AFTRA

Summer, 1987

50th Anniversary Issue

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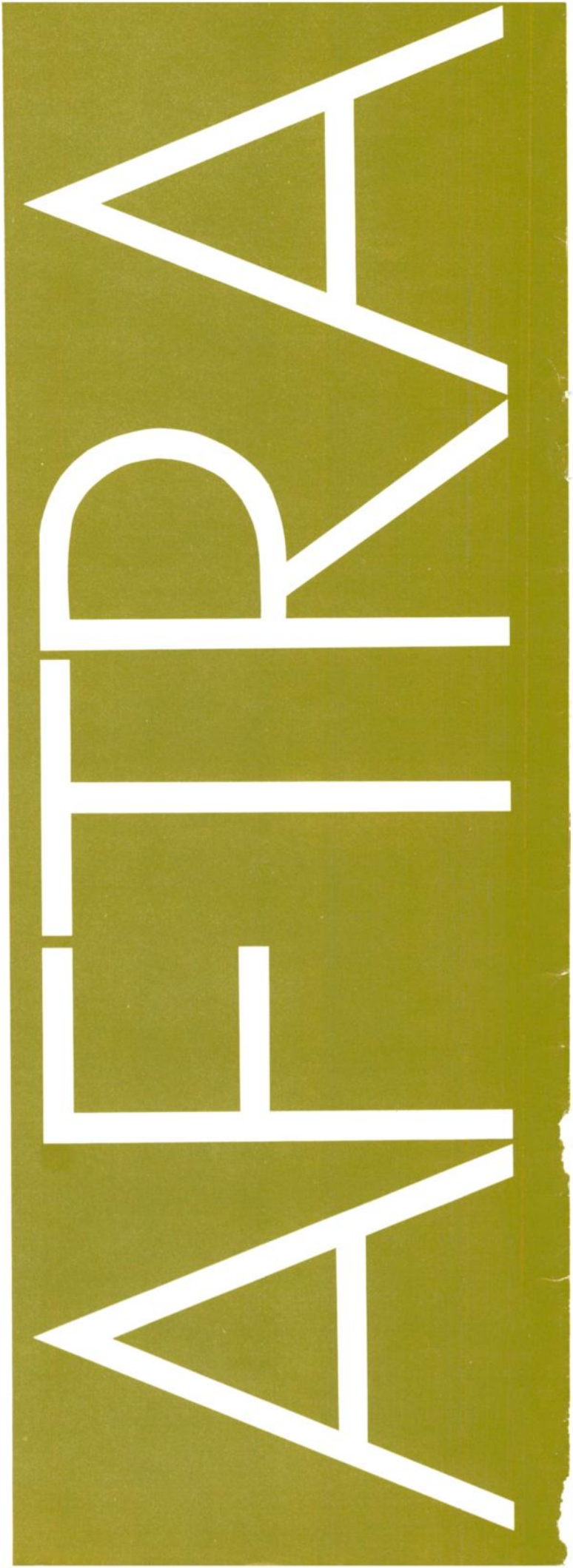

AFTRA Summer, 1987

Volume 20, Number 3

Letters and articles are welcomed. Opinions expressed in letters, interviews, or by-lined articles do not necessarily correspond to the policies or views of AFTRA. All submissions must be signed, but names will be withheld upon request.

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AFTRA

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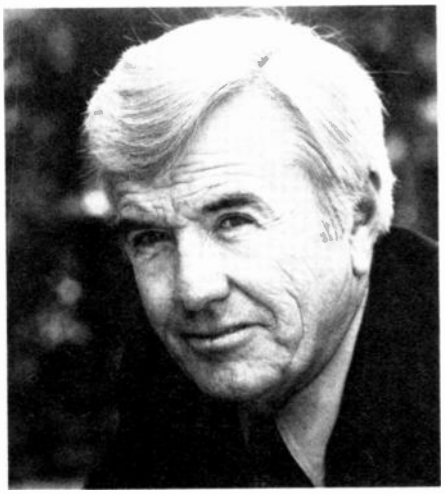
1937–1987

ANNIVERSARY EDITION

A special pride

by Frank Maxwell

National President



Frank Maxwell

An act of faith

by John Hall

National Executive Secretary

John Hall

All of us can point to something in which we take special pride. Those of us who have chosen careers as actors and broadcasters and have managed to make a living at our craft can certainly be proud of that.

A source of pride for me is to have been associated with, and a part of the performing unions for as long as I have been an actor: to have been elected to represent the members of the three major unions of performers — Equity, SAG and, most important for me, at least, AFTRA.

Like many others, I lived through the early history and the constant struggle that you'll be reading about in this special anniversary issue. I remember what working conditions were like in radio before AFTRA and its predecessor, AFRA, brought stability and dignity to our profession. I remember, and I never want to forget.

I am proud of AFTRA and my connection to it — and proud that I come from a family of trade unionists — my grandfather was a founder of the Brotherhood of Railway Trainmen way back when "Brotherhood" and "Trainmen" seemed perfectly logical titles for a union.

Recently I bumped into Henny Youngman in a restaurant in New York. "Hi, Frankie," he greeted me. (I like to think he calls me "Frankie" because I'm so much younger!) "I see your name all the time, you're the head of the union," Henny said. He didn't say, "a union," or "one of the unions," he said "the union." Of course, that made me proud.

Today, AFTRA is the largest of the performing artists unions, counting 67,000 people among its membership. To be the National President of AFTRA as it commemorates its 50th Anniversary instills in me the greatest pride of all. ☆

Honor roll of AFTRA National Presidents

Since our union was founded 50 years ago, the following members have served AFRA and AFTRA as National President:

Eddie Cantor 1937-39
Lawrence Tibbett 1939-46
Ken Carpenter 1946-48
Clayton (Bud) Collyer 1948-50
Knox Manning 1950-52
Alan Bunce 1952-54
Frank Nelson 1954-57
Bud Collyer 1957-59
Virginia Payne 1959-61
Art Gilmore 1961-63
Vicki Vola 1963-65
Tyler McVey 1965-67
Mel Brandt 1967-70
Bill Baldwin 1970-73
Kenneth Harvey 1973-77
Joe Slattery 1977-79
Bill Hillman 1979-84
Frank Maxwell (incumbent) 1984 —

Too often history holds little interest for busy professionals practicing their craft. The Great Depression of the 1930s is a long way off — so distant that most people who didn't live through it have no concept of what it meant not only to America, but to the world.

So it is not surprising that many of us who have ploughed the fields of organizing and tended labor's crops bemoan, with tedious regularity, the perfectly understandable insistence of most of our members to concern themselves only with today.

It is therefore important to understand that American unions — AFTRA included — had their birth during the Depression and were mostly forged on the anvils of injustice. But this is 1987, and few of us know or, it seems, care that our founders — many of them stars — risked their careers to insure their colleagues' well-being, any more than modern industrial workers know or care about the "Battle of the Overpass."

Then and now the only way we can protect ourselves is to keep our union strong. If we are to survive in today's economic and corporate climate, AFTRA must be strong. If we are to prosper, AFTRA must rededicate itself to the principles of a democratic union and the only people who can accomplish this are the union members.

When times are good, unions seem less important, especially to their members. But today is a time of peril because the scenerio of our profession is changing and its cast of players is changing even faster. More and more we are dealing with strangers; loyalty has become the exception, not the rule.

Your membership in AFTRA is an act of faith. We hope to justify that faith by trying to do a better job than ever. ☆

THE WHITE HOUSE

WASHINGTON

May 29, 1987

I am happy to extend congratulations to the American Federation of Television and Radio Artists as you celebrate your 50th anniversary. This is a special moment for Nancy and me as proud members of AFTRA.

Through the years AFTRA has meant a great deal to countless performers, broadcasters, and others in the television, radio, recording, and audiovisual industries. The gains won by this fine union have resulted in much progress for the profession and industry alike. This past is surely prologue to continued achievement.

Again, congratulations on this milestone. Nancy joins me in sending best wishes for many more anniversaries and for every success and happiness. God bless you.

Ronald Reagan

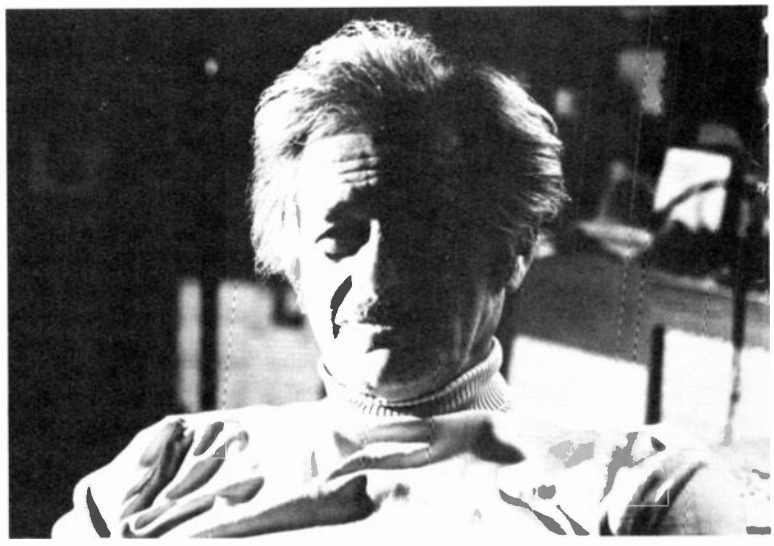
Reflections on Civility and the Art of Bad-Mouthing

by Norman Corwin

One day in my 28th year, by steps too many and luck too freakish to recount here, I found myself for the first time in a position to employ people. Actors.

I had just become a radio director at CBS. It was before the dawn of AFRA, and even then there were more actors looking for work than there were jobs. And because broadcast drama was then relatively new, and programs relatively few, the emergence of a new director anywhere along the route was of interest to the profession.

Actors began calling and writing for appointments, and for a chance to audition. Having always been a seeker and not a giver of jobs, I identified with the applicants. Some, especially the hungriest, were nervous — not because I was forbidding, but because I had the power to hire. I had been a publicity flack a few weeks earlier, and before that, a newspaperman, and in both capacities I was no more capable of inspiring appre-



"I wish most actors and actresses had better opinions of themselves . . ."

hension than a frozen haddock. But now I could assign paying roles, and that made me someone to reckon with. Actors asked each other about me, as they did about every new director. Was I easy to meet? Did one have to wait long for an appointment? Did I furnish audition material, or must one bring his/her own?

Out of empathy I would not stay behind the desk in my office, but came around and sat in front of it, to equalize spatially the terms of meeting. Not as a point of strategy, but out of interest. I talked casually of unrelated matters before getting down to the purpose of the interview. Usually when the visitor saw that I took interest in him as a person, and not just as a hireable type, the onus of having to sell himself, always a strain, tended to vanish, and I could get a truer impression of qualities that might be helpful in a studio.

I never had reason to change my outlook on actors. They are not as a class the easiest company, especially if they enjoy exceptional celebrity or have been fanned and petted and inflated by stardom. But the young, talented actor, unfossilized by doctrine or method, eager to learn and put his learning to work, is a joy to the playwright and director. So is the star who keeps his head when all about him are wrangling over contracts, publicity, co-casting, billing, agents, managers, schedules, and the rest of the distractions in Pandora's makeup box.

