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SUMMIT TALKS WITH SAG CONTINUE BY **SHELBY SCOTT** NATIONAL PRESIDENT



In an effort to clear up the sometimes cloudy jurisdictional lines between AFTRA and the Screen Actors Guild, AFTRA initiated so-called Summit Talks with SAG earlier this year. These talks were also undertaken to resolve some of the other thorny

issues that exist between the two unions based on the failure of merger between AFTRA and SAG, including joint bargaining and shared offices around the country.

Several sessions have been held and at least one more is scheduled before the end of the year. On the jurisdictional issues, the biggest one being discussed is television dramatic programming. Right now both unions have jurisdiction over such programming. AFTRA has always represented actors in dramatic programs, both daytime and in prime time, and is committed to providing work on dramatic programs under AFTRA contracts in the future.

The unions also share jurisdiction over television commercials and other areas like infomercials, non-broadcast programs, music videos, promos and documentaries. Obviously, these areas are all being discussed, too.

The AFTRA Committee has come away from the last couple of sessions cautiously optimistic that an agreement can be reached and is working hard to do so because it is AFTRA's belief that an agreement on jurisdiction will be beneficial to AFTRA members and the Industry. In the talks and deliberations with SAG, AFTRA has continued to focus on the needs and interests of performers, while considering the impact of changes not only on AFTRA, but also on SAG.

Stay tuned for further reports. ■

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Ray Bradford, newly appointed Director of Affirmative Action, with Shelby Scott.

AFTRA NAMES RAY BRADFORD TO FILL NEWLY-CREATED POSITION OF DIRECTOR, AFFIRMATIVE ACTION

AFTRA has named Ray Bradford to the newly-created, full-time position of Director, Affirmative Action. Mr. Bradford will work out of National AFTRA's New York headquarters. His appointment became effective on October 1.

Prior to assuming the AFTRA post, Mr. Bradford was Community Relations Coordinator for the Suburban Area Agency on Aging, just outside of Chicago, where he lived and worked as an actor for 20 years, appearing in commercials, on television and in theatre. During his acting career, he also served AFTRA for more than 15 years as an unsalaried elected officer and Board member. He was the first Latino to head a major entertainment union in Chicago, when he was elected President of AFTRA's Chicago Local in 1990, an office he held for six years. He also served for six years as an AFTRA National vice president. As Central Section Chairperson of AFTRA's Equal Employment Opportunities Committee, he developed and chaired the National American Scene Awards, which recognize advertisers and producers who portray the diversity of the American scene in a realistic and balanced manner.

Hispanic Business Magazine has named Mr. Bradford one of the 100 most influential Hispanics in America.

Mr. Bradford described his new position as "a natural progression for me, culminating many years of involvement with AFTRA. To be able to devote full time to pursuing my personal goals, while advancing AFTRA's agenda, is especially exciting, and challenging," he said.

"Ray's contributions to AFTRA over the years have been outstanding," Mr. York said, "and we are delighted that he has agreed to join the ranks of our executive staff in this important capacity. His position as Director of Affirmative Action is a post that AFTRA has long sought to create on a full-time basis. The union's successful restructuring has now made that possible."

Mr. Bradford's duties focus on three areas:

- (1) Enforcement of affirmative action obligations in AFTRA contracts;
- (2) Legislative issues concerning affirmative action;
- (3) Member outreach and organizing assistance to the industry with respect to AFTRA's affirmative action goals.

COMEDIANS BACK AFTRA IN DISPUTE WITH COMIC VIEW

More than 100 comedians, including Jay Leno, Tim Allen and Richard Pryor have strongly supported AFTRA's "no contract, no work" order against the TV show *Comic View*, produced by the Black Entertainment Network. AFTRA issued the national "no work" order in August, prohibiting the union's members from working on the show. Shortly after the order went into effect in Los Angeles, BET moved the production to Atlanta, Georgia, and AFTRA is continuing the campaign in that city.

In an open letter to Robert Johnson, founder and CEO of Black Entertainment Television, the popular entertainers denounced BET for its sub-standard treatment of standup comics on *Comic View*.

Their letter says, in part: "Unfortunately, the show's success comes at the expense of its biggest asset—the comedians themselves. Not only do comics perform their routine, but they also write their own material and are the creative force behind *Comic View*. Instead of recognizing this contribution, your company has exploited it. Paying a one-time appearance fee of \$150 without residuals while the performance reruns on your network for years is grossly unfair. Comics are embarrassed to report that they are even forced to pay their own travel and lodging expenses."

Comic and AFTRA BET Sub-committee member Buddy Lewis welcomed the support of fellow comedians: "We appreciate the support from all the professional comics who have suffered unfair wages and working conditions. We hope that everyone will support our effort to change the minds of those in power at BET to be fair."

BET has since issued a statement explaining that they are not sure if the show will be renewed next year, but that they would consider negotiations with AFTRA.

TALENT AGENCY NEWS ON THE WEB SITE

Talent Agency News, a new four page newsletter recently launched by the National Agency Department to communicate with the franchised talent agent community, has been mailed to all AFTRA franchised agents. It is also up on AFTRA's Web Site (www.aftra.org) and available to members, as well.

The first issue, which included information on the New York Local's new Nickelodeon Promo deal; changes to the Network Code and Staff News Agreements; a clarification to the Commercial Contract and an update on AFTRA's reorganization plans, was well received and it is anticipated that the publication will continue on a quarterly basis.

Agents and members are invited to offer suggestions for upcoming issues. Let us know the kind of information you would like. Call Nancy Fox, Manager/Talent Agent Relations, at AFTRA 212. 532.0800.

ST. LOUIS BROADCASTERS VOTE UNANIMOUSLY FOR AFTRA

Broadcasters at KIHT-FM voted unanimously for representation by AFTRA in an election conducted by the National Labor Relations Board in April.

KIHT is one of six radio stations in the greater St. Louis area owned by Sinclair Broadcasting, which is headquartered in Baltimore, Maryland. Broadcasters at two other Sinclair-owned stations — WIL-FM and WRTH-AM — already were represented by AFTRA.

"The vote by KIHT broadcasters was a vote for collective bargaining, not a vote against Sinclair," said Jackie Dietrich, Executive Director of the St. Louis Local. "AFTRA has a long history of professional representation of nearly 200 broadcasters in the St. Louis area, including broadcasters at Sinclair-owned WIL-FM and WRTH-AM. We look forward to continuing our professional relationship with Sinclair."



Crystal Canney (l) coordinated Maine's campaign. Senate Majority Leader Chellie Pingree led the legislative campaign.

MAINE AFTRANS BEAT THE NON-COMPETES

AFTRA members in New England have won their second victory in two years over non-compete clauses. The new law in Maine effectively eliminates non-competes for broadcasters by defining them as "presumed unreasonable" and thereby unenforceable. This improves on the historic Massachusetts legislation by invalidating current non-competes in addition to prospective ones.

As in Massachusetts, this legislation could not have been passed without the hard work of AFTRA and its members and allies. Crystal Canney, a steward at Portland's CBS affiliate, WGME, coordinated the grassroots campaign, and was responsible for making sure that all members, and many non-AFTRA broadcasters as well, did the necessary lobbying work of phone calls, petitions, letters and meetings with legislators. WGMA evening anchor Doug Rafferty joined Crystal in testifying in the state capital, Augusta, on behalf of this legislation. Nearly everyone at WGME was involved in some way in getting this bill passed.

Senate Majority Leader Chellie Pingree led the legislative campaign. She drafted the legislation, lined up co-sponsors from both sides of the aisle and worked with AFTRA and the AFL-CIO in coordinating the strategy that led to the victory. The Maine AFL-CIO helped with strategy and with lobbying throughout the campaign and was a key player in the victory.

AFTRA CHARGES SHADOW WITH UNFAIR LABOR PRACTICES

The National Office of AFTRA and the Chicago and San Francisco Locals have filed unfair labor practice charges with the National Labor Relations Board (NLRB) against Shadow Broadcast Services, a subsidiary of Westwood One.

The National charge cites refusal by Westwood One to supply requested information to which the union is entitled under law regarding the pending merger of Shadow and Metro Networks. This followed charges by the two Locals that Shadow was violating federal law by failing to meet and respond to the union's bargaining proposals in separate negotiations in each of those cities.

"We have generally maintained a positive relationship with Shadow and Westwood One in the past, so it is disappointing that we were compelled to take this step," said Greg Hessinger, AFTRA's Assistant National Executive Director of News and Broadcast. However, he added, "AFTRA will not hesitate to take necessary and appropriate action to protect the legal rights of our members and we will continue to fight as a national union to ensure that these hard-working members, who have helped to build Shadow into a highly profitable enterprise, receive the fair contracts they deserve."

The San Francisco contract with Shadow expired on December 31, 1998. In Chicago, the parties are negotiating for a first contract, following a 32-8 vote in December, 1998 in favor of AFTRA representation.

Shadow Broadcast Services includes Shadow Traffic, News and Sports and operates nationwide. AFTRA represents Shadow employees in New York, Los Angeles and Washington, DC and Metro Network broadcasters in Chicago, San Francisco and St. Louis.

AFTRA RETURNS TO PROMAX'99

AFTRA was back at PROMAX in San Francisco this past June, sponsoring a reception for producers, promo announcers and their agents. It was hosted by promo announcer, Don LaFontaine. We are grateful to Don for lending his considerable clout to this and other AFTRA events and negotiations over the years.

PROMAX is a trade organization that holds a yearly convention for 7,000 promotional and marketing executives in the electronic media. This is the third time AFTRA has attended, and we have expanded our presence each year. The reception was a classy evening at the California Historical Society and improved PR with our members. One recalcitrant non-AFTRA friendly member came up to me after the party and said, "Great Job. Keep up the good work." And an LA producer stopped me and said, "I can really see the difference in AFTRA now."

The contract we focused on at PROMAX is the Local Station Promo Announcer Contract. This was conceptualized by members of the National Promo Announcers Caucus who do this work, along with staff. The agreement is a simple three-page document that addresses the varying needs of *both* announcers and local stations. The rates are tiered according to a station's market size. Announcers may be employed under any one of four different hiring structures, including: for a monthly retainer, for image spots and/or news opens, per spot, or per "topical" session. This contract is revolutionary in that it can be used to cover the AFTRA announcer

only, without affecting other station employees' non-union status.

Therefore, it is the announcers themselves (and their agents) who end up selling the contract to prospective non-union employers. We were thrilled to bring them all together for this all-important face-to-face.

The event was presented with assistance from Denny Delk and the talented staff of the San Francisco Local, especially Zino Macaluso. Prep work on the invitations and handouts was done by Treslyn Williams of Los Angeles and Marisa Rossi of New York. Our handout includes a CD entitled *Listen Up*, featuring spots by well-recognized "America's Voices." It is narrated by Don LaFontaine, explaining the Local Station Contract. All this was coordinated by "The Force," Mathis Dunn, Assistant National Executive Director, Commercials.

AFTRA's presence at PROMAX gets better each year, as does the relationship between the New York and Los Angeles Promo Announcers' Caucuses. In the last year, we cooperated on PROMAX, as well as the Network Code negotiations. Participating from New York were Ralph Gunderman, Windy Craig, Dan Ingram, Les Marshak, Brad Abelle and me; and in Los Angeles, Bill Ratner, Ceding Fox, Don LaFontaine, Tom Kane, Cain DeVore and Dave Fennoy. Great work, folks!

—Anne Gardlan
National Board member and co-chair of
the National Promo Announcers' Caucus

HELLER SCHOLARSHIPS AWARDED

Sixteen scholarships ranging from \$500 to \$2,000 each, and totaling \$22,500, have been awarded to AFTRA members or their families this year by the George Heller Memorial Scholarship Fund. Recipients are:

New York: Adam Goins, in memory of Bert Jacoby; Zachary Klausz, in memory of Nat Polen; Mayteana Morales, in memory of Lillian Clark; Los Angeles: Gregory Daniel, in memory of Rita and Kenneth Harvey; Coleen Kalbacher, in memory of Bud Collyer; Eliz Stroka, in memory of Rubin Weiss; St Louis: Jason Feiner, in memory of Elizabeth Morgan; Margaret Finley, in memory of Rita and Kenneth Harvey; Kansas City: Ty Murrell, in memory of George Heller; Holden Osborne, in memory of Dan Mallinger; Detroit: Noelle Jacquez, in memory of Travis Johnson; Chicago: Anna Jones, in memory of Hetty Galen; Washington/Baltimore: Patrice Nelson, in memory of Clara Heller; Miami: Andrew Reilly, in memory of Clara Heller; Tri-State: Geoff Simmons, in memory of George Heller, and San Francisco: Sara Wagner, in memory of John Henry Faulk.

VIACOM-CBS MERGER RAISES DOUBTS FOR AFTRA

"I worry about the growing homogenization of entertainment product and the loss of diverse editorial points of view," said AFTRA Executive Director Bruce York about the recently announced intent to merge Viacom Inc. and the CBS Corporation. If the wedding does take place, it will be the biggest media merger ever. "We're not certain at this point how this will affect AFTRA members. Both companies are major employers of AFTRA members," Mr. York said.

The new company will be the world's second largest media company after Time Warner Inc. as the \$37.3 million deal adds a broadcast television network, 15 CBS-owned television stations and the nation's biggest group of radio stations to Viacom's already substantial holdings which include MTV, VH1 and Nickelodeon cable networks, the Paramount film studio and the Blockbuster video rental chain.

"I worry about the growing homogenization of entertainment product and the loss of diverse editorial points of view..."

At press time, the Federal Communications Commission was examining the merger to see how it meets current FCC regulations. A key issue is the cap on television station ownership, which restricts any company to owning stations that reach no more than 35% of the country's population. The new company, with Viacom's 19 TV outlets and CBS' 15, would own stations in 18 of the top 20 markets, reaching 41% of the population. Opponents of a plan to raise the limit to 50% include the Reverend Jesse Jackson, who expressed the fear that lifting the cap might further exacerbate a lack of diversity in TV programming.



Based on publicly reported statistics, production in the non-broadcast/industrial area is potentially worth hundreds of millions of dollars a year. AFTRA is planning ahead to help members get their share.

by Esther Tolhoff

Good job & great pay!

AFTRA member Esther Tolhoff is an actress and a professional writer whose work has appeared in numerous trade publications and magazines.

Why would members of a union of “television and radio” artists be doing “non-broadcast” work? Because there’s a whole universe of videos, CD-ROM, and many other “genres” that require the exact same acting skills that television and radio performing do and which are, in actual fact, broadcast to audiences. The only difference is that these productions are not aired via a television or radio station. They run different time lengths and, while they may or may not be entertaining, they are primarily designed to convey information. The audience is narrowly targeted. It may be employees hearing about changes in their company’s pension plan or in company policy, doctors learning about a new medication, students (adults or youngsters, at work, at school or at home) acquiring a new computer skill, a customer conducting a telephone transaction by following recorded prompts, salespeople learning about a new product they will be selling, airline passengers watching a video detailing safety procedures, or store customers watching a fashion video.

It’s impossible to cover every situation in which “non broadcast” pieces — many of which are informally referred to as “industrials” — might be used. That is why non-broadcast work — both on-camera and voiceover — often proves to be the bread and butter backup for actors seeking to earn a living while pursuing their art.

“Production in the non-broadcast area is worth hundreds of millions of dollars a year based on publicly reported statistics,” says Mathis Dunn, AFTRA’s Assistant National Executive Director for Commercials and Non-Broadcasting. “The union is involved in a massive national effort to learn all we can about every aspect of production so we can organize this very diverse area and better serve our members. We want to be sure that AFTRA performers are getting the work that is out there and we want to know what their specific needs are in today’s marketplace when we negotiate the contract next year.” Mr. Dunn said.



The term “industrials” springs from the fact that these productions are usually generated by industry, though nonprofit organizations, including the government, produce them as well. The needs of organizations selling products or conveying information to the public or to their own inner circles determine what will be produced, how often and in what form. So the work changes with the overall marketplace. Since non-broadcast pieces are generated by the needs of companies or associations, rather than the usual producers of entertainment “products,” the entire “scene” can be very different.

AFTRA’s stepped up drive to organize these producers was supported by a resolution passed at the 1997 Convention in Philadelphia. Since then, according to National Executive Director Bruce York, AFTRA “has reviewed almost 18,000 job records for data and statistics about the market, production patterns and company use of these programs. We have discussed this initiative with members in each of ten cities now taking part in this study, and have obtained members’ commitments to participate in our organizing. Like all of our organizing, it’s important to do this in a systematic, information-based effort, that mobilizes and involves members and has a clear goal and strategy.”

Mathis Dunn’s appointment marks the first time a national-level staff member has been charged with coordinating the union’s focus on the broad range of work falling under this contract. AFTRA’s Non-Broadcast/Industrials Committee is chaired by Roberta Reardon of the New York Local. Most Locals have a staff member and/or committee dealing with this area.

AFTRA Magazine spoke with members, casting directors, agents, producers and AFTRA staff throughout the country to get their take on “non-broadcast” work. We asked where the jobs are, what skills are needed, how other AFTRAns can break into this area, and what the problems are. In San Francisco and nearby Silicon Valley, for instance, union non-broadcast work is booming. Performers in Boston and in New York reported the same.

In right-to-work regions, making sure productions are union is an ongoing battle. The Atlanta Local formed an Agent Relations Committee, chaired by Robin Bittman. The Dallas/Fort Worth Local has an Industrial Evolution Committee, chaired by Melissa de Leon, who says the goal is to “educate the producers and through them their clients, the ones who really hire us in the end. With corporate turnover so high, the need for communication is constant.”

When AFTRA and SAG’s New York Locals conducted a joint study, “Non-Broadcast Work: Members Tell It Like It Is,” nearly three-fourths of respondents said non-broadcast work makes up roughly half of their performing income. Even in cities such as Chicago and Los Angeles in which some people told AFTRA Magazine that union production has declined, AFTRAns said that union non-broadcast work still brings them a high proportion of their acting income. Non-broadcast/industrial/educational productions are not limited to the “major markets.” In Pittsburgh, for instance, at DDI Productions, producer Dave Manganello notes, “We produce our own instructional videos which we sell to businesses nationwide, as opposed to being commissioned. We find the big demand used to be for blue collar training industrials. Now it’s mostly white collar situations, conveying the skills needed for staff to work as a team, as opposed to a boss just telling people what to do. Motivational scenarios are the most in demand.”

Several performers noted that organizational videos typically include scenes showing the “wrong way” of handling something and then the “right way.” They are often narrated by another standard feature of industrials, the “spokesperson.” Sometimes a voiceover ties the scenes together. While the classic formula is still thriving, styles change and many productions are taking off in new directions.

Since the goal in workplace and customer-oriented videos is to portray “real” offices, stores, doctor’s offices, they must also reflect today’s employees and consumers. The non-broadcast area is a rich source of opportunity for performers who are members of minority groups. “The Wall Street look used to be the norm,” says agent Karen Garber in New York, who specializes in placing her clients in industrials. “Now diversity is in demand—ethnic and geographic.”

Donise Hardy, head of CastingWorks LA, which also has offices in San Francisco and Austin, Texas, emphasizes, “Industrials are designed to teach. If you don’t want your viewers to tune out, you must have credibility. Our world includes people with disabilities, plus-sized, tall, short people, people of every color.”

One of her clients, Zenger Miller, based in San Jose, received AFTRA’s American Scene Award in 1995 for the “significant portrayal of women, ethnic minorities, seniors and the disabled reflecting the American scene” in its video, *Leadership 2,000: Strategies for Navigating Change*. J.J. Martin, now with AchieveGlobal in San Jose and Tampa, was a key producer working on this project. Chris Brockmeyer, the New York Local’s executive assistant for non-broadcast, says, “We learned



from our study that members and producers don’t always realize that many types of work, not just videos, are covered by this contract.”

The examples he gave are not limited to New York. Non-broadcast/industrial/educational work AFTRAns are doing include: phonecasting (recorded telephone information services), closed circuit corporate TV (the “intranet”), medical information tapes for doctors and for patients and CD-ROM work, and video press releases.

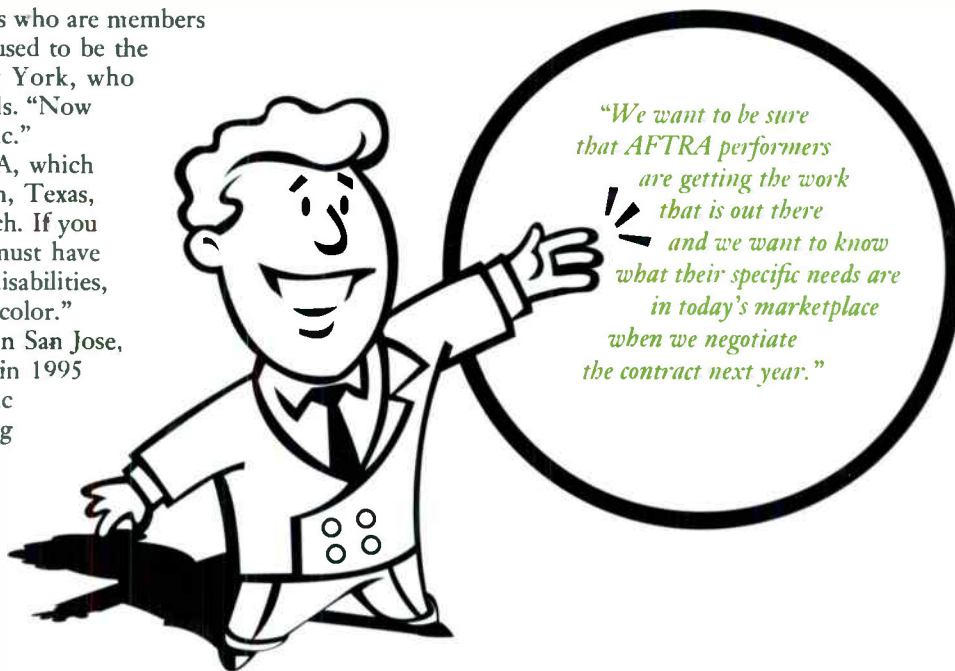
Voiceover Wendell Craig agrees that point-of-purchase videos (played in stores) are on the rise. He cites a tape now playing in hardware stores, in which he narrates ways to use a garden tractor being sold. Billie Murphy, AFTRA Los Angeles field rep for non-broadcasting, says a fair amount of “talking toy” work takes place there, with actors becoming the regular voice of a specific doll or cartoon character toy.

All over the country, performers, agents, casting directors and AFTRA leaders said that voiceovers are a big chunk of non-broadcast work, though on-camera work is certainly available. Boston Local Executive Director Dona Sommers points to museum acoustiguide as an example.

“Voiceovers for non-broadcast are much more narrative than for commercials,” explains National Committee Chair Roberta Reardon, who also chairs the New York Committee which initiated the study. “A lot of actors make the mistake of sending a demo in which they sound like they’re selling something. Here, the goal is to convey information.”

As a result, points out Denny Delk of the San Francisco Local, there is far more copy in these scripts than there is for commercials. Non-broadcast narration copy, for spokespersons or voiceovers is not only extensive, it is often technical. Delk does a great deal of voiceover work for computer and “biotech” companies which require fluid use of medical and technical terms.

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“We want to be sure that AFTRA performers are getting the work that is out there and we want to know what their specific needs are in today’s marketplace when we negotiate the contract next year.”



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Even with the commonly used help of teleprompters and earprompters, the ability to absorb a great deal of technical or jargon-filled copy very quickly, and yet say the lines naturally, is a must.

As to on-camera roleplaying for a video, “in which you’re, let’s say, an office manager or a customer, you’re definitely acting,” says Mary Jo Feraci of Chicago. She has performed in industrials for years as a spokeswoman and portraying characters. “You are expected to be realistic. For those who have their eyes on television work, this is a great way to practice on-camera skills.”

Ups and Downs

So the good news is the work is out there, and plenty of it, including new areas offering new opportunities.

But it’s important to bear in mind what some of the pitfalls in this field are, why the need for a concerted effort to keep jobs union has arisen to a greater degree than in other areas of the business, and why it behooves actors to avoid the temptation of what may seem like a quick buck at the moment, but in the long run means fewer bucks by far.

Business trends are cyclical. “Industrials” were a huge enterprise, with few costs spared, on both coasts and in the corporate Midwest, up through the ‘80s. Many companies had in-house production departments. The producers were employees, received a regular salary which had nothing to do with the budget for a given video, CD-ROM or voiceover track, and they had working relationships with agents and casting directors who audition union actors only.

This is often still the case. But, many corporations dismantled these departments. Downsized producers found themselves working out of their rec rooms, battling to be the lowest bidder and get the contract on “outsourced” projects, with budgets now including the producer’s pay. The incentive, or even the ability, to pay talent generously was affected. Many of these producers, began to hire nonunion. Some union actors take these jobs, sometimes as “a favor to a friend,” and sometimes, sad to say, just because the jobs are there.

“I used to be one of those people,” says actor Michael Quinlan of New Jersey. “But one day I saw how self destructive that is. If any of us takes a lower rate or forgoes our H&R, we lower rates and benefits for everyone and make it less likely we will be offered a decent rate the next time. If you don’t work union, you have no protection if you’re not paid. If you’re in an unsafe situation, there’s no one you can call.”

It can be tough to track down actors undercutting themselves by working “off card.” As Atlanta Local Executive Director Melissa Goodman noted, “These pieces are shown to in-house or limited audiences.”

Many young producers have never dealt with the conventional routes for casting. Agent Nate Tico in Chicago says, “We’ve had to explain what a ‘signatory’ is.”

