movie Show* into syndication in Atlanta, Dallas, San Diego, St. Louis, Kansas City, Phoenix, Milwaukee and Tampa.

One of the Cleveland Local's "elder statesmen" has hung up his typewriter after a bazillion years in the WJW-TV newsroom. Mickey Flanagan will be missed but definitely not forgotten. Mickey undoubtedly will join former Channel 3 staffers, Mike Hrehocik and Win Smith, in their exclusive club at the back of the room at all AFTRA membership meetings.

Our members are always in the lead at Cleveland area benefits. Channel 8's Dick Goddard was incognito in his "Top Dog" furry costume at the Fur Ball to benefit the Cleveland Animal Protective League. WJW's Wayne Dawson co-hosted the local segments of the UNCF's Parade of Stars telethon broadcast from Jacobs Field, Cleveland's new ballpark. Also on the telethon circuit, Danny Wright was in there pitching as a co-host on the United Cerebral Palsy telethon. Braving the elements for the March of Dimes' annual Snoball Softball Tournament were Michael Stanley from Channel 8 and Paul Orlosky, Chuck Galeti, Ron Jantz, Jodine Costanzo and Leon Bibb from Channel 3. Connie Dieken co-hosted a benefit for the Our Lady of the Wayside home. Larry Morrow and Wilma Smith were co-hosts for the annual Christ Child Society Ball and Wilma also was honorary chairperson of the Renaissance Ball benefiting the Parma

Hospital Health Care Foundation. Another major event was the third annual Equity Fights AIDS Benefit. Actors from three shows running simultaneously at Christmas pooled their talents and appeared on the same stage. Participating AFTRAns were Cathy Albers, John Buck, Glenn Colerider, Sheila Heyman, Maryann Nagel, Greg Violand and Helene Weinberg.

Welcome to new members Mike Baab, John Balch, Jeff Falk, Rick Fiore, Jonathan Floyd, Lisa Gauff, Dr. Barry Gordon, Jay T. Hairston, Rey Harris, Monique Jackson, Kelly Liberti, Macie McInnis, Jimmy Malone, Toni Mays, Dr. Doug Moodie, Dr. Roland Moskowitz, Kevin Myeroff, Michelle Oddo, Jennifer Prosek, Kimberly A. Read, Mark Rutman, John Michael Tilow, Daryl Trammer, Robert Hatton, Betsy Nagelson, A.J. Colby, Kimberly Belcher and Carol Wilkinson. Transferring in are Amber Vaune, Jennifer Enskat, Kate Lurie, Mark Spain and Susan Van Horn.

—Ted Lux

HOUSTON

The members of the Houston Local have been busy, busy, busy.

Our most recent Voiceover Workshop was another sellout. Members gathered at Bob Green Productions for a session featuring advice, coaching and feedback from local producer, Cliff Gillock. Each member took a turn at the mike with copy in hand and was able to listen to the before-and-

after results. This was the fifth such workshop offered by our Education Committee this year and there are still calls for more.

We closed out 1994 with a great Holiday Party that included a complimentary buffet at the Post Oak Ranch followed by a preview screening of *Ready-to-Wear (Pret-a-Porter)* featuring Houston member Lyle Lovett. The screening was arranged through the courtesy of Miramax Films which also contributed one of our door prizes—a limited edition of the *Pret-a-Porter* book and screenplay, autographed by Robert Altman.

The new year barely got started and Houston members were showing off their talent in a Members' Showcase. The Showcase was shot with a three camera set-up and cut live before being shown on a big screen projection system to an audience of local producers and talent agents. The event was held at the office/showroom of Industrial Audio/Video, which contributed the cameras, monitors and audio equipment. Plans already are underway for another showcase later this year.

Next up is the biennial election of officers, followed by our Annual Membership Meeting.

—John Borrowman

Imagine 500 professionals singing "The Star Spangled Banner" in unison. That's how the L.A. AFTRA/SAG Singers EXPO began on February 4.

LOS ANGELES

On February 23 at our membership meeting, Marvin Kaplan passed the presidential gavel to our newly elected Local President, Susan Boyd. After Executive Director Mark Farber thanked Marvin with a special gavel and a clock set—and a standing ovation, Susan dazzled the group with her first "President's Message"—also a very big hit! (See page 7.)

Also sworn in at the meeting were Frances Reid as first vice president; Les Tremayne, second v.p.; Fred Holliday, third v.p.; Millie Wright, fourth v.p.; Sumi Haru, recording secretary and Alice Backes, treasurer. Local Board of Directors representing actors are Alice Backes, Jackie Joseph, Marvin Kaplan, Peter Kwong, John Randolph, Angel Tompkins, Les Tremayne and Bill Zuckert. Other open Local Board seats went to Barbara Barri (announcer), Andrea Moen (dancer), Fred Anderson and Henry Alfaro (newspersons), Sally Stevens and Kevin Dorsey (singers), Ted Sobel and Joe Cala (sportscasters) and Roger Richman (stuntperson).

National Board members elected will take seats in August at our National Convention. They are: Peter Arbogast, Alice Backes, Bobbie Bates, Barbara Barri, Toey Caldwell, Victor Contreras, Nina Diamante, Robert Easton, Jay Gerber, Marilyn Jackson, Jackie Joseph, Marvin Kaplan, Peter Kwong, Paul Napier, John Randolph, Sally Stevens, Gayle Vance and Jackie Ward.



AFTRA and SAG joined forces on Saturday, February 4 with the First Annual Singers' Expo. And what a success! Chaired by Susan Boyd and Jon Joyce, the day-long event at the Hollywood Roosevelt Hotel started off with an exciting panel discussion on interactive media. Small classroom-like contract workshops followed on the topics of network and theatrical TV, sound recordings, TV and radio commercials, non-broadcast/industrials and interactive media. Notebooks were distributed packed with information on union contracts and services. The classes were taught solely by members with staff on hand to assist. It was truly a fine example of members helping members, and unionism at its best!

There were also booths on AFTRA Health & Retirement, Residuals and a "Listening Corner" where demo tapes could be heard. About 500 performers and producers attended. Both AFTRA and SAG committee members and staff worked together to create this informative and interesting day. Special thanks to all who helped!

—Pamm Fair

MIAMI

A few years ago, a young woman with a background in biomedical sciences and Fortune 500 big business was watching a program on local Public Television entitled *AFTRA Actors' Workshop with Iris Acker*. Iris, then President of the Miami Local, was presenting a series on voice-overs with Connie Zimet. The viewer was so inspired by the program that she wound up taking an on-camera class with Iris and a voice-over class with Connie. Then came numerous on-camera commercials, industrials, a music video and, eventually, voice-overs. Well, today, she is President of the Miami Local. Her name is Judy Upton, and we're proud to have her assume the role performed so well by her predecessor, J.J. Wilson. Iris, meanwhile, takes over as V.P. Fran Gellatly is Secretary and Dave Corey continues as Treasurer and National Board member. Members-At-Large include Lori Creevey, Edmond Dante, Larry Benson, Paul Bodie, Gary Elliott, Alica Sirkin, Laird Stuart and J.J. Wilson. Connie has relocated to the West Coast where she's knocking 'em dead with her gorgeous voice and writing skills. We wish her luck but sure miss her here in South Florida.

