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1997 CONVENTION BEGINS IN JULY

AFTRA's 56th Convention is just around the corner. It will take place Thursday, July 31 through Saturday, August 2, 1997 at the Wyndham Franklin Plaza Hotel in Philadelphia.

A plenary session of the AFTRA National Board will be held, in the same location, on Tuesday and Wednesday, July 29 and 30, and on Sunday, August 3 after the Convention adjourns.

Delegates will face a full agenda, including a report from AFTRA's Strategic Planning Committee, merger discussions with SAG, election of National officers, National negotiations, and other business.

The President's column, which usually occupies this space, appears on page 5 of this issue.

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AFTRA DEDICATES \$1.25 MILLION TO ORGANIZE CABLE

The AFTRA National Board unanimously approved the expenditure of \$1,252,000 to fund the development of a comprehensive plan to organize cable entertainment and news programming.

"We understand the size and complexity of the project," said AFTRA's National Executive Director Bruce York. "The recent restructuring of AFTRA makes financial commitments like this possible. We're starting to provide the union with the resources to be successful in the new broadcast and entertainment world."

AFTRA's National President, Boston news broadcaster Shelby Scott, said that the union's leadership thinks of this project "as a long term commitment. We do not expect overnight results," she said.

Mr. York noted that AFTRA already has several full cable network contracts in place (including TNN, HBO and E! Entertainment) and hundreds of contracts with producers of cable programming but believes the union can and should set broader objectives by looking at other full network agreements. York said at the same time that AFTRA "understands this is a somewhat different industry with specific needs. Agreements with cable companies have to consider the characteristics of those operations. We'll try and be creative and flexible in our approach."

COMMERCIALS CONTRACT NEGOTIATIONS TO BEGIN IN NEW YORK

The Commercials Contract, negotiated jointly with the Screen Actors Guild, expires on March 31. Talks between the two unions and representatives of advertisers, agencies and commercial producers are scheduled to get underway in New York in February. The Wages and Working Conditions committees of the two unions met last fall, after which the joint boards of AFTRA and SAG approved the package of proposals.

NEW COMPUTER NETWORK WILL IMPROVE SERVICE TO MEMBERS AND LOCALS

AFTRA is acquiring a new, fully-integrated computer system which will provide all AFTRA offices nationwide with access to cross-referenced information about membership, dues, work status, signatories to AFTRA contracts, agents, employment information, and freelance and station contracts. The system also will be used for billing, research and contract negotiations.

The National Board has allocated funds of approximately \$2 million to acquire the state-of-the-art system and make it fully operational.

The system will come on line in increments over a period of 18 months, according to National Administrative Executive Terry Walker, who predicted — albeit somewhat cautiously — that all elements of the phased-in network should be functioning by early 1998.

How, specifically, will this benefit our members? Mr. Walker was asked. He expressed no reservations on that score:

"It will improve our ability to negotiate and police contracts. It will give us better information about where members are working, and will allow us to identify problem areas sooner and address them earlier. It will greatly enhance the ability of staff members at all levels to communicate with each other. It will free up staff time so that we can spend more time representing members and addressing their problems, rather than shuffling paper. It will enable us to instantly exchange information with the Health & Retirement Funds to be sure that accurate contributions on behalf of members are being made on a timely basis. We will be able to accept large volumes of data electronically from employer groups and other appropriate organizations. Every Local office will be able to benefit from the union's total resources.

"In short, it will make it possible for AFTRA to function efficiently in the 21st Century," Mr. Walker concluded.

60TH ANNIVERSARY ISSUE INVITES YOUR INPUT

AFTRA observes its 60th anniversary in 1997. It was on August 16, 1937 that the American Federation of Radio Artists received its charter. In 1951 the union added sound recordings to its jurisdiction and in 1952 AFTRA became AFTRA, when its jurisdiction was expanded to include television.

Members are invited to submit material — articles, anecdotes, items of interest — for inclusion in the next issue of AFTRA Magazine, which will commemorate our 60th anniversary. Don't wait! Do it now! Send your contributions, together with appropriate photos (which will be returned), to:

AFTRA Magazine
1560 Broadway, Suite 500
New York, NY 10036

NATIONAL BOARD ACTS ON CLAIM AGAINST L.A. LOCAL

The National Board, acting on a claim brought by a Los Angeles Local Board member which sought to reverse last year's removal from office of Local President Susan Boyd by the Local Board, voted 58-1 to adopt the recommendations of a special committee appointed by the National Board to hear the case. The National Board ruled that Local President Boyd did not receive a fair and impartial hearing and declared the action taken by the Local to be null and void.

The National Board ordered the reinstatement of Ms. Boyd as President of the Los Angeles Local retroactive to the date of her improper "suspension" on July 8. The controversy stemmed from the departure of Mark Farber, former Local Executive Director, earlier in the year.

LATE BULLETIN As AFTRA went to press, the L.A. Local had just reported the results of its election for Local officers and members of the National and Local Boards. Incumbent President Susan Boyd was reelected, defeating Sumi Haru, who was also a candidate for Local President.

AFTRA/SAG REVISIT PUERTO RICO

AFTRA MAGAZINE WINS THREE AWARDS

AFTRA and SAG representatives made a second visit to Puerto Rico last summer, where they held a series of informational meetings with local members and other performers, and engaged in discussions with agents, advertising agency representatives and some producers.

In response to urgent requests by local residents, the two unions are taking steps to establish a joint presence in Puerto Rico. The first exploratory visit was in December, 1995.

AFTRA was represented by National Vice Presidents Ray Bradford (Chicago) and Dave Corey (Miami); Miami Local Executive Director Diane Hogan, and Herta Suarez, Executive Director of AFTRA's Tri-State Local.

These recent meetings were held with performers interested in finding out more about the unions. The specifics of union representation and content of various contracts were discussed.

Mr. Bradford, who, with AFTRA's National Administrative Executive Terry Walker and Ms. Suarez, represented AFTRA during the initial visit, described this second trip as "very different in tone and content than the previous one when we went with the sole purpose of listening to what performers, agents and casting directors had to tell us. This time," Mr. Bradford said, "we began to discuss implementation of our goal: to increase lines of

communication between our unions and performers, and to educate them on the terms of existing contracts." Mr. Corey expressed the hope that AFTRA and SAG could "set up an office within a year, since there is an urgent cry for help that cannot go unanswered. We have to be careful about any promises we make."

Mr. Corey said that the AFTRA/SAG representatives had heard "horror stories about the lack of professional working conditions, especially in the case of minors," who are required to work long hours. He commended Ms. Suarez and Ms. Hogan for their "proactive, assertive stance" in also initiating meetings with advertising agencies and others.

Mr. Bradford feels that "our biggest challenge was tempering their passion for an immediate office opening with the pitfalls that surround a hastily-enacted initiative. We assured them that we are committed to achieving their long-term goal: full union protection with an accessible Island presence."

Mr. Walker affirmed that both AFTRA and SAG are actively investigating having someone on site. Meanwhile, an AFTRA 800 telephone number is in operation, connected to the union's Miami office. It is 1-800/330-2387 (AFTR). Mr. Walker says that all callers seeking information or reporting contract violations will receive prompt attention.

AFTRA Magazine has won three awards for excellence in the field of labor journalism.

In awarding AFTRA Magazine second place in the overall category of General Excellence, a 13-member panel of judges from the International Labor Communications Association of the AFL-CIO offered high praise for the publication's "special style of editing." The judges commended the combining of a special feature by Peter Jennings, a story on AFTRA's efforts on behalf of Washington news anchor Susan King, features on stalking and other "hard news about the union and its members" with "lighter material creating a breezy style which befits Television and Radio Artists."

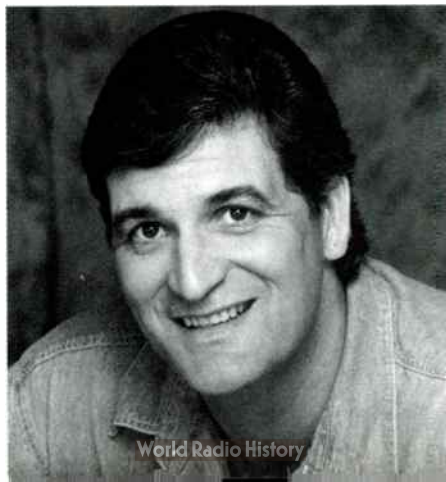
Flightlog, published by the Association of Flight Attendants, took first place and the United Farm Workers' publication, *Food and Justice*, was third.

An AFTRA cover story, *Stalking: A Growing Problem*, featuring companion articles by Helaine Feldman and Gavin De Becker, received second place in the category of Unique Performance. The judges called it a "well-researched analysis of a growing problem of deranged stalkers and physical attacks on media figures." The articles "detail the dilemma besetting AFTRA members who work as broadcasters and media personalities to emerge as easy targets for stalkers."

Former AFTRA National President Bill Hillman was awarded Honorable Mention in the Max Steinbock Award category (named for a much-respected labor editor). The judges called his cover article, *Blacklist*, an "outstanding journalistic effort." The Steinbock Award is the only award presented to an individual rather than a publication and recognizes efforts that explore issues of "concern to working families with particular sensitivity and insight into the human spirit."

This annual labor press competition draws entries from nearly 200 local, national and international unions. Over the years, AFTRA Magazine has won more than 15 prizes.

Ray Bradford (l) and Dave Corey





Shelby Scott



A portion of the combined AFTRA-SAG Boards.

**MERGER AND
RESTRUCTURING**
**BY SHELBY SCOTT
NATIONAL PRESIDENT**

**AFTRA/SAG BOARDS
APPROVE
SPECIFIC PLAN
TO MERGE UNIONS**

Last November two large unions representing broadcasters and performers took a major step toward creating a new union. The National Boards of AFTRA and the Screen Actors Guild, meeting as a "committee of the whole," recommended to each separate board a Constitution, By-Laws, Merger Agreement and dues schedule.

The plan, as proposed, is designed to bring more resources to the members of both unions. As the companies we work for continue to merge and get bigger, we too must grow with the times. We need to get ahead of the curve as the technological revolution rolls into the next century.

There is still much work to be done before members of both unions can intelligently evaluate the plan. The Trustees of the separate Health and Retirement Plans still must decide if it's prudent to merge. A committee of the Board of Trustees, which contains industry and union representatives as required by law, continues to explore that possibility. AFTRA's Convention mandated several years ago that before such a vote is taken members have a right to know what would happen to their benefits in a merger.

But AFTRA will not sit back and wait for a merger to occur. We will continue with our own restructuring plans as merger talks proceed on a parallel course. Those plans too are designed to bring a stronger union with better service to our members. The AFTRA plan is based on similar organizational approaches. Both plans call for uniform National dues, more efficient use of existing union resources and staff, increased levels of contract enforcement and more active pursuit of organizing opportunities, especially in cable and areas of new technology.

While change is rarely easy or free from risk, these efforts are both designed to avoid the crises that result from waiting too long to understand and react to the huge forces shaping our industries.

For news about merger, see the accompanying article on this page.

The Boards of Directors of AFTRA and SAG, meeting together late last year, approved plans to merge the two unions in order to better represent members who work for the newly-emerging entertainment and broadcast conglomerates. The membership of a new merged union will be approximately 120,000.

Last November 23 and 24, the joint Boards met together as a "committee of the whole," a group created specifically for purposes of debating and amending the merger documents, and voted overwhelmingly to recommend approval of those documents. The SAG and AFTRA Boards meeting independently also approved the plan: the SAG Board did this in December, and at its plenary session in Los Angeles in January, 1997 the AFTRA National Board met and approved the plan. The merger documents will go to the AFTRA Convention in July, 1997. Finally they must be approved by 60% of the members of each individual union voting in a secret ballot mail referendum.

continued on the following page

At the dais, (l to r): Mary Siebel, Barry Gordon, Frank Maxwell, Reed Farrell, Shelby Scott, Richard Masur, Maureen Donnelly — sometimes referred to as "the gang of seven" — constitute the merger committee. The three men to the right are (l to r): Ken Orsatti, Bruce York and John McGuire. Meeting photos by Jordan Derwin



HEALTH PLAN

DEPENDENTS WILL QUALIFY FOR DENTAL PLAN COVERAGE

H&R

MORE IMPROVEMENTS IN H&R BENEFITS

How about this for a good way to start the new year? Dependent dental care will be included in the Family Health Plan effective January 1, 1997. Spouses and dependent children of active participants in the Family Plan will be covered up to \$1,500 per person per year of covered dental expenses. Active participants who buy up from the Individual Plan to the Family Plan will also qualify for this same dependent dental coverage.

This new benefit was enacted by the Trustees at their quarterly meeting in October, 1996.

All active participants covered under the Family Plan now will have dependent dental coverage effective January 1. This latest action by the Trustees supersedes the statement in past notices of new or continued eligibility for the Family Plan that dependents were not entitled to dental benefits under that Plan.

Something else to smile about: 618 dentists have recently joined the AFTRA PPO network nationwide.

AFTRA/SAG BOARDS APPROVE PLAN TO MERGE UNIONS *continued from the previous page*

At press time, one important matter still remained to be discussed further and resolved: that is, merger of the two unions' Health and Pension Funds, which are each governed by separate Boards of Trustees. By law, each Board has equal numbers of union and employer representatives. Discussions among the Trustees are ongoing.

If merger gains final approval, the newly-created organization will have 30 Locals, will be governed by a National Board, and will have a National President, Secretary-Treasurer and four National Vice Presidents. It will have a biennial convention, joint National offices in Los Angeles and New York and uniform dues.

A constitutionally-mandated Broadcast Authority will have wide latitude in dealing with newsmen's and broadcasters' concerns. National contract committees will be created for each major national contract, and permanent Administrative and Finance committees will be established.

Each person in good standing in either

AFTRA or SAG on the effective date of the merger will automatically become a member of the new union.

If the recommendations of the "committee of the whole" are accepted, a nationwide uniform dues structure will gradually be phased in. Based on the different locally based dues now in place in AFTRA, that means that some dues would be higher than they are now and some would be lower. Minimum dues will be \$200 annually, plus an amount equal to a percentage of each member's AFTRA/SAG covered earnings during the preceding year of employment. While the highest dues anyone could pay would be \$2,400 at \$400,000 of income, the Boards have already approved transition periods for broadcasters that will last as long as ten years. (There may, in fact, be no change in dues depending on your income level.) Additionally, smaller Locals will be afforded the opportunity to petition the National Board of the merged union for phase-in of other members' dues in cases where the new struc-

ture would result in a disproportionately large initial increase.

In a joint statement following the action of the AFTRA/SAG Boards, AFTRA National President Shelby Scott and SAG National President Richard Masur both expressed optimism that a final merger will be achieved. "This is the first time that specific merger documents have been approved—documents that not only detail the structure and government of a merged organization, but also come to grips with how the new union will be funded. The issue of finances has been difficult to resolve," they said. Ms. Scott and Mr. Masur noted that "it is beneficial to the members of both unions to belong to a strong, united organization, able to combine resources to meet the challenges of new technologies and the wave of mergers and acquisitions by giant corporations."

Also see Ms. Scott's President's Report which accompanies this article.

A \$5,000 DEATH BENEFIT WILL BE PAID FOR SENIOR CITIZENS WHO QUALIFY

Effective January 1, 1997, the Health Plan provides a \$5,000 death benefit for those Health Plan participants who are on Senior Citizen status at the time of death and who have earned Senior Citizen coverage with 15 or more qualifying years. Those who qualify for this additional benefit will receive a letter of confirmation shortly, if it hasn't already arrived.

For beneficiaries of Senior Citizen participants, this, of course, will be taxable income.

BENEFITS ARE IMPROVED IN MENTAL HEALTH PROGRAM

Despite the substantial benefits offered under the new Mental Health Program, no benefit was initially provided for physicians and other professionals who attend mental health patients while they are hospitalized.

The Trustees have filled that gap. Professional fees for treatment of mental disorders given while a patient is hospitalized will now be covered, provided that the treatment is rendered by a VBH (Value Behavioral Health) provider and is authorized by VBH.

Value Behavioral Health is the organization that furnishes participants and eligible dependents with access to a network of 36,000 mental health care professionals. The VBH telephone number is 1-800/704-1421. The line is open 24 hours a day, seven days a week, and a licensed clinician is always available.