There are two rates of pay for performers. Under the Code, Category I work is meant for showings in-house or to those attending a specific event, like a convention. Category II work, which pays more, will be shown to the public — perhaps in a store kiosk or a doctor’s office. Some companies give promotional videos to the public, giving instructions on how to use a product or about some topic related to their business.

AFTRA seeks to track down cases of companies taking a Category I tape and editing clips into a Category II tape. The performer is entitled to additional payment. But only serendipity brings this abuse to light.

Ken Frehill, Executive Director of AFTRA’s Dallas/Fort Worth Local, finds, “It’s a trend for companies to put their own staff into videos. Contractually, that’s allowed if the staffer plays him or herself — a manager speaking within his or her title, a secretary at her desk. But if they are depicted as anything else, that’s acting.”

While this may seem like a lot of bad news, the union and its members are gearing up to deal with it.

Rules, rules, rules, they say

Denny Delk in San Francisco notes, “They can see right off that their guy is boring.” Many producers and companies who take these “short cuts” came to see that there’s no substitute for experienced, professional talent. But many have not seen the light.

Actors, casting people and AFTRA staffers in one city after another said many non-broadcast producers believe that dealing with “the union” means ominous amounts of paperwork, someone looking over their shoulder. Rules, rules, rules.

“The answer is education,” says AFTRA Chicago Local Executive Director Eileen Willenborg. “In fact,” she adds, “I’d say it’s often re-education as the cast of characters and the corporate landscape shift.” In right to work states, notes Atlanta Local Executive Director Melissa Goodman, the law forbids producers from asking about union membership. That’s why that Local founded its Agent Relations Committee.

“We invited them to our offices to hear their problems,” says Committee Chair Robin Bittman, a prominent voiceover artist. “They were eager to work with us...and those who hire AFTRA members as well as casting people, say it does not cost as much more as is believed.” In fact, it may not cost more at all. Carol Nadell, president of Selective Casting in New York, which specializes in industrials, says, “I tell producers that if they don’t hire professionals they’ll get people who do more takes. The producer then spends more time editing. It doesn’t save them money. I show them ways to budget to do a union production. “They get a better product in the end.”

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BILL HILLMAN

REMEMBERED

Bill Hillman, who served five terms as AFTRA National President, was for many years the Chairman and senior union Trustee of the AFTRA Health & Retirement Funds, and a former President of AFTRA's San Francisco Local, died on August 3 at Marin General Hospital in Marin County, California. The 76-year-old former newsbroadcaster succumbed to congestive heart failure.

“His longstanding commitment to AFTRA and to the AFTRA H&R Funds was absolute.”

Mr. Hillman, a brilliant speaker and writer, was an AFTRA legend, widely regarded as “the voice of reason,” able to diffuse arguments and harmonize divergent points of view. His longstanding commitment to AFTRA and to the AFTRA H&R Funds was absolute. Although he described himself as “an AFTRA partisan,” he came to strongly support the proposed merger of AFTRA and the Screen Actors Guild.

Mr. Hillman was a leading architect of the AFTRA Health & Retirement Funds, which, due in large part to his vision and leadership, are now among the finest employee benefits programs in the broadcast/entertainment industry. A former Chairman of the Funds, he served as a Trustee from 1979 until his death, and was instrumental in safeguarding and improving the outstanding benefits that the Funds now provide.

In 1984, Mr. Hillman received AFTRA's highest honor, the George Heller Memorial Gold Card, awarded for “distinguished service to AFTRA and its members.”

An AFTRA member since 1948, Mr. Hillman was a long-time vice president before being elected AFTRA's National President, a post he held from 1979 until 1984. During his five-year tenure as President, AFTRA's membership grew from 41,000 to over 66,000. Mr. Hillman also held every elected office in the San Francisco Local, including four terms as President. He served on the union's National Board for more than 30 years. He resigned from the Board in 1997 because he believed that “the union is best served by elected leaders who are themselves still actively employed in work under AFTRA contracts and who thus have first hand knowledge of the conditions and problems which our members face in their daily work—conditions and problems which change with time...”

Mr. Hillman's broadcast career spanned nearly six decades. He joined KPIX-TV in San Francisco in 1953 as an announcer and news broadcaster, retiring there in 1992. During his career at KPIX, he served in a variety of capacities in which he became well-known to the public, including field reporter, writer-reporter-narrator for special features, anchorman on the early morning news programs, and correspondent who specialized in science and cultural affairs. His colleagues remember him as a skilled writer and broadcaster adept at making science and technology understandable to the public.

Mr. Hillman was born in Idaho and served as a cryptanalyst for the U.S. Army during World War II. He moved to California after the war, working at various radio and TV stations in the Bay Area before joining the staff at KPIX. He also served as Northern California Correspondent for the United States Information Agency. His reports were heard throughout the world on the Voice of America.

A graduate of the University of California at Berkeley with a degree in English, Mr. Hillman held both an FCC First Class Radio-Telephone Operators' license and a Commercial Pilot's license.

His daughter, Nancy Ann Hillman, recalled that her father had a passion for flying. She recalls the story of how he eloped with her mother, “Apple,” in 1959. “He flew them to Reno in a blizzard on New Year's Eve,” Ms. Hillman said. “My mother was so angry that he did that.”

Mr. Hillman's wife died in 1990.

Mr. Hillman was a charter member of the San Francisco Bay Area Broadcast Legends, a group of retired and semi-retired veteran broadcasters whose purpose is “to have fun with colleagues from the years when broadcasting was fun.” He was dedicated to preserving the history of Bay Area broadcasting and served as the chairman of both the Broadcast Legends' Steering Committee and its Archive Committee. He managed to save and rescue many hundreds of hours of tapes and transcriptions from various broadcast outlets.

He is survived by his daughter, Nancy Ann Hillman; two sons, Roger and Kenneth; two brothers, Glen and Jay; and a sister, Carol Coleman, all of whom reside in California.

CONTRIBUTIONS IN MR. HILLMAN'S MEMORY MAY BE MADE TO:

The Bill Hillman Television Archive Fund,
San Francisco State University (SFSU)
% Carole Hayashino
1600 Holloway Avenue
San Francisco, CA 94132
Telephone: 415.338.1942

Credit card donations are accepted

When AFTRA adjourned its 57th Convention at the Argent Hotel in San Francisco at midnight on August 8, 1999, Shelby Scott had been elected by acclamation to an unprecedented fourth two-year term as National President. Delegates also passed 21 resolutions, dealing with such diverse subjects as runaway production, affirmative action, and a “no-contract-no-work” order against the cable program *Comic View*, produced by the Black Entertainment Network.

Presentations of AFTRA’s American Scene Awards by the union’s Equal Employment Opportunities Committee and the Gold Card Awards for distinguished service to the union were among other convention highlights. San Francisco Mayor Willie Brown, who proclaimed the week of August 1 to be “AFTRA Week” in San Francisco, welcomed the delegates to the city.



RESOLUTIONS AND CONSTITUTIONAL AMENDMENTS

Three Constitutional Amendments and twenty-one resolutions were passed by AFTRA’s 1999 Convention.

They are summarized here.

Resolutions that were tabled, withdrawn, or referred to the National Board or to committees, are not included in this report.

CA-1 This amendment prevents a member who has been elected to the National Board or to a Local Board from being nominated for a seat on the same board on which he or she is serving, unless the nomination is for a term of office beginning upon or after expiration of the member’s current term.

CA-2 Was a technical amendment that slightly revises language in the Constitution to make it easier for AFTRA to collect foreign royalties and levies on behalf of its members.

CA-3 Amended the Constitution to delete term limits for the office of President. (The previous limit was three terms of two years each.)

CVR-2 Issued a “no-contract-no-work” order against the program *Comic View*, broadcast by the Black Entertainment Network (BET). Members are instructed not to work on *Comic View* unless and until the company signs a collective bargaining agreement with AFTRA. This the company has refused to do.

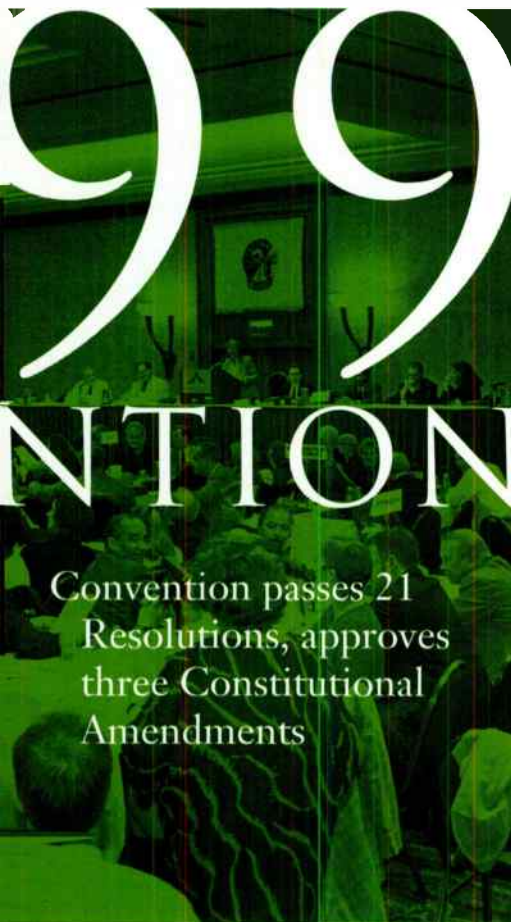
Delegates elect Shelby Scott to fourth term,
Get good news on Health and Retirement benefits;
Three productions win American Scene Awards

(Editor’s note: Members who have performed on *Comic View* appeared before the Convention and told delegates of their experiences on the program, including working under totally unacceptable conditions, inadequate compensation, and additional use and exploitation of their own comedy material without appropriate compensation or consultation.)

Officers elected In addition to Ms. Scott, 11 National officers were elected to two-year terms. John Connolly (Los Angeles) was elected First Vice-President. Dick Kay (Chicago) was elected Second Vice-President. Other officers are: Vice Presidents: Susan Boyd (Los Angeles); J. R. Horne (New York); Bob Edwards (Washington/Baltimore); Belva Davis (San Francisco); Dave Corey (Miami); Reed Farrell (Phoenix); Jimmie D. Wright (Twin Cities). Mitchell McGuire (New York) is the National Treasurer, and Bernie Alan (Los Angeles) is Recording Secretary.

Participation by Younger Members Urged Ms. Scott told the delegates that even after the union's successful restructuring many challenges still lie ahead. These include "new technology, the continuing consolidation of our employers, and the fact that our industry is now global

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Convention passes 21
Resolutions, approves
three Constitutional
Amendments



CVR-12 In an effort to discourage runaway production, delegates resolved to support legislation at both the federal and state level which calls for a tax credit to production companies based on labor costs covered under a union contract, or employees being paid under a collective bargaining agreement.

CVR-13 Also intended to discourage runaway production, this resolution expressed the same intent as Resolution #12 (above), suggesting in addition that AFTRA support "all legitimate public, private and legislative efforts...preferably in conjunction with its sister unions..."

CVR-14 Instructed AFTRA to meet with ABC, CBS, NBC and Fox by November, 1999, regarding the absence of minority performers in this season's television lineup, and committed the union to work in conjunction with other organizations committed to positive and realistic portrayals of the American Scene in the media.



CVR-17 Recommended that AFTRA and SAG make every effort to work together to understand the provisions existing in each others' major contracts and to seek to bargain provisions that benefit performers and raise terms and conditions for work under those contracts. This resolution is effective upon its adoption by SAG.

CVR-19 The next AFTRA Convention, in 2001, will be held in one of the Twin Cities of Minneapolis-St. Paul, Minnesota.

CVR-20 Acknowledging the failure of the AFTRA-SAG merger, delegates affirmed that AFTRA will "take all necessary and appropriate actions to assure continued cooperation by and between AFTRA and the Screen Actors Guild in those matters of mutual interest to our members."

continued on the following page

CVR-4 The convention recommended that the Trustees of the AFTRA Health & Retirement Plans reexamine and consider modification of the early retirement provisions of the Plan.

*National officers elected by the Convention are (seated l to r):
Vice President Belva Davis, San Francisco;
Second Vice President Dick Kay, Chicago;
President Shelby Scott, Boston;
First Vice President John Connolly, Los Angeles;
Vice President Susan Boyd, Los Angeles.
(Standing, l to r):
Vice President J.R. Horne, New York;
Vice President Jimmie D. Wright, Twin Cities;
Vice President Bob Edwards, Washington/
Baltimore; Vice President Dave Corey, Miami;
Vice President Reed Farrell, Phoenix;
Recording Secretary Bernie Alan, Los Angeles;
Treasurer Mitchell McGwire, New York.*



David Jolliffe and Veronica Bach, Los Angeles



Former National President Frank Maxwell



Bob Edwards, Washington/Baltimore

CVR-21 The Trustees of the AFTRA Health & Retirement Funds were urged "to propose to the Board of Trustees of the SAG Pension and Health Funds that the Funds amend their respective governance documents to allow cross-crediting of earnings, or reciprocity, for AFTRA and SAG members."

CVR-22 Since the Internet is an increasingly important means of communication and ongoing receipt of information is vital to member involvement, the Convention encouraged every AFTRA Local with a Web site to "keep members informed on ongoing activities, even if only such things as schedules or meetings."

CVR-23 Responding to information that the National Right-to-Work Committee is "gearing up for an expensive campaign to hurt labor by passing a National Right-to-Work Act," the Convention went on record opposing such legislation. It also urged the AFL-CIO to organize a campaign against passage of a National Right-to-Work Act.

CVR-24 (Revised) The Convention reiterated AFTRA's concern (first expressed in a 1993 convention resolution) about the level of violence in the media, and called upon AFTRA's leadership to actively engage in discussions about the issue with media owners or their representatives, and with producers, directors and station management. Members also were "strongly encouraged...to play whatever part they can to reduce media violence."

CVR-25 The Convention declared that AFTRA's new Defined Contribution Retirement Plan (described in detail in the last two issues of AFTRA) is an "extraordinary enhancement to the AFTRA benefits package and...is a valuable organizing tool that will encourage members to work under the Local Television Promo Announcers Agreement." Therefore, the National Board was instructed to "take immediate action to incorporate this new retirement plan into the Local Television Station Promotional Announcement Agreement."

CVR-27 The Convention opposed the current practice of the U.S. Postal Service, which requires that persons divulge significant personal information as condition for receiving mail at a Commercial Mail Receiving Agency (CMRA). AFTRA was instructed to support all legitimate public, private and legislative efforts at every level of government to prevent "the USPS from forcing citizens to divulge personal information as the price of receiving mail." AFTRA's sister unions and the Associated Actors and Artistes of America are also urged to support this position.

CVR-28 AFTRA members and their friends and families were urged to communicate with their U.S. Senators, urging them to act favorably on legislation to fully fund appropriations for the National Endowment for the Arts, the National Endowment for the Humanities and programs for Museum Services. The Convention declared that "continued support for these activities is fundamental for enrichment of the quality of life of all Americans..."

continued

in nature. There is another challenge, too,” she said. “It’s a challenge to each and every one of us. It is to expand the number of members who are willing to be active in AFTRA...It is my belief that we have to find ways to get the next generation of AFTRAns involved in the union. We must find ways to bring the younger, working performers into the decision making process. We must convince them that by working with their union, they can make things better, not only for themselves, but for performers and broadcasters everywhere...”

New Contracts Signed National Executive Director Bruce York told the Convention that AFTRA has “bargained 500 cable program contracts in the last four years, putting an



New York's Leslie Shreve



Reed Farrell (l) celebrated his 50th Anniversary in broadcasting. Twin Cities' Mark Bradley joins the applause.

CVR-29 AFTRA will seek and support legislation at both the state and federal levels to prohibit restrictive non-compete clauses, exclusive negotiating periods, and other contractual provisions which decrease broadcasters' individual bargaining power and rights.” (Editor's note: AFTRA has met with notable success in opposing these provisions. See articles on this subject beginning on page 4.)

CVR-30 Taking note of the fact that AFTRA has successfully developed effective brochures and other promotional materials directed at broadcasters and recording artists, the Convention directed that AFTRA also “develop such tools as brochures for free-lance performers. The materials are to be distributed by Locals for the purpose of increasing employment opportunities and educating free-lance performers about AFTRA.

CVR-31 This resolution concerned the function and procedures of the Caucus of Locals, which is composed of representatives from Locals other than Los

Angeles or New York. Submitted by 27 AFTRA Locals, the resolution acknowledged that most of the discussion at conventions and National Board meetings “is dedicated, as it should be, to those issues...that affect the majority of AFTRA members”—in other words, members in Los Angeles and New York.

The resolution instructs that the Caucus of Locals be used to address issues and problems of Locals other than New York and Los Angeles; that meetings of the Caucus be conducted during each Plenary Session of the National Board; that it continue to meet at conventions; that meetings be scheduled in advance; that Locals in the Caucus be represented by National Board members, presidents and staff of Locals belonging to the Caucus; and that an unnumbered Vice President (or designee) elected by the Caucus chair the meetings of the Caucus of Locals.

CVR-32 Since the unnumbered Vice Presidents of National AFTRA represent a wealth of experience in working under

AFTRA contracts and involvement in union activity, and their services are underutilized, the President was requested to “exploit these resources to the fullest extent possible.”

CVR-33 Concerned AFTRA's relationship with franchised agents. National counsel was directed to review the legal ramifications of several issues that affect agents and AFTRA members, especially those who work primarily outside the largest markets. The report will be reviewed by AFTRA's Agent Relations Committee Chairs, and submitted to the January, 2000 Plenary meeting of the full Agent Relations Committee. AFTRA will coordinate with SAG, if appropriate, and will initiate a new outreach campaign to meet with agents and Local Executives to solicit their input.

CVR-34 Requested that creation of the position of Assistant National Executive Director for Sound Recording be “given the highest priority and filled immediately.” ■

additional \$30 million in cable earnings into members' pockets." The union has recently signed a groundbreaking contract with the production arm of Telemundo, a major Spanish language broadcast network, and the eighth largest in the country. "Locals around the country have made significant strides in targeting and organizing stations and alternative suppliers of news and information like Metro Networks and Shadow Broadcasting," Mr. York said. "Member earnings in the field of sound recordings have grown to over \$100 million annually, making this contract area AFTRA's third largest." Almost 95% of the sound recordings distributed in the U.S. are produced by a signatory to AFTRA contracts, Mr. York reported. (See full state of the union report beginning on this page.)



Hawaii's Marvin Buenconsejo



*Dave Corey (l), Miami and
New York's Robert Lydiard*



*New York's Anne Gartlan,
Washington/Baltimore's Sheldon Smith*

ON THE MOVE BY BRUCE YORK

This article is excerpted from the Executive Staff report by National Executive Director Bruce York to the 1999 Convention and to the Plenary session of the AFTRA National Board, which met just prior to the Convention. National Executives Greg Hessinger, Mathis Dunn, Rebecca Rhine and Paul Worthman contributed to the report.

AFTRA is a different organization than it was just a few short years ago. Why?

It has begun to realize the benefits of its unique and vast franchise, and started to make good on the promise to deliver "Local Service and National Strength" in a new, restructured union.

Objective criteria support this conclusion. In the past two years alone, AFTRA:

- Defeated bankruptcy legislation proposed by the Recording Industry of America that would have unfairly singled out artists;
- Negotiated a landmark Network Code which included protection for minors that is unrivaled and the best retirement and savings plan in the entertainment or broadcasting business;
- Forced CBS to retreat from unilaterally implementing cuts in employee benefits and negotiated an option for AFTRA members to switch into AFTRA H&R from company plans at CBS, ABC and NBC;



H&R Funds in Good Shape On behalf of the Trustees of the AFTRA Health & Retirement Funds, Dina Goldman, Funds Director, reported that since 1990 retirement benefits have been increased nine times, or approximately 100%. (See page 23.) A new, separate retirement plan, which supplements but does not affect AFTRA's traditional pension plan, has been negotiated as part of the union's Network Code, AFTRA's flagship contract. This new plan offers eligible participants faster vesting, an earlier retirement age, access to funds in an emergency, and can be paid in addition to the annual limit which the IRS imposes on benefits paid by a single pension plan. Ms. Goldman said that the number of members qualifying for benefits under the AFTRA Health Plan has increased 14%. New benefits, like the greatly



San Francisco's Belva Davis, Mayor Willie Brown, Local President Joan Kenley



Denny Delk (r), who served three terms as AFTRA's First Vice President, did not seek reelection. John Connolly succeeded him. Mr. Delk continues to serve on the union's National Board and as a Trustee of the AFTRA H&R Funds.

- Implemented the AFTRA wide Non-Broadcast/Industrial organizing project requested by the 1997 Convention;
- Activated our own multi-million dollar internal computer and communications system;
- Successfully ran a nationwide campaign for passage of merger with the Screen Actors Guild, and
- Immediately followed the merger referendum with a comprehensive campaign that resulted in a decisive vote for uniform national dues structure.

These initiatives required new resources, strategic planning and coordination. None of them would have been possible before 1995, when AFTRA's elected officials decided to restructure their union. Nor would they have been possible without AFTRA members and staff across the country working together.

Other examples are seen in organizing, negotiations, legislation and administration of the union. They demonstrate that AFTRA is capable of doing its business

AFTRA is capable of doing its business differently than it did just four years ago when the National Board and the 1995 Convention mandated a union-wide restructuring.

differently than it did just four years ago when the National Board and the 1995 Convention mandated a union-wide restructuring. We can now set goals and achieve results that heretofore were impossible. Today AFTRA is a vibrant, growing organization, well positioned for the broadcasting and entertainment world

of the year 2000 and beyond. Its reach mirrors the scope of the entertainment and broadcasting conglomerates, with coverage in entertainment, news and broadcast, and music. This size and scope — sometimes called “critical mass” — will be essential for success in years to come.

In addition to positioning itself for the future, AFTRA has accomplished a lot over the past two years. Following is a report on some of that progress.

ENTERTAINMENT

AFTRA's flagship entertainment contract is the Network Code under which members earn close to \$400 million a year. For the first time in recent memory, the Net Code negotiation was completed by its expiration date. The deal included: increased minimum fees for principals *and* extra performers; significantly enhanced protection for minors working on Net Code programs; higher minimum fees for excess work days on dramatic serials; improved safety provisions for dancers and casting information for performers with

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improved mental health program, the dental and vision plans, the wellness program, and coverage for same-sex domestic partners, have all enhanced the Health Plan.

American Scene Awards AFTRA's National Equal Employment Opportunities Committee presented its eighth American Scene Awards, which recognize advertisers and producers who portray the diversity of the American Scene in a realistic and balanced manner—including all races and ethnic groups, women, seniors and the physically challenged. The top honor, The Crystal Award, went to AchieveGlobal, a division of The Times Mirror Company, and one of the leading producers of Industrial Non-Broadcast material. The company,



*Ann Loring (New York),
Marvin Kaplan (Los Angeles)*

above:

Presentation of AFTRA's American Scene Awards was a highlight of the Convention, after which winners and presenters gathered for this photo. Standing, l to r: Barry Schwenkmeier, writer for AchieveGlobal; Tri-State Local President Claire Slemmer, who accepted an award for Magic Production Company; AFTRA President Shelby Scott; Caryl Berrey and Ed Cope, AchieveGlobal's Senior Production Designer, and producer/director, respectively; AFTRA's EEOC Chair Belva Davis; Seattle AFTRAn Linda Kennedy, EEOC member who worked on Awards program; Ray Bradford (see page 3); Lois Davis-Stewart, EEOC Eastern Regional Chair. Seated, l to r: Kitty Lunn, Chair, Performers With Disabilities Committee; Jackie Joseph, National Chair of the Women's Committee; Seattle Local President Kibibi Monie, who accepted the award for Bill Nye, the Science Guy.

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disabilities; financing for a new AFTRA-Industry Cooperative Fund, and, an agreement by producers to contract coverage of radio announcements promoting television shows.

AFTRA again refused employer demands for caps on the number of extra performers, thereby preserving jobs for members, and producers agreed to discuss terms and conditions of "made for" cable programming.

MORE JOBS

AFTRA's multi-employer talks form the cornerstone of our plans to organize more work.

AFTRA knows that providing more opportunities to work for its members is the most important thing it can do. That's why refusing caps on extra performers and engaging our employers in cable talks are so significant. But, AFTRA's entertainment program organizing has also been fully underway since the 1995 restructuring. During the past four years AFTRA has signed agreements with

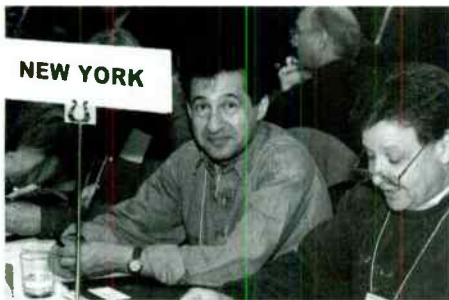
independent producers and cable networks for the coverage of approximately 500 cable programs, putting \$30 million in earnings from cable programs in AFTRA members' pockets. AFTRA-covered programming is currently seen on the Disney Channel, Family Channel, F/X, Discovery, USA, the History and Learning Channels, Comedy Central, ESPN, Lifetime, and many others. Most recently, AFTRA signed a groundbreaking contract with the production arm of Telemundo, one of the country's largest Spanish language networks and the eighth largest network in the U.S. And, there is a new contract with PAX-TV. Paxson Television focuses its production and exhibition on family oriented fare and distributes its programming over broadcast stations, both VHF and UHF, as well as local cable systems. Finally, AFTRA successfully renegotiated its contract with C/Net, an interactive/internet technology and broadcasting company based in San Francisco in which NBC has invested and which is currently producing programming for Sci Fi, Discovery Channel and, starting this season, CNBC.

headquartered in Tampa, Florida, was recognized for its production, *The Service Difference*, part of a series of corporate training films, employing a large multi-ethnic cast.