After what transpired at January's joint AFTRA/SAG meeting in L.A. it looks like this summer's National Convention here in



SOLUTION TO CROSSWORD, PAGE 17

Florida is going to be a historical one and the Miami Local is making plans to guarantee that it will be a memorable week.

—Dave Corey

NEW YORK

New York AFTRA President Mike Baker has been elected a Trustee of the New York City Central Labor Council AFL-CIO. His three-year term, which expires December 31, 1997, involves overseeing the organization's financial records and reporting back to the Council's Executive Board. Mr. Baker is a Vice President of the New York State AFL-CIO and the only current representative of the talent unions to serve on the State Labor Council.

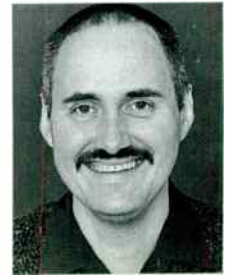
Executive Director Stephen Burrow reported to the Semi-Annual Membership

Meeting that during the previous six months, the Local won several important arbitration claims on behalf of members and in the last year it collected over \$1 million in claims on their behalf. He also reported on the completion of negotiations with the Metropolitan Opera, Recorded Books and the American Foundation for the Blind, and a new agreement with HBO.

Guest speakers at the meeting included Patricia Reed Scott, Commissioner of the Mayor's Office of Film, Theatre and Broadcasting. New York City is still a world class production center, Ms. Scott said. Mary Stuart brought the members up to date on the Local's successful participation in New York City's *Book Pals* and issued an appeal for additional volunteer "readers."

A Ken Harvey Award for Outstanding Service to the Members, named in memory of our former president to honor the most exceptional of the Local's volunteers, went

l. to r. Barbara Walters, the late Betty Furness, (posthumously honored), Audrey Marsh, T. Scott Nonnon



to actor T. Scott Nonnon, the mainstay of New York AFTRA's Stanley Greene Audio/Video Center since 1991, and to singer Audrey Marsh, longtime Board member and volunteer extraordinaire, now retired and living in California.

The annual *WIN Award (Women's Image Now)*, presented by the Chair of the Local's Women's Committee Elaine LeGaro, honored Barbara Walters for her "World-Class Achievements," while another *WIN Award* was posthumously bestowed on the late Betty Furness for her "Pioneering Achievements."

Marie Grasso, Director of the Local's Membership Department, retired on December 30, wrapping up a 27-year affiliation with the union. She will be greatly missed. Evelyn La Rocca, longtime member of the Department's staff, has taken over as director.

AFTRAns Ossie Davis, Ruby Dee, Jim Jensen, Stewart Klein, Soupy Sales, Marlene Sanders and Carroll Spinney — all of whom began their TV careers at least 25 years ago — were inducted into the New York Chapter of the National Academy of Television Arts and Sciences' *Silver Circle* in November. They were honored for their contributions to the New York TV community and "for setting a standard of achievement to which we may all aspire."

—Dorothy Spears

PHILADELPHIA

As of deadline time, the Philly Local has cleared the table of all but one of a number of ongoing shop contract negotiations. Ratified renewals are in place at WIP sports radio and at WMMR-FM, and settlement appeared near at WXTU Country. Meanwhile, AFTRA's patience and persistence paid off with a megabucks arbitration award to Erik Jones, unjustly severed from the air staff of WIOQ-FM. And Executive Director John Kailin, armed with a solid case, enters the trial phase of his damage suit which maintains he was literally mugged by Group W Labor VP Chuck Gidel during KYW radio contract bargaining in '94.

Per the Group W-CBS deal of '94, the Unblinking Eye will emanate from KYW-TV, with the implantation of NBC at WCAU-TV to follow shortly. Gary Geers has retired after 41 years as the resident face and voice at Channel 3. Reporter Dennis Woltering has uprooted from Channel 10 to take an anchor chair in New

Orleans, while the new 6 p.m. new producer at 'CAU-TV is Karen Araiza from Kansas City. John DeBella is rockin' on the radio again, afternoon driving at WYSP-FM following a year's sabbatical from the biz. Sal Paolantonio, Bruce Casella and Joe Conklin are now part of the sports talking team at WIP-AM. Tony Romeo was tapped to head KYW radio's Philly City Hall news bureau. Barbara Petito is now the station's Harrisburg, PA bureau chief. Gene Scott returned home from Montana to fill in at KYW radio. And WXTU-FM's Bill Quinn is touting a new country music wailer: baby daughter Dawn Idell Quinn, a Christmas gift delivered in December, '94.

The November 28, 1994 issue of *New Yorker* has a story on Philly Local Vice President and Board member Scott Sanders, who recorded more than 750 political spots for candidates of both major parties along the Eastern Seaboard.

We close with sad news of the death in late '94 of former Philadelphia Local Executive Secretary Bill Deal at age 71 in his Cherry Hill, New Jersey home. Deal, who was an honored guest at our '94 general membership meeting, had battled cancer for several years. He led Delaware Valley AFTRAns during the early and mid-'60s.

—Nat Wright

PHOENIX

The 1995 Arizona Regional Commercials contract negotiations are now complete...and thanks to our hardworking team, everything came up roses!

Some highlights: The new on-camera scale rate will be \$336, and voice-over will be \$241, representing a full 8% increase over the old contract. And this was truly our major goal! Also, for the first time any commercial produced in Arizona and airing in Colorado will require payment at full National scale instead of at the previous discounted rate.

The rates for radio also beat the National increases. We got a 15% raise.

Importantly, a new "ground breaking" provision will allow us to collect fees from the non-union performers we service in claims collections, when pending legislation is finally enacted. So kudos, applause and hugs to the hard working negotiation team who struggled, agonized but produced this great new contract for all of us.

Going great guns is our new Conservatory Workshop Program, headed by Leo Sears. He has, and will continue to

offer seminar/workshops featuring cold reads, audition techniques and other important information to our members on a monthly basis.

—Elayne Stein

PORTLAND

It's that time again—our new Board and Officers are on board. Continuing as President is Al Strobel, with Chrisse Roccaro as Secretary and Charles Bernard as Treasurer. New to the Officers' ranks is our Vice-President, Mary McDonald Lewis. Our new Board members are freelancer Russ Fast and TV Rep Perry Cooper. Continuing are freelancers Michele Mariana and Rhoda Williams and TV Rep Pete Parsons. Next to come will be the selection of delegates for this year's Miami Convention.