It may be quaintness, but I have always regarded actors and actresses as collaborators, not puppets; as instrumentalists, not instruments. All but a few justify that outlook, and the exceptions tend to be those whose insecurity may be so deep, or whose training so doctrinaire, they they are difficult for most, if not all directors.

To me the cardinal No-No of directing is hauteur. I have only contempt for producers and directors, in whatever medium, who treat job-seeking actors, singers and dancers, as though they were robots dismissible by the flip of a switch. To interrupt an audition literally in mid-sentence with a cold, "Thank you, that's all!" is unforgivable. It takes very little time to be considerate, to honor common courtesy and, at no cost to management, protect the dignity of the artist. Even the untalented have a right to be treated civilly, and not as some kind of cattle mistakenly let in from a pen.

Perhaps even more unforgivable than rudeness in auditions, is abusiveness in rehearsals. I once watched a major film director, frustrated because he could not get what he wanted from two stars of the first magnitude, take it out on a bit player — a violent

In his 1940's network series, Columbia Presents Corwin, *Norman Corwin, radio's preeminent dramatist, realized the full potential of the medium as a dramatic art form. Even when the casts of his programs included the President of the United States, it was Corwin's scripts and the values that his direction brought to them that millions of Americans tuned in to hear. He is also the author of numerous films (earning an Oscar nomination for* Lust for Life*), scores of television plays and many books, the most recent of which is* Trivializing America, *published by Lyle Stuart in 1983, and recently reissued. The list of Mr. Corwin's awards is almost as long as this article which, like all others in this issue, was written especially for AFTRA Magazine's 50th Anniversary edition.*

tongue-lashing over a picky, arbitrary matter, in front of a whole company. It can be argued that genius has certain prerogatives, that artistic tyranny can be justified by results, but that is a cop-out. An acting, musical or dance company is not a boot camp for military recruits, and it has yet to be demonstrated that a production of any kind will turn out better if the director is a son of a bitch.

Of course artists are not without sin either, but unless they own the studio, their sins do not carry the same weight as those exercised by authority. One of the singular features of radio drama, incidentally, was that its casts would assemble, read, rehearse and go on the air, all within a few hours, so that there was no time for neurotic frills, intramural intrigues, backstage bickering or general moodiness.

I have experienced only two or three destructive artists in all my years in the media, and they only in the theatre — the kind who, having time to incubate some sort of conspiracy, work against the interests of a play, or against other actors, to gain some dubious personal advantage. But most of the species is wonderfully awake and aware, talented, dedicated, hard-working, inquiring, considerate, as treasurable to the playwright and director as a master performer to a composer and conductor.

Still, over the long run I wish most actors and actresses had better opinions of themselves. I bridle whenever they are assisted in self-deprecation by such troglodytes as the late Westbrook Pegler, who scorned singers and actors because "a singer emits certain sounds from the neck, that's all . . . An actor utters recitations written for him; he bawls, whimpers or whispers, and stands here and there according to minute directions after long and patient instruction." It is one thing for non-actors like Pegler to say such things; or for Samuel Johnson, who had serious reservations about even Shakespeare, to denigrate players as "no better than creatures set upon tables and stools to make faces and produce laughter, like dancing dogs," or for the wry Oliver Herford to say, with better humor, "Actresses will happen in the best of families."

But it is another thing for actors to dump on themselves, as when Richard Burton told an interviewer, "You may be as vicious about me as you please. You will only do me justice." Or when Bing Crosby summed up himself by saying, "I think I've stretched a talent which is so thin it's almost opaque (he meant transparent), over a quite unenviable term of years"; or Tallulah Bankhead advising a young woman, "If you really want to help the American theatre, don't be an actress, darling, be an audience"; or Cedric Hardwicke speculating that "God felt sorry for actors so He created Hollywood to give them a place in the sun and a swimming pool. The price they had to pay was to surrender their talent."

I'm afraid Orson Welles summed it up when he confessed, "Every actor in his heart believes everything bad that's said about him." That may be, but it is no reason for the artist to add to his burden by saying bad things about himself. There is enough rudeness in hiring halls and casting calls without voluntary contributions from members of the organization whose jubilee we celebrate, and in whose publication this appears. It will never hurt to begin to believe everything *good* that's said about you, too. ☆

The threat to America's standard of living

by Lane Kirkland

In any line of work where there is a shortage of jobs, employers will be tempted to take advantage of their position by using the threat of unemployment to keep people with jobs "in line," and to keep wages and benefits to the barest minimum.

Those are the conditions under which too many Americans labor today. The shortage of good jobs, the rise of unfair foreign competition, and the emergence of a predatory class of corporate raiders who leave their victims debt-ridden shells of their former selves — all of these forces today threaten the American standard of living for artisans, industrial workers, and professionals alike.

For as long as people have needed to work for others, the best and most effective safeguard against exploitation has been the collective strength people have found in free trade unions.

At the most basic level, through collective bargaining unions have managed to win decent wages and health, pension and other benefits, not just for their members but for the society as a whole.

With those basic employee protections, unions have contributed to the cause of individual freedom and expression by freeing those who must work for a living from the complete control of their employers.

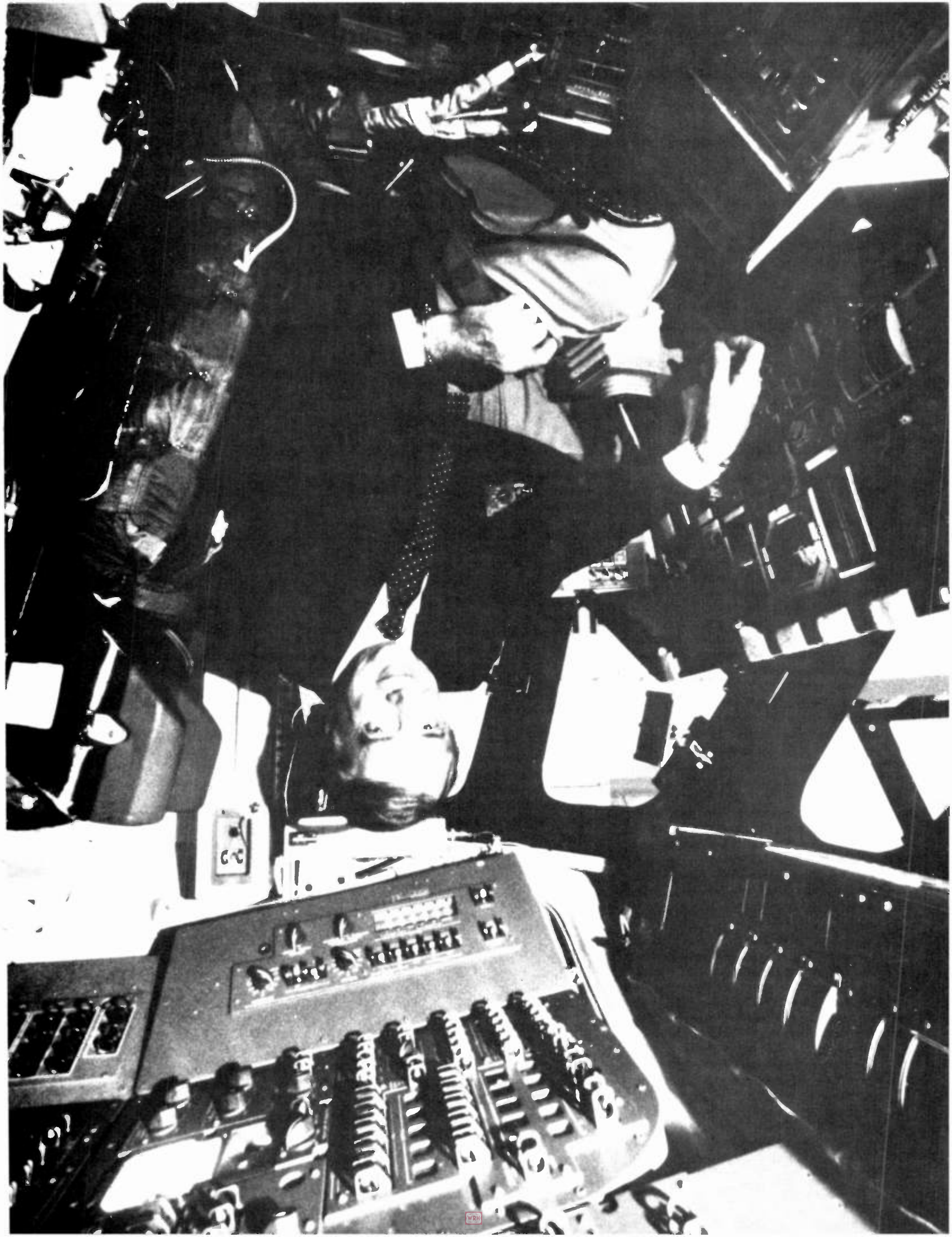
The American labor movement is founded on the principle that human labor is not just another commodity or a mere factor of production; the principle that human beings are entitled to respect and dignity in the conditions and terms of their employment.

A firm belief in those principles unites the carpenter, the auto worker, the hotel employee, and the skilled and talented members of AFTRA.

Since its founding 50 years ago, AFTRA has consistently held fast to those fundamental principles, faithfully meeting the needs of its members.

On behalf of the AFL-CIO, you have our thanks, our best wishes and our support for your goals for the future. ☆

Lane Kirkland is the President of the American Federation of Labor-Congress of Industrial Organizations (AFL-CIO).



An interview

Hugh Downs

Plagued by mike fright, camera fright, color blindness and a "fear of getting clobbered" that kept him from playing team sports as a child, AFTRAn Hugh Downs now holds the record for the most hours logged on commercial network television and has courted more real danger than most professional daredevils. In this exclusive interview, this deceptively complex man talks about his life and times in broadcasting, what makes him angry, the funniest blooper he ever heard, and the worst interview he ever did.

Hugh Downs may be as close to the Renaissance Man as one can find these days. Aside from a career that has seen him log more hours on network commercial television — 10,000 — than any other person (Johnny Carson is second with about 7,000 hours, and it would take him 15 more years on *The Tonight Show* to reach 10,000), Mr. Downs is a committed AFTRA member, whose concern for the union dates from his early radio days in Chicago 40 years ago. Mr. Downs has amassed a mind-boggling list of personal and professional achievements. A few include: Currently host of ABC's *20/20*; author of six books, numerous articles; expert on nutrition and problems of the aging; Chairman of the National Space Institute; consultant to the Center for the Study of Democratic Institutions; Chairman of the Board of the U.S. Committee for UNICEF; lecturer on such subjects as the quality of life, energy, the role of the communicator in environmental concerns, space exploration, aging in America; he is a licensed pilot and glider pilot; a composer, navigator, race car driver, sailor and deep-sea diver.