VBH also administers the AFTRA Substance Abuse Program (formerly called AIPADA). Lou Sanman, himself a recovering alcoholic who has been associated with the program for many years, remains available to consult with VBH and you regarding the special nature of performers' problems. He is also involved, as needed, in follow-up after treatment is completed. Participants who have turned to Lou in the past may want his assurances concerning the new program. If you feel that need or just want to talk to Lou about chemical dependency problems, you can call him at 1-800/756-4673.

WANT MORE LIFE INSURANCE? AFTRA H&R CAN HELP

In addition to the Funds' regular life insurance benefits, the Trustees have made arrangements for active Health Plan participants to purchase supplemental life insurance coverage up to a maximum of \$700,000 at group rates, assuming that evidence of good health can be provided.

Want more information? Contact the Funds' Participant Services Department in New York at 1-800/562-4690.

CHANGE IN NETWORK ADDS MORE DOCTORS IN N.Y. AREA

The number of doctors belonging to the AFTRA H&R Preferred Provider network in the New York/New Jersey area has been increased from 5,000 to approximately 14,000 as a result of a new relationship between Capp Care (the AFTRA Plan's Preferred Provider Organization—PPO) and MultiPlan, Inc., another network provider. The change became effective December 1, 1996.

If you use a doctor in the Capp Care Network, your benefit will be 90% instead of the usual 80%. And your out of pocket expense will be reduced even further because Capp Care providers have agreed to accept discounted rates as their payment in full.

If you have questions, call Capp Care at 1-800/CAPPING. New York/New Jersey participants will soon be receiving new identification cards or new stickers to update the cards you now have.

USE THE WELLNESS PROGRAM TO SAVE MONEY EVERY YEAR

If you qualify for coverage under the AFTRA Health Plan, but you're not utilizing its Wellness Program, you're losing out on an important benefit.

The Wellness Program covers both routine physical examinations and immunizations, and is not subject to the annual deductible. You receive full reimbursement of the scheduled fees up to a maximum of \$500 per family per year. But be careful that your doctor submits an accurate bill that indicates that you were there for a routine physical exam, and not for treatment for a specific illness.

Programmed by years of dealing with insurance companies to always indicate a diagnosis so that patients can be reimbursed, many doctors need to be reminded not to do that when you use the Wellness program. Otherwise, the regular annual deductible and co-payment will apply.

TRUSTEES RAISE PENSIONS (AGAIN!)

Effective December 1, 1995, the Trustees increased most pension benefits by 5%. In reviewing the performance of the Retirement Fund, they have recently determined that additional benefits can be provided, so another raise of 1%, retroactive to December 1, 1995, will now bring the earlier benefit increase up to a total of 6%. Current retirees will soon see this higher benefit reflected in their checks.

In providing this new increase, the Trustees have also changed the mathematical formulas used to calculate benefits for future retirees.

Here's how it works:

Participants who retired before December 1, 1995 will receive the additional increase retroactive to December 1, 1995, bringing their total benefit increase to 6% instead of the 5% already granted.

Those who retired on or after December 1, 1995 will have their benefits recalculated based on new formulas that have been further increased; those new formulas will be adjusted retroactive to the benefit start date.

Persons now receiving minimum pensions will also have their benefits recalculated based on the application of the new factors; if recalculation results in more than the minimum, their pensions will be increased to the higher amount.

For any mathematicians among our readers, the factor applied to credited earnings up to \$100,000 a year, which had been increased from 2.5% to 2.625% a year ago, is now further increased to 2.65% effective December 1, 1995. The factor applied to earnings over \$100,000 per year has been raised from 1.05% to 1.675%, for amounts earned after November 30, 1995. This recalculation is intended to partially offset the effects on those participants of new Federal regulations that will limit covered earnings used to calculate pensions to \$160,000 beginning in December, 1997. ■

WHERE AFTRA STANDS, WHERE IT'S GOING, HOW MEMBERS FEEL ABOUT IT.

1997 will be a busy year: the Commercials Contract, jointly undertaken with the Screen Actors Guild, expires on March 31. AFTRA's Network Code, News and O&O staff agreements, plus related local contracts, expire on November 15. And in between there will be a negotiation to renew the Sound Recording Contract, which ends on June 30 (see articles beginning on page 10).

Oh, yes, there's also a biennial convention in July in Philadelphia, which will act on merger recommendations, negotiations, election of officers, and other matters. Consider, too, the report of the Merger Committee and the final recommendations of AFTRA's Strategic Planning Committee.

Fortunately, thanks to AFTRA's ongoing restructuring (recommended by that committee, approved by the National Board, mandated by the 1995 Convention, and regularly reported in these pages), the union is better equipped than at any time in its history to deal effectively with the confluence of these various events.

And if all these activities don't fill the schedule, AFTRA will be observing its 60th Anniversary. This offers a good opportunity for the union to reflect on recent accomplishments and future goals.

WHAT HAS BEEN DONE

A number of circumstances in recent years attest to AFTRA's increased effectiveness:

Earnings under AFTRA contracts have increased, now exceeding \$1 billion annually; earnings under the Sound Recording Contract have more than doubled, from \$40 million to over \$100 million in five years.

Aggressive enforcement of union contracts and resort to litigation when required have produced precedent-setting awards to members: One received \$112,515 in severance; a local Washington news anchor received \$142,000; two local co-hosts got \$40,000 each. The union also has successfully assisted members in suits against employers on a wide range of issues, including age discrimination. Numerous arbitrations, paid for by AFTRA, have been aggressively pursued — and won.

AFTRA negotiated the first comprehensive Interactive TV agreement, organized several cable networks and shows, and recently committed more than \$1.25 million to organize cable (see page 3).

With the cooperation of industry Trustees, administration of the AFTRA Health & Retirement Plans has been totally revamped and modernized. Virtually all benefits have been significantly improved, new programs have been added, claims are being processed quickly and efficiently. The fully-funded AFTRA Pension Fund now exceeds \$1.3 billion.

Two Assistant National Directors were engaged to oversee and coordinate work in the broadcast and entertainment areas.

Legislative activities have been increased, contributing to enactment of two bills that guarantee royalty payments to performers when their recorded works are reproduced and distributed by new technologies.

National AFTRA's legal resources, staff support available to assist Local unions, communications and member outreach activities, participation in industry conferences—all have been enhanced.

Approximately \$2 million has been committed to acquiring a new, fully-integrated, state-of-the-art computer program that will link National AFTRA to all Locals, to SAG and to other appropriate organizations (see page 3 for details).

STILL MORE TO DO

Under AFTRA's restructuring plan, more remains to be done, irrespective of merger discussions with SAG, because strong partners produce a better union. And at this writing, merger, while closer than ever, is not yet an accomplished fact.

Still to come on AFTRA's current agenda are:

Two additional Assistant National Directors for Commercials and Sound Recordings, who will provide more coordination, resources, and ability to organize and assist Locals.

A research department to support National and Local efforts in negotiations, litigation and legislative efforts.

More frequent staff conferences and member committee meetings to set strategy for organizing, legislative priorities, contract enforcement, etc.

Even greater ability to respond to Local requests for financial aid and staff assistance.

More organizing and member benefit programs.

HOW MEMBERS FEEL ABOUT AFTRA

Even though restructuring is not complete, a randomly selected cross-section of members say they have noticed a difference: 82% of those participating in the first poll conducted by AFTRA in more than five years hold positive views of the union; 13% were negative, mostly because they felt that AFTRA must provide greater access to jobs.

Members most often attributed good views of the union to the high quality of representation (48%) they receive. Far more members believed AFTRA's performance has improved (24%) during the past few years than said it has worsened (6%).

Most members (58%) felt they would be worse off without AFTRA's representation and 3% thought they would be better off.

The dues paid to AFTRA are a good value, according to 68% of those surveyed. AFTRA's communications were highly regarded (82% positive).

Only half of the 380 members surveyed were satisfied with their present employment situation, 43% were dissatisfied.

"Naturally, we're pleased with the overall perception that AFTRA is doing a good job. We're particularly pleased with members' recognition of improvement over the past five years," said National President Shelby Scott, who noted that the number one priority by far (53%) among members was access to more job information. "Clearly, that is an area on which we need to focus," she said.

The survey was conducted late last year by the Wilson Center for Public Research, headquartered in Washington, D.C.

MEMBER INPUT NEEDED

Ms. Scott indicated that as AFTRA's restructuring continues, additional polling will be conducted to ascertain in greater detail the kinds of additional services members want the union to provide. She urged those who may be contacted in the future to "spend the small amount of time that may be required, so that AFTRA can be even more effective in meeting your specific needs." ■

NBC LOSES THIRD LEGAL ATTEMPT TO WITHHOLD INFORMATION FROM AFTRA

NBC has lost its third legal attempt to withhold essential information to which the American Federation of Television and Radio Artists is entitled.

The U.S. Court of Appeals for the District of Columbia Circuit has upheld rulings by the National Labor Relations Board that the network has engaged in an unfair labor practice by repeatedly failing to furnish the union with documentation detailing its relationship to three other subsidiary operations: CNBC, NBC Newschannel and Nightside. AFTRA has maintained that work at those subsidiaries may be covered by the terms and conditions of its collective bargaining agreements. NBC has claimed that those are separate operations not covered by an AFTRA contract.

When the network, which is owned by General Electric, first refused to furnish the union with information it needs, AFTRA filed an unfair labor practice charge with the NLRB. In November, 1994, NLRB Administrative Law Judge James F. Morton ruled that AFTRA is in fact entitled to the information it

requested, and that NBC had acted illegally in denying its request. NBC appealed that decision to the full National Labor Relations Board, which upheld Judge Morton's ruling and affirmed that the network is guilty of an unfair labor practice.

Following that defeat, NBC then appealed to the U.S. Court of Appeals which now also has found that AFTRA "was acting in good faith when it made the request" and that NBC's claim that the information sought is not relevant and that the task of furnishing it is unduly costly and burdensome has no validity. The Court of Appeals decision was filed on December 11, 1996.

"With this latest decision we hope that NBC will understand that AFTRA will enforce its contracts and rights vigorously and do whatever is necessary to represent its members fully," said AFTRA National Executive Director Bruce York. "NBC also knows that it is our desire to solve problems rather than litigate. Maybe now we can get back to that," Mr. York said. ■

The Sound Recording Contract which, not surprisingly, covers members who work in the field of Sound Recordings, expires on June 30, and negotiations to renew that increasingly important National agreement will begin soon.

Sound Recordings are AFTRA's exclusive jurisdiction, employing vocalists: royalty artists and background singers, soloists and groups, chorus and others who record every kind of music: rock, country, urban, contemporary, jazz, pop, easy listening, gospel, children's, classical (including opera) and everything in



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between. And for those who don't feel like singing, the Sound Recording Contract also covers actors, narrators and announcers on talking books.

Once called the “sleeping giant” of AFTRA's jurisdiction, the field of sound recordings is now wide awake — and like the 800-pound gorilla, it commands attention and respect. *continued*



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We're talking big bucks here.

The U.S. sound recording industry has tripled its sales in the last decade.

The dollar value of domestic shipments

of prerecorded music and music videos advanced to \$12.3 billion in 1995 (the last full year for which statistics are available). That figure represents an increase of 2.1% over 1994, according to the Recording Industry Association of America. Domestic gross box office receipts for American motion pictures, by comparison, totaled less than half that amount — \$5.5 billion for 1995.

As the industry has grown, AFTRA's role in it has grown, too. Earnings under the AFTRA contract have more than doubled in the last four years, going from \$40 million to over \$100 million. New sources of member income have included payments for contingent scale, conversion payments and the "move over" of audio tracks to music videos offered for sale.

AFTRA, working with other interested organizations — including the American Federation of Musicians and the Recording Industry Association of America — for the first time, after years of fruitless effort, achieved enactment of significant legislation that gives performers some important protection when their recorded work is home taped by use of new digital recording devices or distributed digitally over subscription or "on demand" services.

Efforts continue in the international arena to recoup foreign government provided royalties that are trapped in those countries for the performance, home taping or rental of U.S. sound recordings.

AFTRA, along with the AFM and the Alliance of Artists and Record Companies, is in the final stages of negotiating an agreement with the Japanese collecting

society, Geidankyo, which will return royalties to U.S. Artists for the record rentals in Japan.

Bringing The Nashville Network into the AFTRA fold last year, when AFTRA and TNN negotiated a contract covering the majority of its prime time programming, was an important benchmark in the union's renewed efforts to extend protection to members in every area of the music business.

There is a growing awareness among royalty artists of the benefits of AFTRA membership. Not just from our collective bargaining, legislative work and international action on their behalf, but also, due to the medical benefits provided by the AFTRA Health Fund which are being

constantly upgraded, and the pensions provided by the AFTRA Retirement Fund which are among the highest allowed by law — up to a maximum of \$10,000 a month. Each year, more people are being covered by these plans. Artists' appreciation for AFTRA's work is reflected in the increased membership applications from this important segment of the entertainment community.

So, as we face the music in this issue, there's something to sing about. Whether you're a royalty artist, a background singer, or just a member who wants to know more about the business — and your contract — these insights offered by some of the most experienced people in the field will be of interest.



ANATOMY OF A RECORD DEAL OR HOW TO DELAY THE AUTOPSY WHILE STILL FIGHTING FOR YOUR CREATIVE LIFE.

**BY
JAY L.
COOPER,
ESQ.**

Editor's note:

For royalty artists and those who aspire to be — or readers who want to know how to avoid pitfalls when negotiating a royalty agreement — this article is a must read.

Jay Cooper has long been one of the best known and most widely respected royalty artist representatives and entertainment industry attorneys. He is a senior partner and co-head of the Music Department of the law firm Manatt, Phelps & Phillips (with offices in Los Angeles, Washington, D.C. and Nashville), which represents a wide variety of entertainment industry clients. Mr. Cooper handles matters in the music, television, motion picture, and multi-media areas, as well as intellectual property issues. He has written dozens of articles for legal and entertainment publications, and over the past 25 years has been a frequent guest lecturer at such institutions as the Harvard, UCLA and Stanford Law Schools; the Florida and Texas Bar Associations, the California Copyright Conference, Cannes Film Festival, and other organizations. He has been an Adjunct Professor at Loyola Law School, an instructor at USC, UCLA, the American Bar Association and the Practising Law Institute. In 1975 Mr. Cooper was named Entertainment Attorney of the Year by Billboard Magazine. He is admitted to the Illinois, California and New York Bars as well as to the U.S. Supreme Court.