The First Award for a dramatic production went to Magic Production Company of Cincinnati for a local program, *What Angels Fear*, by Alex P. Michaels. The production demonstrated that local programming “from the African-American voice can be riveting, important and interesting to the entire community.”

Honorable Mention Award was presented to *Bill Nye, the Science Guy* for presenting multi-racial men and women in their chosen fields of science, and inspiring children of all ages and races to pursue their dreams.

continued



Mierre (l) and Larry Marx



*Dan Ingram, Maureen Donnelly.
Guess where they're from?*



*From the Washington/Baltimore Local,
Maggie Linton (l) and Ellie Wang*

MORE BENEFITS

Along with providing more work for members, making our industry-leading benefits plans available is key. That's why the most remarkable part of the Net Code negotiation may be the creation of a new employer funded savings and retirement plan for performers called the IAP—short for Individual Account Plan. It was specifically designed to address the unique circumstances of performers' and broadcasters' careers. That plan provides:

- **More liberal vesting and faster eligibility than other plans:** Plan participants are fully vested after only three years.
- **Earlier retirement and access to funds:** The normal retirement age is 55, not age 65 as found in most other pension plans, so participants can access full benefits in their IAP account when they turn 55. This is a critical stage in many performers' careers as they discover they have difficulty finding continued roles or employment.

- **More flexible access to benefits before age 55:** Participants can get a distribution from their account one year after they fail to earn \$5,000 in AFTRA earnings in a year, or can access benefits in certain “hardship” situations while they are still working (e.g. medical or educational expenses, purchase of a primary residence or to avoid eviction).
- **Higher pension benefits:** Whether high or low earner, the new IAP, combined with the recently improved AFTRA Retirement Fund, provides future retirement benefits that are the best in the entertainment or broadcasting business.

NEWS & BROADCAST

Organizing has also progressed in the News and Broadcast area. Locals nationwide have made significant strides in targeting and organizing stations and alternative suppliers of news and information like Metro Networks and Shadow Broadcasting.

After carefully planned campaigns, employees at Metro Networks in San Francisco, Chicago and St. Louis voted to be represented by AFTRA. So did Shadow Broadcasting employees in Chicago and Washington, DC. The Operations Unit of Chicagoland Television (CLTV) voted for AFTRA representation, the first time that an off-air unit joined AFTRA in the Chicago area. Other units that sought and won AFTRA representation are WDAF-TV, a Fox owned and operated station in Kansas City, where AFTRA won elections for both on-air talent and photographers; KHITS, a Sinclair station in St. Louis; KPLU-FM in Tacoma, Washington; WWJ-AM, a CBS owned and operated station in Detroit; and in

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AFTRAns Ray Bradford and Lois Davis-Stewart received special recognition for their long and active dedication to the Awards and to the Equal Employment Opportunities Committee and its objectives.

Resolutions Passed Delegates amended the union's constitution to eliminate term limits for AFTRA's National President. Until now, the constitution limited the National President to three two-year terms. There has been no limit to the number of terms other elected officers can serve. The elimination of term limits for the President was approved by a vote of 799 (69.4%) to 352 (30.6%).



Members of the New York delegation



Members of the Dallas/Ft. Worth delegation



Washington/Baltimore, on-air talent at WJZW-FM, an ABC owned and operated station, were voluntarily granted AFTRA representation by the company.

EXPANDING AFTRA'S REACH

Member earnings in music under AFTRA's Sound Recordings Code have grown to over \$100 million a year, making this contract area AFTRA's third largest. In fact, earnings under this Code have now surpassed earnings under AFTRA's Radio Commercials Code. And, almost 95% of the Sound Recordings distributed in the U.S. each year are produced by a signatory to AFTRA's Code. This makes the Sound Recordings Code, and the coverage of performers under it, the AFTRA area with the greatest "penetration" of union coverage.

Last year the Nashville office signed Curb Records, one of country music's premier labels, to the AFTRA Code after a very long and intensive effort. In Tri-

State, the American Printing House for the Blind readers voted for AFTRA representation. Our work has also focused on important contract administration and enforcement issues like the collection of "contingent scale" payments to members. AFTRA has now audited BMG and Arista Records. Because these companies have so far refused to pay amounts due, AFTRA filed an arbitration demand to force payment. Similar attention has been paid to other sections of the agreement and, through coordinated activities originating in the Los Angeles office, AFTRA has collected millions of dollars in payments since 1995.

We also started to reap the benefit of our international work. AFTRA has received the first payment from a foreign country's "collecting society," in this case Japan, for the rental and performance of U.S. sound recordings there. Within months, we expect to make a distribution of these proceeds to background performers.

Production of Non Broadcast/Industrial programming is extensive and worth hundreds of millions of dollars a year

based on publicly reported statistics. This production takes place in every area of the country and, therefore, is a potentially valuable source of member earnings. Member earnings now total \$25 million per year, only a small part of the work being done. A successful organizing initiative could provide vast job opportunities for AFTRA members to work.

A 1997 Philadelphia Convention resolution requested the development and implementation of a plan to organize Non-Broadcast/Industrial employers. This project is up and running in ten cities including San Francisco, Twin Cities and Boston, among others. The goal of the project is to increase signatory employers, provide more job opportunities for members, and gather data that will help us bargain an agreement in this area that makes sense and promotes these objectives.

To date, AFTRA has reviewed almost 18,000 job records for data and statistics about the market, production patterns, and company use of these programs. AFTRA has discussed this initiative with members in each of the cities now part of

Another constitutional amendment of a technical nature facilitates the union's ability to collect government-mandated royalties for sound recording artists in foreign countries.

The Convention issued a national "no contract, no work" order that applies to the show *Comic View*, which is produced by the Black Entertainment Network, based on the program's refusal to bargain an AFTRA contract covering the program.

The Convention went on record as opposing restrictive non-compete clauses in contracts, and supporting full funding for the National Endowment for the Arts. Delegates endorsed proposed California State and Federal legislation, which would grant tax credits based on labor costs to companies that produce union-covered programming in the



June Baller, Rochester



John Jessup, Kansas City

*opposite page, far right
l to r: Toey Caldwell (Los Angeles),
Janice Gadsden Pendarvis (New York),
Kevin Dorsey and Yvonne Williams
(Los Angeles). Jon Joyce has back to camera.*

the study and gotten members' commitment to participate in our organizing.

In addition to signing new employers, organizing has also meant getting our existing members more active and involved in the union and making sure AFTRA is present at industry gatherings.

Over the past year AFTRA attended the PROMAX Convention in San Francisco; the Unity Conference of Black, Hispanic, Asian-American and Native American Journalists in Seattle, and, the SXSW music festival in Austin, Texas. On a local level AFTRA attended or sponsored diverse events. Among others, they include the Chicago Local's *Women in Radio*, singer showcases in Nashville and Los Angeles, and special outreach programs to members and producers in Arizona, Pittsburgh, Tri-State and other Locals.

CONTRACT ADMINISTRATION

AFTRA Locals continued their pursuit of claims for members, collection and verification of domestic and foreign replay fees and vigorous enforcement of members' rights under our staff and freelance contracts. During the most recent fiscal year, \$23 million was collected. Over \$60 million has been forwarded to members since 1995.

AFTRA was equally successful arbitrating and assisting the National Labor Relations Board in administrative proceedings on behalf of members. The Los Angeles Local won an arbitration worth over \$750,000 on behalf of promo announcers when NBC attempted to employ and pay them in violation of the Net Code. The Chicago Local prevailed in two arbitrations against the ABC owned and operated station and preserved the importance of the collective bargaining agreement when the company refused to pay severance to newsmen who had incorporated and worked through their loan-out companies. Another large severance pay arbitration was won at KSTW-

TV in Seattle and the Twin Cities Local forced WCCO to pay a large severance package to a long-time AFTRA member. The Philadelphia Local helped the NLRB win its case against Metro Networks after the company tried to fire employees for supporting AFTRA's organizing drive. The company was ordered to offer reinstatement and full back pay. AFTRA's San Diego Local obtained similar results for one of its highly paid news anchors after the company tried to reduce his substantial overscale salary to scale to exert pressure during contract talks. The NLRB judge decided that the station owed this member the difference between his previous salary and the amount he received when he left the station for another job after they committed the unfair labor practice — over \$500,000. The Detroit Local also won a sizable arbitration award against an employer who refused to pay the fees, health and retirement contributions and liquidated damages due for a commercial that continued to be aired in that area.

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United States. Delegates also supported “all legitimate public, private and legislative efforts... to bring back to the United States those productions which rightfully” should be producing under union contracts. Delegates instructed AFTRA to meet with the networks by November, 1999, regarding the 1999 fall line-up of programs based on the union’s concerns over the lack of diversity portrayed, and to work in concert with other organizations to achieve realistic portrayals of the American Scene in the media.

The Convention reaffirmed its desire that AFTRA take steps to assure continued cooperation with the Screen Actors Guild in “those matters of mutual interest to our members” following defeat of merger by SAG.



A portion of Chicago’s delegates

continued

LEGISLATIVE ACTIVITY

AFTRA continues work on a number of important international, national, state and local legislative and regulatory initiatives that affect members.

Internationally, we continue to participate in the World Intellectual Property Organization (WIPO) talks to conclude a treaty covering audio-visual works. Such a treaty would complement the earlier audio only version that was ratified by the U.S. Senate in 1998. A total of 30 nations must ratify the treaty for it to become effective. Shelby Scott attended the most recent set of discussions in Geneva, Switzerland last May.

A recent article in the *Los Angeles Times* reported on AFTRA’s role in defeating a change in the bankruptcy law that would have unfairly singled out recording artists and prevented a bankruptcy judge from voiding the exclusivity provisions of their royalty agreements with record labels. A new bill that doesn’t single out artists is before Congress. AFTRA worked with Capitol Hill staffers, legislators and record-

ing industry representatives to fashion an acceptable approach. AFTRA has also opposed further loosening of television ownership regulations by the FCC. We expect significantly more activity on this subject by Congress itself in the coming months. Based on the National Board’s resolution and direction, we continued to discuss the troubling aspects of federal privacy legislation proposed by the Screen Actors Guild with them and other interested unions and parties. You’ll recall that that legislation, as proposed, included potential civil and criminal penalties for AFTRA represented newsmen.

Especially exciting are developments on the state level. The Boston Local has succeeded in getting Massachusetts, and more recently, Maine, where AFTRA also represents members, to enact legislation that prohibits restrictive non-compete clauses in personal services agreements. These provisions take away negotiating leverage that our members can exert and, after leaving a station, prevents them from seeking employment with other stations in the market for some time. Other Locals are working on similar

state legislation. Other state initiatives include safety issues, protection against the misuse or unauthorized use of our members’ images or likeness, and incentives for local program production.

AICE – “RESOURCING” AFTRA FOR THE FUTURE

AICE stands for the AFTRA Integrated Computer Environment. A few years ago a team of Local and National staff members began working on a project to replace AFTRA’s outside computer service provider and the older computers in AFTRA’s 28 offices. The project was to develop a new integrated system incorporating the latest developments in data and communications technology.

At the 1997 Philadelphia Convention the first step of AICE, the AFTRA National Web site, was introduced. Over the past two years other key parts of the overall system were added. Today, AICE

The following are among other actions taken by the Convention: the Trustees of AFTRA's Health & Retirement Funds were asked to propose to the SAG Pension and Health Trustees that they jointly act to allow cross-crediting of earnings, or reciprocity; members were urged to "play whatever part they can to reduce media violence;" and delegates opposed the practice of the United States Postal Service of demanding personal information from those who receive mail at a commercial mail-receiving agency as a breach of personal privacy and security.

(A complete list of constitutional amendments and resolutions passed by the Convention begins on page 10.)



The Los Angeles delegation. Local President Susan Boyd holds the sign.

consists of the following: a nationwide data network connecting all AFTRA offices; standard software on all AFTRA computers that allows staff in different cities to exchange information, research, correspondence and documents; Internet access to enhance our research and information gathering; an e-mail system, including remote access for staff when traveling, to enhance our ability to communicate and respond to members; a National information systems department that provides technical support to users, helpdesk support and virus protection; National and Local Web sites, and coordination and sharing of costs with SAG to reduce the cost of communications and promote efficiency.

AFTRA is now implementing the last and most difficult phase of the project — a customized software package. This appli-

cation will replace the membership, signatory, agency and talent payment systems now in use in the National and Local offices. We're pleased to say that over the last few weeks the conversion of data from our old membership system and the first use of the new system in the New York and Los Angeles offices took place without major interruption of AFTRA's work. Early indications are favorable. The signatory, agency, and production monitoring modules of the system will be added over the coming few months after they are fully tested.

Obviously there are many more accomplishments on the Local and National level than can be easily summarized and included in a report. Recognition and appreciation for AFTRA's success over the past two years belongs to many, many AFTRA members and staff who

contributed to the union's efforts. They can take pride in the fact that all their hard decisions and work are paying off.

On behalf of AFTRA staff members across the country, we thank you for the opportunity to work for an organization on the move. ■

Recognition and appreciation for AFTRA's success over the past two years belongs to many, many AFTRA members and staff who contributed to the union's efforts. They can take pride in the fact that all their hard decisions and work are paying off.

Highest Honors Awarded AFTRA's highest honor, the George Heller Memorial Gold Card, bestowed on "those who have made a significant contribution to AFTRA and its members," was awarded this year to two recipients. One winner was the union's National President Shelby Scott, who has led AFTRA for more years than any other elected officer, and has served for many years as a Trustee of the AFTRA Health & Retirement Funds.

A second Gold Card was awarded to Rich Holter, former President of AFTRA's Twin Cities Local. Mr. Holter was described as one who has "gracefully fulfilled the most difficult committee assignments, and has never hesitated to put his career on the line during tough station negotiations." Belva Davis, a winner of a Gold Card in 1997, presented the awards.



left: Gold Card winners Rich Holter and Shelby Scott

*below: Shelby Scott acknowledges Gold Card as former recipients share the dais.
left to right: Dick Moore, Frank Maxwell, John FitzGerald, this year's co-winners Rich Holter and Ms. Scott, Reed Farrell, Joe Slattery, Belva Davis (who made the presentation) and (far right) Bill Bransome. Messrs. Maxwell, Farrell and Slattery are former AFTRA National Presidents.*



H&R Funds Director Dina Goldman presented Bill Hillman's report.



Convention Dedicated to Bill Hillman AFTRA's 57th Convention was dedicated to Bill Hillman, the San Francisco newsbroadcaster who died on August 3. (See page 9.) Mr. Hillman, whose broadcasting career spanned nearly six decades, four of them as a leading reporter at San Francisco's KPIX-TV, was an AFTRA legend. He was a former President of both the National Union and its San Francisco Local, and a leading architect of AFTRA's Health & Retirement Funds, which are widely regarded as among the best employee benefits programs in the broadcast-entertainment industry. A former Chairman of the Funds, Mr. Hillman served as a Trustee from 1979 until his death.

THE AFTRA HEALTH & RETIREMENT FUNDS REPORT TO THE CONVENTION AND THE MEMBERSHIP.

*Except for the passing
of AFTRA's senior
Trustee, Bill Hillman,
all the news is good.*

Traditionally, AFTRA's senior Trustee and former National President, Bill Hillman, wrote and delivered status reports on the AFTRA H&R Funds to Convention delegates. Through AFTRA Magazine, he also communicated those reports to the union's total membership. Mr. Hillman died on August 3 this year, two days before the 1999 Convention opened (see page 9). He had spent his last days putting the finishing touches on his report. When he knew he would be unable to attend the Convention — which was in his hometown, San Francisco — he asked Funds Director Dina Goldman to deliver his report for him. And she did.

Two years ago when the Trustees reported to you at the Philadelphia Convention on the status of our Health & Retirement Funds, we warned that statistics are treacherous. We quoted Mark Twain, who said: "There are lies, damn lies and statistics." Nevertheless, we predicted that the following two years held good promise for both Funds, and we promised you important improvements. Today, the two years are up, and we can tell you that the Funds are still in excellent condition. We have made those improvements and we expect to make even more.

The facts speak for themselves. Let's look at some of them since 1995:

HEALTH PLAN

- 14% more members are qualifying for health benefits.
- By the end of 1999 we will pay \$23 million more a year than we paid in 1995 for health benefits because of increased numbers who qualify for coverage and the many improvements made since 1995.

- We now process 275,000 medical claims a year, up one-third since 1995.

Over the past few years we have introduced some of the most important benefit improvements we have ever adopted. For example:

- Two years ago in Philadelphia, you urged the Trustees to extend benefits to same-sex domestic partners of eligible members. We have done that. Since January 1, 1999, same sex domestic partners of qualified members have been eligible for coverage under the AFTRA Health Plan. Benefits

provided are generally the same as those for the spouse of a married member.

- Responding to a request from AFTRA members, the Trustees provided coverage for contraceptive drugs and devices prescribed by a doctor.
- Improvements in benefits under the Mental Health Program have been dramatic. At our last meeting the Trustees doubled the mental health benefits, increasing the number of visits to as many as 40 a year. The details will be reported in the next issue of our H&R newsletter.
- The annual \$1,500 limit on drugs used for treatment of mental disorders has been eliminated, and these drugs are now covered in the same way as any other prescription medicine—without an annual limit.
- Two important improvements have been made in the Health Fund's Wellness Program. On January 1 of last year, the Wellness benefit was increased from \$500 per family to \$500 per individual family member, up to an annual maximum of \$1,500 per family. In addition, Wellness benefits have been liberalized to exempt the cost of immunizations for newborn children from the program's annual limits. This improvement came as the direct result of a letter from a member, pointing out that in the first year of a newborn's life, immunizations alone can greatly exceed the Wellness Program's \$500 individual maximum, leaving nothing for payment for visits to the doctor by the newborn. That is no longer a problem.

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- There have been a number of improvements in the Dental Plan since our last Convention, including the expansion of the kinds of procedures that the Plan will cover. But greater improvements are on the way.

At the most recent meeting, the Trustees agreed to make major changes to the Dental Plan. These changes will be effective January 1, 2000. They include a new Dental provider and improved reimbursement schedule. The Fund is currently completing arrangements to change the provider. This will give us a much more extensive dental network, and make many more dentists available at Network rates.

- Last year the Trustees created a new Vision Program for both participants and eligible dependents.
- The Trustees have also removed the cap on allowances for the use of Network chiropractors and acupuncturists.
- In addition to these benefit changes, there have been other, minor, improvements involving almost every portion of the Health Plan. These have been reported in our publications and in notices to Plan participants.

Even with all of these improvements, at the end of March this year, Health Fund assets available to pay benefits amounted to more than \$157 million dollars. We have achieved that increase in assets even though the cost of benefits has risen by 60% since 1995. That means we have substantial but needed reserves to cover our projections of health care cost increases for the future. Our projections show that the reserve will decrease, but still remain at adequate levels for the foreseeable future.

In the benefits area, service can never be good enough. There is always room for improvement. The Fund staff is conscious of this and they are always looking for new ways to be of better service to members.

- Claims are processed on average, in a week's time. And, claims are processed accurately. Internal audits reveal that the industry accuracy standard of 99% is being exceeded.

- Now, because of improvements in technology, you can dial one 800 number from anywhere in the country and you will find Participant Service Counselors available from 9:00 am to 8:00 pm Eastern Standard Time. That means wherever they are, members have three more hours to call their benefit office for assistance.

To summarize the progress of our Health Plan, we have made significant improvements in benefits while still increasing the assets available to pay for them. But there are two things that concern me about the future:

First: No one knows what the Federal Government will do with Medicare. The practice in the past has been to reduce the cost of Medicare to the government by shifting costs to the patient or to plans such as ours. We must be cautious about what happens here.

Second is the rapidly rising cost of prescription drugs, particularly for senior citizens. This has the potential for creating problems, and we must watch it carefully.

RETIREMENT PLANS

The second portion of this report concerns the AFTRA Retirement Plan. Or, I should say, the AFTRA Retirement *Plans*.

There are now two: the regular AFTRA Retirement Plan, and a new Defined Contribution Plan, created during last year's Network Code negotiations. The new plan, called the Individual Account Plan (IAP), supplements, but does not replace or affect AFTRA's regular retirement plan, which has been in existence since 1954. Indeed, the AFTRA H&R Plans were the first ever to offer health and retirement benefits to actors and other performers and broadcasters.

Today, AFTRA's regular Retirement Plan is among the finest in the industry. That fact is demonstrated by the recent eagerness of members who have been covered by company plans to switch to the AFTRA Plan. Just since 1990, AFTRA retirement benefits have been increased nine times. For most present and future retirees, these changes represent an increase in pension benefits of approximately 100%. The most recent increase was retroactive to December 1, 1997. Of particular significance is the fact that all of these improvements have been made without increasing eligibility

requirements. That is an outstanding achievement, of which the Trustees are justly proud.

You have read and heard about AFTRA's new, second retirement plan that covers those working under the Network Code. I understand that AFTRA will try to extend this plan as other contracts are negotiated.

Why two retirement plans instead of one? Because together, they address a number of problems, specific to performers and broadcasters, that a single plan cannot.

The main features of the new plan are:

- **Faster eligibility:** Participants will be fully vested after only three years with annual earnings of at least \$5,000 under the Network contract. When participants earn \$5,000 or more a year under these contracts, they will get credit for those earnings in both retirement plans.
- **Earlier retirement age:** At age 55, a participant can access his or her full benefits without any reduction of benefits. This 55-year-old threshold is designed to help performers who, as they get older, find it particularly hard to get work.
- **Greater access to benefits:** Participants will be able to receive benefits when they are no longer working under AFTRA contracts or in hardship situations.
- The regular AFTRA Retirement Plan pays the maximum benefit allowed by law. But since the new plan is a separate defined contribution plan, participants in the higher earnings brackets can receive this new retirement income in addition to the annual limit which the IRS imposes on benefits paid by a single pension plan.

Finally, although the proposed merger of AFTRA and SAG did not take place, the Trustees of the AFTRA Plans remain committed to pursuing discussions with the Guild's Pension and Health Plan Trustees to attempt to find a formula for reciprocity. It is our hope that a way can be found for those who do covered work under both plans—but who can't qualify for coverage under either—to combine their credits so they can receive benefits. We don't pretend that this goal will be achieved overnight, but it is one that we will pursue. ■

Look Out for that Iceberg

Thomas Knowles

**Age Discrimination:
Do AFTRA members have recourse?**

Dominique Bravo

What AFTRA is Doing

HOW YOUNG IS TOO OLD?

LOOK OUT FOR THAT ICEBERG

by Thomas Knowles

Tom Knowles' company, P.S. Two Ltd., develops successful selling and marketing strategies for major corporations in North America and Europe. He has lectured at graduate business schools, including Harvard and Stanford, on the effective integration of internal resources for new product introduction. An alumnus of the management consulting firm, Booze, Allen & Hamilton, Mr. Knowles was Executive Vice-President/General Manager of Halston Fragrances, and President of Ritz-Paris Enterprises, Ltd. before forming his own company. His wife and business partner, Johanna, was Vice President and Casting Director for William Esty Advertising. Their company is headquartered in Greenwich, Connecticut, with a teaching facility in Durrus, County Cork, Ireland.

Have you ever wondered why there are so few scripts and roles in the broadcast media for over 40 talent? Did you assume that industry executives must know what they are doing? Did you figure that there has to be evidence of market share growth to support management's fixation on the 39 and under audience? The scary truth is that the decisions of decision-makers are not supported by hard data.

On May 24, 1999 a *New York Times* preview of the fall television season told us "the new shows...will be filled with teenagers—and not filled with adults over 40." That same article revealed that last season the networks saw the defection of another 7% of the TV viewing audience.

Last December another article in the *Times* described "a drastic falloff in the 18-34 year old television audience." Network executives were unwilling to accept a report that young adults, "highly prized by advertisers," were less interested in TV than they had been a year earlier, so they threatened to replace the measuring service, Nielsen Media Research.

Whenever I hear corporate executives insist that the measuring device must be wrong, I'm willing to bet that there's at least some truth in the reports. And why do the companies they work for choose the 18-34 year old segment of the population as their hill to die on? Why not invest some of their energy where the real economic leverage exists?

The United States is no longer a nation of young people. We crossed that milestone back in 1983 — more than 16 years ago, folks. In 1983, for the first time in our nation's history, the number of Americans over 65 exceeded the number of teenagers. That balance isn't going to shift back in your lifetime. To our corporate friends who run the networks: stop shooting messengers. Learn to shoot ducks — where the ducks are!

To be fair, network executives are not entirely to blame. Advertisers and their agencies share much of the responsibility. (In fact when you start digging a little, you find that Americans in general are in denial about age.) But most network decision-makers do seem to be uniquely

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"The figures for the last quarter are in. We made significant gains in the fifteen-to-twenty-six-year-old age group, but we lost our immortal souls."

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myopic in the face of clear, compelling, and dissenting demographic information.