Mr. Downs attended Bluffton (Ohio) College, Wayne State University (Detroit), Columbia University (New York) and Hunter College, and he holds honorary degrees from five universities. He lives in Manhattan, Arizona and, most recently, Massachusetts. He and his wife Ruth have been married for 43 years and have two grown children.

Punctual to the second, Hugh Downs greeted AFTRA's editor in his comfortable, unpretentious ABC office in New York.

QUESTION: Given the diversity of your achievements and your interests, it's hard to imagine that you've logged more time on commercial network television than any other person. What do you do in your spare time?

ANSWER: You know, there is spare time. What I long for now are lumps of time that are a little bigger. But I have the ability to sleep in very short segments.

Q: You once fell asleep on the *Tonight Show*!

A: Yes. I took a five minute nap while we were on the air. There is spare time, but in little nooks and crannies. I've also developed a thirst for a garden and a dog, neither of which I can have with my present schedule. Usually I fill spare time with reading or listening to music. I am trying now to compile a new book list. In 1944 I started reading the great books list — 131 books. I wanted to do it in seven years; it took me 13. In 1974, 30 years after I had started the great books, I started the Great Books of the Western World, published as a set by Britannica. Right now I am starting to compile a bibliography for another book list that I want to build for myself, a cosmic history. I want to read the best books written on the origin of the universe, the solar system, the geology of the earth, the origin of life, and history. Knowing my reading rate, it will take about four years.

Q: You have written that people who are accustomed to playing scripted roles often have difficulty hosting on camera.

A: I have never played a role on television. Some

people do, they put down their own persona. The public is remarkably astute at seeing through that kind of costuming. I never wanted to do that for two reasons. First of all it would be an embarrassment to me and second it would be a betrayal of the person tuned in, to present something that was false. For that reason I present myself, such as I am, which is all I can do. I acted briefly in summer stock, and later played myself on a soap opera, but ABC took the view that enough effort is necessary to keep the reality and integrity of a news situation and as soon as you start doing dramatic scripts the public might be confused as to what is fictional. That is something that we want to avoid in news. I suspect that the public is less confused about that than we think. But I agreed with the policy. I have since turned down offers of that kind.

Q: Jack Paar used to say that "TV is killing me." You've done more TV than anybody. How do you handle the stress?

A: Someone once said I make Perry Como look like a nervous wreck, which has led to the idea that maybe I am not as involved as I ought to be. I do not think that's the case. Early in my career I was the most stressed person I know. I had terrible mike fright, and later camera fright. It was terrifying! I look back on it and wonder how my physical system stood it, and why I put up with it. Why didn't I do something else? But something made me want to do broadcasting.

I went through agony, and then I learned a couple of things which are very useful: One, you do not have to hover over other people's jobs. You do need to be with people that are competent, to arrange the support and the machinery that is right for you. Sometimes that takes awhile. If you get into a situation where people are expending 80% of their energy on turf defense and 20% on moving the project forward, it becomes an ulcerous and miasmic situation. When I was doing *Concentration*, the game show, there was nothing to rehearse, so I could go into my dressing room, ten minutes before airtime, tell someone to wake me a minute-and-a-half before I go on the air and wake up and do the show. So I overcame the stress.

But another vast concern was wondering if I was adequately prepared. I finally also learned that in my business, your whole life is a preparation for anything you do on the air.

I used to think that if you interviewed an architect you had to study and learn all about architecture. You do not have to know his subject; you have to know the right questions. And that's a different ballgame. You do not cram to prepare for a situation that is unnatural, you just let your whole life be the background for whatever you are going to do at that moment. Of course, I like to know about my guests for reasons of politeness. Suppose I had never met you and did not know who you were. And suddenly we're on the air before 25 million people. I could make an interview out of it. You ask the questions: who, what, where, when, how and why, and listen to the answers. It is that simple, but it took me years to find that out.

Q: You have interviewed literally everybody — presidents, kings, heads of state, actors. Who impressed you the most?

A: Martin Luther King. I interviewed him on several occasions. I remember once he had taken residence in the southside of Chicago, a large slum area. He was at that time working on legislation to give tax breaks to landlords who fixed up their rat infested uninhabitable buildings. You would think that anybody would want to go along with that idea and yet he had opposition. During that interview, I saw that the man was really dedicated to the human race and not just the black race. It was a much broader concept at the time than I had thought. I admired him and saw what he was all about. I admired his involved and compassionate unemotional approach. It was not hysterical. It was the most gratifying reward insofar as discovering a guest, and the one that I felt the best about.

Q: Who was your most unexpected guest?

A: It was on *The Today Show*, a man who's name I do not even remember. He had a project called *Invest in America*. I found out later that the producer had not pre-interviewed. It was a ghastly embarrassment, one of the few interviews that I cut short because there wasn't any place to go. I had asked him to explain what *Invest in America* meant and he said that people should invest their savings in the corporations of America, to stimulate business and move us forward on the road to free enterprise. I said it would be nice if everyone could do that, but that many people did not have the means to make investments of any kind.

He said that there are not any poor people in this country. I began to think, "Is this some joke, was it April 1?" He said, no there were no poor people, only a few Eskimos and Indians that are too lazy to work. I said, "There are no poor people in America?" He said, "No." There was no place for me to go. There was no basis even for arguing. I said, "Thank you Mr. —" whatever his name was — and went to a commercial. That was probably the worst interview I ever did.

I have had my share of bloopers, too. Once I was doing a commercial for Pacific Mills which made a contour sheet. Their slogan was, "Makes bedmaking as easy as child's play." And they had this little girl helping her mother make the bed. I guess my mind was wandering, when I said "Makes childmaking as easy as . . ." I got that far and realized what I was saying. I never really got to finish it for laughing.

The best blooper that I had ever heard of (and I am told it happened — I did not hear it on the air) was when I was on staff with NBC, before television. Apparently there was a rookie announcer in Los Angeles, who did radio coverage of a movie premiere at Grauman's Chinese Theatre, or wherever. The story is that this young announcer was going over names of people likely to appear. He was very alert and nervous about this plum assignment. An older announcer heard him going through names and heard him say Deborah Kerr which he pronounced "Cur." He corrected him: "It looks like Cur, but it's pronounced Car. So the kid repeats Deborah Car, Deborah Car, and he is very conscientious about getting these names right. That night on the air he was heard to say, "Celebrities are beginning to arrive now. Darryl Zanuck's car has pulled up and Mr. Zanuck is getting out. He is going into the theatre.

Moving the South Pole

Behind that is Charles Laughton's car with Mr. Laughton and Elsa Lanchester. Following that is Deborah Kerr's car" and he was so pleased that he got it right that he said, "Immediately behind that is Alfred Hitchcar's cock!"

They had to restrain him from doing himself in!

Q: One of the subjects that you reported on last season on *20/20* is why people lie. Why do they?

A: Everybody lies if you are going to be puristic about it. "Gee, you look nice," if you do not think the person looks nice. Or, "Nice to have met you." It goes from mild, meaningless hypocrisies that are part of our social amenities to lies that are vicious and destructive of other people for the purpose of aggrandizing the liar. So, there is a vast range of off-white through gray to black-black lying. I suppose the motivation seems obvious. In the short term, it does some good for the person who lies. One of the things that helps to restrain liars is that any one with long-term credibility realizes the value of integrity. Of course, human memory is fallible. I think sometimes people will slightly embellish a story and then really believe it. I interviewed Dwight Eisenhower in the last year of his life. I spent three hours in his Waldorf suite, when I was still doing *Today*. He told me that he had met at least five men who told him — and he did not think they were lying — that they were the guy on the football team who tackled him and gave him his knee injury, which kept him from playing professional football. He settled for a military career instead. You can imagine a man playing on a team against West Point. Maybe he is involved in a game that Eisenhower was in or that they believe he was in. And perhaps they even tackled him and later, in the compost of their memory, they would really begin to think that they had made that crucial tackle.

There are people who will tell you that they saw Betty Furness struggle with a refrigerator door. Betty told me that never happened. She said that she was doing those commercials, and one night she was not there and the substitute did them and could not get the door open. But the story persists that Betty Furness could not get the refrigerator door open. She said, "I will never be able to get rid of that story. There are people who swear that they saw it." Isn't it interesting how public legends can spring up and have a tremendous vitality with no basis of fact. I am told there was never a phrase "Gee, Dad, it's a Wurlitzer" in advertising. But that phrase became a cliche like, "Meanwhile, back at the ranch."

Q: Have you interviewed all of the recent Presidents of the United States?

A: No. I interviewed Kennedy, Eisenhower, Nixon, Gerald Ford, Jimmy Carter, President Reagan. Never Johnson. Kennedy was pretty impressive. Sometimes Johnson used to call the network after *The Today Show*. He would comment to the control room. I do not recall talking to him. I talked to him personally in the White House. I always felt kindly toward him, even though I was not really a Johnson fan, because he flattered me. Johnson could do that. He could be very crude or very charming.

I think the most charming President we have had recently is Ronald Reagan.

Advantages of joining early

Recently I heard from charter member Stanford Espedal, who now lives in Honolulu but who became AFRA member #2,436 on December 27, 1937 while living in Chicago. While in Chicago, he worked for many radio stations, including WMAQ, WBBM, WCFL, WJJD, WAAF, and WIND; and he also worked for WTMJ in Milwaukee.

Stanford Espedal will always remember the December day when he joined AFRA 50 years ago. Who could ever forget the $10 initiation fee? — **Dick Elliott**

When it comes to charm, he is a smooth and sincere guy. His style of Presidency, his lack of involvement, could have worked, I think, if he had been surrounded by people with a semblance of statesmanship instead of the characters he had. I don't think he had the wisdom to see the difference. It is kind of sad. I do not think the man is cynical. I think he is sincere.

Q: Speaking of public figures — and you are one — How do you feel about public figures, such as actors or other broadcasters, speaking out on national issues?

A: My feeling is that they have a perfect right to, as citizens. They're criticized because their visibility gives them more than "one man, one vote" opinion voltage. But I don't agree with that. I think the public has the ability to sort things out. They say to themselves, "That guy is right," or "He is wrong." I do not know many instances where people say "Because this is an actor I admire, I am going to change my ideological opinion about what he said." People do not do that. A democracy has got to be able to sort out from an enormous amount of influences. And that goes for political advertising. I would rather see more debates that did not cost so much money. As Jefferson said, "If I had to have a government and no newspapers or newspapers and no government, I would have to go with newspapers and no government." Like any institution, the press is not Utopian. But I would hate to see public annoyance with the press get to a point where press freedom was really undermined.

Q: You once wrote that Jack Benny made the transition from radio to television effortlessly, and that Fred Allen could not adapt. You said that Benny instinctively knew the difference between a radio joke and a TV joke. What is the difference?

A: Both Benny and Allen had backgrounds in vaudeville. You would have thought that they would have adapted equally. But for some reason Allen never fit in TV.

I will give you an example of a marvelous radio joke. When Don Wilson was Benny's announcer — and he was very overweight, you will remember — they got off a train and a porter said, "Can I brush you off, Mr. Benny?" Benny said thanks, and you heard wisk, wisk, wisk! "Can I brush you off, Miss Livingston?" and she said, yeah, thanks: wisk, wisk, wisk! Then he gets to Don Wilson. "Can I brush you off, Mr. Wilson?" He says, please, thank you. Then you hear a wisking going on for ten seconds.