Other news: The KXL contract has been ratified... President Al Strobel and Local Exec Stuart Pemble-Belkin attended the recent National Board Plenary in Los Angeles... There has been a large increase in signators for infomercials. Result: Substantially more union work being done under that contract... Copies of the new Northwest Regional Code have been mailed to all members. Our thanks again to Al Strobel and Nurmi Iusa for their work on the negotiations and to Nurmi for his hours of work on the code book.

—Rhoda Williams

ROCHESTER

WHEC-TV, Channel 10 is having a population explosion. News Anchor Rebecca LeClair and her husband Paul are delighted with their new daughter and second child, Aline Mary, born on Thanksgiving. Also at Channel 10, News Anchor Donna Dedee and husband welcomed their first child, Edward Brian Doyle, born in January. Congratulations to all.

Meteorologist Richard McCollough joins Channel 10 from a station in Cincinnati. Richard, a Maryland native whose experience includes anchoring, reporting and producing, also has worked



Richard
McCollough

as a forecaster for a financial news network in Los Angeles where he did environmental reporting, and for the former nationally syndicated PBS show, *A.M. Weather*. Welcome to Rochester. We also welcome reporter Kendis Gibson at WHEC-TV. Channel 8, WROC-TV has hired a new part-time reporter, Karen Hepp, who hails from Binghamton, New York.

At our fall meeting we were pleased to have Toni Everett from the National Office as our guest. Toni addressed the membership and offered her help and advice on AFTRA concerns and problems. She was received very warmly.

—June Baller

SAN FRANCISCO

The San Francisco Local looks back on 1994. Among the events: Negotiation of more than eight broadcast contracts were completed including the first "duopoly" set-up in the market, and pending for 1995 are nine more including Westinghouse, ABC and CBS & Co's. The year saw the Local co-sponsor with the San Francisco Branch of SAG an *Images in the Media* Conference bringing together advocacy groups from around the Bay Area to discuss and strategize about the lack of positive roles for, and portrayals of, women, seniors, people of color and the disabled. From the Conference emerged the Bay Area Media Advocacy Coalition (BAMAC) which meets regularly and continues to push for long-term, positive change. AFTRA-S.F. is a charter member of that group. In October, AFTRA-S.F. participated in a Multi-Media show in conjunction with a PR mailing to over 1,500 producers in the Bay Area setting out the "user-friendly" Interactive contract and the benefits of utilizing union talent. That effort continues to yield results.

In November, the Local held its second Broadcast Seminar, this time focusing on wrongful termination in the broadcast industry. Among the panelists were pioneer Christine Craft and Steve Davis, a Local member who had recently won a jury verdict and award against ABC/Cap Cities for age discrimination.

Already scheduled for 1995 are a general *Let's Talk* forum in March, a Broadcast Seminar with demonstrations of new editing and recording equipment this summer and the implementation of an Organizing Plan focusing on Broadcast stations and the

Phonograph Recording Industry.

Finally, the following claims were processed out of San Francisco in 1994: Staff: \$401,548.00; Freelance: \$410,011.25. — Rebecca Rhine

TRI-STATE AREA

CINCINNATI/COLUMBUS/DAYTON/LOUISVILLE/INDIANAPOLIS/WEST VIRGINIA

Our Local has wrapped up two station contracts (WKRC-TV and WUBE-AM/FM) and settled a few station grievances, which were heading straight into arbitration since our last report. At WTRF-TV, one of the two AFTRA stations in West Virginia, a termination arbitration was settled to the satisfaction of the grievant. Terms of the settlement are confidential, but we can say that the member is very happy and grateful for AFTRA's representation on his behalf.

Indianapolis hosted a well-attended Christmas party where producers and members had an opportunity to mingle. Talk revolved around the latest on the Internal Revenue Service, withholding and the independent contractor vs. employee issue. A presentation by Mary and Gayle from Payers for Players, a signatory payroll service from St. Louis, highlighted the program.

In Columbus, the long-awaited Voice-Over Workshop was a smashing success. The event, which was planned for members and prospective members only, was booked to capacity. It was a night filled with fun and networking. Even the most seasoned performers learned something. Magnetic Studios, Circa Productions and Lyons Video deserve special recognition for allowing AFTRA to use their facilities. John Fippin, Robin Gulcher and John Hetrick from Magnetic Studios were the engineers in charge. Tom Dearing (Events Video), Dan Costello (Costello Creative) and Dan Kendall (Hameroff, Milental, Spence) and Allen DiCenzo



At the Columbus workshop, members listened as producers talked.

(Circa Productions) were the producers for the workshop. AFTRAns Michael Sutherland, Sharon Eisenhauer, Bill Hamilton and Brian Walker organized the event and deserve recognition for a job well done.

And, in the Columbus area, jingle singers are getting together for their very own learning/networking party. Circa Productions will again be part of this most needed workshop. Details to appear in *AFTRAwords*.

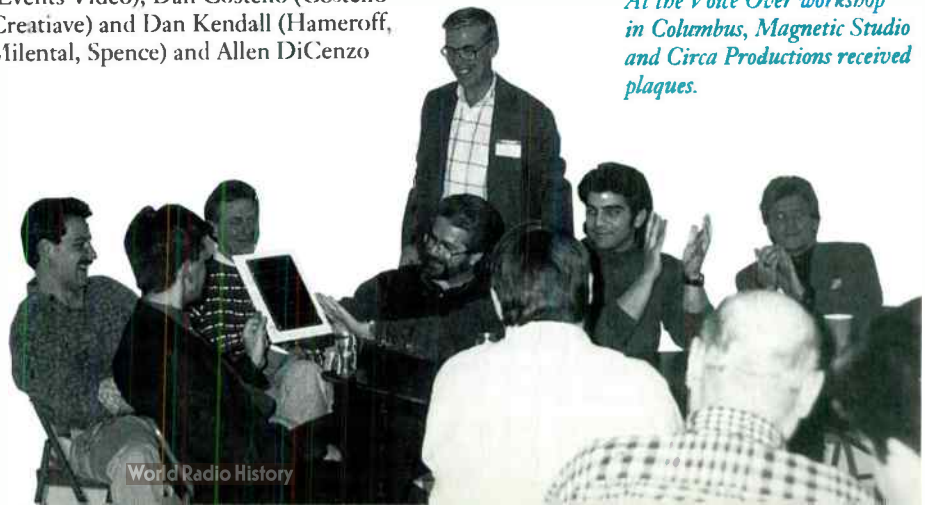
Broadway Cares/Equity Fights AIDS has become part of all the Tri-State gatherings, with members and producers making donations towards the continued efforts for education and research to control and find a cure for AIDS.