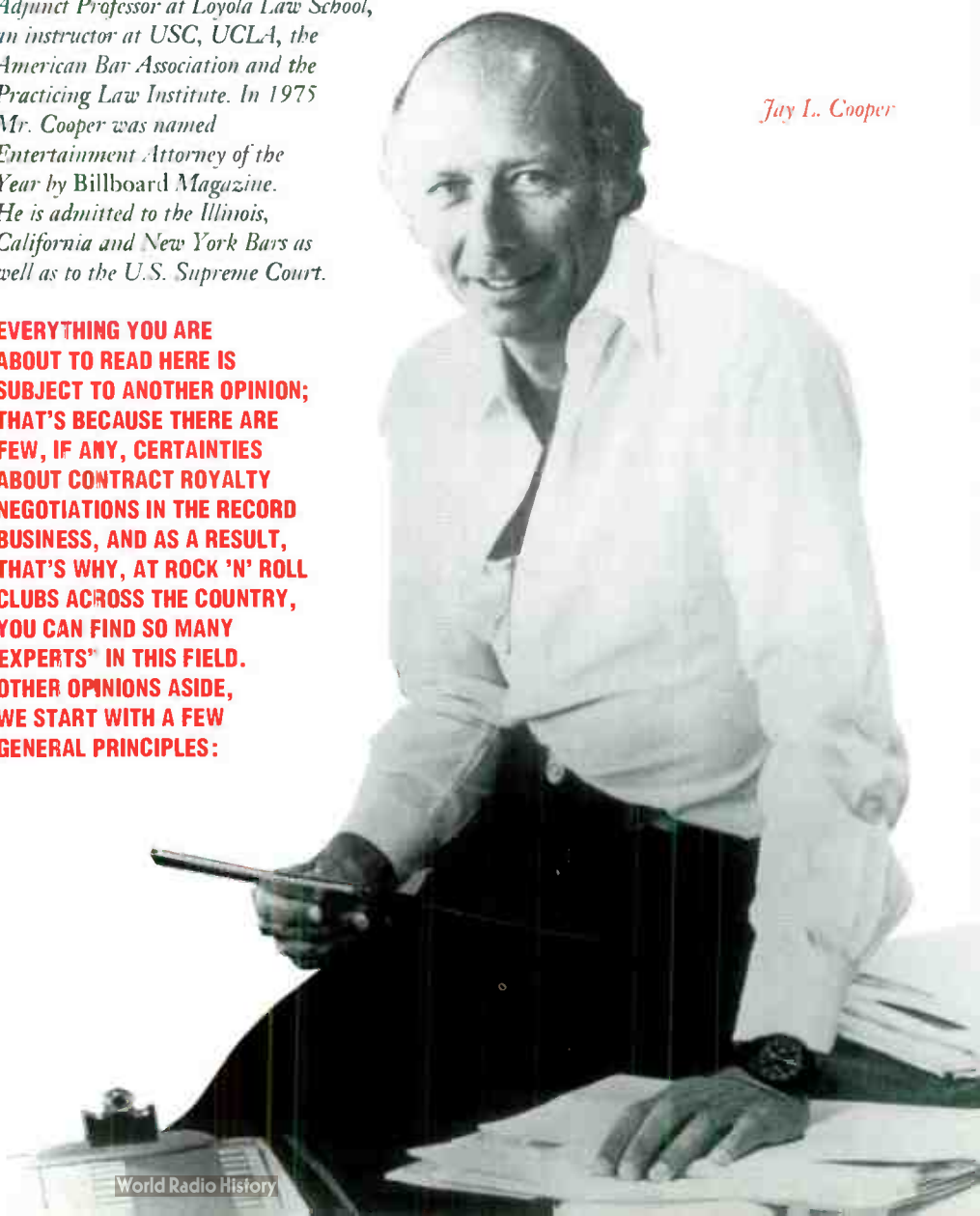
EVERYTHING YOU ARE ABOUT TO READ HERE IS SUBJECT TO ANOTHER OPINION; THAT'S BECAUSE THERE ARE FEW, IF ANY, CERTAINTIES ABOUT CONTRACT ROYALTY NEGOTIATIONS IN THE RECORD BUSINESS, AND AS A RESULT, THAT'S WHY, AT ROCK 'N' ROLL CLUBS ACROSS THE COUNTRY, YOU CAN FIND SO MANY "EXPERTS" IN THIS FIELD. OTHER OPINIONS ASIDE, WE START WITH A FEW GENERAL PRINCIPLES:

ALL RECORD COMPANIES ARE NOT CREATED EQUAL.

There are substantial differences between companies. The dollars and cents value of so-called "14 point royalty" can be determined in vastly different ways, which ultimately results in a considerably dissimilar amount being paid for that so-called "same" royalty at each company. Some companies pay on 85% of all records sold, some 100%. Although a company may pay on 85% of all records sold, that same agreement may provide that with respect to CDs, they will only pay on 75% of the 85%, while other companies might use other assorted formulas.

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Jay L. Cooper



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Indeed, if a company agrees to pay on “100% of records sold,” does that mean they actually do? Of course not — read the fine print! While unknown in most other industries, the record companies distribute a category of records called “free goods” on which they do not pay royalties. (I actually have searched in vain in various record stores throughout the country for the “free record bin,” but it seems they are always sold out.) Some companies will not restrict the amount of “free goods” they do not pay on, while others will limit it to 15% of product distributed. Further, the discount policies of each company will vary and that will have to be added into the equation (or subtracted to be more accurate).

Most contracts today are somewhere between 50 and 100 pages in length; however, nowhere in those contracts does it say what you will receive for each record sold. Although the offer from each company may be 14% and seem competitive, in order to determine what that means in dollars and cents, you have to know, among other things:

- Whether it is 14% of the wholesale or retail price;
- Whether you are being paid on 100% of sales or something less;
- Whether the CD rate is the same as the cassette rate;
- The “free goods” policy;
- Whether there are any limitations on the discount policy;
- The reserve policy;
- The amount of packaging deduction;
- The company’s sales policy (which is never contained in the agreement).

As a general rule only (with many exceptions), the bigger companies will give an artist a better financial package but will not necessarily equally nurture and develop each new artist for the time that might be required; that’s because they can afford the higher royalties and advances but have more artists among which to divide their attention. Smaller labels generally do not have the financial luxury to pay the big royalties and advances but, by reason of a smaller artist roster, can generally give more personal attention to the artist.

Be careful. Know the company to which you are signing. While the vast majority of companies (for certain, the “Big 6”) are basically honest and reasonably fair — depending on your definition of “honest,” “reasonable,” and “fair” — there are other companies around that are not (fortunately not too many). These can be overreaching or just plain dishonest. They may not pay royalties due, or find unusual and creative ways to underpay artists so that the artists will never realize their true financial value when they do become successful.

Even the good companies are not going to necessarily be overly generous if they don’t have to be — business is business. As expected, they are tough, but there is nothing basically wrong with that; after all, they are in it for the profit and maybe even for the joy of the music or the discovery of some wonderful, fresh new talent.

While many artists do not want to think about business, when they are selling records and are not being paid what they then believe to be fair (reality is awful), they suddenly discover the value of paying attention to business, which may actually require some focus from time to time.

Never enter into an agreement with the idea that if it does not work out, you will just leave. Recording agreements are difficult to break, and the battle is *very* expensive — maybe you will get out, but most probably you will not.

NEVER SIGN WITH A COMPANY THAT ISN’T PASSIONATE ABOUT YOUR MUSIC.

We are in a passionate business, and, although they will deny it, all companies have priorities based on that passion. If you are not one of those priorities, then the chances of your having a hit are substantially reduced. Marketing and promotion are key elements in delivering hits today; however, marketing and promotion alone will not sell an album; remember, it all starts with the music. If the music is there, then the marketing and promotion *will* certainly help audience awareness and thus, hopefully, distinguish that particular product from the highly competitive marketplace.

If the person who is interested in signing you is, for example, the A&R (Artist & Repertoire) person, meet the other

There are no “standard” contracts in this business. Everything is negotiable.

vital people within the company (the President, the Head of Marketing, the Head of Promotion, etc.). You want to make sure the company is putting a team effort behind your music. If the A&R person loves you, but the Head of Promotion does not, you have a problem.

UNDERSTAND THE BUSINESS.

It is vitally important that you be conversant with the business aspects of the record industry. Knowing how to make music is, of course, the artist’s first and primary concern, but understanding how records are promoted, marketed, distributed and sold will give you a better appreciation of why agreements are so complicated, why many of the seemingly endless clauses are included and how to better evaluate both the company and the artist’s demands. It is also useful to understand what the artists themselves can do to aid in the promotion and marketing of the product.

EVERYTHING IS NEGOTIABLE.

This is a “power” business and record companies are not timid about using their power. If you are an artist that has two or more companies bidding for your services or are aware that one or more of the companies need you because your talent is what they are looking for, then use that power to extract the terms you feel are appropriate. However, use that power wisely. I have seen artists overestimate their value to the company, destroy an important relationship and kill their careers. Balance is very important. Overestimating your power is as bad as underestimating it. One may lose a deal, the other the true value to which you are entitled.

There are no “standard” contracts in this business. Every company has a form

“A” to a form “Z.” Generally the quality of your deal will be in direct proportion to the desire of the company to sign you. Under the right conditions new ground can always be broken. However, also understand your weaknesses. If you have been struggling for years to get a deal and one company has finally said they are interested, your negotiation position may not be all that strong. Recognize that fact, but know that it is still possible to get a reasonably “fair” contract even if it’s not everything you would hope for. Remember, a recording agreement can exist for a long time, and while unfortunately, most artists’ creative life is under ten years, one contract may be the only one ever signed, so it must be right even if it may not be the best.

SOME SIGNIFICANT DEAL TERMS

Notice the emphasis on “some.” The recording agreement is a long, intricate and complicated document, filled with important issues that could take a few volumes to explain properly, and since you probably don’t have time to digest that right now, the following are some of the more material items to be concerned with:

ROYALTIES The range for new artists is between 11%–15% all-inclusive, i.e. including artist and producer (producers get between 2% and 4%) of the euphemistically-called “suggested retail list price.” Most new artists’ all-in royalties start around 13% for normal retail sales with appropriate reductions for foreign sales, budget, mid-price albums and innumerable other types of sales. (In general, if a contract royalty is defined as a percentage of the wholesale price, be aware that a 26% wholesale royalty is *roughly* equivalent to a 13% retail royalty.)

It is important to remember that sales outside the U.S. account for 65% of the world market. While it is common for record companies to attempt to pay a reduced royalty for such sales, the significance of the world market is such that the artist should still try to get as high a royalty as possible in this category (for example, perhaps 75% or higher of the domestic rate for sales in the European Community, Japan, Australia, and perhaps 65% or higher for sales in the rest of the world).

It is more common than not today to seek and obtain automatic escalations on domestic royalties for retail sales. There are innumerable formulas, but *one* example out of many might be to obtain from ½ to one point increase in royalties when sales of a particular album reach 500,000 units, and an additional similar increase when sales reach one million.

CREATIVE CONTROL An extremely touchy subject, the issue being whether the artist, the company, or both together have final determination on such things as the choice of songs to be recorded, the choice of producer, studio, engineer, mixer, artwork on the cover, the selection of “A”-sides and sequencing on the album. For some artists, having creative control is considerably more important than many of the money issues. Other artists are content to rely on the expertise of the company’s A&R people. Since many artists and companies don’t seem to agree on much once the agreement has been signed, more than incidental consideration has to be given to these issues.

ADVANCES It is no longer as common as it once was for contracts to provide for artist advances separate and apart from recording costs. Today, most contracts pay advances in the form of “album funds,” which set forth the amount of money per album that the company will pay. The fund is inclusive of all album production costs and to the extent the actual production of the album costs less than the fund, the balance is retained by the artists. The entire fund, of course, is considered an advance and is recoupable against royalties. Other expenditures by the company are also considered advances against royalties, such as video costs (hopefully only 50%), independent promotion costs, tour support, etc. As a result of the album fund method of pay-

It is vitally important that you be conversant with the business aspects of the record industry.

ing advances, it is important for the artist to carefully estimate the costs of recording and seek an album fund that will not only cover the costs, but will have a nice built-in cushion for the artist to pocket, particularly if monies are needed to pay rent, food, a little wine and car payments. Generally album funds for new artists start somewhere between \$150,000 and \$600,000. Why such a range? It is all in “who’s got the power.”

LENGTH OF CONTRACT AND AMOUNT OF PRODUCT For some years now, the stability of the executive staff of the record companies has been in a state of constant flux. The “company” you sign with today may either be staffed by a new President and A&R people tomorrow, or the whole company may be sold. Thus, the people who were the reason you signed in the first place may no longer be there. About the only way to defend yourself under these circumstances is to keep commitment to the absolute minimum. From the company’s standpoint, they are looking to sign you for as many albums as they can extract from you while they only actually commit to one album, but retain the right to receive a possible seven additional

We are in a passionate business, and, although they will deny it, all companies have priorities based on that passion.

albums (one option at a time). That amount of product could stretch over a good ten years or more — a very long time in this industry. *Try, try, try* to limit the total product commitment. One album would be ideal, but unless you have achieved the stature of Pavarotti, REM or Bruce Springsteen, you may have to settle for six or seven albums, although three, four and five album deals do happen, albeit infrequently.

GUARANTEED RELEASES Generally an artist's entire music career is based on having records in the marketplace. Without records, for many artists there is no touring, merchandising, publishing, songwriting or record royalty income. One should *never* enter into an agreement without a guarantee that within two to four months after the album has been delivered by the artist to the company, the album will be released. Failure of the company to release the album should result in the agreement being terminated at the discretion of the artist. There simply is no reason to remain signed to a recording contract if the company does not have sufficient belief in the artist to market the record.

CONCLUSION

While record companies and artists are frequently at odds over the negotiation of the agreement, the interpretation of the agreement after it is negotiated, career direction, quality of product, the choice of songs, the photo to be used on the album cover, the vision and/or exploitation of the record, they are, after all, necessary (sometimes reluctant) partners in a recording career. Although the record company will have many artists to rely on in order to make its bottom line, the artists have only their own individual careers to make their bottom line. As a result, great care and thought must be given to the choice of the record company to which the artist signs, as well as the quality, value and distinctiveness of the final agreement.

HANGING ON BY YOUR FINGER- NAILS COVERING THE BASES (AND BASSES) IN THE SINGERS' WORLD

BY
SALLY
STEVENS

Sally Stevens has worked as an off-camera singer in phonograph recordings, film scores and commercials. For a dozen years she toured and recorded with Burt Bacharach as a featured soloist and backup singer; has written lyrics for numerous film, television and recording projects, and served as vocal contractor/choral director for the Academy Awards for nine years. Currently she works primarily as singer and vocal contractor in Los Angeles, mostly in the fields of film and television scoring and commercials. Ms. Stevens has served as contractor and/or singer for numerous films including Forrest Gump, Mission Impossible, Sleepers, Mrs. Winterbourne, Spy Hard and has performed similar duties for such television series as The Simpsons, Picket Fences, The Bold and the Beautiful, and the recent Michael Jackson video 2 Bad. As a coach, Ms. Stevens has helped several film stars prepare for roles which involved a singing performance. Ms. Stevens has for many years been a member of both the AFTRA National and the Los Angeles Local boards, and serves as a Trustee of the AFTRA Health & Retirement Funds.



Sally Stevens

QUESTION: What is the most important tool of a successful studio singer?

ANSWER: A good nail strengthener.

WHY? (You are probably asking.)

Because you will spend the first half of your career clawing your way to the top and the second half of your career hanging on by your fingernails! (If you're lucky, that is — and I certainly have been lucky — blessed with a long run in studio singing. I've definitely moved into that "by your fingernails" phase, though it helps that I work both as a singer and as a singer-contractor now, which I didn't do in the early years.)

The business has changed considerably since the sixties, when I began pursuing my career. In those days there were many more opportunities than there are today for young singers to get started — weekly variety television shows, artists like Nat "King" Cole who traveled with 16 singer-dancers, enough phonograph recording work to keep a busy singer on the run from session to session, all day and into the evening. Most major artists in those days used choral backgrounds of eight singers and the singers in Los Angeles that were "hot" went from United to Western, to Decca, to the Record Plant, to Hollywood Sound, to Columbia, to RCA, then on to Martoni's Restaurant on Cahuenga for some house wine, a salad and a little after-hours people-watching.

Then, when the jingle business really began to grow in Los Angeles, it added the gold ring that singers have been grabbing for ever since (prompting the now familiar blessing, "May the residuals fairy continue always to beat its wings to your mailbox").

Actually, not a lot has changed from that time to this in terms of the skills that will hold you in good stead as a session singer. Certainly for film and television work, it's still critically important to hone your sight-singing skills. Underscoring sessions are usually recorded live with the orchestra, and with no rehearsal time other than once or twice through each cue with the musicians prior to the red light going on. Budgets are tight and — trust me — you wouldn't want the experience of causing the producer to need another take with 90 or so live musicians' meters running, because you were the guy who couldn't get your part right.