That is funny. The audience knew without seeing it that the reason for all of that wisking was that he was so much more expansive to clothe. People laughed. If you had done that one on TV, no one would have laughed. It would have had no meaning.

I think one of the bases of humor is the cleverness of discovering *why* it is funny. So you laugh. Every joke has to have some subtlety. If the subtlety is all removed, it ceases to be funny. A person reacting to a joke is saying by his laughter, "I understand that because I am supplying the missing part." That is why that kind of a joke was very funny on radio. But it would not even be a joke on television. Benny had that instinct, and he had the knack of allowing the people around him to get the laugh lines at his expense, and that is why he was great. Even when he was attempting to top somebody, he became the butt of the joke. Remember when someone insulted him as he was walking down the street. Benny said, "Just a minute," and went into a phone booth and called his writers. He said, "So and so just insulted me. I want a retort." You hear him saying, "Yeah, yeah, yes! Oh great! Thank you." Then he hung up and went out and said, "Oh Yeah!"

Q: You wrote in your recent book, *On Camera*, that in this country you always have to be what you do for a living. Explain that.

A: I do not remember writing that, but I do remember when I first got hold of that

concept. People say, "What are you going to be when you grow up?" The only real answer is "An adult human being." If you ask a kitten what it will be when it grows up the only answer is, "A cat." A human being seems obliged early on to be a doctor or a lawyer, or whatever. When I was in my early twenties, I decided that I did not want to *be* anything. I wanted to *do* things. I did not want to be a writer. I wanted to write. I did not want to be an actor, but I enjoyed acting. And as a result, I have a great difficulty filling in the space on government forms that asks for occupation. I don't know what to put down. Once I was an announcer. Then I discovered that as a generalist I do a lot of things.

I am probably the world's champion dilettante. I could say that I'm a sailor. I did make my way across the Pacific navigating a small boat. I recently got a degree in Gerontology at Hunter College. I don't want to be a gerontologist, but I want to concern myself with gerontological matters and geriatric medicine, which I am really interested in. But I am not going to become a doctor. Again, it is a question of *doing* things instead of *being* something. I do admire people who *are* something. It means that they have arrived at a plateau of specialization where they are devoting their life to some one thing. As a generalist, I'm not doing that. I don't know if I drifted into the position I am now in broadcasting because of my generalist approach, or whether my experience in broadcasting has developed my generalist approach. Alexander Woollcott once said of himself, that he was interested in everything except incest and folk dancing! There also is very little that I'm not interested in.

Q: What makes you angry?

A: Moral injustice makes me more angry than anything else, I guess. The real feeling of outrage if there is an injustice.

Q: Did that once surface on the air with Governor George Wallace?

A: Yeah. I can't accept the whole mystique of a person that supports the idea of segregation. It is so emphatically provincial. The same people can also be capable of real emotional feeling for people in their own group, you know. A white who can weep over the fate of some other white, but to whom black is not human — that kind of bigotry I call empathetic provincialism. It is characteristic of a cramped soul. I think that most injustice comes out of the fact that some stunted, self-righteous people cut a wide swath and cause a lot of pain. When something is unjust, that outrages me more than anything else that I can think of.

Q: Was moving the South Pole your greatest thrill?

A: In many ways. What happened was that in 1911 Roald Amundsen discovered it, and really boxed it in, in about a three mile radius. With a horizon sextant, three miles is pretty good. I remember when I was going across the Pacific; if I was within three miles I had a pretty good fix. By 1957 or 1958, during the International Geophysical Year, they had the South Pole boxed in to about 75 feet with a ring of 55 gallon oil drums. We knew that 90° South was inside of this circle, and that was a great achievement for the current technology, determining that on a globe that is 8,000 miles in diameter. Then with satellites they had determined within 20 inches where the axis of the earth is.

That is how I got to move the South Pole. They were going to relocate it partly because of that and partially because there is a glacial drift of the polar ice cap. The ice is two miles thick and moves very slowly, so the location of the pole needs correcting every now and then. The number of people who moved it may total half a dozen. I was one of them, and it was quite a thrill.

Q: You wrote that Pat Weaver, when he was President of NBC, more than any other person, eliminated the enormous influence that sponsors had over early television programs.

A: He brought on participating sponsorship by instituting the spot commercial, so that individual sponsors did not sponsor entire programs. It was a great contribution to the industry — and to the public.

Before that, when Lucky Strike sponsored *Your Hit Parade*, George Washington Hill — the head of American Tobacco — gauged the popularity of songs by whether his aunt tapped her foot. If she did *not* tap her foot, he would call up and say, "That song is no longer on the top of the *Hit Parade*." His aunt decided what was going to be on. People trembled. He could wipe away the whole program.

When participating sponsorship came in, it was really welcome. If a sponsor got miffed and pulled out, the next one in line would put his spot in the time slot. No one controlled the show. That was one of Pat Weaver's contributions.

Q: Do you miss the spontaneity of live TV?

A: Oh, yes! I would like to anchor *20/20* live, and on occasion we do, four or five times a year. To have it broadcast live regularly would be less polished, but more spontaneous.

There is also a different morality involved in pre-recording something than in showing it live. For example, if you are a producer of a talk show and a guest comes on and says something really actionable legally, or false, you are not held to account for that, unless you invite him back to do the same thing. If you pretape it, by just a few minutes, there is a different standard involved. And now you have a different moral obligation. To my mind, that makes a case for doing more live things. They also generate more excitement in an audience. The audience senses when there is really something happening.

Q: Have you done everything that you want to?

A: I think so, by and large. If I had the opportunity to go into space — if I could still pass the flight physical — I would do it. More for the experience than to make a broadcast out of it, although I would want to do something to record it and share it with the viewing public.

My other ambitions are probably smaller things. If I had a lot of time on my hands I would go back to writing music. I have written for large orchestra before I got too busy in broadcasting. I have had some performances before and some publication of compositions for large orchestra. And that is what I like to listen to: large orchestra.

I would attend more concerts and plays if I had more time. I would devote more time to certain aspects of recreational flying. Whenever I get a chance I like to get into my glider. And next weekend I'm going to fly an F-15. The last fighter plane I flew was an F-104. It is hard for me to believe that now it's obsolete, it was so ahead of its time. I would love more time to get on a horse and go into the wilderness, and spend days in the country the way it was 1,000 years ago. If I had four more lifetimes, I would not be bored! There are a few things that I might yet tackle, if invited.

Q: What is the most important program you have ever done?

A: Maybe one of the *Todays* — the one that resulted in a collapse of a coup against Adlai Stevenson.

Some people in the Kennedy administration wanted to ease him out. They might have done it very well if he had not gotten wind of it, at a dinner at the White House. One of the Kennedy Cabinet members said to my wife, who was not sitting near me, "You ought to tell your husband to have Adlai Stevenson on the *Today* Show." She said, "Why?" He said, "I can't tell you." When she told me this I called Stevenson's office and asked if he could come on Thursday or Friday. They said yes. They called back the same day and said, "Could he come on tomorrow?" He had now found out about the coup. This was in the early '60's. They wanted to move him out over that "eyeball to eyeball" business at the UN.

When he came on the show he made an eloquent defense of his conduct as UN Ambassador. I said, "Do you expect the Kennedy Administration to give you a vote of confidence?" He said, "I cannot speak for them, but I would hope so . . ." and he continued with the interview. Before the day was out, they gave him the vote of confidence — and the coup collapsed! I felt that I was participating in an important bit of history!—**Dick Moore** ☆

Where women stand in television entertainment today

"TV has finally discovered that women can be alluring to viewers even though they're past 30."

by Sally Steenland

Last November the National Commission on Working Women released its fifth annual critique of the fall television season. Since 1982 we've been examining the portrayal of women on the networks' new shows and comparing that portrayal to the real world. By now we've amassed enough data to also measure changing trends in the portrayal of women from season to season. Our first report, released in 1982, looked at a ten-year span of network entertainment programming (1972-1981) so that we actually have 14 years' worth of information.

What have we found? The good news is that there are more women on prime time entertainment television than in the past and they are no longer confined to one or two narrow stereotypes. There is more diversity in female characters' age, race, job, and marital status. But the bad news is that TV still has a long way to go before it reflects the true richness and variety of women's lives in this country today.

Sally Steenland is the media director of Wider Opportunities for Women, the parent organization of the National Commission on Working Women. As Media Director, she directs the organization's media projects, including an annual awards competition for outstanding TV and radio programs about working women's issues; and writes regular reports on the image and employment of women in the media. Before joining the Commission, Ms. Steenland worked for Ralph Nader's National Citizens Committee for Broadcasting. Prior to that, she was a high school English and film teacher. Ms. Steenland has completed her course work for a doctoral degree in education.

Greater Visibility

The good news first. Fifteen years ago male characters outnumbered females on prime time TV by a ratio of three to one. Although women are over half the population, in TV's world they have been vastly outnumbered by men. And 15 years ago certain types of women were virtually invisible on TV: women over age 40, minority women, women who combined job and family, single mothers.

But today, females are easier to find on the television screen because there are more of them. Two seasons ago, the percentage of continuing female characters versus males on new shows was 45% to 55% — almost half. Although last season (1986) the percentage of women on new shows decreased to about 40%, it is still an improvement over the past.

In fact, the 1986 fall season contained a significant number of new programs starring women in leading roles: *My Sister Sam, Easy Street, The Ellen Burstyn Show, Designing Women, Life With Lucy,* and *Kay O'Brien.* Although several of these new shows were cancelled, others survived and are quite popular with viewers. They are joined by existing shows with female leads such as *Kate and Allie, Cagney and Lacey, Golden Girls,* and *Murder, She Wrote.*

Diversity

Not only are there more women on TV today, they come in greater varieties than years past. A decade ago, the profile of women on television was overwhelmingly young, single, and white. Today that profile has begun to change.

First of all, women are growing older on television. From the prime time soap operas which star female villains, executives, matriarchs, and sex sirens over 40, to situation comedies containing widows, divorced women, and grandmothers who are middle-aged and older, TV has finally discovered that women can be alluring and popular with viewers even though they're past 30.

Golden Girls and *Murder, She Wrote* are the two most successful illustrations of this truth since they have no male leads and instead rely solely on the appeal of the shows' female stars. The popularity of these programs, combined with the aging of the viewing population, bodes well for additional TV programs starring midlife and older women.

Secondly, female TV characters have finally entered the work force, albeit several years after their real-life counterparts. In the 1960s and 70s, this gap was perhaps most pronounced, as women in the real world went to work in record numbers, while women on TV were still either at home or else involved in romance, with their jobs merely a backdrop.

But today the TV pendulum has not only corrected the imbalance but kept on swinging so that there are virtually no housewives left on television. More TV women work than real-life women (about two-thirds compared to slightly more than half), and they work at very different jobs. TV's female work force is overwhelmingly professional, with very few clerical or service workers, while in real life, the reverse is true.