Producers... Take One is our recently published newsletter especially for producers. It is geared to reach out to non-traditional employers of AFTRA talent and promotes AFTRA, rates and the employment of AFTRA members throughout the Tri-State.

A national cable program, *Uptown Shopping* (USA Network), began production in Cincinnati in January. The producers describe it as a sitcom-home shopping show. The show represents continued employment for many AFTRA members who appear as hosts, principals or under five lines performers.

And, we are excited about the interactive production which began to bloom in the Tri-State with projects produced under the

At the Voice Over workshop in Columbus, Magnetic Studio and Circa Productions received plaques.



terms of AFTRA's Interactive Agreement.

A final note: Tri-State members ask that when you work in the Tri-State area, you call the AFTRA office to ensure that you don't undermine what local performers have achieved in our local markets (Indianapolis, Louisville, Cincinnati, Columbus, Dayton). Tri-State members also are asked to contact your Local when working in your market.

—Priscilla Lindsay

WASHINGTON/ BALTIMORE

The joint AFTRA/SAG board meeting in Hollywood to discuss movie and prime time TV contracts, and more significantly, merger, was fascinating. Executive Director Pat O'Donnell was on hand, with President John Badila and Board members Sheldon Smith and Martha Manning. On the SAG side, David Long, Marie McKenzie and yours truly, Carroll James, were present. Early on, someone suggested that speakers not mention which union they represent. That met with applause and agreement. We accomplished what had to be done in the time allotted.

Carolyn Presutti has moved down Route 95 from WMAR-TV in Baltimore to

W*USA-TV in Washington where she anchors the 5:30-7 a.m. news with Mack Lee. Channel 4 also has advanced its news starting time to 5:30 a.m.

As producers trim budgets, we find that often the makeup artist is chopped and we must do our own. So our Conservatory now offers a course by Barbara York: Makeup for Film, Video & Auditions, Too.

Here's an update on several of our Local's 38 broadcast contracts: The WCAO/WXVY agreement was extended with an increase. There's a new three-year deal at Pacifica. The Local's largest unit is 140+ AFTRAns at National Public Radio. The two-year agreement is a good one, all things considered. WTTG/Fox's three-year contract contains a new overtime package for on-air people and clarifies the use of daily hires. Coming up soon will be the first negotiations for nearly 50 off-air employees at Fox who just voted for AFTRA representation.

The Achievement in Radio (AIR) Awards were given out at a luncheon benefiting the March of Dimes. This year's Lifetime Achievement Award went to Jamie Bragg at WTOP. WGMS did well: Dennis Owens, best talent in an alternative format; Diana Hollander, best midday show; Nicole LaCroix, best commercial spot by a station. In the News categories, WWRC's George Papagiannis; WASH's Bob Madigan; WMAL's J.J. Green, John Matthews and Brooke Stevens; WKYS' Bob Hainey, John Irving and Lillie Hamer, and WMZQ's

Katy Daley. Best talk show: WMAL's Bob Levey; Best PM Drive, WROX's Loo Katz; Best Evening Show: WASH's Glenn Hollis; Best Weekend Show, Gary Murphy on WMZQ.

WRC-TV's weatherman Dave Jones developed a proposal that won, in competition with over 300 universities and research centers, a NASA \$2.3 million grant to devise graphics for use on local news and weathercasts, as well as demonstrate the use of Internet for school systems worldwide. Ron Weber is glad to be back behind the mike for the Capitals hockey games.

We have sadly bade farewell to several members. Nannette Zoe Rickert, actress, died October 4. Les Woodruff, 57, CBS Radio correspondent since 1980, died in his sleep November 26. Terry Hourigan, former host for American Airlines' *Music 'til Dawn* on WTOP, performer and program director at WMAL, then executive at Mutual Broadcasting and Voice of America, died suddenly of a massive heart attack on January 25 at 58. A former treasurer of our Local, he continued as a member, performing on several freelance projects.

And, we conclude with a correction: Suzanne Malveaux is a reporter at NBC's Channel 4. And she's a darned good sport 'bout the mistakes that have appeared in previous issues. —Carroll James

(Editor's note: AFTRA Magazine owes Ms. Malveaux two apologies. Once her name was mangled and then she was done out of her job. We've got it straight now.)

AFTRA's Policy on Dues Objections The following is a restatement of AFTRA's policy concerning non-member dues-payers and their right to seek a refund of a portion of their dues. This rule and policy came about as a result of decisions of the United States Supreme Court. Under this policy, employees who are not members of AFTRA but who pay dues pursuant to a collective bargaining agreement requiring dues payment, have the right to object to the expenditure of their dues on certain activities or projects which are not "chargeable" because they are unrelated to collective bargaining, contract administration, grievance adjustment or activities which implement or effectuate the Union's duties as a representative.

Pursuant to AFTRA's policy, the objection period this year will be during June and July followed by a reduction in the objector's dues for the 12 months beginning May 1, 1995 and running through April 30, 1996.

AFTRA's objection policy works as follows:

1. Dues payable by objectors will be based on AFTRA's expenditures for those activities undertaken by AFTRA to advance the employment-related interests of the employees it represents. These "chargeable" expenditures include but are not limited to the following: expenses related to negotiations with employers; enforcing collective bargaining agreements; informal meetings with employer representatives; member and staff committee meetings concerned with matters relating to employment practices and/or collective bargaining provisions; discussion of work-related issues with employers; handling employees' work-related problems through grievance and arbitration procedures, administrative agencies or informal meetings; union administration, litigation and publications relating to any of the above.

Among the expenditures treated as "non-chargeable," which objectors will not be required to support, are those spent for community services; lobbying; cost of affiliation with non-AFTRA organizations; support of political candidates; recruitment of

members to the Union; members-only benefits.

2. Non-members will be given an adequate explanation of the basis for the reduced dues charged to them. That explanation will include a detailed list of the categories of expenditures deemed to be "chargeable" and those deemed to be "non-chargeable" activities and an accountant's report verifying the breakdown of "chargeable" and "non-chargeable" expenditures. Objectors will have the option of challenging the calculation of the reduced dues before an impartial arbitrator appointed by the American Arbitration Association, and a portion of the objector's dues reflecting sums reasonably in dispute will be held in escrow pending the arbitration decision. Details concerning the arbitration process and related matters will be provided to those objectors who challenge the dues.

3. PLEASE NOTE: Objections should be directed to the Executive Director of the AFTRA Local to which such objector pays his or her dues. With respect to the 12-month dues period commencing May 1 of this year, objections must be postmarked no later than July 31, 1995. The reduced dues of objectors will be calculated and will be reflected in their respective dues bills. All objections must contain the objector's current home or mailing address.

Once an objection has been made in a timely fashion, it will apply to all subsequent dues periods unless the objector notifies the AFTRA Local involved, in writing, that he or she wishes to rescind such objection.