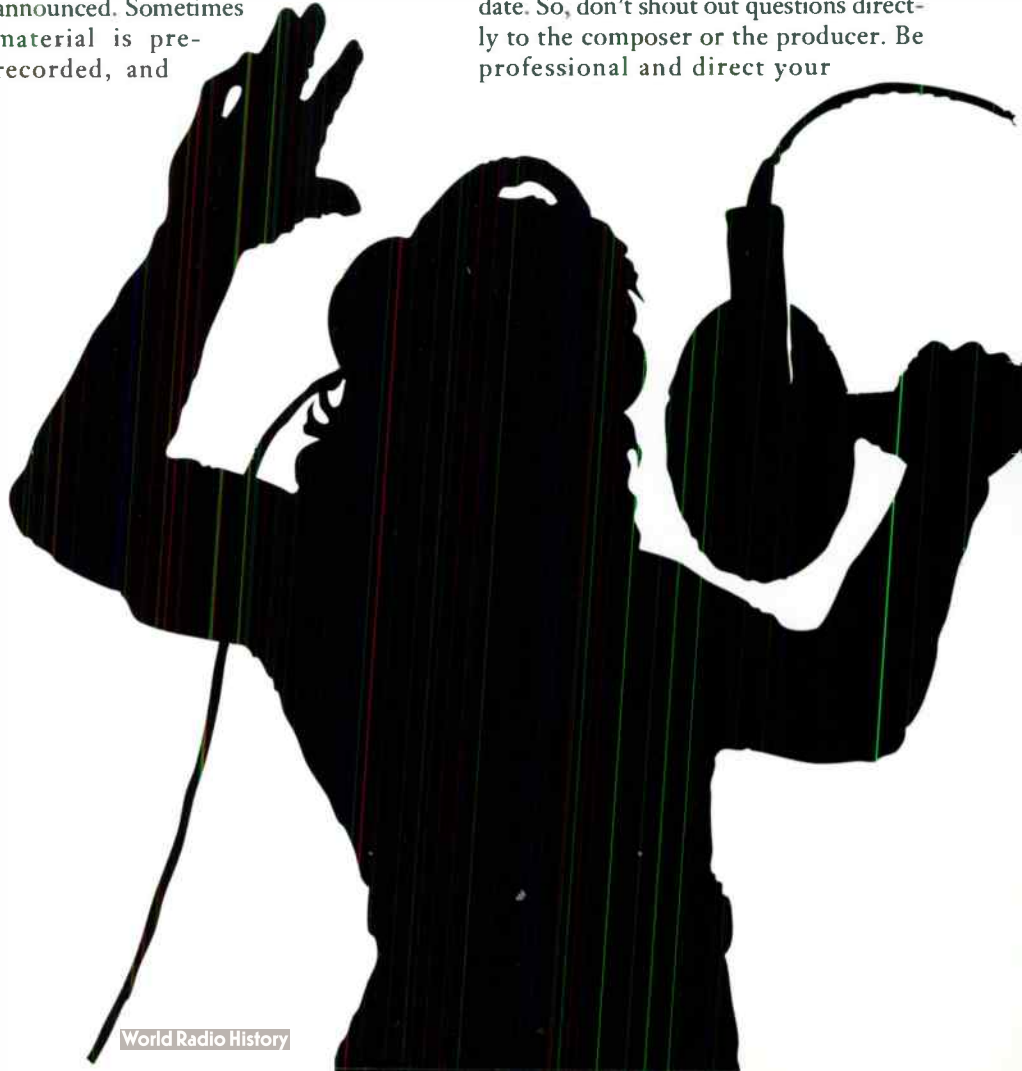
For commercials, the trend has moved much more into soloists, particularly record artist sounding soloists as opposed to "jingle" singers. And in that area of work, sight-reading is less important, as it is the impact of the delivery that sells product, and the creative folks are willing to take a little time, if that's what's needed, for a truly great soloist to learn a thirty or sixty second piece of material. But you must make up for the lack in reading ability by being quick to grab the spot and make it your own — in tune, with words crystal clear and with the appropriate amount of enthusiasm — and of course, the appropriate amount of gratitude as you make your exit!

Variety television has diminished too, and today the bulk of what falls into that category of work are the Awards shows. Singers on shows like the Academy Awards, for example, need to have those sight-reading skills in shape, too, because the music comes flying fast during a live broadcast where you don't know what theme you'll be singing till the winner is announced. Sometimes material is pre-recorded, and

sometimes it isn't. A conscientious contractor will need to make sure that all bases (and Bases!) are covered. The contractor is not likely to take a chance on someone with a great "feel" who might not find his way through a sophisticated chart in a timely manner.

Whenever you're lucky enough to get an invitation to stand before a microphone, it goes without saying that you show up on time, keep the chatter to a minimum, treat composers with respect (even if, as sometimes is the case, they don't deserve it), and try cheerfully to do your best work.

Another word to the wise — remember, some of those contractors who appear to have the world by the tail, and who hold your destiny in their mostly inaccessible hands, are in that "hanging on by your fingernails" stage of their careers themselves. Though you might think otherwise, they sometimes have their own share of insecurities and are easily threatened by you, the talented, young, enthusiastic, fresh new face on the date. So, don't shout out questions directly to the composer or the producer. Be professional and direct your



“I can recall a couple of times over the years, when I have forgotten just how precious my position at the microphone was, how passionately I had once longed for the chance to finally show what I could do, and how many people would be deliriously happy in a flash to take my place...”

comments through that harried contractor for whom you hope to work again some day. It will help things go more smoothly, and it will be appreciated, I assure you.

Now, let's talk about unions. We can all thank our lucky stars that our working lives started in a world where there were already strong unions with established rates of pay for our labors and a plan for payment to us when those labors are used again and again on the air. As early in your career as you can, it's crucial to

“get” the concept that you *are* your unions. If you aren't there for them, by means of getting involved with your union singer community, by means of saying a firm “no” to non-union dates, by means of making sure that you don't inadvertently work for a non-signatory producer, you might wake up some day to find your union isn't there for *you* — and, in fact, it isn't there at all.

Most fresh-faced young “clawing their way to the top” folks don't think much yet about things like pensions — maybe not even about health coverage. But if every time you went into the recording studio, you had to negotiate for yourself with each new producer you work for to get them to contribute something on your behalf for medical coverage or for your retirement, you could kiss those concepts goodbye.

Fortunately, you don't have to negotiate those things. Your unions have done that for you. And, again (you have to trust me on this), it will mean a lot to you when you get to be that weary, old experienced session singer you hope to be. So, establish a responsible relationship with your own career — make sure your work is done through your unions, and that each job is properly filed by your contractor. If you have any uncertainty, call the AFTRA office and ask for help. There are clauses in our contracts that not only establish *what* you must be paid, but *when* you must be paid. There are late fees owed to you if your checks are not received on time. If you're really new on the scene, all this can be confusing and intimidating, but the effort is worth it, and it gets less scary as you go along!

And last but not least — if your eagerness and perseverance get you through the door where the music makers are, and your talent keeps you there, thank your lucky stars. Don't ever get jaded about the value of your career, or take your presence at all those sessions for granted, even if you get tired of singing whole notes. I can recall a couple of times over the years, when I have forgotten just how precious my position at the microphone was, how passionately I had once longed for the chance to finally show what I could do, and how many people would be deliriously happy in a flash to take my place. People notice those things, and it's

not the kind of attention you want to seek out. Attitudes sometimes need to be tuned up, just like chords do.

I could wish my AFTRA colleagues no greater joy or satisfaction than to be able to spend your working life doing the thing you love. I still get a rush when I walk into a scoring stage or a recording studio, and, whether it's my own contracting job or it's a chance to sing on another contractor's call, my heart sings its own special song of gratitude (never on mike, never on mike). That's one melody I hope I never forget.



**CONFESSIONS
OF A
JINGLE SINGER
ALL YOU NEED
IS A GREAT EAR,
EXCELLENT PITCH,
A WIDE
VOCAL RANGE,
VERSATILITY
AND A KNOWLEDGE
OF MUSIC.
ANYONE CAN DO IT.**

**BY
ARLENE MARTELL**

Arlene Martell



The word around town — New York, that is — is that Arlene Martell is one of the best singers in the business, a major reason why her services are constantly in demand. A studio singer whose recent spots include jingles for Hess Oil, HBO, M&Ms, Visa, Gillette, Hellmann's, Staples Office Equipment, Banquet Foods and Pepsi, Ms. Martell submits as a primary credit on an impressive resume, her service on AFTRA's New York Local Board. The recipient of the Singer MVP Award from the New York Chapter of the National Academy of Recording Arts and Sciences (NARAS), Ms. Martell received her BA degree in telecommunications from Indiana University. She also finds time to sing with Group Five, a vocal jazz quintet.

Jingles. The little songs that can touch our hearts and make us smile. Did you ever wonder where they go? The most creative of them go to the Museum of Television and Radio in New York City where they join a great collection of the best in broadcasting. Since the collection dates back to the early days of broadcasting, there are probably hundreds of performers on these spots, including a number of singers. *continued on the following page*



The best way to help ourselves is to get involved with our union. **It's better to be part of the solution, not the problem.**

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Many singers have faced the microphone, but busy and successful studio singers have always been relatively few in number. The same requirements apply now as in the past.

You still need a great ear, excellent pitch, a wide vocal range, versatility and a knowledge of music. A wonderful contemporary solo sound doesn't hurt and is usually the way a singer breaks into the business in the first place.

From the beginning to now, it's always been hard to make a living as a studio performer. In order to do well, you have to pump out a tremendous amount of work and most of that work is in the form of demos. You know the routine. First is the competition, then agency and client approval and, finally, the dreaded testing. When you think about what it takes to get a spot on the air, it's a wonder anything ever makes it. In addition to all this, the volume of session work has dropped dramatically over the years making things that much more difficult.

Many of today's freelance singers are working on their own recording projects. A few spend time on the road singing backup for major recording artists. Some

are writing shows for the musical theater. Others are teaching or striving for success as performers in cabaret, jazz or classical music. Still others have started second careers in voice-overs and other related fields. One of the things I love best about our business is that we meet in the recording studio where we blend as though we've been singing together all our lives.

We singers have spent a lifetime developing our musical talents, so is it any wonder that most of us are not great labor negotiators able to set our own wages? Imagine having to bargain for each job that we do.

It took many years of hard work by members and skilled staff to forge AFTRA's contract with our employers. Treasure it.

Non-union jobs are nothing new. They've always been out there. And the quickest way to kill our union contract is to accept them. It sends a dangerous message to the industry.

Please don't ruin it for yourself and your fellow singers. It's just not worth the ultimate price you may have to pay. Most of all, don't sell yourself cheap. You're worth a working union wage.

AFTRA needs our input. The business is constantly changing as new forms of employment open up. Our union needs to know what's happening in order to keep current. The best way to help ourselves is to get involved. By joining in meetings and discussions with other singers, you'll discover that you're not alone. We're all subject to the same problems and pressures. It's better to be a part of the solution, not the problem.

VIEW FROM THE MIDDLE "GLOOM AND DOOM? BEEN THERE — DONE THAT. BRING ON THE CHARTS!"
BY BOB BOWKER

Singer, composer, arranger, writer, producer, Bob Bowker has been a leading free-lance studio singer in the Chicago area for more than 20 years. In addition to thousands of commercials, he has performed on sound recordings, film scores, and industrial shows. His charted recordings have run the gamut from Pop to New Age, Country and Jazz. The co-author of Learning to Sing Nonclassical Music, a textbook for training singers (published by Prentice Hall in 1995), Mr. Bowker was the choral conductor for the film soundtrack remake of Orson Welles' Othello. He also contracted and conducted the singers for the Julia Roberts film My Best Friend's Wedding in 1996.

Chicago has a lot going for it. Not only are we free from worrying about after-shock and hurricanes, we are also blessed with a lot of work. Historically, the work in Chicago for most singers who are AFTRA members stems from commercials. This is not to say that we don't do records and industrial tracks and film scores. Indeed, there has been an upsurge in the number and visibility of records and film scores coming out of Chicago. However, the main offices of major record companies and film studios remain on the coasts, while here in the Windy City we point proudly to Leo Burnett, FCB, and other large advertising agencies for the majority of our work.

The freelance singer spends most of his/her time evaluating the business. "Who's doing what?" "Who was in the group?" "I wonder why they didn't call me!" Walking around by ourselves trying to take the pulse of the business is difficult. For every singer who says "Business is terrible," you are bound to run into one who says "These last three

weeks have been great!" Trying to guess what's next on the horizon is tough, even for the weatherman, but here are my thoughts on where we've been and where we are going.

By the mid 1980s singers here and across the country enjoyed a great volume of work. The talent pools swelled with singers who were increasingly able to make their living in the studio instead of in clubs and on the road. But during the '80s there were huge mergers among advertising agencies. Cost cutting which followed these mergers was agency driven and client driven. We began to do demos only to have our voices removed from tracks before they hit the air. "Too expensive" was the rationale. Group singing was particularly hard hit. The '90s arrived. Budgets were cut. Music producers had their creative fees dictated by the bean counters. Singers began taking jobbing dates and moving back to smaller cities and earlier work situations. The talent pool got smaller. There was still work, and the busiest singers were still busy, but only about a third as many. Those of us lucky enough to be working watched the continuing slide with increasing anxiety. Truly the business was changing drastically. Gloom and doom were the two most common subjects of conversation.

Yet, through all this decline there was music and singing on the air. The human voice had not yet been replaced by machines. Creatives at the agencies and music producers who fought for the budgets to use singers to deliver their message knew what they were fighting for. They knew that the human voice makes a connection with the buying public which no synthesizer or sound design genius can match. In the high speed world of fax and e-mail it is the human touch that we crave, and that connection is instant when we recognize the sound of a mother humming to her infant, or the sound of a choir singing *America the Beautiful*. The human voice remains the single best communication medium, and this will always be true.

Today, I believe that the pendulum still swings, and that we have seen the bottom of the downward cycle. I have witnessed an upsurge in work for singers here this year, and though others may

view this as a temporary blip on the screen, I am optimistic that we may be moving towards a greater volume of work. Why now? Perhaps in the mid 1980s it had become too hard even for the human voice to stand out from the crowd when every spot had vocals on it. Perhaps the change is due to the efforts of music producers and agency creatives unwilling to settle for what had become the ordinary, sterile, rhythmic collage of sampled sounds. As the newness wears off, these sources are taking their rightful place among the composer's arsenal of available sounds — musical options, not replacements for real instrumentalists and singers. Perhaps the economy just got better. Whatever the reasons, word-of-mouth is still the best form of advertising. And, here in the middle of the country where we live and work, AFTRA singers are ready to rock. Gloom and Doom? Been there — done that. Bring on the charts!



In the high-speed world of fax and e-mail, it is the human touch that we crave... the human voice remains the single best communication medium, and this will always be true.



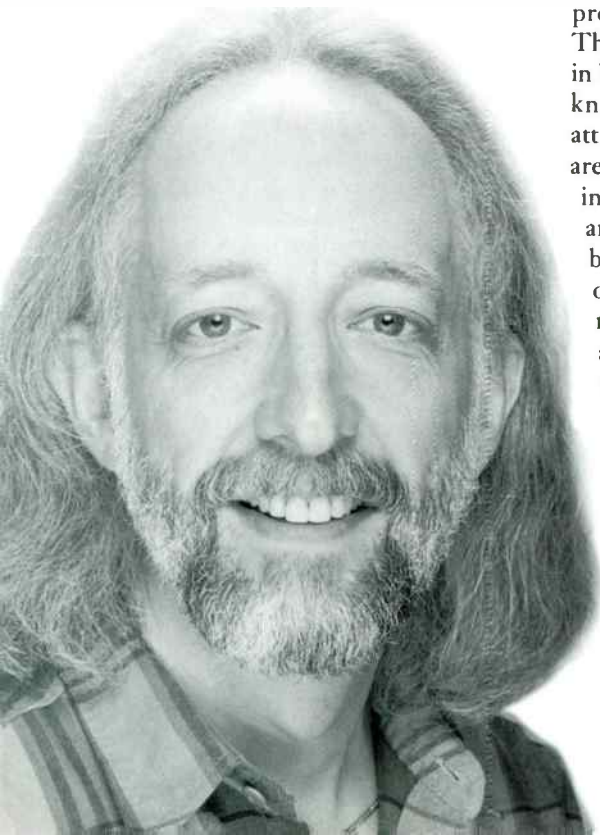
Bob Bowker

NASHVILLE FROM THE BACKGROUND

BY DENNIS W. WILSON

Dennis W. Wilson moved to the Nashville area in 1974. He began working sessions as a bass player in 1975 and background vocal work soon followed. Mr. Wilson, who has lived in Nashville ever since, has worked almost exclusively as a studio singer on phonograph recordings, songwriters' demos, jingles, television shows and movie soundtracks. He has been named twice to Music Row Magazine's Album All-Stars for having sung on the most Top Ten albums during a 12 month period. An AFTRA member since 1978, Mr. Wilson has served as a Local board member since 1986 and has been an officer for the past eight years. Born and raised in Oregon in a family filled with musical talent, he began singing at nine.

Dennis W. Wilson



So you're a singer considering a move to Nashville? The traffic and smog and general craziness in Los Angeles or New York is not what you have in mind, lifestyle-wise? You keep hearing about famous singers and musicians who've moved to Tennessee, and wonder if it's for you? As an AFTRA member who has done vocal work in Nashville for over 20 years, let me give you some things to think about. This will have a background singer's perspective, but most of it probably applies to all you front men and women out there, too.