A recent conversation with a senior executive in a top ad agency confirmed that the belief in the value of very young consumers is widespread among both agencies and their clients. Apparently, the young are perceived to be at the front end of a purchasing "tunnel." Here they are starting to make brand decisions. Marketing folklore suggests that older consumers have already made their brand choices, and that they are not likely to change. That's the accepted wisdom, but none of it is supported by consumer purchase pattern analyses.

My senior executive friend is on the Account Management side of his agency.

He didn't want to go on the record because it would cause his media mavens to feel he stepped out of his lane. So, I put in a call to a talented young media supervisor at a hot creative shop in New York. (He also preferred to speak off the record.) He gave me the same theory, almost word-for-word, as the Executive Vice President mentioned above. No one has hard evidence. But the belief is widespread among agencies and clients that the 20-something viewers are worth more, on a cost per thousand basis.

One point that our account exec friend made, which *can* be backed up with data, is the degree of difficulty in reaching a critical mass of young viewers. They are tougher to reach, because they hang out in lots of other venues. Since the media are still sold on a cost per thousand view-

ers, the ones who are most elusive command a premium price. NBC's West Coast President, Scott Sassa, was quoted as saying that the only viewers worth winning were those in the age group for which advertisers paid the most (18-49). His statement appeared in Dorothy Rabinowitz's column in *The Wall Street Journal*.

Over in the financial industry, analysts talk about forces that impact their markets. They often use meteorological metaphors to describe them. They talk about things like "blizzards" and "icebergs."

The blizzard arrives with relatively little warning. Its effect on markets is almost immediate — and usually short-lived. The iceberg is spotted well in advance. But for unexplained reasons, there is a long lag time before the market responds

to it. The markets seem to pay attention to just the tip of the iceberg. Yet sooner or later its impact will be felt. When it does hit, the effects are more long lasting.

The single most important demographic “iceberg” in this century is the one created by the 76 million Americans born between 1946 and 1964 — the Baby Boomers. On January 1, 1996, almost four years ago, the Boomers started to turn 50. They are going to keep turning 50, until December 31, 2014. Every single minute of every single day, seven more Boomers hit that half-century mark.

The economic importance of this American phenomenon has been amplified by two additional and totally unprecedented megatrends. The first is the dramatic increase in our life expectancy. It’s going through the roof. The second, equally dramatic, was the Baby Bust, the fall off in births immediately following the Baby Boom. In the 11 years after the Boom (1965-1976) there were fewer than 35 million babies born in this country.

Do you know which age segment in the American population is experiencing the fastest rate of growth today? It’s the over 85 group. If you want some idea on how much our life expectancy has changed, here are a few facts. An American born in 1997 can expect to live to age 76. One hundred years earlier, in 1877, life expectancy was just 40 years. In 1935, the year Social Security was initiated, our life expectancy was 63. Expectancy has jumped more than 20 percent in the last 50 years.

Throughout history, only one person in ten could expect to reach 65. Today, eight out of ten Americans will live past 65. Right now the over 65s make up about 15% of our population. By 2025 at the latest, the proportion of all Americans who are elderly will be the same as the proportion of older Americans living in Florida today. The investment banker Pete Peterson calls this “the Floridization of America.”

The decline in births, right after the peak years, has had an impact on every business that targets young adults. In 1990 there were 44 million persons age 25 to 34. By next year (2000) that number will be 37 million. That’s a 16% drop over just ten years.

It’s not as if media executives have never heard these demographic facts. Anyone who has spent a day in a marketing job won’t forget the word pictures

that have been used to describe the movement of Baby Boomers through time. We have all heard the phrase, “Like a basketball moving through a garden hose” or the much overused, “Like a pig moving through a python.”

Acknowledging that demographic iceberg and responding to it are two different things. Age stratification, in many ways underscored in our culture by our mass media, continues to influence the behavior of industry executives. Youth continues to be the American cultural ideal.

In fact, youth as a cultural tyranny hasn’t changed in the U.S. for at least 80 years. We see the same stereotypes about age in every corner of the communications arts that people saw right after World War I. When one commits the unpardonable sin of looking over 50, one is in danger of being labeled beyond attractive — or beyond energy.

These stereotypes persist despite our aging population, and despite hard evidence that most people feel much younger than their chronological age. The MacArthur Foundation Research Network just published empirical confirmation of this.

So much for the facts about the numbers of persons in the different age segments — and how they perceive themselves. Where’s all the money? Are the 20-somethings to be more highly prized because they have a disproportionate share of it?

Again the facts do not support the theory.

According to *The New York Times*, “Boomers’ wealth has climbed steadily. From 1984 to 1994, the latest year for which data are available, the median net worth of Boomers — those born between 1946 and 1964 — more than tripled, from \$12,989 to \$41,500 (all figures in 1994 dollars). In 1994, Boomers’ median wealth equaled 130% of their annual salaries, versus 46% in 1984.”

Although they now represent about 25% of the total U.S. population, Americans over 50 control about 70% of the total net worth of U.S. households. They have combined personal income of over \$800 billion. More importantly, the Boomer segment of the over 50s has an outstanding track record on willingness to spend their money. They know how to indulge themselves and they have the money to pay for it.

I would suggest that media management stop coming unglued over the reported loss of a few young adults in the audience. Maybe it’s not an accident that 52-year-old Cher had a recording in the Top Five not long ago. Maybe that iceberg is going to have its impact after all—with or without the programmers. Maybe the meteorological metaphor is, in fact, transferable across industries. One thing is certain—icebergs eventually get their way! ■

The single most important demographic “iceberg” in this century is the one created by the 76 million Americans born between 1946 and 1964 — the Baby Boomers. On January 1, 1996, almost four years ago, the Boomers started to turn 50.

AGE DISCRIMINATION: DO AFTRA MEMBERS HAVE RECOURSE?

By Dominique Bravo

Dominique Bravo is an AFTRA National Representative and staff counsel

The scenarios are disturbingly familiar. For the first time in their careers, top billed veteran anchors and reporters suddenly receive negative performance evaluations and stop being included in their employers' promotional photo-literature or sent to promotional events. Then, upon the expiration of a personal contract, there is either no offer of renewal, or the employer offers a renewal contract at a drastically reduced salary and with re-assignment to an undesirable shift or position. Or there is outright termination, where a long-time talent is simply replaced by a far younger individual with much less experience in the industry.

Television and radio are "image" driven industries obsessed with youth, and on-air broadcast talent has long been aware of the potential for age discrimination in their industry. The problem, however, is getting worse. AFTRA Locals nationwide have been getting more and more complaints from members who find themselves, at what should be the peak of their careers, suddenly at odds with once supportive station management and in constant fear of termination. This, in turn, often causes apprehension, mistrust and friction among station or network colleagues. This trend is alarming, but talent has fought back, some with the assistance of AFTRA, and their experiences are instructive.

Age discrimination is illegal, even in the subjective world of broadcasting. The federal Age Discrimination in Employment Act (ADEA) prohibits employers (with over 20 employees) from discriminating against employees over the age of 40 in hiring, firing, assignments or benefits. The ADEA prohibits not only direct forms of discrimination, but also employment decisions motivated by stereotypes of older workers, such as the assumption that an older employee would be unwilling or unable to learn new skills or adapt to

changed performance expectations. In addition, most states also have laws prohibiting discrimination against older workers.

The damages available under the ADEA and state age discrimination laws are substantial. Under the ADEA, successful plaintiffs are entitled to reinstatement with "back pay" (also called compensatory damages). Where reinstatement is not feasible, successful ADEA plaintiffs have been awarded pay into the future, also known as "front pay." Further, the ADEA provides for "punitive" damages in the form of double or triple back pay where the judge or jury find that an employer's discriminatory actions were "willful."

AFTRA members have been very successful in claims brought under the ADEA, particularly in situations where the employer has defended its actions as necessary to appeal to a younger audience demographic. In 1997, for example, former sportscaster C. Thomas Ryther won a \$1.2 million judgment against Gannett Broadcasting (including back pay, front pay, and attorneys' fees), where the jury found that Gannett unlawfully terminated Mr. Ryther after 12 years because the station wanted younger anchors to attract a younger audience. Similarly, in 1993, former long-time disc jockey Leo Rengers won a \$1.2 million jury verdict against his former employer WCLR, a division of Bonneville International Corporation, where the jury found that the station terminated Mr. Rengers because, at 51, the station considered Mr. Rengers too old to "attract the recently decided upon nighttime target audience of persons 25-34."¹ Mr. Rengers had also been terminated along with three other WCLR disc jockeys over age 40.

The potential exposure of stations found liable under the ADEA was illustrated by the comments of a juror in an age discrimination case brought against CBS by former veteran news correspondent John Sheahan. Mr. Sheahan, who had been with the network for 23 years, sued CBS for age discrimination after he was suddenly fired in the middle of a four year contract just 18 months shy of being

eligible to receive full pension and lifetime medical benefits. After a few days of testimony at the trial, CBS settled Sheahan's claims for an undisclosed sum, and one juror commented to a reporter that he believed that Sheahan was entitled to "10 to 12 million."² Other well-known cases include Los Angeles reporter Steve Lentz, who won almost \$2 million dollars in case against KTLA-TV in 1995 and San Francisco reporter, Steve Davis, who won a jury verdict of over \$200,000 against KGO-TV.

The experiences of the broadcasters in these cases are all too similar and familiar to veteran broadcasters. At his trial, Mr. Ryther testified that he first noticed that something was amiss when, shortly after his 50th birthday, he was not invited to a promotional photo shoot with all the other station anchors. Despite consistently positive evaluations from the station over the years, Mr. Ryther was suddenly assigned to less important time slots, his more public duties were assigned to younger talent, and he heard remarks from management and others that he seemed "tired" and unable or unwilling to learn new station equipment.³ Mr. Sheahan had a similar experience, and heard comments that he appeared "sleepy" and was lacking in "pizzazz." The pattern was also followed with Mr. Rengers, who testified at his trial that while he had received substantial pay increases at the renewal of each of his previous three year contracts, in his final contract (before being ultimately terminated), his pay had been radically reduced, he had been assigned to the midnight shift, and he was forced to work an additional day. Also following this disturbingly similar pattern, Mr. Rengers testified that prior to the negotiation of his final contract, he had begun receiving unprecedented and unwarranted criticisms of his work and was excluded from the station's promotional literature. In the case of Mr. Rengers, the jury found that the station's discriminatory actions were willful and awarded the plaintiff double back pay, front pay and attorneys' fees and costs.⁴

AGEISM: EVERYBODY'S PROBLEM AFTRA PLAYS A ROLE

The articles on these pages by Thomas Knowles and Dominique Bravo address the issue of ageism in television, and Ms. Bravo's article describes many of the ways that AFTRA is battling age discrimination.

Alice Backes is the Chair of National AFTRA's Seniors Committee.

"The commitment of the Seniors Committee," Ms. Backes says, "is to challenge those in charge of all outlets of the media not to treat seniors as nonexistent, and not to tell us, 'We already have one of those on our show.' Seniors are an ever-increasing segment of our society, and should be treasured, not trashed.

"Our joint AFTRA-SAG Seniors Committee has been interacting with the Washington-based National Council of Senior Citizens and, on the west coast, with the Congress of California Seniors. We intend to expand our outreach programs.

"Too often actors deal with casting people who say, 'Tell me about yourself,' and you can't say, 'You first,' because they haven't done anything. They're hardly old enough to shave.

"The issue for us is diversity, not exclusivity, and being a senior is too often the kiss of death."

Being a "senior" used to mean that one was 65. Now, for actors, it can mean being 39, or even 20. One 20-year-old actress in Hollywood told *New York Times* columnist Lynn Hirschberg, "People ask me if I'm 14, and that's so

great. So many actresses in their 20s say to me, 'You are so lucky — there's nothing for us.'"

"Teenselltown" was the title of Ms. Hirschberg's cover story in the September 5, 1999 *New York Times Magazine*. The article traced the aspirations and activities of several young Hollywood actors, and reinforced the reality that actors know too well: "For the entertainment industry, the money is in teen-agers. For aspiring actresses, and actors too, making it in Hollywood means making it right now — before you look 20," Ms. Hirschberg wrote.

The problem is not confined to Hollywood. One popular working actor in New York was recently told by his long-time agent that his agency was dropping him because he was over 39. And the Screen Actors Guild reported that in 1998 two of every three SAG acting jobs went to actors under 40.

Ironically, broadcasters are more likely than actors to file grievances caused by age discrimination on the job, because actors are not so often fired when they get older — they simply are not hired in the first place; one does not experience age discrimination on a job that doesn't exist.

But by all accounts, actors, broadcasters and other members of performing artists unions are finding it harder to get enough work to carry them to "normal" retirement age. Here are some of the ways AFTRA is confronting this problem:



Alice Backes, National Chair of AFTRA's Seniors Committee

- It has bargained a provision in AFTRA contracts requiring producers to cast performers with due regard to the diversity represented in the "American Scene," including roles for older performers.
- The union holds meetings with producers to ensure compliance with these provisions, and one of these meetings is scheduled for fall, 1999.
- AFTRA files comments with the FCC, seeking to retain the requirement that broadcast companies report on diversity in hiring.
- It vigorously supports members seeking to redress terminations due to ageism (see Dominique Bravo's accompanying article).
- AFTRA has structured its new pension plan to provide access to performers at a younger age — 55 instead of 65 (see page 24).

Another situation where ADEA juries will often find discriminatory motive is where a terminated older employee is denied the chance to adapt to a new style or format, or transfer to another location or position. In the case of Sheahan, for example, the jury rejected the employer's claim that Mr. Sheahan's termination was

only part of a routine downsizing because the evidence showed that while younger employees laid off during the same period were offered re-assignment with the company, older employees were not. Similarly, in 1993, the EEOC won a substantial judgment against WLOO-FM in Chicago on behalf of eight radio person-

alities who were terminated after the station changed its format from "beautiful music" to adult contemporary.⁵ In finding for the plaintiffs, the court noted that of the nine announcers associated with the previous format, only one was permitted to stay with the new format and this announcer

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was the only one of the nine who was under 40 years of age. The court ordered that the eight terminated announcers be reinstated with full back pay.

Attempts by broadcast employers to launder discriminatory employment decisions by attributing them to the results of outside “focus group studies” or “market research” have also been soundly rejected by ADEA judges and juries. In 1996, for example, a Miami, Florida court granted judgment as a matter of law (without a trial) to former television news anchor Arthur Carlson in a claim of age discrimination by his former employer, WPLG-TV, because the court found the station’s asserted reliance on a “market survey” discriminatory on its face. In this case, the station argued that it was justified in demoting and eventually terminating the plaintiff because these actions were taken in response to the results of a market survey commissioned by the station. The court reviewed the market survey and found that the survey was “plainly done to ascertain viewers’ preconceptions about the age of the news reporters”⁶ and was therefore discriminatory. Under the ADEA (and all other discrimination laws), the preferences or prejudices of an employer’s customers, clients or audience are simply not a defense to discriminatory actions by the employer.

Talent should also be wary of adverse employment decisions purportedly based upon ratings. As one news director candidly testified in the case of *Sheahan v. CBS*, while low ratings are often cited as evidence of poor performance, they may just as easily be caused by poor promotional efforts on the part of the station.⁷ It should also be noted, moreover, that even valid outside performance evaluations such as a market survey or ratings will not save an employer who has otherwise engaged in discriminatory conduct towards an employee. In the case of *Ryther v. WCLR*, for example, the jury rejected the station’s attempt to justify its actions on the results of a market study, because the station’s negative actions towards Mr. Ryther, including the undesirable job re-assignments and disparaging remarks about his age and abilities all occurred prior to the market study being done.

A review of the ADEA cases arising in the broadcast industry reveals some

surprises in who is bringing these suits. Somewhat surprisingly, on-air talent are not the most likely plaintiff in such cases. More than half of the reported age discrimination cases brought against broadcast employers over the past 20 years have been brought by off-air employees, including station managers, program directors, and producers. Moreover, the overwhelming majority of the reported ADEA cases arising in the broadcast industry have been brought by men.

While female on-air talent is often cited as the most likely target of age dis-

pulled off the air and told that she was “too old, too unattractive and not deferential enough” to her male colleagues.⁸ Although a jury initially awarded her over \$500,000, this judgment was appealed repeatedly until the judgment was reduced to nothing. Now Ms. Craft is an attorney in private practice and a part-time radio talk show host on KGO in San Francisco.

In the two most recent cases, women broadcasters have been tremendously successful in challenging discriminatory actions by their employers – but not on

“It took a lot of hard work and a lot of support from AFTRA. I would not have had the courage to file this suit without AFTRA... I want you to think about this if you ever get in trouble on the job... AFTRA will be there for you, AFTRA will stand up for you, and AFTRA will encourage you...”

—Sara Lee Kessler

crimination, particularly on television, women broadcasters, with a few exceptions, have not brought such complaints to court, and have not been as successful as their male colleagues in their claims of discrimination based on age.

The first case to bring the issue of age and sex discrimination against female broadcasters into the public debate was brought by former television anchor Christine Craft. In 1985, Ms. Craft sued her former employer, Metromedia, alleging, among other things, that she was

the basis of claims of age discrimination. Earlier this year, a jury awarded television anchor Janet Peckinpaugh over \$8 million in her age and sex discrimination case against her former employer, WFSB-TV (later reduced to comply with federal guidelines). In its award, however, the jury rejected Ms. Peckinpaugh’s claims of age discrimination, finding instead that the station’s anchor selection process discriminated against Ms. Peckinpaugh on the basis of her sex. Similarly, in 1998, Sara Lee Kessler, who was the longest

TO BRING A CLAIM UNDER THE ADEA, an employee must file a charge with the Equal Employment Opportunity Commission within 180 days of any such adverse action. If there is a state anti-discrimination law, employees have up to 300 days to file with the federal EEOC. Upon the filing of such a charge, the EEOC will investigate and either bring an action itself or, if it declines to bring an action, it will give the employee a "right to sue" letter, which permits the employee to file an action in federal (or state) court.

running female anchor in the New York metropolitan area, sued her employer WWOR-TV in New Jersey for age, sex, religion and disability discrimination following a demotion and other adverse employment actions by the station. Like Ms. Peckinpugh, Ms. Kessler won a substantial jury verdict — over \$7 million, but not upon a finding of age discrimination. Rather, the jury found that the station had discriminated and retaliated against Ms. Kessler for seeking accommodations after sustaining a work related disability and injuries.

Although women broadcasters have not been as successful as their male colleagues in proving claims of age discrimination, the special problems faced by women broadcasters, particularly on television, are keenly felt and well-known. In 1997, Los Angeles television anchor Martha Waller filed an age and sex discrimination action against her former employer KTLA in Los Angeles. In a press conference, Ms. Waller's attorney stated: "Age 44 is not old by many standards. But there is a double standard in the media. Men age gracefully on TV news. Their added years lend credibility. But you don't see older women anchors. Why?"¹ Indeed, while not to minimize at all the discrimination problems faced by older male broadcasters, many have noted that current news teams will often consist of an older male anchor with a younger female anchor. It should be noted that because women pioneers in broadcasting broke through in the industry only about twenty years ago, now is the time when many more women broadcasters may start experiencing the patterns of discriminatory employment actions once faced mainly by their older male colleagues.

AFTRA representatives report that many broadcasters, both male and female, are reluctant to bring claims of age discrimination, because they fear that once filed, the cases will become public knowl-

edge and will potentially discourage offers of other employment. Accordingly, AFTRA Local representatives report that broadcast talent is increasingly turning to their collective bargaining agreements for protection against such illegal discrimination. Most AFTRA contracts contain provisions prohibiting discrimination on the basis of age, as well as for race, sex, and sexual orientation. AFTRA representatives report that broadcast talent is increasingly turning to their union as a first resort because the collective bargaining agreement procedures can permit a private and confidential resolution to such disputes.

AFTRA Locals have brought grievances against stations for age discrimination and have had major successes in reversing termination and reassignment decisions by station management. AFTRA Local representatives have even brought such claims prior to the filing of a particular grievance, alerting station management when an AFTRA Local has noted discriminatory trends in a station's hiring and firing, and employers have reconsidered decisions on individual member contracts as a result of such complaints.

AFTRA Locals can also be of substantial assistance to members who do bring cases under federal and state discrimination laws. AFTRA Locals can provide members with critical assistance in such proceedings with information about market trends and station hiring patterns and have even at times provided expert testimony in such claims. In Sara Lee Kessler's case, for example, her AFTRA representatives not only filed a grievance, but also assisted her with her charge at the EEOC and even provided critical testimony on her behalf. As Ms. Kessler states, "It took a lot of hard work and a lot of support from AFTRA. I would not have had the courage to file this suit without AFTRA. AFTRA called the station

and complained about the manner in which I was fired and said that it would file a grievance. AFTRA really stayed on it and stayed behind me every step of the way. I want you to think about this if you ever get in trouble on the job and you're discriminated against and retaliated against. AFTRA will be there for you, and AFTRA will stand up for you, and AFTRA will encourage you. And AFTRA will even take the witness stand for you if they have to. God bless you...AFTRA."

Knowing what your rights are, and acting quickly is essential to protect your ability to combat illegal discrimination. If you feel that you have been discriminated against on the basis of your age, or any other unlawful basis, you should contact your local AFTRA representative immediately. ■

¹ *Rengers v. WCLR*, 825 F.2d 160, 162 (7th Cir., 1987)

² *The Washington Post*, April 29, 1994.

³ *Ryther v. KARE-11*, 108 F.3d 832 (8th Cir. 1997)

⁴ *Id.*

⁵ *EEOC v. Century Broadcasting Corp.*, 957 F.2d 1446 (7th Cir. 1992).

⁶ *Carlson v. WPLG/TV-10*, 956 F.Supp. 994, 1003 (S.D. Fla. 1996)

⁷ *Ryther*, 108 F.3d at 838-39.

⁸ *Hartford North Final*, January 29, 1999

⁹ *The Daily News of Los Angeles* (Valley Edition), October 9, 1997.



continued from page 8



ing them almost on the spot. That's where teleprompters and earprompters, widely used by spokespersons, come into the picture. Several performers told AFTRA Magazine they learned teleprompter reading on the job. Earprompters are a bit tougher. Actors buy these on their own. They record their copy into the earprompter, sometimes right before a shoot, wear it like a well-hidden hearing aid and so, without the need to read, tell the camera the words "whispered" to them by their own voices. Most of the actors AFTRA spoke with were self-taught, often right on the set.

CD ROM and the Digital World

A big increase in CD-ROM voiceover work was mentioned in many markets. Frank DuCharme, the San Francisco Local's Executive Director, pointed out that self-instruction for use by adult employees, by students and by school children, is one frequent use of CD-ROM. A financial institution in the area recently completed an extensive self-tutorial series. The user can select from several "answers" or possible endings, all of which need to be recorded, or sometimes performed.

Thus far, the poor clarity of video images on computer screens has often led to the use of animation or drawings serving as a CD-ROM's "visuals," meaning the voiceover is the one performer hired. But many feel this will change as computer video images become sharper.

Cacatonatin' rhythm

Dona Sommers and Joan Debow in Boston say phonecasting is a booming source of work from the large financial institutions in that area. They note that as in the overall voiceover field, "branding" often plays a role. Once a voice is associated with a given organization, that organization sticks with that voice for consistency.

This fact has allowed San Francisco Local President Joan Kenley, a pioneer in doing digital voice recording, to "create a niche for myself." She is the English-language voice of Nortel's Meridien Mail voicemail service, which is used by hotels and businesses around the world. She is one of the voices that delivers many familiar messages for Bell Atlantic, Pacific Bell and for several voice mail systems, including PacBell's Message Center.

"It's a matter of pacing and breathing, as with most voice work," she says. "But the level of consistency has to be much more exact. Your voice has to match from one year to the next. Each number or certain words or phrases must be recorded with three different inflections so that they sound natural when they are cacatonated together (the technical word for placing digital sounds together), to form various prompts." Digital technology has improved over the last 15 years; it's less "jumpy" than it used to be.



Kay Butler Tanner, vice president of Genesis Models and Talent in Atlanta, was one of the ten agents who met with that Local's committee. "I only represent union actors," she says. "To build my own client base, I want to have a reputation for reliability, a basis for trust, and providing quality, professional talent is the way to do that." Veteran performers in this area advise fellow AFTRAns seeking to break into it, to prod their agents to bear them in mind for non-broadcast auditions.

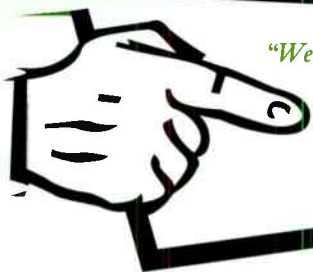
Many actors augment these efforts by sending headshots and demos to corporations' directors of corporate communications or of marketing. Networking at the ITVA, the independent producers' organization, and with fellow AFTRAns is a good idea too. Several casting directors suggested actors list industrials on their resume in the same way they list commercials, or that actors have a separate non-broadcast resume.

Eddie Rutkowski of Boston, who works in industrials regularly as a spokesman, came upon this work when an agent happened to send him to an audition. Now in his 30s, Rutkowski is often called upon to portray today's manager, particularly for the computer and financial industries. Dress for these roles, he reports, is usually a casual sports jacket and sweater or a shirt and tie.

AFTRAns widely reported that the trend in casting has narrowed when it comes to age, with fewer older people now being cast. Spokespersons used to be silver haired men portraying CEOs or department heads. But men and women in Eddie Rutkowski's age bracket are increasingly cast in those roles now — with the actors playing the employees they supervise often in their 20s and 30s. The style is less "Voice of Authority" and more that of a friendly expert.