All persons who work under an AFTRA collective bargaining agreement are reminded that they may be required to tender uniform initiation fees and dues under the agreement's union-security provision. This is the only required condition of employment under AFTRA union-security provisions.

This list of Unfair Producers is revised and published in each issue of AFTRA Magazine. Members should save this list for reference.

A

ABC Management and Doris Griffiths, Ind., L.A.
 ABT Productions/Gary Boggs, Ind., Nashville
 A&P Records, Inc. & Peter Livingston, Ind., N.Y.
 J.H. Adams, as Ind. & I.H. Adams & Associates, Inc., Twin Cities
 Adams & Connor, N.Y.
 Admarketing Inc., L.A.
 Advertising Dimensions & Owners, Vickey J. Phillips & James E. Van Dyke, as Ind., Phoenix
 Advertising Division, Chicago
 Advertising Etc., Dallas
 A-Kan Productions/Jim Eakin, Ind., Nashville
 Jeff Alan Organization, L.A.
 Alglobe Industries, Inc. dba Alglobe Records, Burt Jacobs & Len Kern Ind., L.A.
 Russ Allison Ind., Nashville
 A Major Company, Nashville
 Amboy, Inc./Ed Fanning Chevrolet, Chicago
 American Pacific Productions and Richard Percell, Ind., L.A.
 Amicus Productions, L.A.
 Ralph Andrews Productions, Inc., L.A.
 Appleton Century Crofts, N.Y.
 Aquarius Industries, Inc., Nashville
 Aquil Fudge Productions, Inc., L.A.
 Dennis Aries Productions and Dennis Aries (aka Dennis Murphy) as Ind., L.A.
 The Art House, Chicago
 Artists of America, Inc. & Harley Hatcher, as Ind., L.A.
 Ash Enterprises Advertising & Larry Aaronson & Alex Shapira, Ind., L.A.
 Harvey Asher, L.A.
 Audio Aides, N.Y.
 Auspex Music/Julius Chaikin, Ind., L.A.
 Autumn Records/H. Cooper, Ind., Nashville
 A/V Connection, Inc., Detroit
 Avenue of America Recording, Ltd. of Toronto, Canada, L.A.

B

BBF Communications, N.Y.
 Balhazar Carpets, San Francisco
 Bartlett Film Services, Inc., Detroit
 Bass/Francis Productions, Inc., San Francisco
 Bauer Audio Video, Dallas
 B & B Promotions & B.E.E. Bonhock, Ind., L.A.
 Because Productions, Inc., N.Y.
 Beery Associates Advertising, N.Y.
 E. David Beatie Advertising, L.A.
 Allen Baumont (Tape Productions, Inc.), N.Y.
 Bergholtz, Bergholtz & Scroff, Houston
 Bernstein-Hovis Prod., Gary Bernstein & Larry Hovis, Ind., L.A.
 Paul Berry Company, Dallas
 Beverly Hills Recording Corp., L.A.
 Beverly Producers Group & Allen Plone as Ind., L.A.
 B.I.C. Productions, H. Cooper, Inc., Nashville
 Mr. Blackwell, Inc., L.A.
 Blue Pacific Corporation, L.A.
 Judge Arthur A. Blyn for Surrogate Campaign Committee, N.Y.
 BMB Productions, Inc., Nashville
 Books on Tape, Inc., L.A.
 BPM Talkies, Inc., L.A.
 Johnny Bradford dba Silver Fox Enterprises, L.A.
 Bradley-Gelman & Associates, Detroit
 Brent Music, Nashville
 Broadcast Productions, Inc. of Daytona, Florida, N.Y.
 James Brown, Jr. dba Radio Video--Off The Top, San Francisco
 Lawrence Brown, Inc. & Lawrence Brown, Ind., N.Y.
 Buddah Records, San Francisco

R.J. Burke Advertising, Inc., Dallas
 Burlingame Automotive, San Francisco
 Dorsey Burnett Productions & Marshall Lieb, Ind., L.A.
 Butler Manufacturing Co., San Francisco
 Butterfly Record, and A.J. Cervantes, Inc., L.A.
 Byrd Nest Productions, Nashville

C

Cahill Productions & James Cahill as Ind., L.A.
 California State Automobile Association, San Francisco
 David Campbell Productions, Inc., N.Y.
 Canton Adv., Boston
 Canyon Records, Wally Roker Assoc. Renny Roker, Ind., L.A.
 Carands Productions and Carolyn Wood, Ind., L.A.
 Bob Carleton, L.A.
 Jack Carrington, L.A.
 Cary Productions, Jack Baker, Ind., L.A.
 Allen Cash Productions, Nashville
 Casino Records, Inc. & Carl Friend & Frank C. Holloman, Jr., Ind., Detroit
 CDL Advertising, Inc., Southfield, Michigan
 Errol Champion, Ind. & E.C. Productions and C.R. Productions, L.A.
 Charisma Artists & Nick Eden, Ind., L.A.
 Chelsea Records & Wes Farrell, Ind., L.A.
 Childrens Theater Co., Twin Cities
 Chinchilla Association, Chicago
 Mark Chirae Productions, Nashville
 Chrisad and John Roy Christensen, Ind., San Francisco
 Christa Records, Inc., L.A.
 Cinefix Corporation of Primos, Philadelphia, Philadelphia
 Cine-Mark, Chicago
 Cine-Vox Productions, Inc. & Transcommunications Corp. Ind., N.Y.
 Cin-Kay Records/Hal Freeman, Ind., Nashville
 Circus Productions and Bill Rogers, Ind., Dallas
 Clorfene Broadcasting Services and Richard Clorfene, Ind., L.A.
 Gil Coleman, Ind., L.A.
 Collage Music Corp. Inc. & Jerry Ross as Ind., N.Y.
 Colonial Records/ Howard Knight, Ind., Nashville
 Commart Communications, San Francisco
 Comet Distributing Corp. & Michael Colin, V.P. (Not eligible as producer under AFTRA Codes without posting adequate bond), L.A.
 Comtomark, Inc. & Robert Steiner, Ind., N.Y.
 Hank Cook Productions, Nashville
 Corey Records/Dallas Corey, Ind., Nashville
 Corporate Communications, Denver
 Corsair Management Systems, N.Y.
 Counterpart and Wayne McFarland, Ind., L.A.
 Courseware (Production Company), San Diego
 Craig/Braun, Inc., N.Y.
 Creative Advertising and Gloria Marshall/Gloria Bergendhal, Ind., L.A.
 Creative Package/Comprehensive Communications & Laura M. Jackson, Ind., Detroit
 Crime Time Co., Inc., L.A.
 Crocus Productions, Chicago
 Cross Country Productions, L.A.
 Cross Roads Music and Glen Sodermark, Ind., Nashville
 Crystal Clear Records, San Francisco
 Chris Curtis, San Francisco
 Cyclone Records and Robert Mersey, L.A.
 Cypress Entertainment, L.A.