Nashville, Tennessee — home of the *Grand Ole Opry* and *Hee Haw*, right? Right, but there's more to it than that, of course. Once a kind of technological backwater, Nashville now has studios that are equal to anyone's, and engineers and producers who know how to use them. There are studios everywhere here, some in beautiful rural settings, others the well-known home studios in basements or attics. Most of the main studios, though, are located on or near Music Row, making it easy to move from one session to another. Since most of the other music biz offices are also located in this area, other errands involving record companies, publishers, the AFTRA office, and the like, are easy to manage: often you can even walk to your next appointment, or to a restaurant for lunch. Nashville has astonishing musicians, a tolerable climate. Hmm.

Sound inviting? If you are about to pack your bags, consider this first. It will probably take longer than you might think to get established. Better plan on giving it five years. *Five years?! That's right, five of*

'em, even if you have a long list of great credentials from albums or famous jingles you've sung on. It's not that local producers are unaware or closed minded. It's just that they have already established relationships with singers that bring them results. They work, and the employer will be understandably reluctant to change a system that works. You'll be bidding your time, waiting for someone willing to try something different, or for a scheduling conflict that prevents an already-established singer from taking the gig. It may not take you as long if you're lucky (luck is very important so bring lots), or if you already have relationships formed with employers here or who have moved here, but five years seems to be about average.

*Is it all country music? Well, not exactly all. The range of styles being recorded and performed here is widening rapidly. (Megadeath was here recently, for example and Bob Seger, Etta James, Neil Diamond, and others have recorded here.) If you're versatile, you could do a country session in the morning and move to a recording of the *Messiah* that afternoon. There is a steady stream of artists who've been successful in non-country forms of music who are moving here, usually because of Nashville's lifestyle advantages, and in many cases they do their recording here, too. There is also a very busy gospel music industry, although some have an unfortunate tendency to do their work non-union. For the most part, though, the sense of community among singers, songwriters, artists, and musicians is truly incredible. You'd have to experience it to believe it, I suppose. It is profound, and unique to Nashville, according to many who have worked in other cities.*

Still, it is mostly country music, in one form or another, that makes up the bulk of what is expected of singers here. So, do you have to be a cowboy to work here? No, but you'd better have at least a healthy respect for, if not an actual love of, country music if you're going to work much. It's what the (booming) local music industry is based on, and the more familiar you are with it, the better off you'll be.

What else does it take to become established here? Beyond some measure of talent, the usual things come to mind: per-

On getting started in Nashville, a particularly valuable asset is **patience — and lots of it.**

sistence, “people skills,” versatility, luck, as I mentioned before. A particularly valuable asset though would be patience, and lots of it. Here are some examples of why patience would be beneficial.

To get started here you need to get heard and make connections. Hang out where the singers and writers hang out, meet some people, do some freebie harmonizing at writers’ nights and open-mike nights. (Our AFTRA Local sponsors a singers’ night every two months at the Bluebird Cafe, the most famous hang-out for writers and singers in Nashville, and a great place to get yourself heard by people in the business.) The movers and shakers of Music Row aren’t there *every* night, but they do come in, and so do

their friends and associates, who can put in a good word. This hanging-out mode also allows a newcomer to begin to learn Nashville’s system. I’m not referring here to a specific thing, but to the general pace, the jargon, the channels, the who’s who, the way the music business in Nashville operates and has evolved. It’s subtle and it can be baffling at first, but things will go faster for you once you are not obviously a rank outsider. Learning it takes time, so patience will come in handy.

Got your demo tape handy? Littering the landscape with demo tapes (stopping short of the point at which you become a nuisance) can help, but remember that a demo tape can’t reveal everything that a potential employer would like to know. Your range and your sound(s) and your style may be apparent, but how fast can you learn parts? How easily can you adapt to tricky phrasing and unfamiliar pronunciations? What are you like to work with? What other singers do you sound best with or work well with? Such things are not discernible from a demo tape, and employers will be hesitant about risking an expensive and important recording session to learn such things about you. So, patience, patience.

Making calls to established singers (again stopping short of being a nuisance) may also help, but singers usually don’t

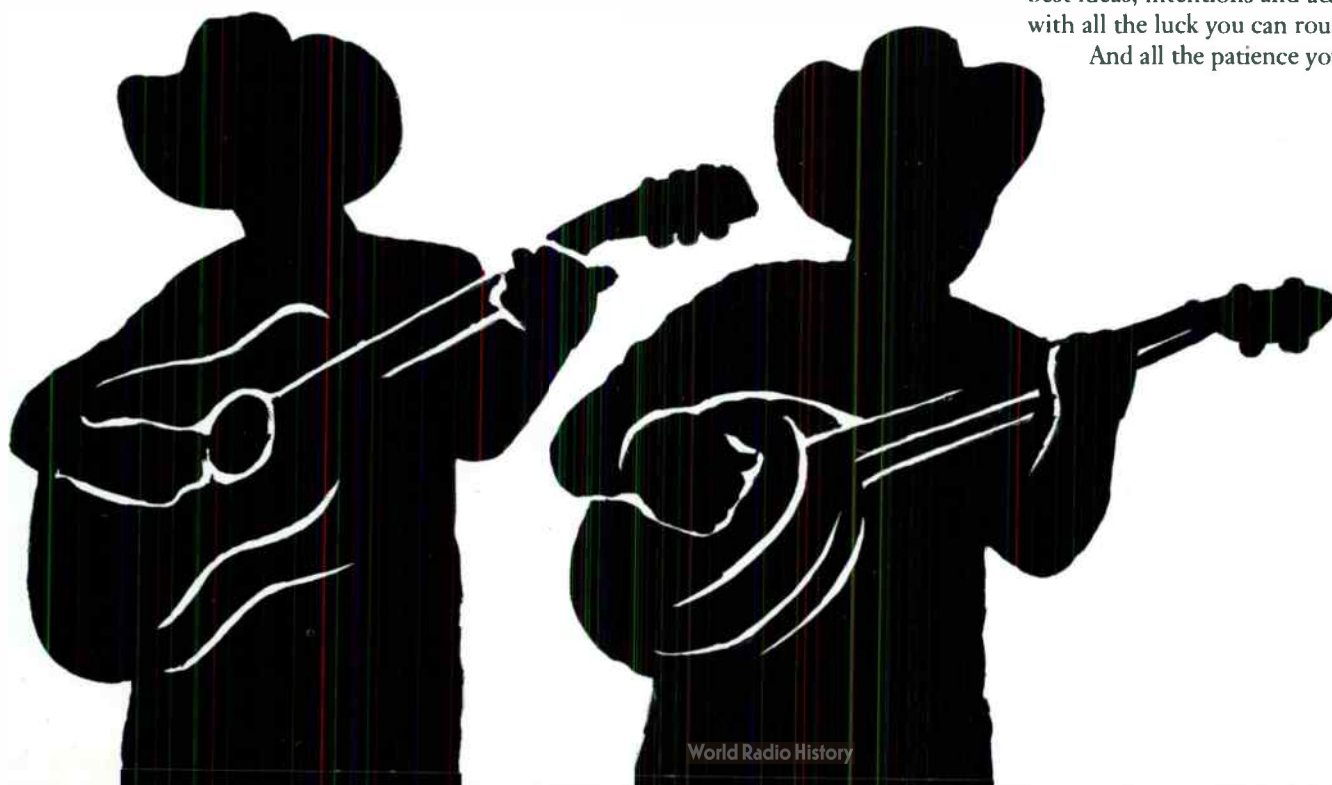
have much control over who gets hired on a session. When they do, they will be choosy about when they can risk trying you out, and a chance to do so may not arise very often or very soon.

Patience is also a virtue, probably even a requirement, when you finally reach the studios. Performing the same few bars over and over is obviously going to call for some measure of forbearance. You may be asked to repeat something many, many times, often by someone with whose decisions and judgements you disagree. If this is going to insult you or make you crazy, you may have chosen the wrong line of work. Maybe it’ll help to remember that every time they make you do it over, even when you thought it was perfect before, the clock is ticking and you’re making money!

I suppose there’s a point at which too much patience becomes inertia. Perseverance and ambition are also requisites and can help to balance any tendency to become *too* patient. I doubt that this is a common problem. I’ve noticed that desperation and hunger tend to lead to renewed activity.

Newcomers to Nashville can still expect to experience the hospitality for which the South is known. Though it’s becoming less of a quaint old Southern town and more of a modern metropolis all the time, it still retains something of a small-town vibe, rather than a big-city one. If you’re headed this way, bring all your best ideas, intentions and attitudes, along with all the luck you can round up.

And all the patience you can muster.



LET'S HEAR IT FROM THE MET! A DIFFERENT WORLD — CHALLENGING AND REWARDING

BY
ROGER CROUTHAMEL

Roger Crouthamel is currently in his eleventh season with the Metropolitan Opera Chorus, after performing ten seasons with the Philadelphia Opera, where he joined AFTRA. He holds a Political Science degree from Temple University. Mr Crouthamel served almost four years in the Army Security Agency, much of that in Vietnam where he earned the Bronze Star. He is serving his third term on AFTRA's New York Local Board and his first on the National Board.

It's after 6:00 pm, and I've just awakened from my nap. Earlier, we had rehearsed an opera and, now, I'm trying to focus on selecting dinner. In a while, I will cross the underbelly of the house to the stage door to sign in for tonight's *La Forza del Destino*. Oh yeah, we have TV cameras in the house tonight!

Welcome to the world of the Metropolitan Opera chorister. Tonight, we are performing with Placido Domingo. Later this year, millions worldwide will be able to watch this taped telecast (video release to follow). In a couple of weeks, the same opera will be heard live on the Texaco Metropolitan Opera Network, the longest continuing sponsorship in radio. Once the season has ended, we go to Manhattan Center to record Verdi's *I Lombardi* with Luciano Pavarotti.

While radio/TV/recording (under AFTRA's jurisdiction) is not our principal area of work, it is a most important part, gaining mass exposure for opera and very nicely supplementing our income. Our parent union is AGMA, the American Guild of Musical Artists, which repre-

sents us for live work; but when it comes to radio and TV, AFTRA is our union.

We work at the Met from August through the end of the season plus a three-week parks engagement in June and an occasional foreign tour and/or recording. Through the cooperation of management, the excellent fund-raising capacity of "America's Opera Company," and the negotiating skills of our chorus committee and the unions, we have managed to achieve excellent pay and benefits for an expensive area like New York City.

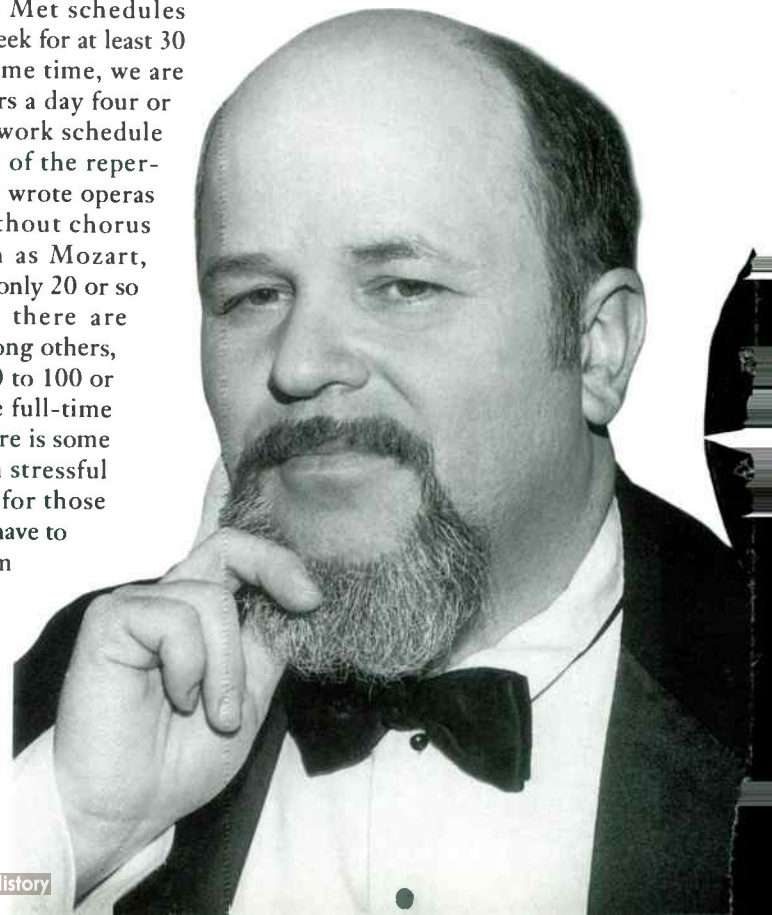
During the season, we are truly full-time employees. The Met schedules seven performances a week for at least 30 weeks a year. At the same time, we are rehearsing several hours a day four or five days a week. Our work schedule depends on the nature of the repertoire. Some composers wrote operas without chorus or without chorus women. Others, such as Mozart, wrote operas that need only 20 or so choristers. And then there are Wagner and Verdi, among others, whose shows require 80 to 100 or more choristers. As the full-time chorus numbers 78, there is some time off. This can be a stressful occupation, especially for those with families. We often have to be at work at 10:30 am and many shows end after 11 pm. We don't get many two-day weekends, and we often have to work Christmas Eve, New Year's Eve and Night,

and the occasional Christmas and New Year's Day Saturday afternoon broadcast.

How do you become one of us? Near the end of the season, we have three days of auditions. What you generally need is a strong, trained operatic voice, which can be successfully disciplined and trained with other such voices. It helps to have good pitch sense, prior opera chorus experience, and an ability to sing in several foreign languages. Often, a singer will be hired as an extra chorister for several years before being offered a full-time position — if that offer ever comes. There are generally two or three openings a year; sometimes more and sometimes none at all.

Once hired full-time, a new chorister has a two-year probationary period, after which our union contracts provide full job security. New full-time choristers will have to memorize 20 or more operas per year for their first three or four years. The repertoire we sing is primarily in one of three languages — Italian, German or French. We also sing in Russian, English,

Roger Crouthamel



Czech, and even Latin. As stage performers, we are actors, often without knowing precisely what we are singing (none of us is fluent in all of those languages!). Much of what we do (including acting) is learned on the job.

Opera! It's filled with great drama, tragedy, sometimes comedy. It's a magic world for the opera chorister — and soloist and dancer: AFTRA members all!

When it
comes to
Radio and TV,
**AFTRA is
our union.**

LETTERS

* *Another Lagniappe*

DEAR EDITOR:

It was with no small pleasure that I received the latest edition of AFTRA, which, as expected, was informative, imaginative, and innovative — you and your associates do nice work. There was, however, at least one omission in the section covering the unexpected benefits that come with paid-up membership in the New York Local.

Over the past 17 years, the Volunteer Income Tax Assistance program (VITA) has served thousands of New York Local AFTRAns by preparing their federal and state tax returns gratis. The dollars that have remained in the pockets and purses of these benighted taxpayers can conservatively be estimated at over \$1 million (10,000 returns at \$100 each if they had opted for H&R Block and not some specialist in theatrical taxes). And not to be overlooked is the lagniappe delivered by VITA (with the crucial support of AFTRA) ten years ago when it successfully lobbied Congress to include the Qualified Performing Artist provision in the Tax Reform Act of 1986. The Treasury Department estimated that the provision would reduce the taxes of struggling performers \$100 million over the course of ten years. Even allowing for the government's affinity for exaggeration, a reasonable guess is that over those ten years, AFTRAns' share of that estimate is well over \$1 million. Not bad for a program that costs the Local's treasury no more than \$750 annually.

Sans valediction,
Conard Fowkes
Coordinator, New York VITA Program

AFTRA MOURNS SINGER LILLIAN CLARK, NATIONAL TREASURER

AFTRA mourns the passing of its National Treasurer Lillian Clark, popular singer who worked for years with the great legends of the big band era and early television, and with her late husband, the eminent composer, arranger and conductor Sy Oliver. She died last August 20 at her home in New York City. Ms. Clark had battled cancer for many months. She was 70.

An ardent trade unionist and advocate of performers' rights, Ms. Clark served as National Treasurer of AFTRA from 1991 until her death. She also served as an officer of AFTRA's New York Local, and was a member of both the AFTRA National and Local boards. In 1993, she was the recipient of the George Heller Memorial Gold Card Award, the highest honor that AFTRA can bestow, presented to those who have made "a significant contribution to the union and its members."