"They want you to sound like you know what you're talking about but to be kind of a regular guy," Rutkowski says. "They want a natural, conversational sound." Middle-aged and older actors often appear when "the public" (i.e. customers, clients) rather than in-house people are portrayed. Julie Gillis of PeerMed in New York, notes that the patient education videos she produces for pharmaceutical companies and medical associations use actors of all ages. "We often show an older person exercising, as a way of preventing a given medical condition, or engaging in his or her normal life after taking the proper steps to get the condition under control."

Actors are expected to bring their own wardrobe for most industrials. Demos, says agent Tim McCoy in Chicago, should be short—two to three minutes tops. Both voiceover and on-camera spokesperson demos should show variety—quick readings, slower readings, technical readings. "Know your type," advises Roberta Reardon. Since clients' legal departments may change copy right up to the last minute, lengthy technical scripts are often given out only a few days in advance. Actors often described receiv-



"We learned from our study that members and producers don't always realize that many types of work, not just videos, are covered by this contract."

Kenley notes that this work is still "rather elusive" and suggests networking and following telecommunications industry trade magazines for leads. She advises those interested in pursuing this growing area to

listen to a voice mail system and then record messages that replicate the phrasing and the

type of "prompts" that one hears, keeping one's voice at a consistent, even tone, leaving pauses for substitutions. Ms. Kenley stresses that voice mail is different from "voice trees" (the "menus" you get when you call many businesses).

With the non-broadcast field changing as rapidly as do technology and the market-

place, it is essential for members to help the union safeguard their welfare. Sharing information is a key step — attending meetings, and telling Local reps and fellow members their experiences, good and bad.

The actor's job in a non-broadcast piece is to provide information, so AFTRAns owe it to themselves to do the same for each another—to know what the trends are and what their rights are. That means more work, and better wages and working conditions for everyone. ■

WILDSPOTS

The Federal Communications Commission has voted to let television station owners buy a second station in big-city markets. The 4-1 vote ended a decades-old limit and cleared the way for station owners to purchase additional stations to expand and cross-promote their programming. This action by the FCC is unwelcome news to AFTRA, since the union's position, shared by many public interest groups, is that diversity will be diminished, and ownership of the media will be even more concentrated in the hands of huge, multinational corporations...

Belva Davis has won big: the AFTRA National Vice President and Chair of the union's National Equal Employment Opportunities Committee, has received the much-coveted Lifetime Achievement Award from the National Association of Black Journalists.

The NABJ has 3,000 members and encompasses 70 chapters nationwide. The award was presented to Ms. Davis at the Unity Conference in Seattle, which brought together not only delegates from the NABJ, but also those from the National Association of Hispanic Journalists, the Asian-American Journalists Association, and the Native American Journalists Association.

In addition to the honor bestowed upon Ms. Davis, AFTRA was much in evidence at the Unity Conference's Seattle conclave this summer. AFTRA members and staff hosted an exhibit booth, met with



Belva Davis

John Henning



conference participants, and distributed information about the union and the advantages of membership. AFTRA's participation at industry events has greatly increased in recent years, and the union continues to expand this activity.

Ms. Davis received another honor earlier this year when she and colleague Rolin Post were honored for their contributions to San Francisco Bay Area journalism...

Another important award has gone to Boston's John Henning, long-time National Board member and senior correspondent of WBZ-TV. He received the prestigious Lifetime Achievement Award for excellence in reporting and distinguished service to Broadcast journalism. The citation was created by the Boston television news community in memory of Dennis Kauff, award-winning WBZ-TV reporter who was killed by a drunken driver in 1985.

Mr. Henning, who has for many years served as the Chairman of AFTRA Magazine's Editorial Board, has been a fixture on Boston television for more than 35 years. He has also captured awards for his reporting on the Boston gangland wars in the 1960s, the Boston busing tur-

moil of the '70s, and the state's financial crisis in the '80s.

Former recipients of the Dennis Kauff Award include Tom Bro-

kaw, Leslie Stahl and Peter Arnett...

Reed Farrell, former AFTRA National President and a current Vice President, commemorates his 50th year in broadcasting this year. The 1999 AFTRA Convention formally took note of the event with a special presentation...

Good news: in 1998, union membership in the U.S. increased by over 100,000...

Nielsen Media Research has been purchased by the Dutch publisher VNU for \$2.5 billion in cash. Nielsen is this country's number one ratings service...

Howard Atlee may be the only AFTRA member to boast credentials as a licensed American Kennel Club Dog Show judge. He judged 55 dachshunds (the largest category of any breed) at the last annual Westminster Kennel Club Dog Show at Madison Square Garden in New York. A former breeder and handler of dogs, Mr. Atlee has been a judge for 20 years...

CBS bought King World, the syndicator of Oprah Winfrey's show, and of *Wheel of Fortune* and *Jeopardy*. The price was \$2.5 billion. CBS also bought Dallas TV station KTVT for \$485 million...

TRUSTEES

The AFTRA Health & Retirement Funds are governed by a board of 20 Trustees. By law, half are appointed by AFTRA's National Board and half by the key employers whose contributions to the Funds are made under the terms of collective bargaining agreements between AFTRA and the companies.

The Trustees are legally required to perform their functions in the best interests of the participants — those individuals (including spouses and eligible dependents) covered by the Health & Retirement Plans. This “fiduciary responsibility,” as it is called, is the cornerstone of all federally-regulated health and pension plans. So, despite backgrounds and viewpoints that may often differ, the Trustees must work together to safeguard and enhance the Funds, while providing benefits to plan participants.

Depending on the circumstances and the cast of characters, this concept may work better in some groups than it does in others. In the AFTRA Plans it works splendidly. By all accounts, both management and union Trustees of the AFTRA Plans, without exception, are fully committed to their task. Proof of this is the astonishing improvement in both health and retirement benefits that participants have repeatedly experienced in recent years. And this has been accompanied by a substantial increase in the value of both the AFTRA Health and Retirement Funds, and greatly improved service to participants.

The management Trustees we normally see across the bargaining table deserve the same thanks and appreciation as union Trustees for these improvements.

So meet the people who have made this happen, assisted by a talented and dedicated staff: the Trustees of the AFTRA Health & Retirement Funds — and the Funds' Director, who is hired by the Trustees to implement their decisions.

INDUSTRY TRUSTEES

TED BIRD

After graduating from the University of Oklahoma, Mr. Bird set out for New York to work in production capacities for the NBC-TV network and WOR-TV. His advertising career started with eleven years at J. Walter Thompson, first as a developer of the innovative Television Workshop, and later as the Broadcast Business Manager of the Ford Group.

For five years he was Vice President, Manager of Broadcast Operations at McCann-Erickson, Inc., supervising line producers, producing various “super projects,” and managing the casting, traffic and audio-visual departments.

Mr. Bird was Vice President, Director of Broadcast Services at Doyle Dane Bernbach for 14 years. There, he supervised celebrity talent negotiations and was responsible for TV production estimating, broadcast traffic, talent payments, and all in-house audio-visual operations at the agency.

In 1984, he co-founded Bird Bonette Stauderman, a company which provides general production consulting work. As the Chief Financial Officer, Mr. Bird manages talent re-use payment operations and handles all negotiations for celebrity talent and music licensing.

He has served as Vice Chairman of the American Association of Advertising

WHO'S IN CHARGE HERE? THESE ARE THE FOLKS WHO OVERSEE THE AFTRA HEALTH & RETIREMENT FUNDS

Agencies' (4 A's) Broadcast Administration Policy Committee and Chairman of its Subcommittee on Commercial Production. He was also a member of the 4A's-A.N.A. Joint Policy Committee on Talent Union Relations, and served on its Negotiating Subcommittee for 18 years.

Mr. Bird has been a trustee of the Screen Actors Guild-Producers Pension & Health Funds for 25 years, representing the advertising industry. He is also a trustee of the Motion Picture Players Welfare Fund.

He still finds time to serve as Chairman of the National Advisory Board of the Peninsula Players, America's oldest professional resident summer theatre, located in Fish Creek, Wisconsin, now in its 65th season.

JEAN F. BONINI

Jean Bonini earned a Bachelor of Business Administration from St. John's University, a Master of Business Administration from the University of Southern California and Doctor of Jurisprudence from the University of San Diego. Ms. Bonini has been employed by Sony Pictures Entertainment as Senior Vice President, Labor Relations since 1991, and is responsible for all aspects of Sony Pictures' labor relations. Prior to her employment at Sony Pictures, Ms. Bonini held a variety of business affairs and labor relations positions in the entertainment industry including Cap Cities/ABC, CBS and Reeves Entertainment Group.

J. NICHOLAS COUNTER III

J. Nicholas Counter III has been President of the Alliance of Motion Picture and Television Producers since its formation in 1982. In that position, he represents the major studios and major independent producers of television and theatrical motion pictures in industry-wide labor negotiations. He also participates in a wide range of other matters affecting the entertainment industry, including community and governmental relations, and state and local legislative issues.

Prior to 1982, Mr. Counter was a partner in the law firm of Mitchell, Silberberg & Knupp, where his clients included several studios and other entertainment entities, jointly trustee employee benefit plans, and over 30 public agencies in California. He served as Chair and Executive Committee Member of the Los Angeles County Bar Association's Labor Law Section.

Mr. Counter serves as a trustee on 14 industry health and pension funds, and on the Motion Picture & Television Fund. He is a voting director of the International Foundation of Benefit Plans and a member of the Trustees Committee and the Educational Program Committee, and was recently elected Treasurer of that organization.

He will serve as Chairman of the Entertainment Industry Foundation/Permanent Charities for the next year.

Mr. Counter graduated from the University of Colorado with a Bachelor of Science in Electrical Engineering before obtaining his law degree from Stanford University in 1966.

DEAN S. FERRIS

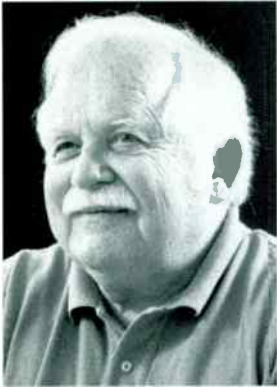
Dean Ferris is Senior Vice President, Employee Relations and Administration, for Fox Group — a position he has held since June, 1987. He is responsible for all personnel, labor, employee benefits and equal employment opportunity programs for Fox Group and its subsidiaries: Fox Filmed Entertainment, Twentieth Television, Fox Broadcasting Company and Fox Television Stations, which currently consist of 22 stations. He reports directly to Chase Carey, Co-Chief Operating Officer for News Corporation.

Before assuming his current position, Mr. Ferris spent two years as Senior Vice President, Employee Relations, for Twentieth Century Fox Film Corporation. He joined Fox after serving eight years as Vice President, Employee Relations for Paramount Pictures Corporation. Previous to that, he was Director of Personnel for Paramount in New York from 1975-77, and was executive recruiter for Gulf+Western from 1974-75.

Before his affiliation with the entertainment industry, Mr. Ferris served as Director of Industrial Relations for M&T Chemicals, Inc. He started his career as a labor relations management trainee at Baltimore-based Bethlehem Steel Corporation, and was responsible for labor relations and equal employment opportunity at the Baltimore facility when he left the company.

Mr. Ferris received a Bachelor of Arts degree from Washington College in 1967 and a Juris Doctorate from the University of Baltimore in 1971.

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Ted Bird



Jean F. Bonini



J. Nicholas Counter III



Dean S. Ferris



Day Krolik III

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DAY KROLIK III

A graduate of Dartmouth College and the New York University School of Law, Mr. Krolik started at NBC in 1975. Since that time, he has worked in the company's Labor Relations Department in a number of capacities.

In 1984, he became NBC's Vice President for Talent Negotiations and Labor Relations. In 1993, he assumed the added responsibility of negotiating and administering all of NBC's personal services contracts in the news area. In these capacities, Mr. Krolik is responsible for all aspects of NBC labor relations.

Mr. Krolik is a professor at the NYU School of Law, where he teaches courses on labor and employment in the entertainment industry.

MARION PRESTON

Marion Preston was Senior Vice President and Director of Broadcast Labor Relations of J. Walter Thompson USA, Inc., until she retired from that position at the end of 1994. Prior to her retirement, she served as an agency member of the Association of National Advertisers-American Association of Advertising Agencies Joint Policy Committee on Broadcast Talent Union Relations (JPC). She is a past Co-Chairman of the JPC and past Chairman of the AAAA's Broadcast Administration Policy Committee.

At J. Walter Thompson, Ms. Preston was responsible for the administration of the television and radio commercials collective bargaining agreements with AFTRA, SAG, and the American Federation of Musicians for three of the agency's offices. At JWT, she set up the agency's two publishing companies, JWT Music, Inc. and Commodore Thompson Music. She also administered those companies, and supervised the collection of

royalties from ASCAP and BMI. Her group also negotiated licenses to use copyrighted music in television and radio commercials.

A member of the industry negotiating committees that bargained TV and radio commercials contracts with AFTRA, SAG and the AFM since the 1960s, Ms. Preston served as Chairman of several of those committees. She continues to serve as an Industry Trustee of the AFTRA H&R Funds and the AFM and Employers' Pension Fund.

NORMAN SAMNICK

Norman Samnick earned his Bachelor of Business Administration at City College of New York in 1962, and his law degree at Brooklyn Law School in 1965. Mr. Samnick joined the law firm Strook & Strook & Lavan in 1985 after serving for many years as Senior Vice President at Warner Communications, Inc.

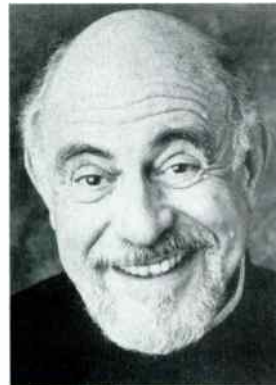
There he handled a wide range of transactions in the motion picture, television, licensing, publishing and cable industries. He was Warner's chief bar-



John Connolly



Denny Delk



Reed Farrell



John FitzGerald



Lynne Lambert



Marion Preston



Norman Sannick



Marc L. Sandman



Susan Savage



James F. Sirmons

gaining representative in negotiations with all the major labor unions in the entertainment industry.

At Stroock, Mr. Sannick continues to be involved with and responsible for many of the same types of matters.

He has been married to Jacquelyn Sannick for the last 34 years and has two children, Jonathan, age 31, an attorney; and Karen, age 30, who works for Nickelodeon.

MARC L. SANDMAN

Marc Sandman has been the Vice President of Labor Relations for ABC's West Coast operations since 1997. This most recent position follows a long career in labor relations with ABC, in private practice and in government service.

Mr. Sandman joined ABC at its New York office in 1991 as a General Attorney. He was promoted to Director Labor Relations and Senior General Attorney, East Coast, before accepting his current position in Los Angeles two years ago.

Prior to joining ABC, he was with the New York City law firms of Patterson, Belk-

nap, Webb & Tyler and Summit, Rovins and Feldesman, where his practice concentrated in labor and employment law.

Mr. Sandman also has been Associate General Counsel of St. Luke's-Roosevelt Hospital Center in New York City, and he spent four years as an attorney with the National Labor Relations Board in New York and Washington, D.C.

Originally from North Carolina, and a graduate of the University of North Carolina at Chapel Hill, he holds degrees from Wake Forest University and from the Georgetown Law Center.

Mr. Sandman lives in Los Angeles with his wife Betty and their two children, Rachel and Ethan.

SUSAN SAVAGE

Susan Savage is the Vice President, Director of Business Affairs of TeleVest Daytime Programs, Inc, the company that produces *The Guiding Light* and *As the World Turns* for Procter & Gamble Productions, Inc. She has held that post since 1980.

From 1977 to 1980, Ms. Savage, an attorney, was with the NBC Business Affairs Department. She worked in the Legal Department of Young & Rubicam, Inc., from 1973 until 1977.

Ms. Savage is a graduate of George Washington University Law School and Sarah Lawrence College.

JAMES F. SIRMONS

Jim Sirmons was preparing to enter Law School at the University of Florida when he received an offer he "couldn't refuse" from WCKY, a CBS radio affiliate in Cincinnati. WCKY wanted him to become the host of their morning show. His experiences as announcer and writer while in college suddenly provided him with a career choice. He chose broadcasting.

His career took another turn a couple of years later when CBS offered him a job as Network Production Supervisor. Suspecting that he had limitations as a performer, he accepted the management job at CBS. That was 57 years ago.

continued on the following page



Frank Maxwell



Shelby Scott



Sally Stevens



Bruce York



Dina Goldman

continued from the previous page

Mr. Sirmons was made Head of Network Operations, where he had responsibility not only for network operations, but for Staff Announcers, Associate Directors, Staff Musicians, Staff Technicians and other employees. He also auditioned staff announcers and coordinated network news operations. He worked with Edward R. Murrow, Douglas Edwards and many other legends of radio and early television.

Mr. Sirmons was asked to take over the talent contract section of the CBS Labor Relations Department in 1957. He spent the next decade or so negotiating and administering contracts with AFTRA, SAG, the Directors Guild, the Writers Guild and the American Federation of Musicians. He served as Industry Chairman in many negotiations with these organizations and became CBS Vice President of Labor Relations and Personnel in 1969.

Mr. Sirmons was appointed to the Board of Trustees of the AFTRA Health & Retirement Funds (then called Pension and Welfare) in 1968. He became Industry Chairman in 1972.

CBS appointed him Senior Vice President of Industrial Relations in 1981 and Executive Vice President in 1994. He continues to negotiate many of the most important labor contracts in the industry and to administer a department responsible for over 200 collective bargaining agreements in the broadcasting field, including 61 contracts with AFTRA. He is one of only three active members of the CBS Fifty Year Club.

Mr. Sirmons was a member of the Executive Board of the American Arbitration Association for three terms and its Executive Committee for two terms.

UNION TRUSTEES

BILL HILLMAN

AFTRA's Senior Trustee died on August 3, 1999. (See page 9.) The AFTRA National Board will appoint a new Trustee to fill this position.

JOHN CONNOLLY

A Trustee since 1990, John Connolly will enter the new century having been a professional actor for 30 years. He is also the National First Vice President of AFTRA, having been elected to that post at the union's 1999 Convention. Mr. Connolly, who has served for many years on the AFTRA National Board, is also Chairman of the union's Finance Committee.

His acting experience includes on and Off-Broadway, major regional theatres, scores of featured television roles (*ER*, *The Practice*, *NYPD Blue*, *Law and Order*, *General Hospital*, *The Client*, *Brooklyn South*, *All My Children*, *One Life to Live*, various *Star Treks* and "other fine fictions"). He was nominated for a CableAce Best Actor award for his work in the HBO series, *Sessions*.

Mr. Connolly has appeared in a dozen Movies of the Week that you have seen, and in a dozen independent feature films that you have not. He has probably sold you most of what you own, having appeared in over 300 commercials, on and off-camera.

Mr. Connolly hails from Philadelphia. He claims to have honed his "intellect and survival skills via 16 years of Irish Catholic education, culminating in the study of the Theory and Practice of the Anti-War Movement at LaSalle University." He later "ecumenized by earning his MFA in Theatre at Temple University on fellowship."

In addition to his AFTRA functions, Mr. Connolly also serves on the Board of the Screen Actors Guild.

DENNY DELK

Denny Delk, an H&R Trustee since 1987, served as AFTRA's National First Vice President for six years, from 1993 until 1999, when he declined to seek a fourth term; he continues to serve on the union's National Board.

A past president of the San Francisco Local, Mr. Delk began his career as a radio news reporter in his native Oklahoma. He joined AFTRA in Portland, Oregon, at station KOIN-Radio/TV. In 1978, he moved to the San Francisco Bay Area where he began his career as an actor and voice-over artist.

A graduate of the University of Tulsa, Mr. Delk also attended the University of Texas at Austin and the University of St. Andrews in Scotland. He serves with several Bay Area theatre groups.

Mr. Delk is a dedicated environmentalist whose efforts to establish wilderness trails and preserve wildlife habitats, and to raise funds for the Sierra Club and Caltrout, have brought him commendations from both the Environmental Federation of California and the American Environmental Federation.

Mr. Delk lives in the San Francisco Bay area, with his wife Karen, a published novelist, and their daughter.

REED FARRELL

After attending the University of New Mexico and Los Angeles City College, Reed Farrell began his broadcasting and acting career in 1949.

He worked as a DJ at radio stations in Battle Creek and Saginaw, Michigan; Albuquerque, N.M.; Galveston and Houston, Texas; St. Louis, Missouri; San Jose; Costa Rica, and in Chicago.

His TV experiences date back to the early 50s in Houston when he hosted several shows and did commercials. In the 70s he hosted the *Reed Farrell Morning Affair*, a five day a week, 2½-hour television talk and interview program. He later syndicated a 30-minute daily TV interview program.

Since the late 70s, Mr. Farrell has been one of the unseen voice-over folks on commercials for such national accounts as McDonalds, Sears, Culligan, Kellogg's, Pillsbury, Green Giant, Pabst, and Ford Dealers among others.

He joined AFTRA in 1955 when he went to Chicago to work at WAIT. He served as President of AFTRA's Chicago Local, then as a National Vice-President. In 1989, he was elected AFTRA National President. He served in that office until 1993, was elected a National Vice President and continues to serve in that capacity. Mr. Farrell was elected to the Board of Trustees in 1990 and currently chairs the Fund's Audit Committee and co-chairs the H&R Funds Investment Committee.

JOHN FITZGERALD

John FitzGerald has been a Trustee of the H&R Funds since 1992. A native Cleveland, he served on the AFTRA National Board for many years, and held office in the Cleveland Local for over five decades, including several terms as Local president.

Mr. FitzGerald's professional career began on the night shift at a local station in Ann Arbor during his senior year at the University of Michigan. Following World

War II, during which he was an officer in the Navy, he worked as sports director and broadcaster at what is now NJW-TV8. Having joined AFTRA in 1953, he organized the station and got their first contract in 1954. He also broadcast major league baseball and NFL football for CBS, in addition to play-by-play football for a network of Ohio stations for ten years.

An avid boater, Mr. FitzGerald has sailed on the Chesapeake and all of the Great Lakes. Hobbies include golf, swimming, traveling and reading “financial stuff.” He has been an AFTRA member since 1953.

He lives in Cleveland with his wife of 51 years, Nadine. They have seven children and 16 grandchildren.

LYNNE LAMBERT

Lynne Lambert started her acting career with the New Shakespeare Company of San Francisco before moving east to do regional and dinner theatre. While acting in the Baltimore/Washington area, she began doing both on and off-camera commercials.

Moving to New York, Lynne began a long and successful career, doing voice-overs and radio commercials as well as some animated voices and industrials. She lives near New York City with her husband and ten-year-old son. Especially considering the insecure nature of performers’ employment, Lynne is very grateful to the AFTRA Health & Retirement Funds for the benefits they provide for her and others, and is honored to serve as one of the Fund’s Trustees.

FRANK MAXWELL

Frank Maxwell, popular television, motion picture and stage actor, has been a union-appointed Trustee of the H&R Funds since 1985.

A past National President of AFTRA (1983-87), he served as a National Vice President and as President of the union’s Los Angeles Local for five years.

Born in New York City, Mr. Maxwell made his Broadway debut shortly after graduating from the University of Michigan. During World War II, he was a B-29 bombardier-navigator with the U.S. Air Force, and held the rank of First Lieutenant. After the war he returned to Broadway, appearing in such hits as *At War With the Army*, *Death of a Salesman* and *Stalag 17*. He also was featured in the London production of *Death of a Salesman*.

During his nearly 40 years in Hollywood, Mr. Maxwell appeared in scores of motion pictures, including *Lonelyhearts*, *By Love Possessed*, *Rage to Live*, and *Madam X*. He has been featured on five TV series, performed a leading role on the popular daytime drama *General Hospital* and, by actual count, appeared on “every TV show in town.”

Mr. Maxwell holds AFTRA membership card #39, and has served on the union’s National Board for many years, as did his late wife, the actress Rita Lynn.

He also was on the Board of AFTRA’s predecessor organization, Television Authority, held the post of First Vice President of Actors’ Equity, and was a member of the Board of Directors of the Screen Actors Guild.

Mr. Maxwell lives in Santa Monica, California.

SHELBY SCOTT

This year, Shelby Scott was elected to a fourth two-year term as AFTRA National President. A member of AFTRA since 1963 and a longtime member of the union’s National Board, Ms. Scott served for many years as President of the Boston Local.

As a newsbroadcaster in Boston, Ms. Scott was a general assignment reporter for WBZ-TV, the CBS affiliate. She co-anchored Channel 4’s *News at Noon* for 14 years and its *5:30 News* for five years, and in 1977 she became part of the country’s first female anchor team.

A native of Seattle, with a B.A. degree from the University of Washington’s School of Communications in 1957, Ms. Scott began her professional career as traffic manager for KIRO-TV Radio in her hometown, later joining the station’s news staff as an on-air reporter, writer, film editor and producer of documentaries.

Major awards include the United Press International’s Tom Phillips Citation for Excellence in Reporting, the William F. Homer Jr. Award from Massachusetts’ Suffolk University for Excellence in Journalism, and an Honorary Doctor of Humane Letters from Notre Dame College, New Hampshire.

In 1997, she was appointed by President Clinton to serve on the Advisory Committee on Public Interest Obligations of Digital Television Broadcasters (PIAC), a committee established to advise the Vice President on the public interest obligations of digital broadcasters and to study and recommend which public interest

obligation should accompany broadcasters’ receipt of digital television licenses.

A dedicated sportsperson, her longtime hobby is golf; her newest hobby is sea kayaking off the coast of Maine.