Jobs held by TV's women include architect, reporter, oil tycoon, lawyer, au-

"The link between who is employed behind the camera and who appears in front of the camera is strong."

thor, detective, travel agent, advertising executive, waitress, spy, singer and cop. As opposed to real life, TV women can have it all and without much effort. On situation comedies especially, they successfully combine work and family and still look beautiful, live in a clean house and have time for romance with their husbands. Child care problems and financial worries are noticeably absent. So is stress.

TV's dramatic programs, such as *Cagney and Lacey, St. Elsewhere* and even the evening soaps, pay more attention to work issues and actually show women on the job. Issues of sexual harassment, unequal pay, unfair working conditions, and balancing job and home life have all been treated on these shows.

Thirdly, TV women today are portrayed in more diverse marital roles than in the past. Once again trying to catch up with the growing variety of family combinations in the real world, television has expanded the limited roles confining its female characters. On the air this season are single mothers who are widowed and divorced — their living arrangements range from *Kate and Allie* to *Our House* to *Who's the Boss.*

Nuclear families are back in style, after being absent from the screen for several years, but they are joined by married childless couples (*Newhart, Jack and Mike*) and unmarried couples who live together (*LA Law*).

Romance still abounds (*Cheers, Moonlighting* and many more) but television has also introduced self-reliant women who lead happy lives on their own (*Murder, She Wrote, Golden Girls, Designing Women*).

All in all, the picture for women on TV today is an improved one. Their numbers are greater, the characters are less narrowly drawn, and they more closely reflect the lives of women in the real world. So what is still missing?

Leisure, Glamour and Wealth

One of television's starkest failures is its seeming inability to create programs with characters who are not financially well-off. Over 90% of TV women are middle class or wealthier. Almost no one is working class and absolutely no one is poor.

This economic upscaling of female characters is true for women on situation comedies as well as those on prime time dramatic programs. Because there are so few TV women who don't lead lives of financial ease, the exceptions come quickly to mind. (Two examples are Mary Beth Lacey on *Cagney and Lacey* and Carla Tortelli on *Cheers.*)

In the real world, less than 0.2% of all women have annual incomes over $75,000; in fact, the median annual income for women today is $7,568. And 13% of all women live below the poverty level.

Women's economic situation, fragile to begin with, becomes worse as women grow older. In the real world, women over age 65 constitute 71% of the elderly poor and 80% of the elderly who live alone.

But television has been unable to take this reality and translate it into compelling characters on prime time programming. On TV, only financially well-off people have lives interesting enough to be on a show — everyone else is invisible.

This preponderance of TV millionaires has not always been so. Television has gone through periods when programs about blue collar characters were both pervasive and highly popular. In the 1950s *The Honeymooners* was an audience favorite, and in the 1970s *All in the Family* was the most popular of a string of shows with blue collar characters.

Such cyclical swings prove that viewers are not inherently adverse to watching programs about ordinary people leading regular lives, despite what network executives say to the contrary.

In fact, such a cycle may be returning. Although television seems not ready anytime soon to introduce a schedule in which shows about the working class predominate, these past two seasons have seen a definite decline in the number of female characters who are millionaires and a return to those who are solidly middle class.

It should be noted that, although there is nothing wrong with portraying wealthy female characters per se, it does become troubling when the television networks fill the screen with affluent women, creating a new narrow stereotype and crowding out other, more diverse, possibilities.

For example, TV's portrayal of women over age 50 is exceedingly positive, although unrealistic. These older female characters are seen as powerful, attractive, healthy, affluent, and creative. Over 25% of them are millionaires, while none is poor. This unremittingly rosy view, while preferable to a negative stereotype, leaves no room for the stories of more realistic older women whose struggles can be both entertaining and enlightening.

A White World

Although far more black women are on television this season than a decade ago, their portrayals still need improvement. Most are confined to situation comedies, leaving dramatic programs virtually all white. (A few exceptions are *St. Elsewhere, Hotel*, and *Dynasty.*)

Furthermore, too few black women have leading roles. When they do, they tend to be on situation comedies, such as *227, Gimme a Break,* or *The Cosby Show.* Many TV shows which take place in large cities with ethnically diverse populations have no continuing minority female characters (*Hill St. Blues, Cagney and Lacey, Kate and Allie*).

In fact, TV's definition of minority seems to be "black," since Asian, Hispanic and other minority females are practically invisible. Despite the growth of both the Asian and Hispanic population in the real world, their dramatic counterparts on television have yet to be created.

But sometimes, portrayals are so distorted and stereotyped that invisibility is preferable. The black female characters on this season's new program, *Amen,* are a case in point. Thelma, Deacon Frye's daughter, is an unemployed woman in her 30s, desperately on the prowl for a mate, although all her attempts have been unsuccessful. Equally negative are

"TV's definition of minority seems to be 'black,' since Asian, Hispanic and other minority females are practically invisible."

the portrayals of two sisters who work at the church, bickering over the attention of men and spreading whatever gossip they hear.

The Employment Link

Television deserves praise for expanding female roles and airing portrayals of strong women leading successful lives. However, it still needs to confront the issues of race and class and develop female characters who provide a contrast to what is already on the screen.

In order to do this, more women and minorities must work in decision-making positions in the industry. The link between who is employed behind the camera and who appears in front of the camera is strong. As the industry has hired more women, it has provided authenticity and nuance to the female images on the screen.

Yet more women are needed and far more minorities. Hollywood's employment profile should be more reflective of the real world, with producers and writers who have diverse life experiences. When those life experiences are translated, with sensitivity and talent, into compelling entertainment programming, then television will come closer to meeting its responsibility to its audience and will better live up to its true potential. ☆

Women in AFTRA — a record of achievement

by Shelby Scott

I remember distinctly the first AFTRA membership meeting I attended. It was 1963 in Seattle.

AFTRA's past National President was there and was I impressed. A woman had been the leader of the union I had just joined.

Virginia Payne, I was to learn, was not just a figurehead for AFTRA. She was a founder of AFRA, served on the National Board of AFTRA, from its beginning, was President of the Chicago Local for seven years and of the New York Local for two years.

Virginia Payne was the first woman to serve as president of a national entertainment union. But she was not the only woman to whom AFTRA looked for leadership. Long before the Feminist Movement took hold in our country, the members of AFTRA, men and women, saw that it was not one's gender, but one's intelligence and willingness to work for the good of the union that mattered.

I could name names for line after line, names of women who have served our union in elected leadership roles and as executives in our locals. Names like; Nellie Bush of St. Louis, who was the executive from 1938 to 1957; Eleanor Engle who was the Chicago Local President for four years in the early 1950s then became one of its executives; Nellie Booth, who led the St. Louis Local from the days of AFRA's founding in 1937; Evelyn Freyman of Washington, who served first as the Local President then for 35 years as the Local's Executive; Lurene Tuttle who served as President of the Los Angeles Local during some of the War Years of the 1940s; Florence Sando, who served as the Pittsburgh Local President in the early 1950s; and Vicki Vola who was our National President 1964-65.

During the 1960s and '70s other AFTRA women took up the reigns of leadership. In New York there were Local Presidents Carol Reed and Martha Greenhouse; Chicago elected Patti Wilkus its President in 1977; Rochester's President in 1974 was Anne Keefe, and June Baller has been an officer of the Rochester Local for 21 consecutive years. For eight years, Shirley Diercks served as President of AFTRA's Twin Cities Local. Carol Matt became Seattle's Executive in 1977, serving into 1985; D.J. Sullivan was elected San Diego's President in 1978, while Jacqueline Walters was that Local's executive from 1971 until 1985; and Clinta Dayton served as the executive for Dallas-Fort Worth from 1974 to 1982.

In 1973 the delegates to AFTRA's National Convention directed the creation of a National Women's Committee to look into the special concerns of the union's women members. Alice Backes of Los Angeles was the committee's first Chair and is still active as a committee member and member of the National Board.

During the 1980s the women of AFTRA have continued to accept leadership positions. Ann Loring became President of the New York Local in 1983, a position she still holds along with being the union's National First Vice President; K.T. Stevens is President of the Los Angeles Local and a National Vice President; San Francisco's Belva Davis is a National Vice President and Chair of the Equal Employment Opportunity Committee; Peg Nielsen of the Seattle Local was an active National Chair of the Women's Committee, a National Vice President and it is Nielsen's language on alcohol and drug abuse treatment that is used in AFTRA's station contracts.

And there are so many, many more. Today, nearly half the members of the National Board are women, five of our National officers are women and 13 women are presidents of their Locals.

It is a good record of accomplishment for women, but more than that it is a record of which the entire membership of AFTRA can be proud.

One wishes that the industry in which we all labor could understand what AFTRA knew years ago: it's not the sex that matters, it's the quality of the person that counts. ☆

Shelby Scott, Chair of the AFTRA National Women's Committee, former National Vice President and current President of AFTRA's Boston Local, has, in her job as newsbroadcaster for Boston's WBZ-TV4's Eyewitness News, received considerable acclaim for her coverage of everything from train wrecks to tree plantings. This year she received the William F. Homer, Jr. Award for Excellence in Journalism from Suffolk University; she has won UPI's Tom Phillips Citation, received an honorary Doctor of Humane Letters from Notre Dame College in New Hampshire, and has been honored repeatedly by the city of Boston.

AFTRA: Fifty Years

In the mid-1930s, America was in economic depression, but radio was booming. Americans forgot their troubles in the evenings, when movie stars came into their living rooms via radio. Eddie Cantor, Jack Benny, Amos 'n' Andy made them laugh; daytime serials, sponsored by soap companies, entertained housewives in the afternoons, and children rushed home after school to catch the *Lone Ranger* and the *Green Hornet*. The evening also brought news broadcasts: up to the minute intimations of tensions in Europe. In 1936, radio was the fourth-largest industry in America. In 1937, it collected over $140 million in advertising revenue, a 19% increase over the previous year.

Sponsors were selling products, broadcasters were getting rich, stars were collecting princely weekly salaries. In 1935-36, for example, Major Bowes, host of the popular *Amateur Hour*, earned $25,000 a week; Eddie Cantor made $10,000 and Jack Benny $7,500. For those who were not stars, however, conditions were quite different. They might be paid anything from $5 to $50 per performance, including hours or days of rehearsal. They might be expected to play multiple characters on one show for the single fee. and if a pilot show didn't make it onto the air, they wouldn't be paid at all. If they didn't like the terms, hundreds of others were eager to take their places.

The late actor Frank Nelson remembered those days in the early 1930s. "I worked on *Hollywood Hotel* as the leading man opposite the star. The star got $3,500 to $7,500. I did not even get name credit. I got $25. This was to sit there for all the hours the producer wanted you there, sometimes two or three days. Lurene Tuttle was also getting $25 for doing the lead opposite the male stars. One day I told her, Tut, this is just not right. We have to get more money. She said, Jesus, don't say anything to him, or he will fire us both. I went to the producer and said, if we are good enough to work opposite these stars, we ought to be at least good enough to get another $10. He said, I'll just have to get someone else. The upshot was, the son of a bitch gave it to us. You had to pull every dime out of those bastards during those early days."