Ms. Clark, who was one of the original Ray Charles Singers, also appeared on the Perry Como television show for six years in the 1950s, and recorded with Count Basie, Ella Fitzgerald, Tommy Dorsey, Louis Armstrong, Sammy Davis, Jr., and other musical legends. She sang with the original Ray Conniff Singers, the Alan Copeland Singers, and the Norman Luboff Choir. She accompanied Ray Charles on more than a dozen albums.

Born Autilia Ventimiglia on December 19, 1925 in Scranton, Pennsylvania, Ms. Clark took particular pride in her Sicilian heritage. As a teenager, she studied at

Juilliard to be a concert pianist. When one of the four Clark Sisters left that popular singing act in the 1940s, Ms. Clark auditioned for the group, got the job and changed her name. Soon they were appearing on Tommy Dorsey's New York radio show on WOR, where she met her husband, Sy Oliver. They were married until his death in 1988.

One of the best sight-readers in the business, Ms. Clark was constantly employed as a soloist and background singer, and as a singer on countless radio and television commercials.

Ms. Clark was honored by the Smithsonian Institution, served on the Board of the Louis Armstrong Educational Foundation, and was an active member of the Duke Ellington Society and of the Actors' Fund of America. She was the east coast representative of

the Society of Singers, a voluntary organization that aids singers in need of assistance.

Following Mr. Oliver's death, she spent several months cataloging his music, most of which she donated to the music library of Lincoln Center and to the Smithsonian.

Ms. Clark is survived by her son, Jeffrey James Oliver, of New York City and a brother, Sal Ventimiglia.

Donations in Ms. Clark's name may be made to the Society of Singers, Inc., 8242 West Third Street, Suite 250, Los Angeles, CA 90048.



Mementos of N.B.
by Walter Covell

Across

- 1 Start of N.B. stepquote, in re early TV
- 5 Easel, e.g.
- 10 Pauline faced them
- 16 Change decor
- 17 N.B. prop
- 18 Erato's sister
- 19 School option
- 20 Floor
- 21 Fee-fetching job
- 22 Sourwood plant
- 24 N.B. film, co-starring W.C. Fields
- 26 Stepquote; part 3
- 28 Mo.
- 29 School girl
- 30 Rocker's job
- 33 Vipers
- 35 Punchbowl accessory
- 38 Record
- 40 NFL Field sound
- 42 Papua port
- 43 Trial evidence sometimes
- 46 Esker
- 47 Hautboy
- 49 Attack
- 51 Summarize
- 53 Stepquote; part 5
- 55 U.K. P.M. once
- 56 Won
- 58 Domino song
- 59 Long
- 60 Highland uncle
- 61 Seoul soldiers
- 63 Advance deg. holders
- 64 U.S. painter (1871-1951)
- 65 See 30 Down
- 67 Rani garb
- 69 Vane reading
- 70 Diminish
- 73 L.A. jurist
- 75 Stepquote; part 7
- 77 See 32 Down
- 81 Cautious
- 85 Of wom topography
- 86 Following
- 88 "----virumque cano..."
- 89 Eat
- 90 ~
- 91 Rend
- 92 Desists
- 93 Lieu
- 94 End of stepquote

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Down

- 1 Mil. men
- 2 Poor boy
- 3 German river
- 4 Stepquote; part 2
- 5 Constellation
- 6 Droll Conway
- 7 Ismaili leaders
- 8 Göring & Goebbels
- 9 Philadelphia college
- 10 The 'magic dragon'
- 11 Silkworm
- 12 Fester
- 13 Ink type
- 14 Mortgages
- 15 Certain gems
- 23 List ender
- 25 Gem
- 27 Stepquote; part 4
- 30 With 65 Across, N.B.'s alias
- 31 Mark with a cicatrix
- 32 With 77 Across, N.B. book title
- 34 Israeli native
- 38 Morse code feature

- 37 Jacob's first wife (Gen. 29:23-26)
- 39 Med. seaport
- 41 Stash
- 43 Church officer
- 44 Part of N.B.
- 45 Pallas
- 48 Levantine bigwigs
- 50 Meat treat
- 52 Lima's land
- 54 Stepquote; part 6
- 57 Beetle
- 62 Grow together
- 64 Argentinean approval
- 65 Lark flocks
- 66 Ermines in August
- 68 Soaked flax
- 70 Fundamental
- 71 Coeur d'----
- 72 S. Pacific island group
- 74 Challenger path
- 76 Stepquote; part 8
- 78 Otherwise
- 79 Tennis units
- 80 Lock name

- 82 White gum or red cedar
- 83 Khayyam
- 84 Deserve
- 87 Gov't agcy.

Solution on page 35.

SUPPLY THE CAPTION #25



There was really no contest about the winning caption for the photo of Roseanne Arnold as Mortuary Snerd sitting on the lap of John Goodman as Deadgar Bergen for a 1991 episode of *Roseanne* in the last issue of AFTRA Magazine. According to the Judges, Cincinnati's John Moran takes First, Second and Third Place for "If I'm the dummy, how come I make more money than you?"

Honorable Mention goes to Robert Axelrod of North Hollywood for: "Is this the only thing we could find to do on a Saturday night?" and to Guy Christmas of Antioch, California for: "Marry you? Why, I'd have to be some kind of a clown!"

Most of the others were variations on similar themes regarding placement of hands and the pleasures of lap sitting. Not for publication. C'mon, guys, clean things up.

Let's see if you can do any better with this photo of Art Baker on his long-running (nine seasons) show, *You Asked For It*.

Send your captions to:

SUPPLY THE CAPTION

AFTRA Magazine

1560 Broadway, Suite 500

New York, NY 10036

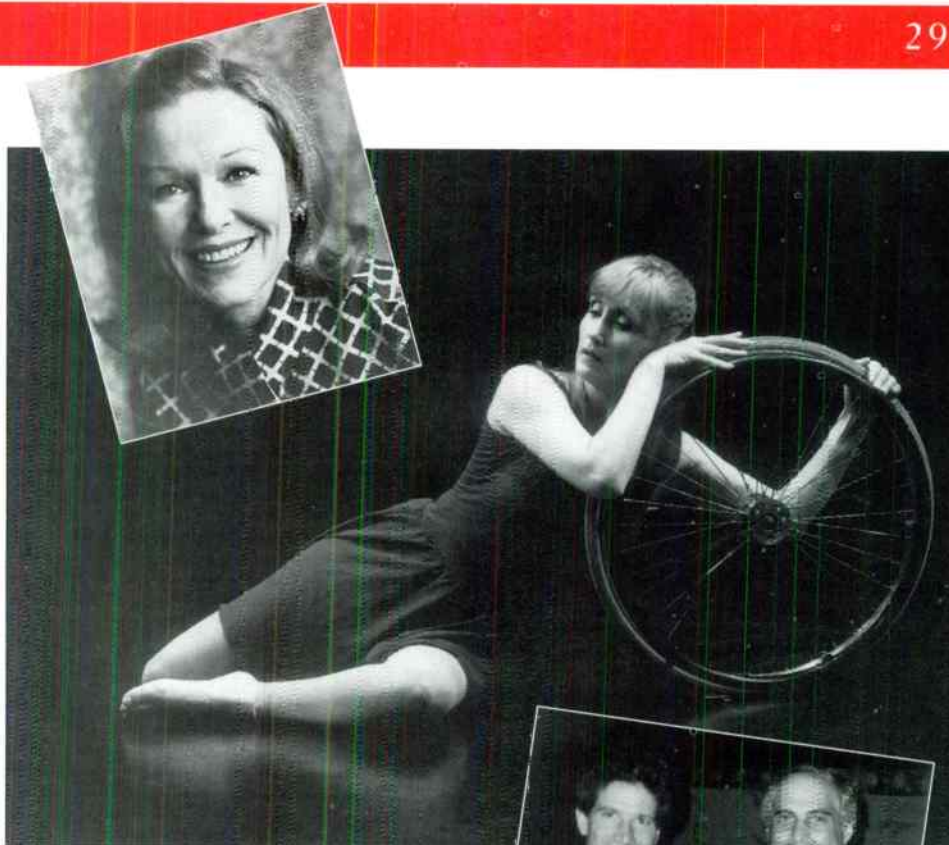


WILD SPOTS

Lots of raves for Rita Morley Harvey's recently published book, *Those Wonderful, Terrible Years, the Story of George Heller and the American Federation of Television and Radio Artists*. While the book features Heller (an actor, AFTRA founder and early chief executive, now deceased), it also spotlights other members (many still active), and tells the story of the early days of AFTRA, as it struggled — not very successfully sometimes — with the notorious blacklist. More than a carefully researched historical document, Ms. Harvey's book is a dramatic page-turner, worth the attention of anybody interested in politics, entertainment, show business personalities, unions — or just plain human nature. The book was published by Southern Illinois University Press in Carbondale, Illinois. Ms. Harvey, herself a former member of the National and New York Local boards of AFTRA, dedicates the work to her late husband, Ken Harvey, "a former president of the Federation and all the others who made the union great"...

Players' Guide, the talent directory that has been a mainstay of agents, casting directors and producers on the east coast for 54 years, has ceased publication. Its last issue, the 1996-7 edition, was distributed in July...

AFTRA has received thanks for its "generous support" in submitting an amicus curia brief on behalf of Art Buchwald and Alain Bernheim over the writer's contributions to the film, *Coming to America*. Their suit against Paramount Pictures was settled to everyone's satisfaction... San Francisco's Belva Davis, chair of AFTRA's EEO Committee, received the Community Service Award from the Northern California Martin Luther King



above: Kitty Lunn
inset above: Rita Morley Harvey

right: Mike Mombrea (l) and Rich Newberg



Birthday Observance Committee... Board member Les Tremayne was inducted into the Radio Hall of Fame... Pay cable contains more violent programs than any other channels on TV, according to a cable-funded study: 44% of regular network programs contained violence, 59% of basic cable programs, and 85% of premium cable shows...

People Magazine, *McCall's* and *U.S.A Today* all did major articles on National Board member Kitty Lunn who, despite an accident ten years ago that left her a paraplegic, has founded the *Infinity Dance Theatre*, with which she dances in her customized 17-pound wheelchair. "I want to command the same respect sitting down as I did standing up," Ms. Lunn says. Her dance troupe is receiving national attention, and recently performed with great

success at the Edinburgh Festival in Scotland. Ms. Lunn is the National Chair of AFTRA's Performers With Disabilities Committee...

Buffalo's WIVG-TV anchor Rich Newberg and his co-producer Mike Mombrea received New York State Emmys for their documentary on Holocaust survivors, *Lost Childhood: The Story of the Birkenau Boys*. The documentary follows a select group of survivors back to Auschwitz-Birkenau in Poland, where they lost their families, but, as teenagers, mysteriously managed to survive the Nazi "Angel of Death," Dr. Joseph Mengele. The documentary won Emmys for Best Historical Program of the Year and Best Photography.

PETER LEEDS DIES VETERAN AFTRAN WAS 79



Peter Leeds, AFTRA Gold Card winner, former president of the Los Angeles Local, longtime member of both that Local Board and AFTRA's National Board and perennial convention delegate, died of cancer in Los Angeles on November 12, 1996. He was 79.

An actor/comedian, a second banana who became a star in his own right, Mr. Leeds often played straight man for Johnny Carson, Mickey Rooney and Bob Hope, with whom he traveled and performed in 14 international USO Tours.

Peter Leeds was born in Bayonne, New Jersey on May 30, 1917. He recorded his first album in 1935, kicking off a career

which spanned more than five decades and included professional credits in radio, TV, films, recordings and Broadway. In over 8,000 television shows, Mr. Leeds worked with Milton Berle, Dean Martin, Jerry Lewis, Lucille Ball, Bing Crosby, Danny Thomas, Jack Benny and Red Skelton. Motion pictures include *The Last Time I Saw Paris*, *Interrupted Melody* and *Facts of Life*. On Broadway he appeared in *Johnny Johnson* and *Sugar Babies*.

In 1991, Leeds received AFTRA's highest honor, the George Heller Memorial Gold Card which recognizes those who have "made a significant contribution to AFTRA and its members."

Introducing Mr. Leeds at AFTRA's 1991 Convention, former National President Frank Maxwell cited his service as an AFTRA strike chairperson "every time we got in trouble. He also served five terms as president of his Local and on both the Local and National Boards

longer than some of you have been alive," Mr. Maxwell told the delegates. "He has entertained us at conventions with outrageous wit and a matchless sense of fun, a great comedic talent. He is someone who serves as a role model for others of us to follow."

Mr. Leeds also served on the Board of Governors for the Academy of Television Arts & Sciences and the USO and was vice president of the Eddie Cantor Lodge, B'nai B'rith.

He is survived by his wife of 34 years, Pat, and a granddaughter, Samantha.

CHICAGO

The Chicago Local held its Annual Membership Meeting on February 10, 1997.

Chicago AFTRA/SAG supplied nearly 500 tickets for members and their families to attend the Chicago Federation of Labor's Labor Day festivities at Navy Pier. Emcee for the event was our own Joel Daly, WLS-TV anchor.

Executive Director Eileen Willenborg, along with Assistant Executive Director Kit Woods and Linda Swenson of the Local's communications department, has been working with Mayor Daley's staff to follow up on issues discussed at a meeting last summer between the Mayor and AFTRA National President Shelby Scott, SAG National President Richard Masur, SAG Branch President Eileen Parkinson, Local AFTRA Vice President Don Kennedy and Ms. Willenborg. Among other agenda items is Chicago's 1974 Personal Property Lease Transaction Tax which puts the Chicago entertainment/production industry at a distinct disadvantage because of rentals related to the industry. Other cities and states, most recently New York City, have repealed those taxes in an effort to encourage production.

After more than four years as Mayor Daley's press secretary, Jim Williams, a former WGN-TV reporter, is resigning his City Hall position to return to television.

The Chicago Local made a monetary contribution to the Al Parker Scholarship Fund at Columbia College when Al was honored for his 50-plus years of dedication to Columbia and to the broadcast community. Don Kennedy, Bob Baron and AFTRA Central Regional Chair Fern Persons attended the National Committee of Senior Citizens Convention held in Chicago. Also attending were SAG National President Richard Masur and National Board members Dena Dietrich, Lev Mailer, F.O. O'Neil and Gena Goodwin, and AFTRA Western Regional Seniors Chair Marvin Kaplan and AFTRA National Seniors Chair Alice Backes. Jeanette

Wiggins is the new co-chair of the AFTRA/SAG Women's Committee. Paula Anglin relinquished that post after many years.

Staff contract negotiations have been concluded at WKQX-FM, WJJD-AM/WJMK-FM, WLS-AM/WKXK-FM. And AFTRA and WFMT-FM have come to an agreement on this season's Lyric Opera broadcasts. WGN-TV weatherman Tom Skilling is the recipient of the American Meteorological Society's 1997 award for outstanding service in the category of educational weather specials. Bruce DuMont, president of the Chicago Museum of Broadcast Communications, presented Chicago's first Achievement in Radio Awards. Bill Kurtis garnered a couple of national news Emmy Awards for his cable *Investigative Reports* shows.

Talk show host Jerry Springer served as a co-host of the Jerry Lewis Muscular Dystrophy Telethon. Justine Schmidt was named Chicago Bureau Chief for Fox News and Fox Cable News Network. One of her first hires as a correspondent was Trace Gallagher of WCPX-TV in Orlando, Florida. Anchor/reporter Lauren Green left WBBM-TV for New York and the new Fox Cable Network. David Gregory, formerly with KCRA-TV in Sacramento and with NBC News Channel, now reports for NBC News out of Chicago. WMAQ-TV's Renee Ferguson emceed Muhammad Ali's Community Image Awards dinner. Sports broadcaster Jack Brickhouse was inducted into the Museum of Broadcast Communications Radio Hall of Fame. Among other inductees were former talk show host Jerry Williams, news anchor Susan Stamberg of National Public Radio and, posthumously, Wolfman Jack. Hall of Famer Casey Kasem was host for the national broadcast of the festivities.