D

D.C.A., Inc. Advertising, Detroit
 DAADI MA Productions, L.A.
 Dalton Productions/Jack Gilner, MD., Nashville
 Dana Music & Joseph Saraceno, as Ind., L.A.
 D'Franzia Laboratories, L.A.
 Russell Decker dba Lightwave Communications, San Francisco
 Roy Deets Associates, L.A.
 Destiny Records, L.A.
 Diamond-Touch Productions, Ltd. and Gregg Diamond, Ind., N.Y.

Dimension Music, Inc. & Don Gordon, Ind., L.A.
 Disco-Tek International Productions & Ralph Cossey, L.A.
 Dr. Bob's Inc., Chicago, San Francisco
 Dot Productions, Inc. & Mayleas, Pres., N.Y.
 Hank Dubin as an Ind., L.A.
 Dunnan and Jeffrey, N.Y.
 Dynamic Learning Systems Inc. & Robert L. Ford, Ind., Chicago

E

E.C. Productions and C.R. Productions, L.A.
 EC3 Productions and Emmett Cash 111, Ind., L.A.
 Economides & Associates, San Francisco
 Ed. Easley/OSOBO Toys and Games, Inc., Cleveland
 Educational Media Associates of America, Inc. and Fred Maroth, Ind., San Francisco
 Employment for Entertainers Co., Nashville
 Encore Productions, Inc., N.Y.
 Entertainment Media-Ltd., L.A.
 En Theos, Kansas City
 Esta Music, Inc., L.A.

F

Fame Productions, Inc and Rick Hall as and Ind., L.A.
 The Fanfare Corp. and Mr. Joe Solomon, Pres. Ind., L.A.
 Fania Records & Jerry Masucci, Ind., L.A.
 Farris & Swope Advertising, Kansas City
 First Line Records, L.A., Nashville
 Leon Fisher Productions and Leon Fisher, Ind., L.A.
 Fishmann Enterprises/John Fisher, Ind., Nashville
 FM Productions and Cliff B. Ford, Ind. of Marina Del Rey, L.A.
 Foote, McElwee & Roche, San Francisco
 Forbes Marketing Group and Ted Forbes, Ind., L.A.
 Sam Force, L.A.
 Ford/Muhoberac, L.A.
 Foreman & Clark Clothiers, Twin Cities
 Jerry Foster Productions, Nashville
 Franbar Enterprises, Inc. dba H&S Company (a joint venture- producer of the syndicated series Ding Dong School), L.A.
 Frik & Frak, Inc. and Howard Goldstein, Ind., N.Y.
 Fuse Records, Nashville

G

GMC Records/Jay Collier, Ind., Houston, Nashville
 Garber & Goodman Advertising, Miami
 Garofalo-Thatcher Co., L.A.
 Garpax Music Company, L.A.
 Joshua Gibbs, Nashville
 John Givens, Inc., L.A.
 Golden Country, Inc. of Edmond, Okla., L.A.
 Golden Phoenix Communications Corp., N.Y.
 Golden State Industries and Jack Burk, Joe Shannon, Thom Keith, Ind., L.A.
 Leon Goinick Advertising, Miami
 Hector Gonzalez Advertising and Hector Gonzalez, Ind., L.A.
 Good Advertising & Jack Cromer, Ind., L.A.
 Grass Ridge Records, Delbert Mckinnons, Ind., Nashville
 Pat Gray & Associates, Kansas City
 Green-Webb Associates, Inc., Dallas
 Gregg-Yale Productions & Leonard Stogel Ind., L.A.
 Rodger Grod, Inc./Rodger Gros, Ind., N.Y., Nashville
 Grotjohn Productions/Dale Grotjohn, Ind., Nashville
 Guidance Associates of Pleasantville, N.Y.

H

The Hagen Group, San Francisco
 Haggerty & Sullivan, Chicago
 Halverson & Assoc. & Allen Halverson, Ind., L.A.
 Happy Fox Records Productions & James D. Carson, Ind., L.A.
 Thomas Hart Advertising Agency, Seattle
 Hartline Productions, Burbank, California, Nashville
 Douglas Haven Associates, Ltd., N.Y.
 Heitzer Advertising, Inc. & Marvin Heitzer, Ind., N.Y.
 Harvey Herman Enterprises, L.A.
 Heartland Entertainment, Kansas City
 Hill Department Store, Boston
 Hiller Entertainment Agency, Pittsburgh
 Hal Hirschmann and Associates, San Francisco
 Holiday Travel Agency & Don Robinson, Ind., San Francisco
 Hollywood Cinema Sound & L. Lawrence Merrweather, Ind., L.A.
 Merrweather, Ind., L.A.
 Honey Bee Records and Jay Ellis, Ind., N.Y.
 Hotlanta Films & Richard Robinson, Ind., L.A.
 Houghton-Mifflin Company, San Francisco
 HSR Advertising and Marketing, Inc. Hubbard Productions (Station KSTP), Twin Cities
 Jeffrey Hughes & Partners and Jeffrey Hughes, Ind., Tri-State
 George Huhn, Philadelphia

I

IBC Records, Nashville
 The Image Group. Edward Levand as Ind., Dallas
 Independent Producers Associates & Bruce P. Campbell, Ind., L.A.
 Indigo Records, L.A.
 Innovisions, Inc., Philadelphia
 In Productions, L.A.
 Instant Animation and Steve Meelow, Ind., L.A.
 Interface 2000, Miami
 International Children's Appeal & Stanford Chalon, L.A.
 International Marketing & Management Corp., Nashville
 IRIS International, Inc., San Francisco

J

J.D. Productions and John Durill, Ind., L.A.
 JDS Records Corp. & Joseph Sherman Pres. N.Y. (not JDS Enta of New Jersey)
 J.J. Ennerprises, John James, Ind., San Francisco
 Jackson Advertising, L.A.
 Jacobson Communications & Neil Jacobson, Ind., L.A.
 Corp. Long Island, N.Y., N.Y. & L.A.
 Jansco Records, Inc. & Miss Jan Scobey Ind., Chicago
 Jemo Recording Enterprises, L.A.
 Walter Jensen Productions, L.A.
 JM Productions/Videoquest & Mavis Arthur & Jim Caruso, Inds. San Francisco
 Billy Johnson, L.A.
 Ed Joiner Productions & Ed Joiner, Ind., Atlanta
 The Jordan Co., Dallas
 Jupiter Entertainment Enterprises, L.A.
 Justin Pacific XVIII, L.A.

K

Tommy Kaye & Tommy Kaye, Ind., L.A.
 Kehoe for State Treasurer Election Committee & Lorelei C. Kinder, Campaign Manager, Ind., L.A.
 Kelly Marketing/Pro-Football West & Michael Kelly, Ind., L.A.
 Kimberly & Associates Advertising, Chicago
 Don Kirshner Productions, L.A.
 Ed Kilenberg, Chicago
 Kathy Kurasch Productions, L.A.