SALLY STEVENS

Sally Stevens is a voice-over performer and actress, but primarily has worked as a singer, on and off-camera, and as a vocal contractor, choral director and lyricist. She has been Chorale Director for the Academy Awards telecast for the past 13 years.

For 35 years, Ms. Stevens has been prominently associated with theatrical and television films, commercials, TV series and episodes, sound recordings, variety, animation, and concerts. She toured for ten years with Burt Bacharach, and performed as featured soloist in concert and on recordings.

After winning the MVP (Most Valuable Player) for female singer in Los Angeles from the National Academy of Recording Arts and Sciences for five consecutive years — the maximum permitted — she received an Emeritus Award. She also served that organization as a Governor and Trustee.

Ms. Stevens serves on the National Board of AFTRA, and has held the office of National Recording Secretary in both AFTRA and the Screen Actors Guild, where she is also a member of the Board.

Recent assignments include *The Simpsons*, *Family Guy*, Jay Leno, Christmas albums with Vince Gil and Amy Grant, the Grammy Awards, the films *Sixth Sense*, *South Park*, *Mighty Joe Young*, *Amistad*, *House on Haunted Hill*, *Snow Falling on Cedars*, *Dinosaurus* (Disney animation) and a recent Hollywood Bowl concert with John Williams, with the 60-voice Hollywood Film Chorale, of which she is the director.

BRUCE YORK

Bruce York is AFTRA’s National Executive Director, the union’s chief labor relations and administrative professional.

He also serves as Chairman of the Arts, Entertainment and Media Industries Committee of the AFL-CIO Department for Professional Employees.

Prior to assuming AFTRA’s top post on November 1, 1990, Mr. York was AFTRA’s Assistant National Executive Director.

An attorney, specializing in administrative and labor law, Mr. York came to

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AFTRA from the Airline Pilots Association International (ALPA), which he joined in 1979. As Supervisor of Representation for ALPA, he was responsible for a wide range of labor relations functions including collective bargaining, organizing and grievance/arbitrations. During his tenure at the Washington, DC-based union, Mr. York represented pilots and the Association in proceedings before the Federal Aviation Administration, National Transportation Safety Board, National Mediation Board and the Federal Courts.

A native of New Jersey, he received his Bachelor of Arts degree in English from the University of Colorado in 1976 and his Juris Doctorate from George Washington University's National Law Center.

Mr. York lives in Princeton, New Jersey with his wife, Mary, and their daughter, Kate.

DINA GOLDMAN, FUNDS DIRECTOR

Dina Goldman has been the H&R Funds chief executive since April 28, 1992. As Funds Director, she is responsible for the total administration and operation of both the AFTRA Health Fund and the AFTRA Retirement Fund. Ms. Goldman, together with both the Funds management and union Trustees, is generally credited with making both Funds among the most generous, efficient, and fiscally sound multi-employer plans in the country.

Ms. Goldman came to AFTRA H&R from the Welfare and Pension Trust of Local #888, United Food & Commercial Workers in Mount Vernon, New York. As Director of those Funds, she initiated procedures and policies that enabled the Funds to automate all procedures relating to the general ledger, contribution processing, delinquency resolution, members' records and eligibility. She also assisted in

redesigning the Health Plan so as to redistribute benefits and provide a more effective benefit package for participants without increasing the Fund's cost.

Prior to working with Local #888, Ms. Goldman administered, through the Albert Einstein College of Medicine in New York, the March of Dimes grant to provide genetic services to patients of prenatal clinics in 17 municipal hospitals.

She holds a Master of Science Degree in human genetics from Sarah Lawrence College, and was graduated Summa Cum Laude from C.W. Post College with a BA in psychology. She has published articles in scientific journals on important clinical cases in the field of genetic disease.

Ms. Goldman lives on Long Island, New York with her husband, Neil, an attorney. Their son is an attorney specializing in the fields of employment and benefits. ■

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 will be during March and April, 2000 followed by a reduction in the objector's dues (and, if applicable, initiation fees) for the 12 months beginning May 1, 2000 and running through April 30, 2001.

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, 2000, objections must be postmarked no later than April 30, 2000 (or for new employees, within 60 days after being provided with a copy of this Dues Objection Policy; individuals who resign membership outside the objection period may file objections within 60 days of resignation). 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.

CELEBRITY'S SECRET

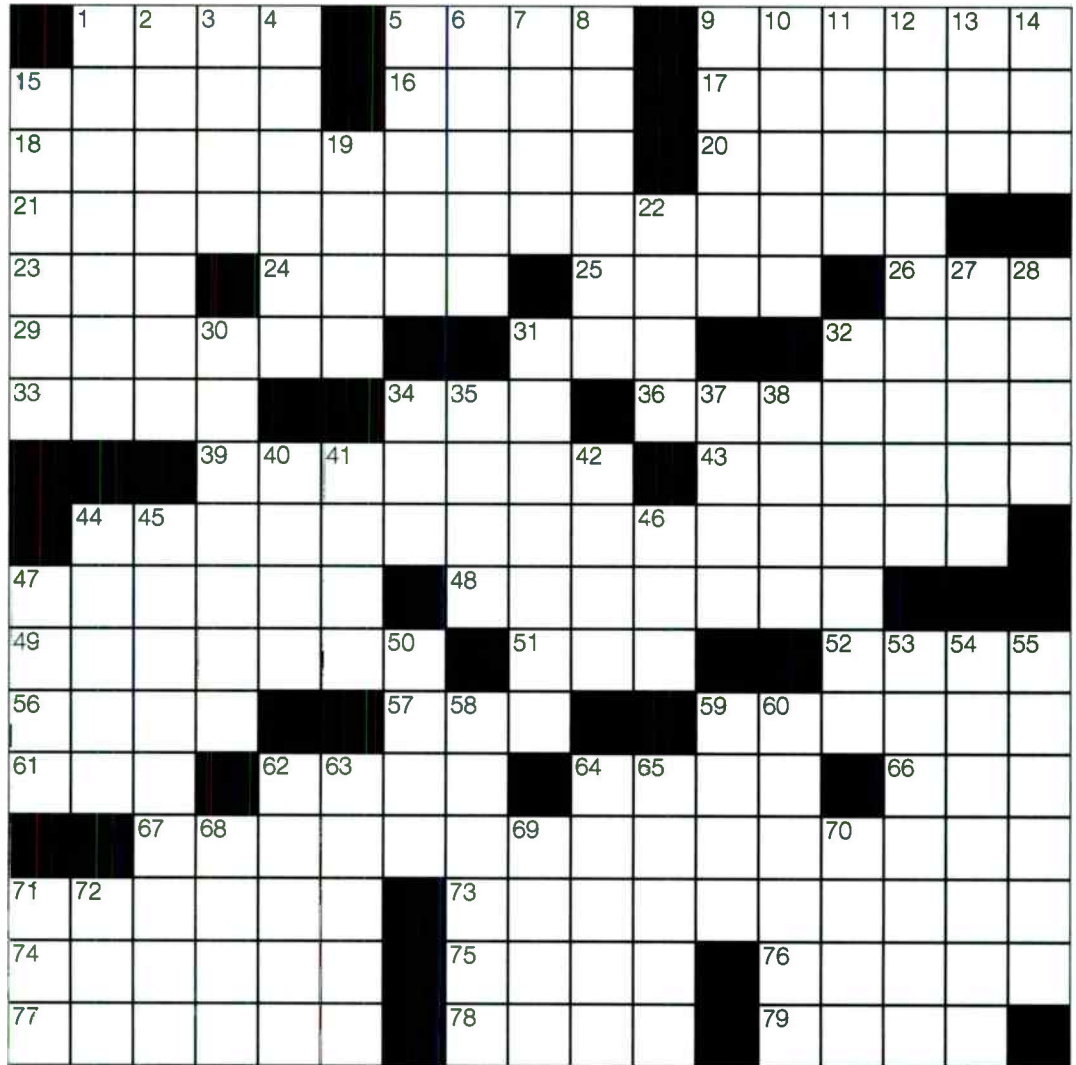
by Walter Covell

Across

- 1 Stoolies
- 5 Old Curiosity ____
- 9 Aida & Otello
- 15 Kind of sawfish
- 16 Etna's production\
- 17 With 60 Down, acting celebrity
- 18 Links
- 20 Quickbreads
- 21 Celebrity's secret: part 1
- 23 2 or more eras
- 24 Organic compound suffixes
- 25 Hosiery mishaps
- 26 SAT measures
- 29 Impersonates
- 31 Rembrandt van ____
- 32 Needle case
- 33 Character in 5 Across
- 34 Miss Piggy's word
- 36 ____ cri
- 39 Antipathy
- 43 Lumpy
- 44 Celebrity's secret: Part 2
- 47 Hindu recitation
- 48 Straddler
- 49 In any event
- 51 Sullivan & Asner
- 52 Pop
- 56 Their, in Toulon
- 57 Antiquity, of yore
- 59 Game bid-starter
- 61 Letter abbrev.
- 62 Early 20th century art
- 64 Assert
- 66 Microchip transistors, perhaps, abbrev.
- 67 Celebrity's secret: conclusion
- 71 Melodic
- 73 Underestimates
- 74 Conferee
- 75 Part of QED
- 76 Divided Asian nation
- 77 Kitchen gadgets
- 78 Loch of the monster
- 79 River to the North Sea

Down

- 1 Beamed anew
- 2 Stock of weapons
- 3 Battleground of the Iliad
- 4 Perfumed packet
- 5 Unpaid worker
- 6 Detests
- 7 Oast
- 8 Pie, for one
- 9 War Of The Worlds producer
- 10 1/2 of a magician's trick
- 11 Black
- 12 Dramatic interpretation
- 13 Exist
- 14 Aves.
- 19 James Bond's creator, et al



- 22 IRA or Keogh
- 27 Search
- 28 Dam's mate
- 30 Commotion
- 31 Corrected
- 32 Sanction
- 34 House for 9 Across
- 35 Table scrap
- 37 Camelot lover
- 38 Lay at anchor
- 40 Vega's constellation
- 41 Meadows
- 42 Kind of sale
- 44 Made of a certain grain
- 45 More disappointing
- 46 ____ the season to be jolly
- 47 Virile
- 50 Georgia ____
- 53 Domestic
- 54 Wisher
- 55 Awn
- 58 Relax
- 59 Ref. bks.
- 60 See 17 Across
- 62 Prescriber of pills

- 63 Pitchers
- 64 Book of maps
- 65 Electrical measures
- 68 Re or mi
- 69 The way we ____
- 70 A Jefferson abbreviation
- 71 Electric current measure
- 72 Power Admin.

SOLUTION ON PAGE 49.

1998 SUMMARY ANNUAL REPORT

FOR THE AFTRA HEALTH & RETIREMENT FUNDS

The Trustees are pleased to present the Summary Annual Report of the AFTRA Health & Retirement Funds for the fiscal year ended November 30, 1998.

BASIC FINANCIAL STATEMENT FOR THE HEALTH FUND (Federal Identification Number 13-1790766)

Benefits under the Plan are provided in whole from the trust funds. Plan expenses during the year (including benefits paid) were \$ 62,354,375. These expenses included \$6,605,855 in general and administrative expenses, and \$55,748,520 in health and insurance benefits. A total of 22,710 participants were eligible to receive either current or future benefits from the Plan at the end of the year.

The value of the Plan assets, after subtracting liabilities of the Plan was \$147,027,352 as of November 30, 1998. This compares with Plan assets valued at \$123,082,458 as of December 1, 1997. During the Plan year the plan experienced an increase in its net assets of \$23,944,894. The Plan had total income during the year of \$86,299,269, including producer contributions of \$74,202,634, participant contributions of \$1,802,529, earnings from investments of \$6,706,321, gains from sale of investments of \$2,720,086, unrealized appreciation in fair value of investments of \$1,438,263, and investment management fees of \$ (570,564).

BASIC FINANCIAL STATEMENT FOR THE RETIREMENT FUND (Federal Employer Identification Number 13-6414972)

Benefits under the Plan are provided in whole from the trust funds. Plan expenses (including benefits paid) were \$56,029,861. These expenses included \$4,734,662 in general and administrative expenses, and \$51,295,199 in benefits paid to participants and beneficiaries. A total of 30,212 persons were participants in or beneficiaries of the Plan at the end of the year, although not all of these persons had yet earned the right to receive benefits.

The value of the Plan assets, after subtracting liabilities of the Plan was \$1,641,568,967 as of November 30, 1998. The value compares with Plan assets of

\$1,517,995,814 as of December 1, 1997. During the Plan year the plan experienced an increase in its net assets of \$123,573,153. The Plan had total income of \$179,603,014, including producer contributions of \$23,284,104, earnings from investments of \$51,236,568, gains from sale of investments of \$120,334,198, unrealized depreciation in fair value of investments of \$ (8,564,513), and investment management fees of \$(6,687,343).

MINIMUM FUNDING STANDARDS

An actuary's statement shows that enough money was contributed to the Plan to keep it funded in accordance with the minimum funding standards of ERISA.

YOUR RIGHTS TO ADDITIONAL INFORMATION

Both the Health and the Retirement Fund Annual Reports have been filed with the Internal Revenue Service, as required under the Employee Retirement Income Security Act of 1974 (ERISA).

You have the right to receive a copy of the full annual report, or any part thereof, upon request. The items listed are included in that report: an independent auditor's report; assets held for investment; fiduciary information including transactions between the Plan and parties-in-interest (that is, persons who have certain relationships with the Plan); loans or other obligations in default; transactions in excess of 5% of Plan assets; insurance information including sales commissions paid by insurance carriers; and actuarial information regarding the funding of the Plan.

To obtain a copy of the full annual report, or any part thereof, write or call the office of Ms. Dina Goldman, who is the Funds Director, AFTRA Health & Retirement Funds, 261 Madison Avenue, New York, N.Y. 10016, telephone 212.499.4800. The charge to cover copying costs will be \$27.00 for the full annual report, \$.25 for any page thereof. You also have the right to receive from the Funds Director, on request and at no charge, a statement of the assets and liabilities of the Plan and accompanying notes, or a statement of income and

expenses of the Plan and accompanying notes, or both. If you request a copy of the full annual report from the Funds Director, these two statements and accompanying notes will be included as part of the report. The charge to cover copying costs given does not include a charge for the copying of these portions of the report because these portions are furnished without charge.

You also have the legally protected right to examine the annual report at the office of the Funds at 261 Madison Avenue, New York, NY 10016, or if you prefer, you can arrange to examine the report, during business hours, at your office or at your employer's establishment if at least 50 Plan participants are employed there. To make such arrangements, call or write the Funds Director at the above address, or to obtain a copy from the U.S. Department of Labor in Washington, D.C. your letter should be addressed to: Public Disclosure Room, N5507, Pension and Welfare Benefit Administration, U.S. Department of Labor, 200 Constitution Avenue, N.W., Washington, DC 20210.

The Trustees hope you share our pride in the effective manner in which the Health & Retirement Funds are administered. We appreciate the cooperation of the participants, the Union and Employers. Of greater importance is the extent to which the Funds are fulfilling their purpose of providing meaningful benefits and retirement income for covered participants who have served our industry.

We look forward to future years of further progress and service to our participants and their dependents and beneficiaries.

Sincerely,
The Board of Trustees

Chairman: James Sirmons
Co-Chairman: Bruce York
Funds Director: Dina Goldman

SUPPLY THE CAPTION

#30

It took the judges most of the summer and early fall to accept the fact that, by and large, many of our readers are uncouth. Indeed, there doesn't seem to be much couth in the whole crowd.

True, many folks responded to the photo (below) of Misty Rowe and Junior Samples on the 1970s TV series *Hee-Haw*. But after wading through countless unsavory references to "tools" and "nuts," the judges spent several weeks in church.

Those contestants with at least some taste include:

Mike Kimmel, *North Hollywood, California*:
"Are the writers still in building 5?
NBC sent me to tighten the script."

Gary Waynesmith, *Santa Monica, California*:
"That's the winning card, and here's your prize — a small aluminum outhouse seat for two!"

Edward Breen, *New York City*:
"People say I have
a screw loose.
Will this help?"

Rick Monroe, *Glendale, California*, had the same idea:
"I heard you had a screw
loose. ya' big nut!"

Larry Lederman, *Woodland Hills, California*: "Shoot!
I thought you said you were
buying me a great big ranch!"

Alex House, *Jersey City, New Jersey*:
"You should have seen the size of the car!"

Of the captions that could not be used,
men sent half.

Note to Alan Breton: You are very funny, but
you're writing for the wrong market.

Now, folks, let's make a deal — Hey, that's not a
bad name for a TV show! It could be a series fea-
turing Monty Hall as host! Terrific!

Well, that's what NBC decided in 1963,
when *Let's Make a Deal* was born, and then went
on to become one of TV's best-known game
shows. It was later broadcast by ABC and then



in syndication. The program demanded of its contestants neither skill nor knowledge. All they had to do was wear funny clothes and choose among prizes, some of which were described in detail, some of which were hidden from view.

We're not sure what kind of deal Mr. Hall was making when this picture was taken. Nor are we certain that the happy lady in the wheelbarrow is Carol Merrill, despite lengthy consultations with the union's new Research Department.

This means you have two challenges:
1. Supply the caption;
2. Confirm the identity of the lady.

SEND YOUR CAPTIONS TO: SUPPLY THE CAPTION

AFTRA Magazine
% Dick Moore and Associates
Suite 500
1560 Broadway
New York, NY 10036

And please: Be nice.



AFTRA Local President Bob Bost distributes leaflets at a recent B.B. King concert.

ATLANTA

When Black Entertainment Television's (BET) *Comic View* moved its taping to Atlanta to try and escape the LA Local's "no contract no work" rule, Atlanta picked up the campaign to insist that *Comic View* provide comedians with fair pay for their talent and participation. We helped coordinate newspaper ads and radio interviews and met with Paul Worthman when he visited to plan strategy. Local EEO Liaison Debra Nelson and Executive Director Melissa Goodman made a community outreach appearance before the Concerned Black Clergy. And Local President Bob Bost and Treasurer Barry Stoltze were inducted into the Atlanta Labor Council — all with the aim of proving to *Comic View* that "you can run, but you cannot hide from AFTRA."

President Bost also leafleted the AFTRA message concerning *Comic View* at the B.B. King concert, co-sponsored by the Atlanta Labor Council and Jobs with Justice.

AFTRA member Bob Harter is completely restructuring the Conservatory for union members. He is joining with IMAGE Film & Video in offering student directors to work with actors and weekly

cold-reading workouts. He has developed a set of guidelines to promote a friendly, non-judgmental environment so actors can practice their craft without being critiqued by agents, casting directors or other actors.

AFTRA member Judson Vaughn used other Local members to produce a TV pilot, *What's TV*, under the Network Code.

Non-Broadcast work in Atlanta is at an all-time high. Members' earnings totaled \$1.3 million in 1998 — up 40% from the previous year.

Long-time sub-agent Kelly Kelly, after taking a year's hiatus, has been awarded her own AFTRA franchise under the name of Kelly Kelly Enterprises.

Our Agents' Committee has placed bulletin boards in all agents' offices which are updated regularly with news, meeting notices and rate sheets. And the Committee honored our franchised agents at the Annual Membership Meeting.

Atlanta was the scene for the National Lesbian and Gay Journalists Association meeting. It brought Assistant National Director for Broadcast Greg Hessinger, Tri-State Executive Director Herta Suarez and National Rep Tom Carpenter to town.

We welcome these new members to the Atlanta Local: Carissa Albertelli, Brian Baer, Paul Denham, A. Vega, G. Vega, J. Vega, T. Vega, G. Keller, Brian Sack and Jay Sawyer.

— *Dick Klinger*

BOSTON

Despite sweltering heat in early June, 275 Boston members participated in our first Talent Expo. The Expo, a union only event, revamped from previous years' Actors' Trade Shows, gave New England members a unique opportunity to network, expand their knowledge and meet with area industry professionals.

Thirty-five exhibitors, including all the major casting directors in New England, acting coaches, voice-over duplication services, payroll services, photographers, and more were on hand and members were free to visit each table, drop off pictures and resumes and ask questions.

The Expo also featured three seminars. *Behind Closed Doors: What They Say After Your Audition* was conducted by Judy Downes, Executive Producer and Co-Founder of September Films and

gave members a behind-the-scenes look at the casting process. Mary Feuer and Maureen Foley, two award-winning local independent film producers, presented *The New Filmmakers: The Independents*, explaining what goes into the making of a successful independent film. *Marketing Yourself: The Tools of the Trade*, brought Casting Director Nancy Doyle, Audio Producer Sonny DuFault and veteran AFTRA/SAG member Ken Cheeseman together to share proven marketing techniques as well as some new ideas.

The evening ended with a social hour, giving members and exhibitors a chance to continue networking, catch up with old friends and make some new connections.

The Boston Local has been very busy with station negotiations. WCVB negotiations concluded and a tentative agreement has been reached to increase helicopter insurance, severance pay, life insurance, pension and health contributions, and roll-in anchor fees to greatly increase anchor base pay. Gail Huff and Anthony Everett led negotiations for AFTRA.

WILD recently negotiated a two-year contract with a 10% raise in the first year and a re-opener on wages for the second year. Alan Platt led negotiations for AFTRA. Operating under a contract extension, WBMX is at the bargaining table with Lynn Hoffman as the newly elected steward and negotiating committee chairperson. AFTRA has just settled an arbitration by agreeing to include in the bargaining unit a voice talent who performs daily over an ISDN line. At WEEI/WRKO/WQSX, new owner Entercom has made massive take-back proposals which have helped unite the bargaining unit in a struggle to protect pay, benefits and civil rights. AFTRA has filed charges with the EEOC and MCAD over the company's proposal to deprive members of their right to file an anti-discrimination suit. Patricia Foxx and Ted Sarandis lead the negotiations for AFTRA.

WTNH recently negotiated a three-year contract with a 9% increase in wages, extra personal days, improved helicopter insurance, improved mileage reimbursement and improved comp day accrual for overscale employees. Mark Davis led the negotiations for AFTRA. WVIT ratified a new three-year contract that provides AFTRA Health & Retirement for the first time. The start

rate will increase 23%; all other rates and fees will increase 3% each year. Other improvements include elimination of non-compete clause if employee is discharged and improvement in severance if employee agrees not to sue the station. John Sablon led the negotiations for AFTRA.

New England AFTRA says good-bye and thank you to two long time stewards. Alan Segel of WBZ-AM in Boston and John Sablon, of WVIT in Hartford, are retiring from their steward's duties after many years of excellent service to their colleagues.

And on the legislative front, the Local has introduced Massachusetts legislation that would broaden the state's anti-stalking laws so that public figures and private citizens alike who are targeted by strangers will have more protection. The current state anti-stalking law was designed primarily to guard against vengeful ex-spouses or others with whom the victims had a prior relationship. AFTRA's bill is designed to address a problem that is not often discussed by broadcasters, but is a frequent source of private anxiety.

— *Dona Sommers*

CHICAGO

Congratulations are in order for Dick Kay, President of the Chicago Local. Delegates to this summer's Convention unanimously elected Dick National Second Vice-President, the office previously held by Chicago's Ray Bradford. After many years of service to AFTRA—on both the National and



Bob Baron (l) and Jim Andelin in one of the Chicago AFTRA/SAG Radio Players first productions — an episode of Arch Oboler's classic radio drama, Lights Out.

Local scene — Ray has decided to pursue a career in new venues. At the Convention, Ray and Lois Davis-Stewart, New York, received special recognition for their long and active dedication to AFTRA's American Scene Awards and to the Equal Employment Opportunities Committee and its objectives.

Fern Persons was honored at Chicago's Fourth Annual Joint AFTRA/SAG membership meeting. Fern has combined a still busy 60-year acting career with a loving family and more than 30 years of union service at both the Local and National levels. Mayor Richard M. Daley issued a proclamation declaring July 27, her birthday, as Fern Persons Day in Chicago. Speaking of longevity, WFLD-TV's Harry Volkman celebrated his 50th year as a television weatherman.

The AFTRA/SAG Radio Players, comprised of senior members, is enjoying a hit season staging recreations of classic radio shows. The productions have drawn standing-room-only crowds at the Chicago Museum of Broadcast

Communication Theatre. The Museum marked the 60th anniversary of television by hosting the first reunion of the old DuMont Television Network. When Chuck Schaden, host of the long-running radio program, *Those Were the Days*, polled his listeners, *The Jack Benny Program* came out on top in a list of 20 classic radio programs.

Besides winning her second Peabody Award in two years, Carol Marin, of WBBM-TV and CBS, and Don Mosely, her long time producer, picked up a news and documentary Emmy Award. Retired WLS-TV political reporter Hugh Hill and ABC-TV news anchor/correspondent and former Chicago broadcaster Carole Simpson were inducted into the 1999 Chicago Journalism Hall of Fame. Simpson was also a 1999 inductee into the Chicago Television Academy's Silver Circle Awards, as was former WBBM-TV weatherman John Coughlin. Slated to be inducted into the Chicago Museum of Broadcast Communication's Radio Hall of Fame (November 20) are: the late Kate Smith, syndicated broadcaster Rick Dees, actor Gale Gordon, former Chicago DJ Jim Dunbar, network talk show host Bruce Williams, and the late former Chicago broadcaster, Robert W. Morgan. At the 41st Chicago Emmy Awards (October 16), the Chicago Television Academy honored WLS-TV movie critic Roger Ebert and his late TV partner, *continued on the following page*



l to r: Martha Webster, Darwin Apel, Jim Jackson and Herb Grabam in the Chicago AFTRA/SAG Radio Players production of the 1938 classic, War of the Worlds.