Ray Suarez, former WMAQ-TV reporter and now on NPR, was named a distinguished visitor at the Chicago-based John D. and Catherine T. MacArthur Foundation. WBBM-TV sports anchor Jim Berry left Chicago for a job at WFOR-TV in Miami. Lisa Kim departed WBBM-TV for cable's MSNBC. Weather forecaster Roberta Gonzales exited WMAQ-TV for KPIX-

TV in San Francisco where she will be closer to her husband Randy Hahn, a sportscaster in San Jose, California. Edward Lifson, former Chicago-based correspondent for National Public Radio, is now covering much of Europe as head of the network's Berlin bureau. Ex-Chicago radio personality Eleanor Mondale is now a contributor to *This Morning* on CBS. Chicago native and *Newsweek* editor Jonathan Alter moonlights for NBC News. Congratulations to 75 year old Bob Bell, a clown on *The Bozo Show* for 23 years, on his induction into the Clown Hall of Fame in Delavan, Wisconsin.

— DICK ELLIOTT

CLEVELAND

Local Executive Director Joan Kalhorn has resigned to become Executive Director of the Seattle Branch office of Screen Actors Guild. Joan's appointment as Cleveland Executive Director was ratified at the Local's Executive Board meeting on January 15, 1990. After a send off party from Local members, a hectic effort to sell her home and the arrangements to move her family 3,000 miles, Joan was off to Seattle and the next step in her career.

The Cleveland Local has been blessed by Joan's talent, perseverance and refusal to be intimidated by the other side of the table. She is not only an administrator but an idea person, tirelessly conceiving new projects to advance the cause and serve our members. Most of all we'll miss her caring. She was genuinely interested in each of us as individuals, as well as members. Good luck in Seattle, Joan.

Local AFTRAns were saddened by the unexpected death of our member, Julie-Ann Cashel. She was only 51. Julie-Ann was primarily an actress, model, trade show spokesperson and narrator. She was active in the union and the community, but most of all a person who took joy with her wherever she went. She was also frequently seen in skits on WJW-TV's long-running, *Big Chuck and Li'l John Show*.

Julie-Ann was the longtime companion of WJW's weather forecaster Dick

Goddard who, just one day after losing Julie-Ann, learned that his mother passed away. Mrs. Doris Goddard Moore, called "Mother Goddard" on the air by Dick, even at age 90 still lived on a farm south of neighboring Akron.

All of this happened on the same weekend as Dick's annual *Woollybear Sunday*. It's the largest one-day event in Ohio, bringing more than 100,000 people to the small town of Vermilion on Lake Erie for a huge parade and events centering around the prediction of the coming winter's severity foretold by the size of the rings around the tiny woollybear caterpillar. Filling in for Dick as MCs of the day were TV-8's Chuck Schodowski and John Rinaldi.

The second AFTRA Chair, an appreciation benefit for local actors by local actors, saluting area theatres which have hired and paid actors, honored Joyce Casey, Artistic Director of Cleveland's Dobama Theatre. Preceding the presentation of the Chair was a performance of *Sound Biting* starring AFTRA's own Jim Kisicki.

With increasing frequency, members of the Local are showing up in major television and film productions. Michael Greeyes starred as Chief Crazy Horse in the Ted Turner movie, *Crazy Horse*. Mike Misiak is popping up in episodes of the ABC sitcom, *The Drew Carey Show*. Mike is also hopeful of avoiding the editor's knife as an extra in the Kevin Bacon film, *Telling Lies in America*. Sure to avoid the cutting room floor of *Telling Lies* is Rohn Thomas with 11 scenes including one where his cop character interrogates Bacon. (We could have said, "grills Bacon.") Making his movie debut in *Lies* is Matt Miller.

Our Local members are appearing in print, too. Marc Jaffe has co-published *The Cleveland 200: The most noted, notable and notorious Clevelanders in 200 years of a great American city*. Dick Feagler did the introduction while also getting out his book, *Feagler's Cleveland*, a collection of his newspaper columns in hardbound.

Congratulations to our Vice President, Joe Mosbrook, veteran WKYC-TV newsman who has been inducted into the local NATAS chapter's Silver Circle.

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In an ongoing effort to serve the members, especially new ones, the Local ran a series of workshops this fall. Some of the subjects were *Tools Assessment Day*, with Local members, talent agency heads and spot producers reviewing demo tapes, head shots and teaching how to audition. There was a session on using the ear prompter, film casting and marketing yourself. Thanks to Chuck Fields, John E. Douglas, Paula Duesing, Joe Gunderman, Joan Kalthorn, Mike Kraft, Joanne Arledge and a bunch of others who made it happen.

President Dean Griffin led a contingent of AFTRAns through the streets of suburban Lakewood in the annual Cleveland Labor Day parade.

Only two people hold a Gold Card presented by the Cleveland Local. One is retired Exec Ken Bichl. The other is 85 year old Wayne Mack who is celebrating his 65th year on the radio in Cleveland. Wayne is still heard daily on WCLV's, *Noon Hour*.

Our Lady of the Wayside, a home for the mentally retarded and developmentally disabled, benefitted from the contributions of a number of AFTRAns. Sandy Lesko Mounts was on a committee that staged a health care symposium attended by a number of local, state and national political leaders. John Rinaldi was the auctioneer at the organization's golf tournament. Jim Mueller's annual Celebrity Golf Tournament co-chaired by Doug Dieken raised thousands of dollars for the home and Tom Hamilton and Jack Corrigan who do the Cleveland Indians games on radio and TV were the emcees for the Annual Sports Nite in November.

Honorary hosts for Cleveland Works' annual fundraiser included WJW's Wayne Dawson and Laurie Jennings and WKYC's anchors, Judd Hambrick and Dawn Stensland. Channel 8's Wilma Smith was honorary hostess for a fashion show for Ronald McDonald House with Trapper Jack Elliott and WJW's Loree Vick as models. And Judd Hamrick was the emcee of a benefit for the School of Fine Arts in suburban Willoughby.

Welcome to these new members: Andrea Pacione, Ned Campbell, Ryland Parnell, Cheryle Keck, William Korney,

Kenny Wells, Cathy Clifford, Brian Oblak, Dr. Wilma Bergfeld, Gary Valentine, Garner Ted Aukerman, Tom Millman, Ryan Mayes, Joseph Paul, Robert Paul, Kate Magee, Brian Reed, Erik Baker, Eric Pryor, Shae Lipsey, Avril Turoff and Sophie Miller. Reactivating are Mary Rose Oakar, Jenna Fisher, Gay Borchert, George Forbes, Clay Conroy, Dolly Turner, Carol Malone, Carolyn Champa and Rick Williams.

— TED LUX

DETROIT

Our Board of Directors held a Retreat in July to discuss the direction of the Local along with concerns of members, such as getting more work for members under union contracts, encouraging signatories to remain signatories and encouraging them to hire Michigan talent. To that end, we offered members participation in our new, joint SAG/AFTRA Talent Directory.

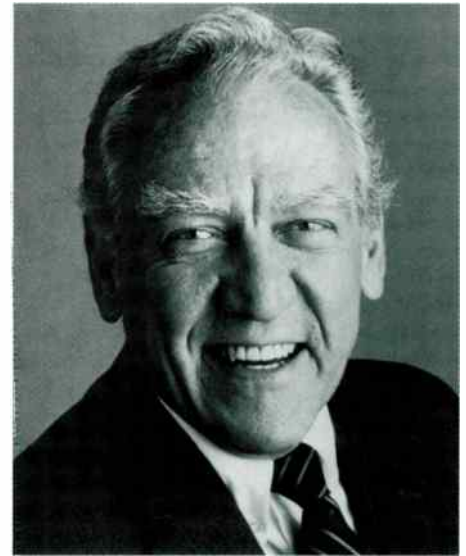
Other discussions covered topics such as why our members haven't pursued past opportunities, such as Conservatory classes. We addressed age-old questions: Does opportunity attract talent, or does talent attract opportunity? Are we here to train people to do their jobs or to ensure that members have a voice concerning their employment, contracts, etc.? We agreed to work on both, but first of all on AFTRA opportunities, particularly since we have difficulty attracting member participation in anything when AFTRA opportunities are perceived as slim. So far as talent goes, Michigan has a wealth of talent and is rich with untapped resources such as our music industry.

This past year has truly been bittersweet. Sweet through remembrances and bitter through the loss of two men who had given so much of themselves to others, worked tirelessly on our Board (each for 30 years) and who happened to be best friends, Rube Weiss and Whit Vernon, Michigan's own *Sunshine Boys*.

Vernon Witkowski, the young University of Notre Dame graduate, joined AFTRA in his hometown of Detroit in 1937 while working in local radio programming. During those early years he was told he should change his name.

He chose the name we all came to love and respect, Whit Vernon.

In 1946 he moved to New York where he appeared on daytime radio serials (out of which came TV "soaps"), *Our Gal Sunday* and *Young Widder Brown*, among others. Whit and his actress-wife, Carol Vernon, decided to move back to Detroit in 1950 where their family blossomed to include nine children. Here he took over his family's business, Witkowski Clothes



Whit Vernon

for Men, all the while contributing to the history of Detroit radio. He appeared on *The Lone Ranger* and *The Green Hornet*, often alongside his longtime pal, Rube Weiss. The "duo" also performed on stage together in *The Sunshine Boys* and *The Odd Couple*. Whit was a favorite leading spokesman in many, many industrial films and commercials and was very popular as a versatile voice-over artist, as well.

Later, in 1990, when he retired from the family business, with children grown, Whit and Carol returned to New York to pursue their acting careers. Whit's debonair good looks, talent and trademark gray eyebrows won him roles on *All My Children*, *As The World Turns*, *Guiding Light* and *One Life To Live*. He also appeared on *Loving*, which later became *The City*, in which he performed in his final role this past summer.

On August 4, Whit passed away at the age of 76 after a three year battle with cancer. He is survived by a loving family: wife Carol; sons Paul, John, Richard, Christopher and George; daughters Angela, Victoria Harrington, Julie Brewster and Kathy Jacobs, and eight grandchildren.

In a recent conversation, Carol Vernon (also an active member and volunteer in both AFTRA and SAG) was proud to note that Whit's first and final jobs were AFTRA jobs and that he had worked on the Board for 30 years "to try to make a difference for Detroit AFTRAns." Whit Vernon's love and dedication to family and peers are truly beautiful legacies.

— LILI KAUFMANN

LOS ANGELES

The L.A. Local is on the move. By February, 1997, we will be located at our new headquarters at Museum Square on Wilshire Boulevard—right along with the Screen Actors Guild. President Susan Boyd has been leading our pilgrimage to 5757 Wilshire for over two years now. Our hard-working building committee of Jay Gerber, Bobbie Bates, Millie Wright, Marvin Kaplan, Frances Reid and the late Peter Leeds all toured dozens of buildings. We decided on the best location *and deal* for our members.

Our committees have been in high gear this fall. National Women's Committee Chair Jackie Joseph put together a fantastic *Challenge to Inspire*

Prominent L.A. news reporters Luis Torres (l) and Henry Alfaro were among those honored by the AFTRA/SAG Hispanic Subcommittee's Latino Heritage Month celebration.



Women's Conference in October. We paired it with a news conference to oppose Proposition 209 in California. Recording legend Graham Nash spoke out on our behalf, as did Donna Mills and Christine Lahti.

The AFTRA/SAG Hispanic Subcommittee hosted a reception to celebrate Latino Heritage Month. News reporter Luis Torres of KNX News Radio and L.A. Board member Henry Alfaro of KABC News were among the honorees.

The Fifth Annual AFTRA/SAG EEOC Career Day was held on November 2 and was chaired by Sonya Maddox and Isabel Boniface. They did a great job. Hector Elizondo was our keynote speaker.

The L.A. Singers had a holiday training social in December. Dick Wells worked hard putting *Club Karaoke* together along with our expert Sound Recordings staff.

We were all saddened by the passing of our former president, Peter Leeds. Peter served as our president from 1971-76 and was still a vital part of our Local and National Boards. Staff, Board and members-at-large knew and loved Peter. He was a frequent visitor to our offices and knew all 60 staffers by name. Our condolences to Peter's lovely wife Pat.

—PAMM FAIR

NEW YORK

New York AFTRA mourns the loss of longtime Local and National Board member and Officer Lillian Clark (see page 26) and joins her legion of friends and admirers in extending condolences to her son Jeffrey Oliver and her brother Sal Ventimiglia. We share their grief.

The Local's Stanley Greene Audio-Video Center is celebrating its 16th year. Co-Chaired by Susan Janet Cooper and Art Zigouras, the Center recently rebuilt its studio, adding new video equipment in addition to two new VCRs (player and recorder) as well as a new control unit and a new monitor. The numerous classes available to those New York AFTRAns who hold AVC membership include *Auditioning for Commercials*, *Improvisation for Commercials* and *Scene Studies for*



Julian Phillips

Daytime Serials among many more, as well as various individual sessions in which they can work on specific skills.

Congratulations to Catherine Byers who, at the American Foundation for the Blind's Tenth Alexander Scourby Narrator of the Year Awards honoring excellence in the narration of Talking Books, was the honoree in the category of children's literature. Catherine began recording in AFB's studios in 1976 and to date the actress and Local Board member has recorded some 350 books, ranging from popular children's titles to best sellers of both fiction and non-fiction.

Congratulations are also in order for Julian Phillips, on-air correspondent of WPIX's *Channel 11 News at Ten* and host of *Best Times*, that station's community affairs show. Julian, whose credentials include both the management and the on-air reporting sides of New York television (his Emmy was for producing the first anti-crack public service announcement to feature rap artists) was honored this summer with a Triscort Award. Conferred by the Tri-State Catholic Committee on Radio and Television, the Triscorts pay tribute to *continued on the following page*

Catherine Byers





Voice-over veteran and actor/announcer Jackson Beck (third from left) speaks at the New York Local Rounds 'n' Raps session on Newspersons, Announcers, Disc Jockeys and Specialty Acts. Others on the panel include (from left) Dan Ingram, Leida Snow and Rafael PiRoman.

continued from the previous page
those in the New York area whose contributions to radio and/or television reveal their commitment to excellence and to the highest spiritual human values.

During the past summer and early fall the New York Local was knee-deep in seminars — from the Equal Employment Opportunities Committee, co-chaired by Lois Davis-Stewart and Andrew Mapp, a session titled *Performers of Color: Moving to the Next Millennium*, to a number of Rounds 'n' Raps co-chaired by Martha Greenhouse and Janette Gautier, including one on *Daytime Drama*, another on *Singers from Jingles to CDs* and another titled *Newspersons, Announcers, Disc Jockeys, Specialty Acts (How, Where and Why They Get Jobs)*.

— DOROTHY SPEARS

PHILADELPHIA

The Philly flock observed the '96 autumn equinox by harvesting a new shop contract covering the news hands at Group W/CBS' KYW-AM. In addition to wage and H&R advancements, the three-year pact improves performers' compensatory time and on-call provisions. Especially significant in this era of high-risk news gathering is the newly-won right of newspersons to determine their participation in, or withdrawal from, certain hazardous and stressful situations (gunfire, severe inclement weather, etc.). And, to confront the swallowing of today's marketplace by the megamedia combine of Group W/CBS/Infinity, Philly AFTRA has gained protections for KYW rank and filers who are assigned to feed other stations in the intramural loop. At

press time, the focus was on renewal of the KYW-TV shop agreement.

Among incoming personalities this past spring and summer was Cheryl Elias as anchor/reporter at KYW radio. The new co-shop steward at KYW-TV is news producer Jane Matheson, who shares this post with producer Mike Quinn. WCAU-TV took on anchor Cathy Egan from WCCO, Twin Cities, and reporter Christine Perez, late of a Long Island news cable. Former Philadelphia Inquirer columnist Clark DeLeon now gives face to features on Channel 10. CAU-TV reporter Sheila Allen Stephens is back from a heart attack suffered this summer. WIOQ-FM added midday host Bob Burke and morning producer Robin Bentley. WXTU-FM's Michael Doc Lynn announces a new son, Alec, born this summer. And two prominent local voices are calling it a career. Newsman Gordon Thomas has retired after 33 years at WIP-AM, while Michael Tearson exits his slot at WMMR-FM to launch a digital recording studio, to be named Lyntown Sound in memory of beloved late wife, Lyn.

Philly AFTRA/SAG members were summoned this fall to actively support the strike by Philadelphia Orchestra musicians, members of AFM Local 77. Our casting phone line produced a legion of actors for work in *Fallings*, the Denzel Washington feature flick shot in our town. Actor and freelancer Tom McCarthy put in a busy summer and autumn as the principal character in a Pennsylvania Lottery TV spot series and as Willie Loman in an Arden Theatre run of *Death of a Salesman*.