Performers had already discovered the benefits of unionism. The American Federation of Musicians, the Screen Actors Guild, Actors' Equity were already on the scene in 1935, when a group of 21 Los Angeles radio performers got together to see what they could do. But the "21 Club," as they called it, never got off the ground. Six months into its existence, several radio stations got wind of the enterprise, and threatened — on station letterhead — to blacklist any performer involved. The club dissolved.

The second attempt at organization was more successful. Actor Howard Swart alerted his colleagues to the fact that the CIO was planning to organize radio performers as part of the Telegraphers Union. Radio performers held a hasty meeting at the Freeman Lang Studios in Hollywood to study the formation of some sort of professional guild. The result was RAG, the Radio Artists Guild.

At the same time Actors' Equity, which had jurisdiction over radio peformers, was also exploring some sort of organization in New York under George Heller, an actor. The two groups got together in New York on July 17, 1937, with representatives of SAG, Equity and the newly-formed (1936) American Guild of Musical Artists to form a new national union, the American Federation of Radio Artists (AFRA). Actors' Equity relinquished its own jurisdiction over radio performers, and the existing unions lent the new one seed money. On August 16, the Associated Actors and Artistes of America (the Four A's) granted a charter to the new union. Eddie Cantor was named President, and Emily Holt, an Equity lawyer, the first National Exective Secretary, with George Heller as her assistant. AFRA was in business.

AFRA grew fast. A third local, Chicago (the soap opera capital) was organized right away. By December, AFRA announced that it had signed between 70 and 90% of all the radio artists (apart from musicians) in key broadcast cities, and by the first convention in November, 1938, eight locals had been formed. Locals have remained the strong, and to a large extent autonomous, building blocks of the union.

Organizing was a fight, however. In St. Louis, radio stations led by KMOX challenged AFRA's legitimacy as a bargaining unit for radio talent. In a hearing before the National Labor Relations Board, network attorneys tried to pit staff performers against freelance talent to undercut the union. Announcer Marvin Miller was asked, "Do you realize that everyone has an equal vote in AFRA, and that with ten announcers at KMOX there are 150 freelancers who could force you to go out on strike?" Miller replied, "I'd much rather be dominated by my fellow performer than by the network." AFRA won the election.

Emily Holt and George Heller met with considerable resistance and stonewalling by the networks and the sponsors in their efforts to secure a national contract for radio performers. "We were treated very civilly," Mrs. Holt remembered. "Nevertheless the answer was 'go away.' The networks said we'd have to speak to the sponsors. The sponsors said they couldn't talk because there was no one empowered to negotiate for all of them. They had nothing like a bargaining committee." But AFRA had a powerful weapon: its stars. Radio stars had supported the union from the beginning: Eddie Cantor and Edgar Bergen got two of the first ten membership cards issued by AFRA. When word got back to the broadcasters that performers like Jack Benny and Fred Allen were prepared to go out on strike, they went to the bargaining table. Heller, Holt, attorney Henry Jaffe, singer Alex McKee and Mark Smith, president of the New York local, met with a committee of broadcasters. On July 12, 1938, after four days and nights of negotiation, AFRA signed the first collectively bargained agreement on a national scale with NBC and CBS. This Basic Network Sustaining Agreement established a wage increase of 125%, and a union shop agreement for radio talent.

The next dogfight involved wages and conditions for members who appeared on commercial shows produced by the advertising agencies, such as the daytime serials. The power of radio was clearer than ever: in 1938, thousands of listeners all over the country panicked when a news-style broadcast of H.G. Wells' *The War of the Worlds* convinced them that the Martians had landed in New Jersey. Key advertisers like Wrigley, who sponsored many daytime adverture shows, were not about to lose that clout through strikes. They made their own agreements with the union, and their colleagues capitulated. In 1939, the union signed the first Commercial Code, and by the 1939 convention, held in August, Emily Holt announced that 70% of live broadcasting was now covered by collective bargaining agreements.

World War II galvanized the American public, and radio fed its appetite for information. The outbreak of war in Europe in 1939 prompted round-the-clock reporting. A media-conscious country rejected Wendell Wilkie, who did poorly on radio, in favor of a third term for Franklin D. Roosevelt, whose Fireside Chats gave the public intimate contact with the President. When America entered the war after Pearl Harbor in 1941, radio performers went into action as well. Kate Smith sold $2 million in war bonds in one day by personally answering phone calls. Serials sent their characters off to war. Paper

shortages made radio a better media buy for sponsors. Despite the cessation of production of civilian radio sets, the 1943 census determined that 82.2% of all occupied dwellings had radios.

War conditions curtailed some bargaining possibilities, but AFRA was nonetheless able to secure gains. In 1941, it signed the Transcription Code, providing for programs recorded for later broadcast, and built cost of living increases into contracts. The war years also saw two bitter disputes. The AFM, led by James Petrillo, was flexing its muscles on many fronts, including the attempted seizure of jurisdiction over announcing and sound effects personnel. AFRA and the engineering unions, led by NABET, resisted the musicians and prevailed despite a walkout.

A second AFRA victory in 1944 upheld the union's right to take political action. In July of that year, AFRA, together with other unions, levied an assessment of $1 per member to fight passage of legislation that would destroy union shop agreement in California. Producer-director Cecil B. DeMille, who was host of the *Lux Radio Theater*, the enormously popular dramatic series which featured movie stars, called the levy a "political assessment" and refused to pay. He was expelled from the union. DeMille challenged AFRA in the courts, but the union's position was upheld. The U.S. Supreme Court found that the union could use its funds for support or resistance to legislative actions that affect the conditions of its members.

In 1946, Emily Holt resigned as National Executive Secretary. She was succeeded by George Heller, who brought in Frank Reel, who had been local Executive Secretary in Boston, as his assistant. Bing Crosby signed a new contract with ABC, at $30,000 per week, to transcribe his weekly show for Philco to eliminate the necessity of rebroadcast of a live show for a different time zone. This ended the long-standing network insistence on live broadcasts, and opened a new can of worms for performers, who might now have their work played more than once. Technology, stalled in the war years, was moving ahead, and the biggest technological revolution was about to change the face of radio forever.

The major networks had been experimenting with television before the war. Most of the programming was sports, such as boxing and wrestling. But with equipment and know-how freed for civilian purposes, television began to move ahead with production of its own shows. In 1946, WCBS-TV issued its first rate card. By the end of 1947, *Howdy Doody* had debuted on television, and 12 TV stations were broadcasting to 14,000 households. In 1948, CBS launched *Toast of the Town* which would later become the Ed Sullivan Show. In 1949, Milton Berle, television's number one star, hosted the first telethon, a 16-hour marathon on NBC which raised $1.1 million in pledges for the Damon Runyon Cancer Fund.

Radio shows and personalities began the migration over to television. The Lone Ranger went in 1949, followed a year later by George Burns and Gracie Allen, and Jack Benny. *Your Show of Shows* and Jackie Gleason went on the air. The audience went too, and radio started to feel the pinch. In 1950, a Philadelphia radio station cut its night advertising rates in order to compete with television.

Television performers were still unorganized. AFRA and SAG had a long-standing jurisdictional dispute over them. On April 16, 1950, the Four A's created a new organization, Television Authority, with jurisdiction over television actors. George Heller took a leave from AFRA to head the new group, and Frank Reel became National Executive Secretary of AFRA. TVA negotiated the first network television contract in December 1950. On September 17, 1952, TVA and AFRA merged to create a new union: AFTRA. George Heller became its National Executive Secretary.

With television attracting the stars and the soaps, radio began to look for formats that would enable it to retain listeners and sponsors. Some stations had already tried out the "disc jockey" format — a recordings program built around a personality. These programs were easier to sell to local sponsors than other locally produced shows, and by 1947, nine out of ten stations surveyed had DJ programs. As television grew in the early 1950s, and radio networks turned back more and more time to local affiliates, the "Top 40" program concept gained in popularity and individual "spot" commercials became an important factor. Radio had made the shift from entertainment to a more commercial enterprise.

With records an increasing part of radio programming, AFRA negotiated the first phonograph recording contract for singers, and assumed jurisdiction in 1951. During Frank Reel's tenure, AFRA took a good look at its Transcription Code and realized that there was room for improvement there. Reel said, "The heavy use of transcriptions for commercials really started after the war; before the war, a commercial was usually thrown away. By 1950, we realized that the radio economy was going downhill because TV had a very clear future. We knew we could not get a bigger slice of the economic pie out of radio as we had known it, but the new form of radio, commercial radio, begged for improvement." The 1950 Transcription negotiations resulted in more money for performers and cut the weeks of use of a commercial transcription from 26 to 13, providing more work for radio talent.

Heller, back as National Executive Secretary of the new AFTRA, turned his attention to an issue that had been raised at the very first meeting: some sort of health coverage for members. Few in the industry — even within the union — thought it could be achieved, partly because of the transitory nature of AFTRA employment, but he persisted (aided by then President Frank Nelson and other dedicated AFTRAns) and in 1954, the union established the Pension and Welfare Fund (now called Health and Retirement), the first performers union to have one. It did not help Heller, however: he died in May 1955, at the age of 49.

The 1950s also saw considerable turmoil in the entertainment industry as a result of Senator Joseph McCarthy and the House Committee on Un-American Activities. Names of performers suspected of being connected with left-wing organizations began to be published in anti-Communist tracts such as *Counterattack* and *Red Channels*. Performing arts unions at first claimed to be investigating and resisting the existence of blacklists, but as McCarthy and other anti-Communists gained in power, and sponsors began to pressure for the removal of listed persons from television and radio programs, the unions, worried about their bread and butter, became fragmented and fearful. There was considerable internal turmoil about the appropriate response. In 1953, a new organization, *Aware, Inc.*, targeted the entertainment industry specifically. Tragically, the unions caved in. In 1955, AFTRA passed a national referendum that if a member refused to answer the now-infamous question, "Are you now or have you ever been a member of the Communist Party?" — as many entertainers called before the HUAC had — he or she "shall be subject to the charge that he is guilty of conduct prejudicial to the welfare of AFTRA . . . (and may be) fined, censured or expelled from the union by the member's local." The unions and sponsors were sorry later, going so far as to depict their behavior in docu-drama. Broadcaster John Henry Faulk, blacklisted in 1956, sued for libel and won a judgment in 1962. In 1975, an award-winning television special, *Fear on Trial*, showed how *Aware* and CBS Radio had ganged up on him.

To this day, more than 30 years later, traces of the bitter memories and divisions of the McCarthy era remain.

When George Heller died on Memorial Day, 1955, Alex McKee, active in AFTRA since its beginnings, succeeded him as National Executive Secretary. A significant achievement of McKee's brief tenure was the first replay agreement for television. Early television agreements had been based on live performances, but by the late 1950s, videotape had improved to the point where programs could be broadcast again and again. McKee inserted a formula for replay in a clarification letter to the main contract of 1956, which has become the basis for replay

and syndication in an industry now dominated by repeated use of programming.

When McKee resigned as AFTRA's chief administrator to pursue other interests, Donald Conaway, a lawyer from Chicago, became National Executive Secretary in 1956.