L

L.J.M. & Associates & Lawrence J. Mayran, Ind., L.A.
 L.A. Records Glowler Productions & Gloster Williams, Ind., L.A.
 LWF Marketing, Nashville
 Nate Larsen Advertising, San Diego
 Cal Lawrence Advertising Agency, San Diego
 Ken Laxton Productions, Nashville
 Robert Edward Lee Advertising & Robert Edward Lee, Ind. (not Robert E. Lee Advertising Inc. of Louisville, Kentucky), L.A.
 Les Images, Chicago
 Levitz Furniture Corp., Miami
 J. Brian Lindsay & Recordex, Inc., L.A.
 Lincoln Builders and/or Charles Zuchowski and/or Coventry Rehab, Cleveland
 London & Associates, Inc., Chicago
 Lone Star Records, Austin, Texas, Nashville

M

Mabar, Inc. aka Allied Advertising, L.A.
 Pancho Makoume, L.A.
 Maison D'Amir & Amir Bahadori, Ind., L.A.
 Mandala International, Nashville
 Mantra Studios, San Francisco
 Marcom Productions/Jerry Socker, Ind.
 John Marks & Associates, Washington/Baltimore
 Marshall's, Boston
 Jeffrey Martin, Company, N.Y.
 Jeffrey Martin, Inc., N.Y.
 Master Productions & William Stevenson, Ind., L.A.
 McClain, Fletcher & Bonner, Dallas
 Frank McDonald, Philadelphia
 McFarland & Associates, Inc., Twin Cities
 Dony McGuire, Nashville
 Media Consultants Inc., L.A.
 Mega Records & Tapes, Inc. & David Bell, Ind., L.A.
 Merit Broadcasting Studios & Merit Broadcast Edward M Meyers Associates, Inc. N.Y., L.A.
 Mermac Productions L.A.
 Robert Mersey, L.A.
 Jerry Merton Enterprises & Jerry Merton, Ind., L.A.
 Mexiglo, Inc., L.A.
 Mitchell, Manning, Grossich, N.Y.
 Mitchell, Murray & Horn of San Francisco, L.A.
 M.J.L. Productions & Mable John, Ind., L.A.
 Molnar & Associates, L.A.
 Moonshine Records, Nashville
 Morey & Wadell Inc., Tri-State
 Sarah Mortellaro, Ind., Detroit
 Motivations, Inc. & Jeff Bryson, Ind., L.A.
 MSM Productions/Michael St. Michael, Ind., L.A.
 Multi National Market Corp. & Wm. Vondra, Ind., L.A.
 Music Plus Louis Fogelman, Ind., L.A.

N

Nashville International Productions/Reggie Churchwell, Ind., Nashville
 Nashville Studio Theatre/C.L. (Robby) Robertson, Ind., Nashville
 National Features Corp., L.A.
 Nationwick Adv., Washington/Baltimore
 Neira Corp.-DBA Powerhouse Pictures, L.A.
 John Neel--Songwriter, L.A.
 New Form Television, Ltd., L.A.
 N.Y. City Music, Nashville
 News Now Network & Emmett Croman, President, L.A.
 Nicky Industries, Inc., L.A.
 Nikki Brigitte Adv.; N/B Adv.; N/B Cosmetics, San Francisco
 North Star Productions/Frank E. Evans & Carole E. Evans, Ind., L.A.
 Nova Radio Features, Kansas City/Omaha
 NPC & Associates, Washington/Baltimore
 NY Sound/Onomatopoeia, N.Y.
 Jack O'Grady Graphics, Chicago

O

One-800 Contractor, L.A.
 Organizing Media, Washington/Baltimore

P

PM Theatrical Productions. Inc. & Sam de Cristo, Ind., L.A.
 Russ Pandellis Advertising, Nashville
 Par One. Ltd. & Joe Peterson, Ind., Las Vegas, L.A.
 M.P. Pattern Company, Detroit
 Jewel Paula Records and James Pastell, Ind., Nashville
 "Little Richard" Pennimann, L.A.
 Terry L. Pennington, L.A.
 J.C. Penticoste, Inc., Chicago
 Pepper Sound Studios of Memphis, Chicago
 Perfect Triangle Productions, Ltd., L.A.
 Philips Advertising, Tulsa, Oklahoma
 Pieplow/Dorsett, N.Y.
 Pine Trees Productions & Kenneth M. Sawyer, L.A.
 Planton Productions, Nashville
 Bob Pieas, L.A.
 Police Productions, Nashville
 Pomegranate Records--Joe Porter, L.A.
 Prescott Records, L.A.
 William Pravetti Advertising, San Diego
 Primacy Productions, Nashville
 Professional Broadcasting & Nick Ashton, Ind., Miami
 Professional Video Services, L.A.
 Programme Shoppe & Don W. Clark, Ind., L.A.
 Psychosis Corporation, L.A.
 Public Response Co., Hugh Schwartz, Ind., L.A.
 Pulver. Morse & Assoc./Ted Pulver, Ind., L.A.

R

The Rainbow TV Works, L.A.
 Gray Raines, L.A.
 RAJ Music & Dr. Ramesh Agarwal, Ind., L.A.
 Ratcliffe Advertising Agency, Dallas
 Raven Rich Corporation, N.Y.
 Red Ash Records, Nashville
 Ken Reitz & Company, L.A.
 Renegade Records/Chuck Chellman, Ind., Nashville
 Rock Around the World & Danny Litman, Ind., L.A.
 Recordex, Inc. (f. Brian Lindsay), L.A.
 Bob Reed Productions, Nashville
 Dennis Regan Associates & Dennis Regan, Ind., L.A.
 Ken Reitz & Co., San Diego
 Renaissance Radio Production, N.Y.
 RFD Hollywood Inc. and Donald L. Long, Exec. Producer, Ind., L.A.
 Ritz & Associates & Dennis Ritz, Ind., L.A.
 Arnold Rivera, Individual and Rivera & Rivera Communications
 Dusty Roades, Ind., L.A.
 Roberts & Russell, Dallas
 Robin-Doud of Sherwood, Inc. & Earl Doud Ind., N.Y.
 Rogers Advertising/Bill Rodgers, Ind., Dallas
 Roll's Productions/William Riley, Ind., L.A.
 Don Rose & Assoc. & Don Rose, Ind., L.A.
 Rossi Communications & Tony Rossi, Ind., San Francisco
 Rose Jewlers, Detroit
 Rossi Communications Bob Royera Creative Services, Seattle
 Royale International Holding Corp., L.A.
 Rudini Records, Inc., L.A.
 Irwin Rubin (Meta Media), Great Neck, N.Y., N.Y.
 Rubin & Associates Advertising and Thomas E. Rubin, Ind., L.A.
 Carl H. Ruble Productions, L.A.
 R.W.M. Enterprises and Mason Heldt, Ind., L.A.