Gene Siskel, with the coveted Governor's Award. The Chicago Local's Executive Director, Eileen Willenborg, is now a member of the Board of Governors of the Chicago/Midwest Chapter of the National Association of Television Arts and Sciences.

Linda Ellerbee, who began her career in Chicago, was the keynote speaker for Loyola University's Forum on the Child... The Chicago Local has established a Joint AFTRA/SAG Commercial Performers' Committee to promote grassroots member involvement in the upcoming commercials negotiations... Phil Ponce left *The News Hour With Jim Lehrer* and returned to Chicago to take over for the retired John Callaway as host of *Chicago Tonight* on WTTW-TV. WLS-AM is in the midst of a yearlong 75th anniversary celebration. WBBM-AM also has been on the air for 75 years. WCRX-FM changed its format and its call letters to WUBT-FM, and AFTRA Local Board member Doug James is the morning drive host of the BEAT.

The Chicago Local welcomes Tom Carpenter, AFTRA's new National Representative for the Midwest, and Chris Williams, the newest addition to the Local's Broadcast Department. Craig Rausch also came aboard as head of the AFTRA/SAG office in Milwaukee. The best to Kathy Kee, who was the Executive Administrator of the Chicago Local/SAG Branch Freelance Department and is on long-term disability. Gwen Guy is the new department head.

Reporters at Shadow Broadcast Services and at Metro Networks-Chicago have voted to join AFTRA. With 60 reporters on staff, Shadow shapes up as the largest AFTRA broadcast unit in Chicago, while Metro is the second largest with a staff of 40. New contracts were negotiated in 1999 with: WGN-TV, WLS-TV, WBBM-TV, WMAQ-TV, WTTW-TV, WVAZ-FM, WLUP-FM and WFMT-FM/Lyric Opera of Chicago.

We are sad to report the passing of television news pioneer Spencer Allen, actor Les Podewell, broadcaster Tommy Bartlett, DJ Tom Mercein, actress Gwen Davis Golab, pioneer weatherman Clint Youle, WMAQ-TV reporter Phil Walters, freelance announcer Bill Barber, Local Board member Rebecca Borter, and Local Vice-President Don Kennedy.

As you probably know, the Chicago H&R office closed September 1, 1999

with the retirement of Jeannine Spangler after 37 years of dedicated service as office manager. In case you didn't know the rest of her team by name, here they are, along with their years of service: Roseann Jazzowski, 31 years; Karen Ekegren, 17 years, and Demetra (Jenny) Cotsiomitis, seven years. Thank you, all.

— *Dick Elliott*

DENVER

For the first time in ten years, the Denver Local of AFTRA hosted a joint membership picnic with the Screen Actors Guild. It was held at the Denver Observatory Park in mid-August and was attended by many of the Local's members and their families.

Attendees enjoyed volleyball and a highly spirited competition in the silver screen version of *Trivial Pursuit*, led by AFTRA member Kathryn Christopher. Former Denver Local President Pat Mahoney served as the picnic committee chair.

The hot dogs and hamburgers for the event were donated by Tony's Meat, and King Soopers offered a \$25 gift certificate which purchased the condiments and paper products.

The picnic gave members and staff an opportunity to visit and have a great time together. Kudos to Pat and his committee for a wonderful job in providing a fun day.

— *Susan Gurule*



l to r: Pat Mahoney, David Hartley Margolin and Michael Berg at the Denver AFTRA/SAG Membership Picnic

DETROIT

For the Detroit Local, February, 1999 marked the end of an era as we celebrated 43 years of generous service donated to our Local by Mary Lou Zieve. Since joining AFTRA in 1955, she served in many roles, first as Recording Secretary, then National Board Member and finally as Local President. Needless to say she cared enough to spearhead nearly every committee and pulled off the coup of the decade when the 1980 National Convention needed a "home" on very short notice. The famous "AFTRA Ball" with local awards was also her "baby." Touching words acknowledging her dedication were read from letters sent by past AFTRA National Presidents Bill Hillman, whom we shall sorely miss, and Reed Farrell. The highlight of the evening was an address in the form of fun anecdotes and treasured memories delivered by our own superstar and past President, Bud Haggart. Mary Lou has promised to remain active in an advisory capacity as our Local President Emeritus.

The joint AFTRA/SAG Conservatory program was a huge hit this year, thanks to AFTRA Chair Carolyn Younger (whom we've since lost to New York). Current AFTRA Co-Chairs Judy Dery and Laurie Logan (as well as Shirley Benyas for SAG) will now carry the program. Here's the line-up on the well attended Spring 1999 Workshops: *Audition Techniques* with Casting Director Mary Locker; *Working with Directors*, Greg Pike of Pike Communications; *Improv Techniques*, with Jeff Nahan, and *Voice-Over Demo Tapes*, with Dave Simmons.

A good time was had by all.





The Detroit Local's highest award is presented to Mary Lou Zieve (front) by: (l to r) Lili Kaufmann, Bud Haggart and President Steve Goldsmith.

Our Agents Relations Committee is very active. We're currently engaged in healthy dialogue over the ideas and concerns of Detroit talent agents and Detroit members.

Our focus continues to be on "member service." To that end, we now have equipment available at the office for use by members, as a committee works out details of its use.

Our current Board members are full of ideas and commitment. They are: President, Steve Goldsmith; Diane S. Jones, Steven Thornton, Tom Force, Laurie Logan, Lili Kaufmann, Mary Callaghan-Lynch, Sonja Crosby, Loretta Higgins, Al Pinter, Colleen Burcar, Judy Dery, Tom Ingram, Nikki Grandberry, Ulysses Wolf, Duane Thompson and Joyce Uzelac.

— *Lili Kaufmann*

KANSAS CITY

Dancer, actress, singer and Kansas City Board member Christine Colby-Jacques has joined the National Touring Tribute to legendary choreographer Bob Fosse. *Fosse* opened September 14 at the Ford Center for the Performing Arts, Oriental Theatre in Chicago.

In 1976, Christine began a series of auditions for Fosse that led to a role in the Broadway hit, *Dancin'*. Christine credits Fosse with "challenging" her to expand her skills and says he was instrumental in guiding her to be the best dancer, singer and actress she could be. Christine has worked in commercials,

music videos and television specials, as well as appearing in the films, *A Chorus Line* and *Annie*.

Former Kansas City Board member Holmes Osborne will soon be seen on the Fox network guest starring in an episode of *Ally McBeal*. Holmes can also be seen in the following major motion pictures: *Crazy in Alabama*, starring Melanie Griffith, *Bi-Centennial Man* with Robin Williams, *White River Kid* and *Cheer Fever*. *Affliction* with Holmes and Nick Nolte, has just been released on video following its critically acclaimed theatrical run.

Long overdue congratulations to KCMO-AM's Mike Murphy for winning the prestigious Marconi Award, designating Mike as the Large Market Personality of the Year.

Kansas City AFTRA was saddened by the passing of longtime member and local broadcaster Hugh Bowen. Hugh's voice was familiar to Kansas City television viewers for three decades during his association with KCTV.

Also of note was the death of labor friend and supporter, Pat O'Neill. Pat and his son Kevin are responsible for *The Labor Beacon*, a Kansas City publication that has long brought union issues and concerns to the attention of the community.

Our condolences to the Bowen and O'Neill families.

— *Don Scott*

LOS ANGELES

Congratulations to newly elected National officers hailing from Los Angeles: Susan Boyd, unnumbered Vice President; Bernie Alan, Recording Secretary, and John Connolly, First Vice President. All three were elected at our National Convention in San Francisco.

Local and National Board member Kevin Dorsey has been appointed as Chair of the National Singers Committee. Kevin, along with our sound recording department staff, heads our popular *Spotlight on Singers* showcases. National Sound Recordings Manager, Debbie Tellez, was honored by singers with the *Golden Larynx Award*.

Leslie Simon has been promoted to the position of Director of Broadcast Organizing at the L.A. Local. Formerly a Broadcast Business Representative, Leslie has a strategic plan in play to organize non-union stations throughout Los Angeles. Veronica Media has been hired to assist Leslie as Broadcast Organizer. A forum entitled *Broadcasters of the Future* was held on October 23 at which blue ribbon panelists discussed consolidation of ownership, lack of diversity, new technology and new media.

Our local elections kicked-off with *Meet the Candidates* at our membership meeting held on November 16.

— *Pamm Fair*



Pictured (l to r): Stefanie Taub, L.A. Local Sound Recordings Rep; Sidney White, L.A. Local Business Rep; Debra Tellez, National Manager, Sound Recordings; L.A. Local President Susan Boyd; and L.A. Singers Chair Dick Wells.

At their most recent meeting the Los Angeles AFTRA/SAG Singers Caucus presented National Manager of Sound Recordings Debra Tellez with their "Golden Larynx" award in recognition of her outstanding service and commitment to AFTRA singers.



New York Local President Elaine LeGaro

NEW YORK

Elaine LeGaro, a member of AFTRA's National Board, as well as the Board of Screen Actors Guild, has been elected New York Local President for the next two years. An active union member, Ms. LeGaro also has served on the Local's Executive Committee as Recording Secretary and Third Vice-President and chairs the Women's Committee and the Strike Committee. Other officers are Dan Ingram, First Vice President; Janette Gautier, Second Vice President; Anne Gartlan, Third Vice President; Ruth Last, Fourth Vice President; Martha Greenhouse, Fifth Vice President; Mitchell McGuire, Treasurer and Donn Schrader, Recording Secretary. Elected to serve three year terms on the Local Board are: Actors Ann Loring, Jim Weston, J.R. Horne, Ed Fry, Mitchell McGuire, Donn Schrader, Don Leslie, Joyce Korbin and Gerald M. Kline; Announcer Wendell Craig; Newsperson David Fisco and Singer Frank Simms. Local members elected to three year terms on the National Board are: Actors Janette Gautier, Maureen Donnelly, J.R. Horne, Elaine LeGaro, Lynne Lambert, Gerald M. Kline and Don Leslie and Singer Rose Marie Jun.

In recent months, the Local has approved contracts for WABC/WQEW Staff Announcers; KWM, Inc. (*Inside*

Edition); WCBS-TV Staff Newspersons; WCBS-FM Talent; WPIX-TV Staff Newspersons; WNBC-TV Staff Newspersons; WWOR-TV and for announcers, reporters and anchors and freelance performers on *Between the Lions* at WGBH.

Congratulations to Local Board member Sara Lee Kessler who was awarded \$7 million by a jury hearing her discrimination suit against WWOR. Ms. Kessler told fellow AFTRAns afterwards that she couldn't have done it without AFTRA. "AFTRA stayed behind me every step of the way.... If you ever get in trouble on the job and you're discriminated against and retaliated against, AFTRA will be there for you, AFTRA will stand up for you, and AFTRA will encourage you. And AFTRA will even take the witness stand for you if they have to. God bless you, AFTRA."

Another strong endorsement for AFTRA — and thanks — came from Susan Hufford, widow of National and New York Local Board member Michael Zaslow, who died of Lou Gehrig's disease on December 6, 1998. Mr. Zaslow was awarded the 1999 Ken Harvey Award, the Local's highest honor, for his work for the union and its members. Accepting the posthumous award at the Local's Spring membership meeting, Ms. Hufford thanked AFTRA and the AFTRA Health Fund for "going to bat" for Michael and ensuring health coverage during his illness. "AFTRA members can be proud and secure in their Health Fund," she said.

— *Helaine Feldman*

Bill Evans Award winner Bill Baldini (c) with previous winners (from l) John Paul Weber, Bill Bransome, Susan Moses and Nat Wright



World Radio History

PHILADELPHIA

Philadelphia's millennium momentum has picked up its pace, and important negotiations lead the Local's agenda. KYW's AM and TV shops have launched renewal talks with CBS/Infinity. And, following the court-ordered re-hiring of unfairly fired reporters Mary Colleen and Randy Brock, Metro Traffic has filed "exceptions" to the order, which are being reviewed in Washington. Philly AFTRA and its counsel expect the decision to be sustained and the employees to be reinstated as required.

The 1999 Bill Evans Award for Service to AFTRA was bestowed upon respected reporter Bill Baldini, emblematic of our membership's highest esteem. Bill, a homegrown Philly product, has reported on everything and everyone for 35 years at WCAU-TV. He served as shop steward for 11 years, is the recipient of many professional and public service accolades and, at home, was co-producer of the two Baldini kids.

Among newer faces, voices and assignments: We welcome to 'CAU-TV reporter Don Lemon, out of St. Louis, and Derek Castillo, by way of San Diego. John Stehlin transferred his nightly weather act from Cleveland to KYW-TV, where Kevin Donohue now produces sunrise news. Beth Trapani put into port from Pittsburgh to assume a key morning anchor slot at KYW-AM. Brett Eskin, son of sports guy Howard, makes music at WYSP-FM. A chap named Chio is drive-timing at WIOQ-FM. Child #2, son Jack, joined the family of KYW anchor Amy Caples. Anchor Siani Lee has moved crosstown from WCAU-TV

to KYW-TV. WIOQ weekend music man Mark Shepperd was named assistant PD at WIP and his 610 teammate, sportstalker Rob Charry, was elected to a seat on the Philly Local Board.

Bruce Willis' *The Sixth Sense* showcased our town as a setting and tapped our talent as supporting and day players with Ben Fine, Neill Hartley and Mike Lyons among them. Ben Lin and Allen Strange lent face and footwork to *The Dance Movie*. Tom McCarthy was a featured day player in *Random Hearts*. The major feature flick utilizing the Philly locale in late '99 is the Willem Dafoe vehicle *Animal Factory*, set in old Holmesburg Prison. On the small screen, Tom McNutt is among the credits in *Law and Order's Special Victims Unit* on NBC.

The Philly Local and the sports world at large took a heavy hit this summer. Gene Hart, longtime play-by-play voice of Philadelphia Flyers National Hockey League games, died at age 68 from liver and kidney disorders. He honed his classic style as a Pavarotti-sized opera spear carrier and, in his earlier years, sharpened his showmanship as emcee for Atlantic City's famed diving horse act. Surviving daughter Lauren Hart is a rising pop singer.

— Nat Wright

PHOENIX

Now that school has resumed, Ellen Dean, Local BookPALS Coordinator tells us that the program is going ahead full blast. She reports that members who are free during the daytime and can spare an hour a week to read to children are still needed. Please join this great and very rewarding program.

AFTRA negotiations are proceeding with a soon-to-be-released quiz show destined for the Sci-Fi Channel to be produced at Great Scott! Productions in Phoenix.

Thanks to AFTRA National which will soon be providing promotional material for membership development and organizing designed with the freelance performer in mind. It was our idea for creating this much needed material that was recommended by the Caucus of Right-to-Work Locals and unanimously passed as a resolution at Convention, so pardon us if we brag a bit.



Lucky Hayes reads to kids in Phoenix.

Wonderful to have Linda Dowell back at her desk. Linda has a beautiful daughter, Megan, who was born on June 13. Linda is delighted to show pictures to anyone who asks.

Don Livesay, our Phoenix Executive Director, has been named Chairperson of the Arizona Young Performer Legislative

Study Group. This is a coalition of unions, production companies, the Arizona film offices and other interested persons that will develop strategy and lobby for child labor laws in our industry. Young Performer chair Bob Gottlieb of Tucson has devoted much time to the problem, as Arizona has no current laws to protect children on the set. This active industry committee is charged with helping implement passage of responsible laws to protect our young performers.

Chairman of the Phoenix Area workshops for members, Vito di Barone, has planned three exciting seminars: *Head Shots and Makeup*, *Nailing the Audition* and *Scene Study* to be taught by top professionals. George Yonan, heading the Southern Arizona workshops, has announced his subjects as: *The Audition Process*, *How to Launch your Voice-Over Career*, *On Camera Cold Readings/Commercials* and *Improving your Improvisation*, all taught by experts in their fields.

— Elayne Stein



SOLUTION TO PUZZLE ON PAGE 41

PITTSBURGH

Pittsburgh AFTRA has undergone important and long awaited changes in 1999 that have enhanced services to performers. We now have a Contracts Administrator whose responsibilities include many new collection, tracking and problem solving procedures. Having a third person in the office has made a big difference in how much gets done.

After many fits and starts over the years, the Pittsburgh AFTRA Conservatory has finally come into its own, with functioning committees and regular events. Passing on the legacy of talent to a new generation of performers is an important role for both the teachers and the students. An ambitious slate of programs, including a Talent Fair in early 2000, is on the agenda. Details can be found on the local Web site.

Speaking of the Internet, our Local Web site is found at www.aftra.org/pittsburgh. Schedules of Local meetings and events are posted, as well as information on contracts and rates, Local news, and lots of general information. The site may also be accessed through the National Web site at www.aftra.org. Now on the drawing board: an online talent guide/audio demo bank to augment the traditional printed guide (planned for distribution early in 2000) as well as our existing voice demo CD. This year more and more of our contact with members is via e-mail. The address is: pittsburgh@aftra.com.

Also revived in 1999 was fundraising for the Dan Millinger Scholarship Fund. Our sale of AFTRA baseball caps to members here and around the country (100 at Convention alone) means that next spring we will resume awarding scholarships to members and their families after several years' hiatus. Consult the Web site or call the Local office for details on buying hats or simply contributing to the fund.

Finally, congratulations to the air staffs at AM-FM, Inc., sister stations WPHH FM and WJJJ FM. In July, the former group rejected a company-filed petition to oust AFTRA, while in August the latter voted to be AFTRA-represented. The '90s end with three more union radio stations in Pittsburgh than when the decade began. The deregulation of the industry has made the stability, benefits and protections of an AFTRA contract more attractive than ever.

—Mark Wirick

ROCHESTER

WHEC-TV, Channel 10 recently broadcast the annual 24-hour Labor Day Muscular Dystrophy Telethon, hosted in Rochester by AFTRAns Gabe Dalmath (for the 17th year) and Rebecca LeClair. The very successful local effort raised \$413,000 of the national total of more than \$53 million.

The same station partnered with the Greater Rochester Chapter of the Red Cross to sponsor a five-day drive in the spring to raise awareness and build momentum to help Kosovo refugees following the NATO bombings. AFTRAns Rebecca LeClair and Richard McCullough emceed the evening and our local newspapers said that "their emotional appeal and caring presence helped elicit support."

Continuing in the volunteer effort, WHEC-TV carried the annual Children's Miracle Network Telethon benefiting the Children's Hospital at Strong Memorial Hospital. The Telethon, which raised more than \$1.89 million, was co-hosted by Janet Lomax, Rich Funke, Wendy Wright, Brett Davidsen and Rich Hager. Our Treasurer, Gordon Smith, was producer, and directors were Eric Johnson, Chris Van Eps and Bryan Spellman, all AFTRAns.

Some new AFTRAns at Channel 10 include Brian White, from Lubbock, Texas, new weekend anchor and reporter, and Gary Liberatore, reporter, from upstate New York. Our Shop Steward, Lynette Adams, is hosting the new *AM-Live*, a position created for her. And congratulations are in order for Ray Levato and wife, Joanne, on the birth of their daughter, Kathleen.

We welcome these new AFTRAns at WROC-TV, Channel 8: Mellisa Long, morning AM news co-anchor and reporter from WKTV, Utica, NY; Ron Vitrano, sports reporter from Time-Warner and WIIB, Buffalo; Dave McKinley, reporter from WHAM radio, and Erin Hewitt, reporter from Watertown, NY. Also, AFTRAn Bob Kirk has been promoted to News Director.

On a sad note, we regret to report the passing from cancer of long-time AFTRAn, Michael F. Verno. Mike was a talented media person and owner of Verno Advertising in Rochester. He was

a well-known advertising executive, particularly among politicians, handling more than 130 campaigns in this area for both major parties. In the 1990s, Mike worked with children at Camp Good Days and Special Times, a camp for children with cancer. His interest grew out of his own illness, diagnosed as non-Hodgkins lymphoma in 1988. While recovering in the hospital after a bone marrow transplant, Mike asked friends to send him jokes instead of flowers. They did, and *Camp Good Days' Joke Book for Silly Kids of All Ages* was born, using humor as a way to battle his own cancer. He was at work on a third collection when he passed away from the disease. His marketing-media firm, Verno and Partners, will finish the book. Mike will be missed in upstate New York.

—June Baller

ST. LOUIS

On September 12, 1999, the St. Louis Local honored two of its most beloved members. First, Harry Gibbs received the Nellie Booth Memorial Award for outstanding service to the Local. The award is named for the Local's first Executive Secretary, Nellie Booth. In 1947, as President of St. Louis AFRA (no "T" yet), Gibbs filled in as exec for Nellie while she was recovering from a serious illness. Gibbs was president of the Local from 1947 to 1949. From 1950 to 1963, he appeared on KSD-TV as "Texas Bruce," host of a children's show, *The Wrangler's Club*. At 82, Harry still finds work in local theatre and in films shot in the St. Louis-Kansas City area. During the ceremony, past Nellie Booth Award winners Larry Ward, Jackie Dietrich, Thom Lewis and Robert R. Lynn also were recognized.

Secondly, the Local has created a new award to honor lifetime achievement by St. Louis AFTRAns. The Jack Buck

opposite page, top: Jack Buck with St. Louis Committee member Kate Durbin.

bottom: Harry Gibbs holds his Nellie Booth Memorial Award. He is flanked by (back, l to r) Committee member Penny Greene, Committee Chair Will Shaw and (front row, from l) Committee member Martha Teagle, Jean Gibbs, former Nellie Booth Award winner Thom Lewis, and his wife, Patti Lewis.



above: Meet the Director's Night, (l to r) host Chuck Scott, Ken Kebow, John DeBello, Jude Pauline Eberhard and Karl Kozak.

Agents Night '99 was hosted by San Diego's Executive Director Tom Doyle and coordinated by Sandy Roseland, Local President.



SAN DIEGO

Through the efforts of an all volunteer committee, the San Diego joint AFTRA/SAG Local had a successful year, introducing the membership to the best possible training, education and networking in a professional atmosphere for the professional actor.

It started with a Mixer/Fundraiser at San Diego's Planet Hollywood in October, 1998, a kickoff party to bring back the AFTRA/SAG Conservatory. The evening was a wonderful way to introduce the 1998-99 season and to showcase local talent to San Diego based production companies and the industry professionals who live and work in San Diego. San Diego's Film Commission was a sponsor for the event and more than 100 were in attendance.

The workshops featuring experts from the industry started with *Audition Techniques* in December, *How to Market Yourself as an Actor* in January, *Secrets of the Stunt Profession* in February, *Everything You Need to Know About Voiceovers* in April, and our most recent event in September was an Improv work-



shop, taught by our very own AFTRA National Board member, Spike Sorrentino.

On May 10, 1999 Agents' Night '99 drew a full house at the Torrey Pines Theatre in La Jolla. This special event was coordinated by Sandy Roseland, AFTRA President, and hosted by San Diego's Executive Director, Tom Doyle. Franchised talent agents present were Agency II agents Lois Ringe and Terry Ringe; Artists Management agent Nanci Washburn; Nouveau Model & Talent agent Bill Carey; Elegance Talent Agency agent Pam Pahnke and The Shamon Freitas Talent Agency agent Carol Shamon-Freitas. The efforts of our franchised agents combined with the San Diego AFTRA/ SAG Local made the evening a success.

On June 14, a panel discussion called *Meet the Directors* was hosted by SAG member, Chuck Scott. Panelists were: John DeBello of Four Square Productions; Ken Kebow of JMTV; Jude Pauline Eberhard of Persistence of Vision Films and Karl Kozak from Filmquest Partners. With over 70 people in attendance, the directors discussed their backgrounds, how they work, their areas of concentration and how San Diego performers could better prepare themselves to work in corporate videos, commercials and television.

On October 11, we concluded the season with *Learn How to Audition With Confidence* with San Diego Casting Director, Barbara Shannon.

Thanks to those who helped during the past year and members are encouraged to get involved in AFTRA's community outreach.

— Sandy Roseland

SAN FRANCISCO

The AFTRA San Francisco staff was kept busy for several months planning for the 57th AFTRA National Convention held in San Francisco in August. Special congratulations to Business Representative Zino Macaluso and the Convention Committee consisting of Local officers Joan Kenley (President) and Don Sanchez (First Vice President), Local Board member Claytoven Richardson, National Board members Denny Delk, Peter B. Collins and Matt Elmore and

continued on the following page

Members-at-Large Colleen Olson, Darlene Coleman, Desiree Goyette and Peggy Hope for a job well done. The Bay Area Broadcast Legends were a big hit in recreating a *Lone Ranger* radio program entitled *The Telltale Bullet*. Executive Director Frank DuCharme put together a photo retrospective of past conventions and a photo tribute to Bill Hillman.

This fall, the joint AFTRA/SAG Interactive Outreach Committee continues to meet to grapple with the ongoing issues raised by the barrage of new media outlets, venues and enterprises. The AFTRA Conservatory Committee has planned classes with many of the best acting and voice-over coaches in the San Francisco Bay Area. And, San Francisco's recently established New Member Orientation Program is picking up speed. One Thursday a month, new members are invited to participate in a roundtable discussion covering specified topics and encouraged to ask any questions that come to mind.

Sadly, San Francisco staff, members and colleagues bade a final farewell to Bill Hillman in August. As a past Local President, National President, Board member, AFTRA H&R Trustee, strong union supporter and outspoken Local advocate, Bill was always a pillar of strength. The AFTRA Local Board of Directors passed a motion to name the San Francisco office conference room in his memory: The Bill Hillman Conference Room. A plaque will be appropriately worded and placed.