The power of broadcasting grew in the 1950s. Eisenhower, packaged with a "hero" image by his advertising firm, triumphed through television in 1952; his opponent, Adlai Stevenson, recalcitrantly refused packaging and came off as "the intellectual." The sophistication of programming increased: the variety shows prevalent early in the decade were joined by prestigious dramatic series, like Hallmark Hall of Fame's presentations of *The Taming of the Shrew* and *The Little Foxes*. *The NBC Opera Theatre* offered *The Magic Flute* with Leontyne Price, and choreography by George Balanchine. Such high-brow fare continued through the 1960s. Networks warred with each other to create more star-studded "color spectaculars." And Elvis Presley appeared on *The Ed Sullivan Show* — from the waist up — in 1956. The public went mad for quiz shows too, but the phenomenon exploded in scandal when major ones, like *The 64,000 Question* were shown to be rigged. Radio was not immune either: some powerful DJs and their stations were investigated for accepting payoffs from record companies to favor particular releases.

Veteran radio star Virginia Payne was named president of AFTRA in 1959. The first woman to serve as president of a national entertainment union, Payne had been one of the founders of AFRA, and president of the Chicago Local. The following year, CBS cancelled her radio soap opera, *Ma Perkins*, along with the other five that had hung on. Payne, who had played Ma since the show's birth in 1933, quipped, "They told me from the beginning it wouldn't be permanent." Radio was almost entirely given over to news and music, with DJs and popular hosts like John Gambling and Jean Shephard.

The 1960s saw the conversion to color in television; by the end of 1965, NBC had only one regularly scheduled half hour of black and white programming in prime time.

In 1963, the country banded together as it watched the funeral of John F. Kennedy on television, the same impulse that kept listeners glued to their radio sets a few decades before, to hear the fate of a child trapped in a well. As it stayed on the air for four straight days during that tragic time following the assassination, television news assumed an even greater importance in the life of the nation. In 1967, the first network news contract was created, and newscaster Roy Neal became a member of AFTRA's National Board. Previously, news people had been lumped into the announcer category.

Also in 1967, National AFTRA called its first network strike, which lasted for 13 days.

In 1968 Sanford (Bud) Wolff succeeded Donald Conaway as National Executive Secretary — a post he held for 16 years before retiring — and the first issue of the award-winning AFTRA Magazine rolled off the presses with a circulation of 18,000. Today, the magazine reaches 73,000.

Americans had grown accustomed to seeing the news in their living rooms via television. An astronaut walked on the moon, Richard Nixon went to China. But the positive events were coupled with horrifying ones: viewers saw the helicopters and body bags of Vietnam on the nightly news, and stayed glued to the Watergate hearings of 1973. Television programming began to catch up with the real world as well. In 1971, *All In The Family* debuted, starring a racist, chauvinist family patriarch played by Carroll O'Connor. The lighthearted comedy shows of the '60s gave way to new fare: 13 million people watched the miniseries *Roots* in 1977.

AFTRA and SAG had had their differences over the years, but they had also contemplated merging from time to time, an idea which SAG had staunchly resisted. In 1974, the two unions negotiated jointly for the first time, for a contract covering prime time dramatic programming. They also began again to discuss a possible merger. Some of their common cause was displayed in 1978, when the two unions struck the advertising agencies over the commercial code, the second strike in the history of AFTRA. In 1980, they struck again, this time over the prime time dramatic series, and held up production of the 1980 fall season. The contract settlement included new provisions for residual payments to performers in pay TV and home video, making it more expensive for producers to reuse material.

Other AFTRA breakthroughs of the 1970s included a victory over William F. Buckley in the courts, which upheld the union's right to require commentators to pay union dues. The 1974 Phono Code got additional payments for non-royalty artists based on sales, and in 1982, a provision that the voices get an extra fee when sound recordings are converted to videodisc or cassette. The union also began to organize public television and radio performers. Today, AFTRA has agreements with seven flagship public television stations, and with National Public Radio, providing for pay scales approximating 80% of network minimums.

AFTRA does not endorse political candidates, nor does it customarily take stands on political issues unrelated to its members' work. It does enter the political arena when necessary in support of its members. In 1976, when the Corporation for Public Broadcasting announced that it would contribute over $1 million to the production of a Shakespeare series in Britain, to be broadcast in the U.S., AFTRA effectively protested the expenditure of tax dollars to export American jobs. In 1978, the union cancelled plans to hold its national convention in Chicago, because Illinois had not ratified the Equal Rights Amendment. In 1985, when an ad calling specifically for non-union performers to perform free for the Reagan inaugural appeared in industry papers, AFTRA and other unions publicly and effectively confronted the Inaugural Committee after which then Assistant Executive Secretary John Hall negotiated a union agreement for the inaugural singers and dancers.

Under the leadership of former National Executive Secretary Sanford Wolff, AFTRA persuaded the broadcasting and recording industries to launch a drug and alcohol abuse program for its members to deal with this increasing problem. Trustees of the Pension and Welfare plan added a dental program in 1981.

In 1981, AFTRA became the target of a lawsuit by Tuesday Productions, a San Diego-based non-union jingle house which brought anti-trust charges against AFTRA when the union's San Diego Local attempted to organize it. A finding for Tuesday drove AFTRA into Chapter 11 in 1983. But after a financial settlement by AFTRA and SAG (which was also party to the suit) AFTRA emerged from Chapter 11. The verdict and the settlement upheld the unions' right to order members not to work for employers who refuse to enter into collectve bargaining agreements.

As AFTRA approaches its 50th anniversary, it faces huge challenges. John Hall, who became National Executive Secretary in 1985 immediately announced a new thrust toward organizing, particularly in jingle houses and the record industry, which he called "an empty wasteland for our singers." In September, 1986, AFTRA hired its first National Organizer. The technological explosion has created new areas with potential for the exploitation of performers that is just as great as those early days of radio. Big issues that remain to be successfully solved include cable television, video disc and cassette, and music videos. "There is strong opposition to the union in these areas, but I am confident that we will succeed," Hall says. After all, Emily Holt and George Heller met with powerful opposition 50 years ago, and prevailed. **—Heidi Waleson**

Heidi Waleson is a freelance writer based in New York.

50 Years of AFTRA

Words and Pictures

Listed here are just a few of the events of the last 50 years that have affected AFTRA and the work its members do. This selection of events does not purport to be complete, but readers old enough to remember some of them may jog their memories; those too young to remember Eddie Cantor can perhaps enjoy finding out where their union came from, what their colleagues have gone through, and how their profession has evolved.

1920s

KDKA Pittsburgh begins era of commercial radio, broadcasts Harding-Taft election results. NBC and CBS are formed, first transcontinental broadcast is aired, first network radio drama presented.

1935

Conditions in radio fuel attempts to form union of radio actors. Threats and intimidation thwart efforts.

1937

American Federation of Radio Artists is formed with headquarters in New York. Eddie Cantor becomes first National President. Emily Holt first National Executive Secretary. AFRA Board members include: Edward Arnold, Phil Baker, Jack Benny, Edgar Bergen, John Boles, Bing Crosby, Eddie Cantor, Martin Gabel, George Heller, Frank Chapman, Richard Bonelli, Reed Brown, Jr., Ted De Corsia, Norman Field, Edward Fielding, Georgia Fifield, Jascha Heifetz, Warren Hull, Paul Stewart, Rudy Vallee, James Wallington. Locals form in Los Angeles, New York, Chicago, Cincinnati, San Francisco, Detroit. By year's end, AFRA has 2,000 members.

1938

AFRA's first convention held in St. Louis in November. Orson Welles' production of *War of the Worlds*, heard on CBS on Halloween, sends terror-stricken listeners rushing into the streets convinced that Martians have landed in New Jersey. W9XBK, Chicago's first television outlet, is third in the U.S. Edward R. Murrow begins nightly broadcasts from London during the blitz. The Bob Hope Show premieres on NBC radio; Hope and NBC are still together.

1920's: *The famous vaudeville comedy team of Weber and Fields perform their routines for a brand new medium — radio.*

1937: *Eddie Cantor, AFRA's first National President.*

1937: *Emily Holt, AFRA's first National Executive Secretary.*

1934: *Jackson Beck (l.), current member of AFTRA's National Board, was going strong at radio station WBNX in the Bronx, N.Y., as a German delicatessen owner three years before AFRA was born. Here he is pictured with Paul Daniels in a scene from the show.*

continued

1941

AFRA negotiates first transcription code; its first strike occurs at Mutual Radio's WKRC, Cincinnati. FCC grants NBC first commercial TV license. On December 7, CBS' John Daly breaks into the network to announce bombing of Pearl Harbor.

1942-45

TV goes on back burner during war years. RCA sells one of its two networks, creating genesis of ABC. CBS labs begin work on secret project — the 33⅓ LP record.

1945

Broadcast on V-E Day (May 8), Norman Corwin's *On A Note of Triumph* earns thousands of congratulatory phone calls and letters, is made mandatory listening for every German POW in the U.S. 56 million radio sets and 16,500 TV sets are now in U.S. William Paley becomes CBS Chairman, Frank Stanton CBS President, as The New Yorker opines that Stanton is "one of the few men in the history of business to achieve success despite the handicap of a Ph.D." DuMont starts fourth TV network.

1946

CBS net income reaches nearly $6 million. National Academy of TV Arts and Sciences is formed, a national award called Emmy is established. George Heller becomes AFRA National Executive Secretary, succeeding Emily Holt. Bing Crosby is first star to sign with ABC because other nets won't let him transcribe his show in advance. Many stars begin transfer from radio to TV.

1947

Kraft Television Theatre begins nine seasons of live broadcasts, *Studio One* begins 11 to inaugurate what will become known as *The Golden Age of Television. Howdy Doody* fascinates children of all ages. Magnetic tape invented. House Committee on Un-American Activities begins hearings, presaging the infamous blacklist.

1948

Most popular TV program is *Pantomime Quiz Time*. CBS lures Jack Benny, Amos 'n' Andy, Red Skelton, others away from NBC. Columnist Ed Sullivan premieres TV variety show, *Toast of the Town*, remains on top for 23 years.

1949

Milton Berle rules the TV roost. Radio revenues of $415 million are 12 times higher than those of fledgling TV industry. FCC requires broadcasters to treat public issues with fairness and balance.

1938: *Orson Welles' Mercury Theatre had listeners believing Martians had landed in New Jersey — so realistic was the broadcast of* War of the Worlds.

1938: *Bob Hope joins NBC where he is still going strong.*

1939: *David Sarnoff dedicates the RCA Pavilion at the New York World's Fair, the first time a news event is covered by television.*

1938: The Goldbergs, *one of radio's most popular serials, dealt with everyday problems of a Jewish family in New York. Gertrude Berg both wrote and starred in the show.*

1938: Stella Dallas *premiered on NBC just before AFTRA's first convention. The 15-minute series was typical of radio soaps, and ran for 17 years.*

1941: *CBS correspondent John Daly breaks into the network with the fateful news that the Japanese have bombed Pearl Harbor.*

1950

The average American listens to radio four hours a day, more than 50% listen to *Ma Perkins*, starring Virginia Payne. Walter Cronkite joins CBS full time. Theatre Authority is created by performer unions to act as a clearing house for benefits. *Red Channels* is published, purporting to report on Communist influence in broadcasting. Most broadcasters and sponsors capitulate but ABC president Robert Kintner refuses to cancel appearance by Gypsy Rose Lee, who has been named.