S

S.J. Productions, Nashville
 SAHAURO Productions International & Michael White, Ind., Phoenix
 Irving Samuels Advertising, N.Y.
 Sandoval Prod., L.A.
 San Jose Sharks, San Francisco
 Sant Andrea, Inc., L.A.
 Sattlers/Coffax, San Francisco
 Sautel Associates, Pittsburgh
 Jay Schorr Productions & Jay Schorr, Ind., Miami
 Scorn Productions & Scoey Mitchell, Ind., L.A.
 Scorpion Records/Slim Williamson, Ind., Nashville
 Dick Scott Entertainment/
 Richard M. Scott, Ind., N.Y.
 Scrim Shaw, Melanie Gentile, Inc., Nashville
 Jack M. Sell, dba Sell Pictures, Inc., Chicago
 Selling Services, Inc., Chicago
 Donald J. Sherman & Assoc. Inc., San Francisco
 Shelby Singleton Music, Nashville
 Mark Sherrill Productions
 Joseph Siegman, Inc. & Joseph Siegman, Ind., L.A.
 Steve Singleton, Nashville
 Silver City Records
 The Sidewalks Company, L.A.
 Paul Skidell Radio Enterprises, N.Y.
 Slabach-Pobuda & Ron Pobuda, Ind., N.Y.
 John F. Small, Inc. & John F. Small, Ind., L.A.
 Dave Smith Productions & Dave Smith, Inc., L.A.
 Smith Patterson (Jordan Marsh Company), Boston
 Solaris International Pictures, Inc. & Fred S. Thorne, Ind., L.A.
 Songs of David/Dave Mathes, Ind., L.A.
 Soto & Associates & Rick Soto, Ind., L.A.
 Sound Communications, Inc., L.A.
 Sound Factory, Nashville
 Southern Country, Nashville
 Dale Spence Ent., Inc., L.A.
 Spectrum Entertainment Corp. & Stuart Swartz, Ind., L.A.
 Spincheck Productions/Sim Ballard, Ind., Nashville
 S.R.O. Productions, Inc. DBA Riddle Walton Products & Sam Riddle & Kip Walton, Ind., L.A.
 Star-Corn Publishing, Nashville
 J. Charles Sterin, Philadelphia
 Straight Records, L.A.
 Summit Eagle International, Ltd. & Lou Linostrom, Pres. Ind. L.A.
 Sunbird Records, Nashville
 Sunnyvale Ford, San Francisco
 Sunrise Entertainment, L.A.
 Superior Ford, Twin Cities

Superscope, Inc. & Joseph S. Tushinsky, Ind., L.A.
 Sussex Records & Robert Davidson, Ind., L.A.
 Sutherland Music, Inc.

T

TMS Records/Tom Schieno, Ind., L.A., Nashville
 Jason Taite Advertising & Jason Taite, Ind., L.A.
 Rob Taylor Creative & Rob Taylor, Ind., San Francisco
 Taylor, Spencer, Granville and James Taylor, Ind., San Francisco
 Francis Stracensky dba Renaissance Productions, Cleveland
 TCP Productions, Inc., Burbank
 Tempest Productions & John R. Peterson, Ind., L.A.
 Theater Management Association & Ashton Springer, Ind., N.Y.
 The Byron Allen Show, Inc., L.A.
 The Creative Partnership, L.A.
 Thinkers World, L.A.
 J.L. Tice Advertising and Jerry L. Tice, Ind., L.A.
 Todd Records/Cliff Parman, Ind., Nashville
 Toby Tomkinson, aka Marvin Tomkinson, Tri State
 Tompell Productions/Tompall Glaser, Ind., Nashville

Top Records of Nashville, Chicago
 Townhall Productions, L.A.
 Transcontinental Entertainment Corp., L.A.
 Transwestern Records & Rodney M. Reed, Ind., L.A.
 Joshua Tree Productions, N.Y.
 Tremar/Parrott Productions, San Francisco
 Trowbridge House Communications Corp., Detroit
 TVC-The Video Company & Roger Scott, Ind., L.A.

U

Ultra Media Productions, Girard, Ohio, Nashville
 Unicorn Entertainment Corp. Fred B. Tartar, Pres. and Wing-It Productions, L.A.
 Uptrend Publishing/Jimmy Rice, Ind., Nashville

V

Vanguard Advertising, Inc., N.Y.
 Charles Veal, Jr., L.A.
 Veritas Independent Productions, San Francisco
 Video Cassette Magazine Publishing Co., Inc., aka "Jiggles", San Francisco
 Vita Records, L.A.
 Voss Records, L.A.

W

Walnut Hills Music & Tom Christian, Ind., Nashville
 Walters Co., San Diego
 Water/Gard Corp. Nelson Gross, Ind., L.A.
 Watermelon Works Advertising Agency/James Wightman, Ind., Cleveland
 Tom Weaver, Nashville
 Weituschat & Associates, Inc., Chicago
 Wendell/Melvin Co., Jack Wendell, Ind., L.A.
 West Coast Music & Paul Zubrod, Ind., Tri-State
 Wharton & Wharton Advertising, Inc., Philadelphia
 White Advertising Agency of Tulsa, L.A.
 White's Records & Erntine White, Ind., Detroit
 White Song Productions, L.A.

LATE BULLETIN AT PRESS TIME AFTRA/SAG REACH AGREEMENT ON PRIME TIME TV, FILM

A tentative three-year agreement covering Prime Time television programming and motion pictures was reached with the Alliance of Motion Picture and Television Producers (AMPTP) on March 24, following a 25-hour bargaining session in Los Angeles. Negotiations are still in progress with the television networks, since the nets and the AMPTP have chosen to bargain separately. (See story on page 6.)

The new tentative agreement must

now be submitted to the joint boards of AFTRA and SAG and then to the combined memberships of both unions for ratification by referendum prior to the old contract expiration date of June 30. Terms of the new pact will not be released until after the joint boards have met.

AFTRA National Executive Director Bruce York expressed the hope that "we will conclude a similar agreement with the networks in the near future." Mr. York expressed appreciation for the

"hard work and thoughtful approach of the unions' negotiating committee and the management committee. We are pleased that it resulted in an agreement that we can recommend to our constituencies," he said.

P. 21 P.

Return in 5 days to
AFTRA MAGAZINE
260 Madison Avenue
New York, NY 10016

Address Correction Requested

Non-Profit Org.
Bulk Rate
U.S. Postage
PAID
Los Angeles, CA
Permit #41

CARLA B. OLSON 004
11956 LAURELWOOD DR. #4
STUDIO CITY CA 91604