— Karen Lipney

TRI-STATE

Congratulations to Alex P. Michaels, writer; Jim Friedman, producer/director, and everyone involved in the made-for-TV film, *What Angels Fear!* As the Tri-State Local's 1999 American Scene Award winner, the film was nominated for a National American Scene Award at the AFTRA National Convention. The Award "honors realistic portrayals of the American scene." *What Angels Fear* won for National Dramatic Production.

Thank you for a job well done to our 1999 Convention delegation: Claire Slemmer, Bill Hamilton, Priscilla Lindsay, Derrick Jones, John Polk and Herta Suarez.

October was *Sharpen Your Professional Skills Month* in the Tri-State. There was a Broadcast Workshop on October 2, featuring an in-depth presentation by Dominique Bravo, AFTRA National Rep/Staff Counsel, about standard terms and current developments related to personal services contracts. Jon Leibner, broadcast agent with N.S. Bienstock, Inc. in New York, discussed the role of agents in finding employment in the broadcasting industry, and both Jon and Dominique discussed personal services contract negotiations. On October 16, the AFTRA Conservatory presented the first in a series of performer seminars. Education Committee Chair, Dewey Hawthorne, conducted a *Back to Basics* — *On Camera* Workshop. Other seminars, addressing different topics, are slated for future months in Cincinnati, Columbus and Louisville. AFTRA members pay \$5 per seminar; prospective members, \$10. To register for any of the AFTRA Conservatory seminars, call the Tri-State Local: (800) 541-8668 or (513) 579-8668.

On a sad and frustrating note, it's been more than a year since Narrators at the American Printing House for the Blind (APH) in Louisville elected to become an AFTRA collective bargaining unit. The long-term negotiations have yet to result in a contract. In the process, AFTRA Tri-State filed several unfair labor practice charges against APH which resulted in the NLRB issuing three complaints against APH. AFTRA will continue all efforts to secure a fair contract for Narrators at APH.

As is tradition, Dan Radford's opening remarks kicked off the AFTRA Tri-State Local 1999 Annual Membership Meeting and Awards Presentation in May. As Executive Secretary-Treasurer of the Cincinnati AFL-CIO Labor Council, Dan has been providing leadership to over 80,000 union members and 250 local unions since 1984.

Those attending the meeting also heard from our Local President, Claire Slemmer. Executive Herta Suarez gave her State of the Union address and National Board Member, Priscilla Lindsay, was the guest speaker. There was a question and answer session on the then-pending dues referendum, followed by Agents Committee Chair, Denise Dal Vera's report and an Education Committee update by Chairperson, Dewey Hawthorne.

A reception, featuring contemporary and classical music selections by two local musicians, preceded the Awards Program. Balloting for Producer of the Year ended in a tie, so both producers, Ted Eckel of Louisville signatory ad agency Bandy, Carrol, Hellige, and freelance producer, Kim Cooper, received an award. Introducing Mr. Eckel, Columbus Performers Representative Bill Hamilton said, "We are lucky to have a talented and knowledgeable producer like Ted working with one of our signatories. He has been able to provide quality employment to AFTRA members in Louisville for many years. AFTRA members appreciate the opportunity to work with a producer of such talent and professional standards."

Kim Cooper was unable to attend, but sent her thoughts: "Thank you to all the talent I've worked with. As a producer, one of the more pleasant tasks is that of casting, especially when it's with AFTRA. You know you're working with professionals, the best..."

The 1999 Signatory of the Year Award went to Charles Ludwig, owner of Sterling Advertising in Louisville. Tri-State Vice-President, John Polk, praised Mr. Ludwig for calling AFTRA "when he has a problem with a client or a budget ...to discuss the best way to work things out," and for hiring "only Tri-State AFTRA members."

"This award is one of the closest to our members' hearts, stated Curtis Fuller, Cincinnati Station Representative, introducing the Talent Agent of the Year Award. "This award is granted in recognition of talent agencies that demonstrate outstanding commitment in the representation of AFTRA members." There was a tie, so both CAM Talent and Heyman Talent were honored.

The 1999 New Member of the Year Award went to Darnell Foster, a reporter from WTRF-TV in Wheeling, West Virginia.

Bob Singleton of WCMH in Columbus, Ohio, won the 1999 Station Steward of the Year Award. Bill Hamilton noted that Bob had been the steward there for more than 15 years, and had "participated in every contract negotiation with our Exec. He is always willing to assist our members, especially new hires who have never been employed under a union contract or belonged to a union. AFTRA members in the newsroom look up to him for answers and support when there is a problem."

On a personal note, and as the 1998 Member of the Year, I was proud and thrilled that John London was chosen 1999 Member of the Year. When I moved to Cincinnati in 1984, I was working as a news writer for WUBE-FM; WMLX-AM. John had already been working there as a reporter. Within a short time, John went to WLWT-TV in Cincinnati. He has been there ever since. John London is a top-notch reporter, a solid union man, an all-around great guy and a truly deserving Member of the Year.

Presenting the American Scene Award, Indianapolis Performers' Representative James Black said, "This award goes to recorded material produced under AFTRA contracts that presents the true American scene. It recognizes productions that utilize performers within the 'protected groups' and presents them in a non-stereotypical manner." This year's winner, *What Angels Fear*, was based on the play by Alex P. Michaels and produced and directed by Jim Friedman, who accepted the award.

Finally, the Andre Carlon Union Spirit Award, named in memory of the founder of the Cincinnati Chapter of AFRA (no "T"), went to John Domenick, TV weather anchor from WTRF in Wheeling, West Virginia. Walt Maher, last year's recipient, made the presentation, saying, John "definitely represents the same spirit, beliefs and dedication that Andre demonstrated many years ago."
— Mike Ward

WASHINGTON / BALTIMORE

Several years ago, five different employers owned seven radio stations in the Washington, DC area. Now, as a result of the rampant consolidation in the industry, AMFM, Inc. (formerly Chancellor Media) is the sole owner of these seven stations, where 70 AFTRA-covered employees work. AFTRA is currently bargaining with AMFM, Inc. to have as many of these 70 employees as possible work under the terms of one collective bargaining agreement. One of the items AFTRA is attempting to have included is language that addresses the relationship between the personal services contract and the collective bargaining agreement.

As a result of Clear Channel's Baltimore station WCAO-AM not furnishing information requested by AFTRA, the National Labor Relations Board has issued a formal complaint. Clear Channel took over operation of the station in August, 1998, and since then has continually failed to provide information needed by AFTRA. AFTRA also has alleged that the company had committed additional unfair labor practices by unilaterally changing the terms and conditions of employment. The Regional Director did not issue a complaint on the allegation regarding unilateral changes. However, AFTRA has appealed that decision and is awaiting an answer from the General Counsel.

In a break with traditional three-year contract deals, AFTRAs at ABC-owned WMAL-AM and WRQX-FM recently ratified a five-year contract that provides for annual increases of 3.5%, 3%, 3%, 3% and 3.5%. In addition, the agreement contains new language on the use of the Internet. ABC also agreed to grant voluntary recognition to AFTRA to represent the announcers at WJZW-M. After AFTRA notified ABC that five of the six announcers at WJZW had signed authorization cards, ABC agreed to have an arbitrator validate the signatures, after which ABC recognized AFTRA as the exclusive representative of the employees. Contract negotiations are underway.

Paul Gregory, one of the Local's Executive Board members, has been selected to be part of the negotiating team for the Radio and TV Recorded Commercials Contracts. Bargaining is expected to begin early in 2000.

Last year, AFTRA concluded negotiations covering producers and editors at National Public Radio. This year, in addition to the 5% increase that went into effect October 1, the 38 unit members will share in performance bonuses equal to 2% of the gross pay received by the unit during NPR's fiscal year, which ended September 30. The total bonus amount was about \$60,000.

— Ken Greene

Clara Heller REMEMBERED

Dear Editor:

Clara Heller's death on April 5, 1999 was a severe loss to AFTRA members and their children as well as to her family and friends.

I met the glorious Clara Heller in 1963 when we started to organize the scholarship program that was to memorialize her late husband, George Heller. He was a key founder of AFRA which became AFTRA with the inclusion of television in its jurisdiction. His greatest accomplishment for our union, his last before a cruel and early death claimed him in 1955 at the age of 49, was the AFTRA Pension and Welfare Funds (now known as the Health & Retirement Funds), the first in the largely freelance entertainment industry.

Clara, having studied and acted in her native Hungary, continued her career as a young actress in New York. She met George Heller when she was acting in a Broadway play for which he wrote the music. They married in 1934 when he was acting in *Sailor Beware*. Clara took time out from her career to raise their two daughters, Toni and Francesca (Toni Heller has served for many years as a trustee of the Scholarship Fund), returning to work as a producer of *Wonderama*, a five hour weekly children's show on the Dumont network, only after George's death.

Clara served as Chair of the Trustees of the George Heller Memorial Scholarship Fund from 1966 when scholarships for higher education were first awarded to AFTRAs and their children in need, doing most of the work of the Trustees until the mid-1990s when she retired as Chair, continuing, however, as a functioning Trustee until 1997. As a painter and a dedicated activist, she was a pivotal force in the Celebrity Art Show and Sale and other fundraisers that provided the first financing for AFTRA's memorial scholarships.

Clara Heller will be remembered with great love by those of us who knew her; and, because she left a bequest for a scholarship adding to her lifetime contributions and her ceaseless efforts for deserving AFTRAs. I hope that there will be an overwhelming response of dollars to keep her memory alive as well as the scholarships in her husband's name which continue to remind us of his monumental gifts to AFTRA.

Martha Greenhouse, New York
Chair, Trustees
George Heller Memorial Scholarship Fund

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, Inc., LA
 ABT Productions/Gary Boggs, Inc., Nashville
 A&P Records, Inc. & Peter Livingston, Inc., NY
 J.H. Adams, as Ind. & I.H. Adams & Associates, Inc., Twin Cities
 Adams & Connor, NY
 Admarketing Inc., LA
 Advertising Dimensions & Owners, Vickey J. Phillips & James E. Van Dyke, as Ind., Phoenix
 Advertising Etc., Dallas
 A-Kan Productions/Jim Eakin, Inc., Nashville
 Jeff Alan Organization, LA
 Alglobe Industries, Inc. dba Alglobe Records, Burt Jacobs & Len Kern Ind., LA
 Russ Allison Ind., Nashville
 A Major Company, Nashville
 American Pacific Productions and Richard Percell, Ind., LA
 Americome Intern & Al Korn, Ind., NY
 Amicus Productions, LA
 Ralph Andrews Productions, Inc., LA
 Appleton Century Crofts, NY
 Aquarius Industries, Inc., Nashville
 Aquil Fudge Productions, Inc., LA
 Dennis Aries Productions and Dennis Aries (aka Dennis Murphy) as Ind., LA
 Artists of America, Inc. & Harley Hatcher, as Ind., LA
 Ash Enterprises Advertising & Larry Aaronson & Alex Shapiro, Ind., LA
 Harvey Asher, LA
 Audio Aides, NY
 Auspex Music/Jules Chaikin, Ind., LA
 Autumn Records/H. Cooper, Ind., Nashville
 AV Connection, Inc., Detroit
 Avenue of America Recording, Ltd. of Toronto, Canada, LA

B

BBF Communications, NY
 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., LA
 Because Productions, Inc., NY
 Beery Associates Advertising, NY
 E. David Beattie Advertising, LA
 Allen Baumont (Tape Productions, Inc.), NY
 Bergholtz, Bergholtz & Scroff, Houston
 Bernstein-Hovis Prod., Gary Bernstein & Larry Hovis, Ind., LA
 Paul Berry Company, Dallas
 Beverly Hills Recording Corp., LA
 Beverly Producers Group & Allen Plone as Ind., LA
 B.I.C. Productions, H. Cooper, Inc., Nashville
 Mr. Blackwell, Inc., LA
 Blue Pacific Corporation, LA
 Judge Arthur A. Blyn for Surrogate Campaign Committee, NY
 BMB Productions; Inc., Nashville
 Books on Tape, Inc., LA
 BPM Talkies, Inc., LA
 Johnny Bradford dba Silver Fox Enterprises, LA
 Bradley-Gelman & Associates, Detroit
 Brent Music, Nashville
 Broadcast Productions, Inc. of Daytona, Florida, NY
 James Brown, Jr. dba Radio Video--Off The Top, San Francisco
 Lawrence Brown, Inc. & Lawrence Brown, Ind., NY
 Buddah Records, San Francisco
 R.J. Burke Advertising, Inc., Dallas
 Burlingame Automotive, San Francisco

Dorsey Burnett Prouctions & Marshall Lieb, Ind., LA
 Butler Manufacturing Co., San Francisco
 Butterfly Record, and A.J. Cervantes, Inc., LA
 Byrd Nest Productions, Nashville

C

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

D

D.C.A., Inc. Advertising, Detroit
 DAADI MA Productions, LA
 Dalton Productions/Jack Gilner, MD., Nashville
 Dana Music & Joseph Saraceno, as Ind., LA
 D'Franza Laboratories, LA
 Russell Decker dba Lightwave Communications, San Francisco
 Roy Deets Associates, LA

Destiny Records, LA
 Diamond-Touch Productions, Ltd. and Gregg Diamond, Ind., NY
 Dimension Music, Inc. & Don Gordon, Ind., LA
 Disco-Tek International Productions & Ralph Cossey, LA
 Dr. Bob's Inc., Chicago, San Francisco
 Dot Productions, Inc. & Mayleas, Pres., NY
 Hank Dubin as an Ind., LA
 Dunnan and Jeffrey, NY
 Dynamic Learning Systems Inc. & Robert L. Ford, Ind., Chicago

E

E.C. Productions and C.R. Productions, LA
 EC3 Productions and Emmett Cash 111, Ind., LA
 Economides & Associates, San Francisco
 Educational Media Associates of America, Inc. and Fred Maroth, Ind., San Francisco
 Employment for Entertainers Co., Nashville
 Encore Communications, Inc., LA
 Encore Productions, Inc., NY
 Entertainment Media-Ltd., LA
 En Theos, Kansas City
 Erin Entertainment & Donna Wyant, Ind., NY
 Esta Music, Inc., LA

F

Fame Productions, Inc and Rick Hall as and Ind., LA
 The Fanfare Corp. and Mr. Joe Solomon, Pres. Ind., LA
 Fania Records & Jerry Masucci, Ind., LA
 Farris & Swope Advertising, Kansas City
 First Line Records, LA, Nashville
 Leon Fisher Productions and Leon Fisher, Ind., LA
 Fishmann Enterprises/John Fisher, Ind., Nashville
 FM Productions and Cliff B. Ford, Ind. of Marina Del Rey, LA
 Foote, McElwee & Roche, San Francisco
 Forbes Marketing Group and Ted Forbes, Ind., LA
 Sam Force, LA
 Ford/Muhoberac, LA
 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), LA
 Frik & Frak, Inc. and Howard Goldstein, Ind., NY
 Fuse Records, Nashville

G

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

H

The Hagen Group, San Francisco
 Halverson & Assoc. & Allen Halverson, Ind., LA
 Happy Fox Records Productions & James D. Carson, Ind., LA
 Thomas Hart Advertising Agency, Seattle
 Hartline Productions, Burbank, California, Nashville
 Douglas Haven Associates, Ltd., NY
 Heltzer Advertising, Inc. & Marvin Heltzer, Ind., NY
 Harvey Herman Enterprises, LA
 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 Merriweather, Ind., LA
 Honey Bee Records and Jay Ellis, Ind., NY
 Hotlanta Films & Richard Robinson, Ind., LA
 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., LA
 Indigo Records, LA
 Innovisions, Inc., Philadelphia
 In Productions, LA
 Inner City Blues Production "The Crazy Life" & John T. Smith, Ind., LA
 Instant Animation and Steve Meelow, Ind., LA
 Intelligis Group, San Francisco
 Interface 2000, Miami
 International Children's Appeal & Stanford Chalon, LA
 International Marketing & Management Corp., Nashville
 IRIS International, Inc., San Francisco

J

J.D. Productions and John Durill, Ind., LA
 JDS Records Corp. & Joseph Sherman Pres. NY (not JDS Enta of New Jersey)
 J.J. Enterprises, John James, Ind., San Francisco
 Jackson Advertising, LA
 Jacobson Communications & Neil Jacobson, Ind., LA
 Jemo Recording Enterprises, LA
 Walter Jensen Productions, LA
 JM Productions/Videoquest & Mavis Arthur & Jim Caruso, Inds. San Francisco
 Billy Johnson, LA
 Ed Joiner Productions & Ed Joiner, Ind., Atlanta
 The Jordan Co., Dallas
 Joshua Tree Productions, NY
 Jupiter Entertainment Enterprises, LA
 Justin Pacific XVIII, LA

K

Tommy Kaye & Tommy Kaye, Ind., LA
 Kehoe for State Treasurer Election Committee & Lorelei C. Kinder, Campaign Manager, Ind., LA
 Kelly Marketing/Pro-Football West & Michael Kelly, Ind., LA
 Don Kirshner Productions, LA
 Kathy Kurasch Productions, LA

L

L.J.M. & Associates & Lawrence J. Mayran, Ind., LA
 LA Records Glower Productions & Gloster Williams, Ind., LA
 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), LA
 Levitz Furniture Corp., Miami
 J. Brian Lindsay & Recordex, Inc., LA
 Lincoln Builders and/or Charles Zuchowski and/or Coventry Rehab, Cleveland
 Lone Star Records, Austin, Texas, Nashville

M

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

N

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

O

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

P

PM Theatrical Productions, Inc. & Sam de Cristo, Ind., LA
 Russ Pandellis Advertising, Nashville
 Par One. Ltd. & Joe Peterson, Ind., Las Vegas, LA
 M.P. Pattern Company, Detroit
 Jewel Paula Records and James Pastell, Ind., Nashville
 "Little Richard" Pennimann, LA
 Terry L. Pennington, LA
 Pepper Sound Studio:: of Memphis, Chicago
 Perfect Triangle Productions, Ltd., LA
 Philips Advertising, Tulsa Oklahoma
 Piazza & Frank Lawrence, Ind., NY
 Pieplow/Dorsett, NY
 Pine Trees Productions & Kenneth M. Sawyer, LA
 Plantion Productions, Nashville
 Bob Pleas, LA
 Police Productions, Nashville
 Pomegranate Records--Joe Porter, LA
 Prelude Press & Peter McWilliams, Ind., LA
 Prescott Records, LA
 William Prevetti Advertising, San Diego
 Primacy Productions, Nashville
 Professional Broadcasting & Nick Ashton, Ind., Miami
 Professional Video Services, LA
 Programme Shoppe & Don W. Clark, Ind., LA
 Psychosis Corporation, LA
 Public Response Co., Hugh Schwartz, Ind., LA
 Pulver, Morse & Assoc./Ted Pulver, Ind., LA

R

The Rainbow TV Works, LA
 Gray Raines, LA
 RAJ Music & Dr. Ramesh Agarwal, Ind., LA
 Ratcliffe Advertising Agency, Dallas
 Raven Rich Corporation, NY
 Red Ash Records, Nashville
 Ken Reitz & Company, LA
 Renegade Records/Chuck Chelman, Ind., Nashville
 Rock Around the World & Danny Litman, Ind., LA
 Recordex, Inc. (J. Brian Lindsay), LA
 Bob Reed Productions, Nashville
 Dennis Regan Associates & Dennis Regan Ind., LA
 Ken Reitz & Co., San Diego
 Renaissance Radio Production, NY
 RFD Hollywood Inc. and Donald L. Long, Exec. Producer, Ind., LA
 Sam Riddle Productions aka Del Azul, Inc. dba Out of the Blue Productions and Sam Riddle Ind., LA
 Ritz & Associates & Arnold Rivera, Ind., LA
 Communicat
 Dusty Roades
 Roberts & R
 Robin-Doud
 Ind., NY
 Rogers Adv
 Roll's Pro
 Don Ro
 Ros
 S
 Ro
 Ro

S

S.J. Productions, Nashville
 SAHAURO Productions International & Michael White, Ind., Phoenix
 Irving Samuels Advertising, NY
 Sandoval Prod., LA
 San Jose Sharks, San Francisco
 Sant Andrea, Inc., LA
 Sattlers/Coffax, San Francisco
 Sautel Associates, Pittsburgh
 Jay Schorr Productions & Jay Schorr, Ind., Miami
 Scorpion Records/Sirm Williamson, Ind., Nashville
 Dick Scott Entertainment
 Richard M. Scott, Ind., NY
 Scrim Shaw, Melanie Gentile, Inc., Nashville
 J.D. Seedman Advertising, Detroit
 Select Direct Productions & Matthew Piazza, Frank Lawrence, Ind., NY
 Jack M. Sell, dba Sell Pictures, Inc., Chicago
 Donald J. Sherman & Assoc. Inc., San Francisco
 Shelby Singleton Music, Nashville
 Mark Sherrill Productions, Nashville
 Sholeh Hamedani dba Nutra Era/Global Vision, San Francisco
 Joseph Siegman, Inc. & Joseph Siegman, Ind., LA
 Steve Singleton, Nashville
 Silver City Records
 The Sidewalks Company, LA
 Paul Skidell Radio Enterprises, NY
 Slabach-Pobuda & Ron Pobuda, Ind., NY
 John F. Small, Inc. & John F. Small, Ind., LA
 Dave Smith Productions & Dave Smith, Inc., LA
 Smith Patterson (Jordan Marsh Company), Boston
 Solaris International Pictures, Inc. & Fred S. Thorne, Ind., LA
 Songs of David/Dave Mathes, Ind., LA
 Soto & Associates & Rick Soto, Ind., LA
 Sound Communications, Inc., LA
 Sound Factory, Nashville
 Southern Country, Nashville
 Dale Spence Ent., Inc., LA
 Spectrum Entertainment Corp. & Stuart Swartz, Ind., LA
 Spincheck Productions/Sim Ballard, Ind., Nashville
 S.R.O. Productions, Inc. DBA Riddle Walton Products & Sam Riddle & Kip Walton, Ind., LA
 Star-Com Publishing, Nashville
 J. Charles Sterin, Philadelphia
 Straight Records, LA
 Summit Eagle International, Ltd. & Lou Linostrom, Pres. Ind. LA
 Sunbird Records, Nashville
 Sunnyvale Ford, San Francisco
 Sunrise Entertainment, LA
 Superior Ford, Twin Cities
 Superscope, Inc. & Joseph S. Tushinsky, Ind., LA
 Sussex Records & Robert Davidson, Ind., LA
 Sutherland Music, Inc.

T

TMS Records/Tom Schieno, Ind., LA, Nashville
 Jason Taite Advertising & Jason Taite, Ind., LA
 Rob Taylor Creative & Rob Taylor, Ind., San Francisco
 Taylor, Spr
 and James Taylor,
 Ind., S
 Renaissance

Toby Tomkinson, aka Marvin Tomkinson, Tri State
 Tomvall Productions/Tompall Glaser, Ind., Nashville
 Top Records of Nashville, Chicago
 Tour Toiseshell & Bob Bejan, Ind., NY
 Townhall Productions, LA
 Transcontinental Entertainment Corp., LA
 Transwestern Records & Rodney M. Reed, Ind., LA
 Tremar/Parrott Productions, San Francisco
 Trowbridge House Communications Corp., Detroit
 TVC-The Video Company & Roger Scott, Ind., LA

U

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

V

Vanguard Advertising, Inc., NY
 Charles Veat, Jr., LA
 Veritas Independent Productions, San Francisco
 Video Cassette Magazine Publishing Co., Inc., aka "Jiggles", San Francisco
 Vita Records, LA
 Voss Records, LA

W

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

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(214) 363-5386 fax
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(303) 757-1769 fax
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(248) 355-2879 fax
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Director
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FRESNO

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Mr. Sean Boyd
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ACTION ITEMS @
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ON THE COVER: Troy Kotsur and, above, Ariana DeBose photographed by Maarten de Boer/Shutterstock.

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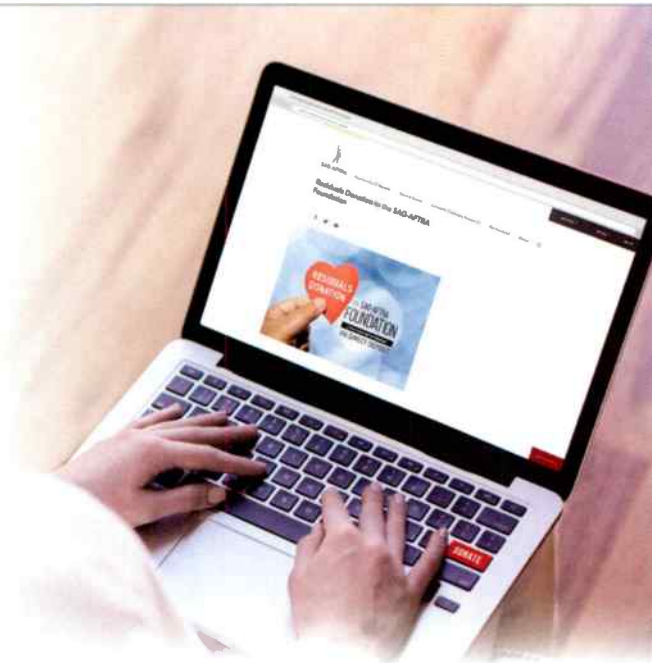


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