The Philadelphia regional chapter of NATAS handed out its 1996 Mid-Atlantic Emmys this fall. The WCAU-TV

troupe led with nine awards, followed by KYW-TV with seven. Investigative reporter Herb Denenberg and health and science reporter Cherie Bank were double winners for Channel 10 and service reporter Paul Moriarty scored two for Channel 3. News anchor Larry Kane earned a statuette for a shelved magazine show.

It is with deep sadness that we report the death of Andrea Rose on October 6. Andrea was a SAG Board member for many years. Members of Philadelphia SAG and AFTRA knew Andrea from her reportage in *Segue* and *Sessions and Shifts* where she covered our freelance members' work in films, commercials and non-broadcast work.

Remember, AFTRA conventioners: Philly will be heaven in '97.

— NAT WRIGHT

PORTLAND

Portland AFTRA is looking forward to some exciting changes. There will be a unified AFTRA/SAG office in Portland to provide representation to all our Oregon members, now numbering about 1,000. The Local AFTRA Executive Board, together with the membership, enthusiastically supports this move. With the unified office, we are looking forward to providing more services and benefits to all our members. Stay tuned for further developments.

Locally, negotiations are continuing at KPTV and will start soon at KGW-TV.

— RHODA WILLIAMS

ROCHESTER

WROC-TV, Channel 8 welcomes new AFTRAns to the station, including Renee Phillips, co-anchor/reporter from WICU, Erie, Pennsylvania, where she was a news anchor. Mike Brookins, full time meteorologist, and Tim Reid, full time news reporter, also join Channel 8. Congratulations to Channel 8's Brett Davidson, anchor/reporter, and wife Julie, on the birth of their first child, son Dane Everett.



SOLUTION TO PUZZLE ON PAGE 27

WHEC-TV, Channel 10 reports a four-year station contract, thanks to the help of National Rep Toni Everett and Ann Chaitovitz. At this writing, negotiations are continuing with WROC-TV's station contract.

Also at Channel 10, WHEC-TV, a very successful 22-hour Telethon was held over Labor Day to benefit the Muscular Dystrophy Association. Rebecca Leclair



and Gabe Dalmath co-hosted the event and AFTRAns Eric Johnson and Charles Darden directed.

In the Spring of 1997, Rochester Local 223 of AFTRA will be permanently visible in the Rochester sports scene. This will be possible through the purchase of an engraved brick in the Walk of Fame in our new ballpark at Frontier Field at High Falls in the city. Our intention is to make thousands of fans aware that AFTRA is indeed alive and well in Rochester, New York.

—JUNE BALLER

Patricia Ball has served on the St. Louis Board and as Convention delegate. She is President of the 3,700-member National Speakers Association headquartered in Phoenix.

ST. LOUIS

AFTRA's participation in last year's Labor Day Parade was the best ever. Organized by Committee Chair Abby

Sullivan, the St. Louis Local's marchers included Executive Director Jackie Dietrich, three past Presidents and a representative group of the membership, members' wives, children and even a baby. Most marchers wore AFTRA T-shirts; some wore T-shirts and caps from AFTRA franchised agent Talent Plus. Marchers and vehicles carried banners identifying AFTRA, Screen Actors Guild and signatory stations WIL/WORTH, KTVI-TV, KMOX, KMOV-TV and KLOU.

While waiting for the parade to begin, marchers played games which tested their announcing skills. Silly copy was prepared by Robert R. Lynn and a tongue-twister by Jane Johnson. Attendance and game prizes included free head shots, free audio studio time and free dining coupons at a favorite St. Louis restaurant.

In past years parade watchers often called out to ask, "What's an AFTRA?" This year we responded with a unique audio tape of AFTRA/SAG "infomercials" recorded by our members, describing exactly who we were and what we did. Staff members of several AFTRA stations recorded personal Labor Day greetings to the crowd. These assorted messages were "broadcast" through powerful high-fidelity loudspeakers carried in one of our members' minivans. Much of the equipment used was donated by signatory studios and producers. This year there were no questions about, "What's an AFTRA?"

Next year, the committee plans to expand on this theme by presenting simulated radio and/or TV programs produced atop a flatbed truck decorated as a production studio and "broadcasting" those informative programs to the crowd, demonstrating not only who we are and what we do, but also *how* we do it.

Victoria Babu of KTVI (Channel 2) was named best news anchor at the 1996 St. Louis/Mid-America Emmy Award ceremonies. Stations in seven states competed for the awards. Dave Murray, also of Channel 2, tied for best weathercaster. Dave has won the Emmy for six consecutive years. KMOV's (Channel 4) Doug Vaughn was selected as best sportscaster, while Mike Bush of

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KSDK (Channel 5) won the sports Editorial/Commentary classification. Mandy Murphy's (Channel 2) series *Fire Safety* was named best news series and also won the Journalistic Enterprise award. St. Louis' best investigative reporter was Channel 4's Jamie Allman.

Other St. Louis AFTRAns who shared Emmy awards were Roche Madden, Rochelle Rowe, Kay Quinn and Karen Foss.

In our last column (Summer, 1996), we introduced a St. Louis AFTRAn who has brought honor and recognition to our city and our union — Ellen Wallach. As a result, Ellen reports many personal responses from members from coast to coast. Now, on the occasion of the publication of her first book, we introduce another of our members in whom we take pride.

Patricia Ball, President of the National Speakers Association, is a nationally-acclaimed communications specialist, keynoter, speaker, author, seminar leader, diversity trainer and presentation skills coach. She has been on the lecture platform since 1972. The National Speakers Association has awarded her the coveted Certified Speaking Professional (CSP) designation of achievement and the Council of Peers Award for Excellence (CPAE), the "Emmy" of the speaking profession. Her book, *Straight Talk is More Than Words* was published in March 1996.

As a member of Actors' Equity Association, Pat has acted in numerous plays and has five one-woman shows that she presents nationwide. An AFTRA member since 1957, Pat started in live TV as the Laclede Gas company spokeswoman, and over the years has performed in commercials, industrial films and voice narrations.

— THOM LEWIS

TRI-STATE

CINCINNATI, COLUMBUS, DAYTON,
INDIANAPOLIS, LOUISVILLE, WEST VIRGINIA

Industry types from all over the region gathered in Columbus in September for Production Expo '96. For the second straight year, the Tri-State Local, together with the Cleveland, Detroit and Pittsburgh Locals, had a booth on the

exhibit floor. Among the offerings from the Tri-State at the AFTRA booth was an audio tape entitled, *How to Hire AFTRA Talent in the Tri-State*. Thanks to Dan Davis (Indianapolis), Denise Dal Vera (Dayton), John Polk and Barbara Polk (Louisville), Synthia Jackson (Dayton), and the inimitable Bill Hamilton (Columbus) as the *Flim Phlegm Man* for their efforts in putting the tape together.

In another attempt to increase work for AFTRA members, the Tri-State Local sent letters to political parties and candidates endorsed by the AFL-CIO in several cities within the Tri-State. The letters served as a reminder to "look for the union label" when producing political TV and radio spots.

It's in the planning stage right now, but the talk is about construction of a home page on the information superhighway. That's right, you might soon find the Tri-State Local on the World Wide Web.

Local Executive Herta Suarez is in the midst of contract negotiations for WUBE Radio (Cincinnati), WCMH TV (Columbus) and WAVE TV (Louisville). The Tri-State Local Code for radio and TV commercials will be renegotiated, with Wages and Working Conditions Committees meetings coming up in most Tri-State cities.

— MIKE WARD

WASHINGTON/ BALTIMORE

Josh Billings is chairman of our new AFTRA/SAG Performers With Disabilities Committee which is devoted to seeking job opportunities. Martha Manning and husband Duff Thomas have chucked Washington for Florida, so we lose a good National Board member and friend. Marie McKenzie replaces her.

America's Most Wanted with John Walsh ended September 21. Or has the new head of Fox Entertainment, Peter Roth, saved it? Yes. In its nine years, 400 fugitives, including 11 on the FBI's Most Wanted List, have been apprehended. The music, set, graphics and even attitude have been re-worked, and 13 weeks are set. The staff is being re-hired

and will soon reach full strength — 45.

The Jerry Lewis Telethon, bringing in a record, \$1,188,000, was emceed by former AFTRA President Jerry Clark and WJLA-TV's Rea Blakey.

WJLA-TV has a tentative one year agreement with an increase in H&R and new crediting provisions. WRC-TV and NBC writers and producers plus WRC-TV anchors and reporters have these hot issues: jurisdiction, money break and sixth and seventh days. There's a tentative four year agreement with National Public Radio. More than 20 converted from "independent contractors" to full staff, thus receiving all AFTRA benefits. There's a new three year contract at Howard University's commercial WHUR-FM.

The Conservatory gets a prompter and camera. Paul Anthony is serving on the National W/WC for Commercial negotiations. Sheldon Smith was selected by President Shelby Scott to serve on the National Finance Committee.

In news, Wendell Goler will work out of DC for the new Fox News cable net. Alexandra Marks is now a reporter for NBC here. Congratulations to NBC Correspondent Joe Johns who has married Washington lawyer Michelle Bernard. Carol Costello has moved down I-95 from WBAL-TV, Baltimore, to anchor weekend news at WJLA-TV in Washington, where Andrea McCarren leaves for NBC here. Carolyn Presutti departs W*USA-TV for the Washington Bureau of the A.H. Belo Broadcast Group.

Ed Gordon has left Black Entertainment Television for NBC's *Dateline* and MSNBC. After 27 years as a reporter for W*USA-TV, Bob Strickland retires. He will continue service on the Broadcasters' Steering Committee and our Local Board and work freelance. Maureen Bunyan moves from W*USA-TV anchor to MSNBC. Ken Jarrell departs W*USA-TV after 18 years to become a PR exec.

One of the pillars of this town, David Brinkley plans retirement. Bob Schieffer ended 20 years anchoring the Saturday eve news on CBS-TV. It required a trip to New York, returning that night to do *Face the Nation* in Washington Sunday morning. President Clinton called to wish him well. He'll continue with *Face* and as chief Washington correspondent

covering the Hill.

Former Washington actor, the very funny David Landsberg, now works the other side of the camera, co-Executive Producing *The Cosby Show*.

In radio, Chancellor Broadcasting in Dallas has bought WGMS (classical), WBIG (oldies) and WTEM (sports) from Colfax. WGMS is the nation's most profitable classical musical station, to which John Chester has returned to do afternoon drive after three years in Boston and Diane Finlayson departs. For years, WGAY was an easy listening ratings leader. Then it became WEBR, a disaster. With Evergreen now in charge, it's WGAY again. Sad news is we lose Beverly Fox and Gary Anthony. Evergreen also owns WWRC, WTOP-AM and WASH.

At WMAL, Bill Trumbull has retired after 36 years. The afternoon show continues with Chris Core and Brooke Stevens. Joan Doniger, whose dad Jack has been a familiar voice here, is on WMAL. Bob Gneiser retired September 1 after 40 years in radio, 28 of them at WMAL. At sister station WRQX, Jack Diamond's new sidekick is Detroit native Dave Corrigan, replacing Bert Weiss who headed for Dallas.

Dick Gregory and WWRC's Joe Madison were arrested at the Pentagon for blocking an entrance as they tried to deliver a letter to the chief of the CIA. They did a little time in the Alexandria jail.

As WTOP continues to reconstruct its all-news operation, in comes former NBC correspondent Mike Moss to anchor mornings with Jill Cohen. WMZQ-AM has health and fitness programming. As WXTR changes hands, Wes Johnson and Marilyn Thompson leave the morning show. Leslie White rocks out of DC-101, moving to WJZW.

On September 22, former Local president and National Board member Stan Brandorff and Evelyn celebrated their 50th wedding anniversary.

In an effort to be more "user-friendly," we have done some surveys — one of producers in the freelance area and one of broadcaster members. They love us, and they don't love us. And when they don't, we swing into action.

— CARROLL JAMES

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 partial reduction of their dues and initiation fees. This rule and policy came about as a result of decisions of the United States Supreme Court. An employee can elect to be a non-member. Employees who elect not to be members of AFTRA but who pay dues and initiation fees pursuant to a collective bargaining agreement requiring such payments, have the right to object to the expenditure of their dues/fees 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 May and June followed by a reduction in the objector's dues (and, if applicable, initiation fees) for the 12 months beginning May 1, 1997 and running through April 30, 1998.

AFTRA's objection policy works as follows:

1. Dues and initiation fees 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 expenses related to the following: 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/fees 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/fees before an impartial arbitrator appointed by the American Arbitration Association, and a portion of the objector's dues/fees 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/fees.

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 April 30, 1997 (or for new employees, within 60 days after being provided with a copy of this Dues Objection Policy). The reduced dues/fees 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 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
 American Pacific Productions and Richard Percell, Ind., L.A.
 Americome Intern & Al Korn, Ind., N.Y.
 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.
 Artists of America, Inc. & Harley Hatcher, as Ind., L.A.
 Ash Enterprises Advertising & Larry Aaronson & Alex Shapiro, Ind., L.A.
 Harvey Asher, L.A.
 Audio Aides, N.Y.
 Auspex Music/Jules 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.
 Balthazar 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.
 Buddha Records, San Francisco
 R.J. Burke Advertising, Inc., Dallas
 Burlingame Automotive, San Francisco

Dorsey Bumett 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.
 Caliber Records, Inc., Universal City, CA
 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.
 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 Gliner, 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 Communications, Inc., L.A.
 Encore Productions, Inc., N.Y.
 Entertainment Media-Ltd., L.A.
 En Theos, Kansas City
 Erin Entertainment & Donna Wyant, Ind., N.Y.
 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

Game Plan (Game Plan Sports Mgt.) & Dennis Murchison, Ind., L.A.
 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 Golnick 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 Gros, 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
 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.
 Heltzer Advertising, Inc. & Marvin Heltzer, 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.
 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 Meeloo, Ind., L.A.
 Interface 2000, Miami
 International Children's Appeal & Stanford Chalson, 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. Enerprises, John James, Ind., San Francisco
 Jackson Advertising, L.A.
 Jacobson Communications & Neil Jacobson, Ind., L.A.
 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
 Joshua Tree Productions, N.Y.
 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.
 Don Kirshner Productions, L.A.
 Kathy Kurasch Productions, L.A.

L

L.J.M. & Associates & Lawrence J. Mayran, Ind., L.A.
 L.A. Records Glowor 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.
 Levitz Furniture Corp., Miami
 J. Brian Lindsay & Recordax, Inc., L.A.
 Lincoln Builders and/or Charles Zuchowski and/or Coventry Rehab, Cleveland
 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.
 The Marketing Group & Joseph Marrell, Ind., Cleveland
 ohn 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/Onomatocoeia, N.Y.

O

Omega Generation (Omega Media Group) & Ernest Cartwright, Ind., L.A.
 One-800 Contractor, L.A.
 Organizing Media, Washington/Baltimore

P

PM Theatrical Productions, Inc. & Sam de Cristo, Ind., L.A.
 Russ Pandefis 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.
 Pepper Sound Studios of Memphis, Chicago
 Perfect Triangle Productions, Ltd., L.A.
 Philips Advertising, Tulsa, Oklahoma
 Piazza & Frank Lawrence, Ind., N.Y.
 Pieplow/Dorsett, N.Y.
 Pine Trees Productions & Kenneth M. Sawyer, L.A.
 Plantion Productions, Nashville
 Bob Pleas, L.A.
 Police Productions, Nashville
 Pomegranate Records--Joe Porter, L.A.
 Prelude Press & Peter McWilliams, Ind., L.A.
 Prescott Records, L.A.
 William Prevetti 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. (J. 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. & Dan 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/Colfax, San Francisco
 Sautel Associates, Pittsburgh
 Jay Schorr Productions & Jay Schorr, Ind., Miami
 Scomi 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
 Donald J. Sherman & Assoc. Inc., San Francisco
 Shelby Singleton Music, Nashville
 Mark Sherrill Productions, Nashville
 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 Linstrom, 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

Tompall Productions/Tompall Glaser, Ind., Nashville
 Top Records of Nashville, Chicago
 Tour Toishesell & Bob Bejan, Ind., N.Y.
 Townhall Productions, L.A.
 Transcontinental Entertainment Corp., L.A.
 Transwestern Records & Rodney M. Reed, Ind., L.A.
 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
 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 & Ernestine White, Ind., Detroit
 White Song Productions, L.A.

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 (see Miami)

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 East Peoria, IL 61611

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 (215) 732-0086 fax
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 Executive Director
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