1951

AFRA negotiates first contract covering phonograph recordings. Hattie McDaniel's *Beulah* makes transition from radio to prime-time television, beginning three-year run. Ms. McDaniel first black star of a television series. Daytime drama's *Search for Tomorrow* starts 35-year TV run. CBS broadcasts hour-long program in color. *Hallmark Hall of Fame* makes debut.

1952

AFRA and Television Authority merge, giving birth to the American Federation of Television and Radio Artists. TV is now in 21 million homes. AFTRA's National constitution goes into effect, with Board members and convention delegates elected on basis of proportional representation. *The Today Show* premieres on NBC. AFTRA's membership is 8,500. FCC reserves 242 stations for noncommercial use, educators rejoice.

1953

First color broadcast is *Kukla, Fran & Ollie* with Boston Pops Orchestra. NBC becomes first all-color network. KUHT Houston is first educational TV licensee, but public TV has money problems; Ford Foundation helps; Carnegie Corp. urges government aid.

1954

AFTRA wins Pension Plan in network negotiations, a first for any performer union. U.S. Army-McCarthy hearings are televised, creating national sensation as millions watch. Edward R. Murrow takes on Senator Joseph McCarthy, makes history. 1% of U.S. households have color TV sets. NBC's *Tonight Show* goes network with Steve Allen.

1955

DuMont network folds. Warner Bros. breaks ranks of Hollywood studios, ends boycott of television by signing exclusive programming agreement with ABC. George Heller, AFTRA's beloved National Executive Secretary, dies at 49, is succeeded by Alex McKee who, in his brief

1941: *Les Tremayne (who attended AFRA's first convention and remains a member of its National Board) and Barbara Luddy starred in CBS radio's* The First Nighter *— "the little theatre off Times Square." Both were voted America's # 1 dramatic radio actors repeatedly during the late '30s and early '40s.*

1942-44: *TV on back burner. Radio still strong with comedy shows like* Fibber McGee and Molly *(here with Edgar Bergen and Charlie McCarthy). McGee's famous overstuffed closet produced hilarious sound effects and made stars of the engineers who created them.*

May 8, 1945 (V-E Day): *Norman Corwin directs his powerful radio drama,* On A Note of Triumph, *which earns thousands of congratulatory messages.*

1945: *William Paley (l.) becomes CBS Chairman, and Frank Stanton President of the network.*

1946: *George Heller becomes AFRA National Executive Secretary.*

term, secures the first agreement calling for additional payments for rebroadcast of TV programs. Transistors are introduced and radio moves out of the living room. TV quiz show craze gets underway with *The $64,000 Question, Truth or Consequences*, others.

1956

Alex McKee retires to California, Donald F. Conaway becomes AFTRA's National Executive Secretary. Prime time network TV has 101 half-hour series and 20 hour-long series. *Playhouse 90*, the most ambitious live TV drama, first uses videotape. AFTRA Welfare (health insurance) Plan inaugurated. *As the World Turns* moves from radio to television — a full half-hour daytime drama instead of 15 minutes.

1957

42 million homes have television. AFTRA initiation fee raised to $200. George Heller Memorial Foundation established by AFTRA to furnish scholarships for members and children; Virginia Payne is first President, Elizabeth Morgan, Chairman of the Board.

1958

Columbia Records introduces stereophonic records and equipment, which will play important role in the rock 'n' roll boom of the '60s. AFTRA President Bud Collyer reports that Screen Actors Guild has rejected merger with AFTRA in any form. AFTRA negotiates additional payments for foreign rebroadcasts.

1959

AFTRA membership climbs to 14,000. Broadcasting is badly shaken by "payola" scandals involving local stations, disc jockeys and record companies. TV also is hit by quiz show scandals. Westerns abound on TV with 32 series. Virginia Payne (Ma Perkins) becomes AFTRA's National President, the first woman to hold the top elected post in a performer union.

1960

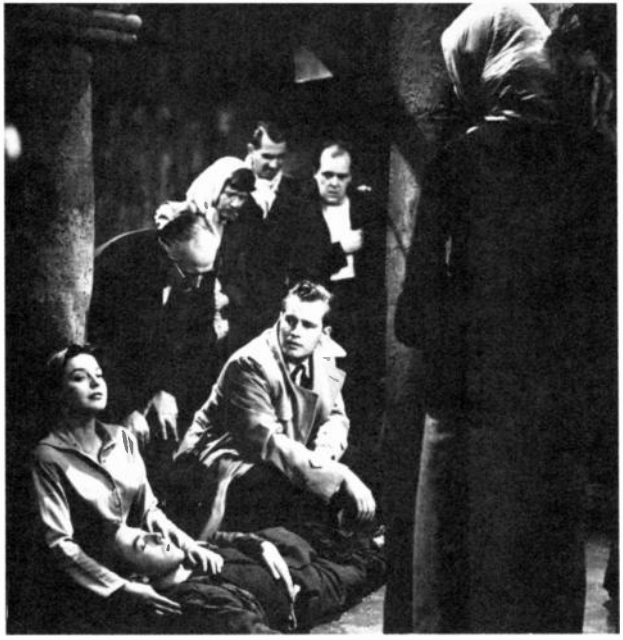
Nixon and Kennedy debate on TV. ABC-TV holds lion's share of audience for first time. AFTRA and SAG conduct first joint negotiations, which cover TV commercials. David Cole prepares 100-page report on AFTRA-SAG merger.

1961

Edward R. Murrow leaves CBS to head United States Information Agency.

1962

ABC begins some color TV programming. Johnny Carson takes over as host of *Tonight Show*.



1947: Studio One, *which runs for 11 seasons, launches what will be known as* The Golden Age of Television. *Here, a scene from* A Letter from Cairo.

1947: Kraft Television Theatre *begins its presentation of 650 plays in which 3,955 actors appear in 6,750 roles. The first production cost $3,000; by 1958, costs rose to $165,000. Shown here are Walter Matthau and Nancy Walker.*

1947: *TV booms. Bob Smith and his pals, Howdy Doody and Clarabelle, are big favorites with America's children.*

1947: *News broadcaster Douglas Edwards and actress Florence Freeman do a news-soap opera combination on CBS called* Wendy Warren and the News, *but the format doesn't catch on.*

1948: *Columnist Ed Sullivan begins a successful career as TV variety show host.*

1963

CBS Evening News goes from 15 to 30 minutes. President Kennedy is assassinated, television news stays on air for four straight days. AFTRA turns 25.

1965

At the Boston Convention, Lassie is awarded honorary AFTRA membership.

1966

CBS' *Douglas Edwards and the News* uses videotape for first time on a regularly-scheduled news broadcast. Videotape use soon will expand into commercials and all TV programming.

1967

David Cole merger plan is rejected by SAG. National AFTRA calls first network strike which lasts 13 days. First Network News contract created (newsbroadcasters previously had been lumped into "announcers" category).

1968

Sanford Wolff assumes office of AFTRA National Executive Secretary. AFTRA Magazine begins publication with a circulation of 18,000 (this issue — Summer, 1987 — has a circulation of 73,000). Newsbroadcasters category officially created in AFTRA, Roy Neal is first to serve on AFTRA National Board as News representative.

1969

Diahann Carroll is nominated for an Emmy for her TV series, *Julia*; program also nominated, the first TV series to star a black performer in a non-traditional role.

1970

The Carol Burnett Show costs $210,000 for an hour episode, the same as an episode of *The FBI*.

1971

Ed Sullivan wins the George Heller Memorial Gold Card Award — AFTRA's highest honor — for having provided twice as many jobs for AFTRA members as there are members of the union. Sullivan proudly acknowledges the award on his CBS network program.

1972

ABC Films is sold after FCC separates syndication from network operations.

1973

Ad hoc committee of CBS women presents agenda for changes in role of women in the company. CBS says it wants to become known for its forward-looking policies on women.

1948: *TV was taking over but radio still boasted top celebrities, such as Frances Langford and Paul Whiteman.*

1949: *Milton Berle sells more TV sets than any sales campaign. Here he is in a typical comedy routine with guests Jean Sablon (l.), Victor Moore and Gracie Fields.*

1950: *Virginia Payne (later to become AFTRA's National President) as radio's* Ma Perkins, *seen here with (l.) Murray Forbes and Charles Eggleston. The show was heard by half of all Americans who listened to the radio.*

1950: *Radio's last lavish variety show before the advent of TV was* The Big Show. *One program brought together (l. to r.) George Sanders, Peggy Lee, Portland Hoffa, Groucho Marx, Fred Allen and Tallulah Bankhead.*

1950: *Walter Cronkite joins CBS full time. Years later he temporarily leaves his anchor desk to report live from Cape Canaveral.*

1951: Hallmark Hall of Fame *makes its debut. Among its top productions was* Inherit the Wind *starring Melvyn Douglas (l.) and Ed Begley.*

1951: *The DuMont Network had Art Baker as host of* You Asked For It, *which featured people demonstrating unique skills on television.*

1952: *Dave Garroway, the original host (or "commentator" as he was then called) of the* Today Show, *with his sidekick, J. Fred Muggs.*

1974

AFTRA President Kenneth Harvey creates AFTRA Women's Committee, Alice Backes, Ann Loring and Dorothy Jordan, first chairs. Radio drama returns with *Radio Mystery Theatre* on CBS. William F. Buckley, having challenged AFTRA's union shop agreements as they affect news broadcasters, loses his case, as the U.S. Supreme Court declines to review it.

1976

AFTRA and leading public television stations negotiate first contract. Chicago's Joe Slattery becomes first AFTRA National President from a city other than Los Angeles or New York. AFTRA membership is 30,000. TV has 23 half-hour, 37 hour-long series.

1977

AFTRA urges passage of law requiring radio stations to pay recording artists when their talents are appropriated by stations for profit. "The only reason radio stations play music is to get people to listen to commercials," AFTRA testifies. NBC and CBS mark 50th anniversaries. It's the 100th anniversary of recorded sound. John C. Hall joins AFTRA staff.

1978

AFTRA membership tops 36,000. AFTRA-Broadcasting Council on Alcoholism (ABRICA) created. AFTRA-SAG jointly strike advertising agencies over commercials.

1979

For the first time there is no TV coverage of a George Meany press conference as the AFL-CIO president joins AFTRA-SAG leaders in Washington to announce AFL-CIO support of commercials strike. Strike ends. San Francisco's Bill Hillman is first newsbroadcaster to be elected AFTRA President.

1980

George Meany dies, Lane Kirkland succeeds him as president of the AFL-CIO. AFTRA and SAG strike prime-time television; strike ends with formula for performer participation in profits from sale to video-cassettes and pay TV. Radio revenues exceed $3 billion, TV revenues are almost $9 billion. *60 Minutes* becomes first news program to reach top of the ratings.

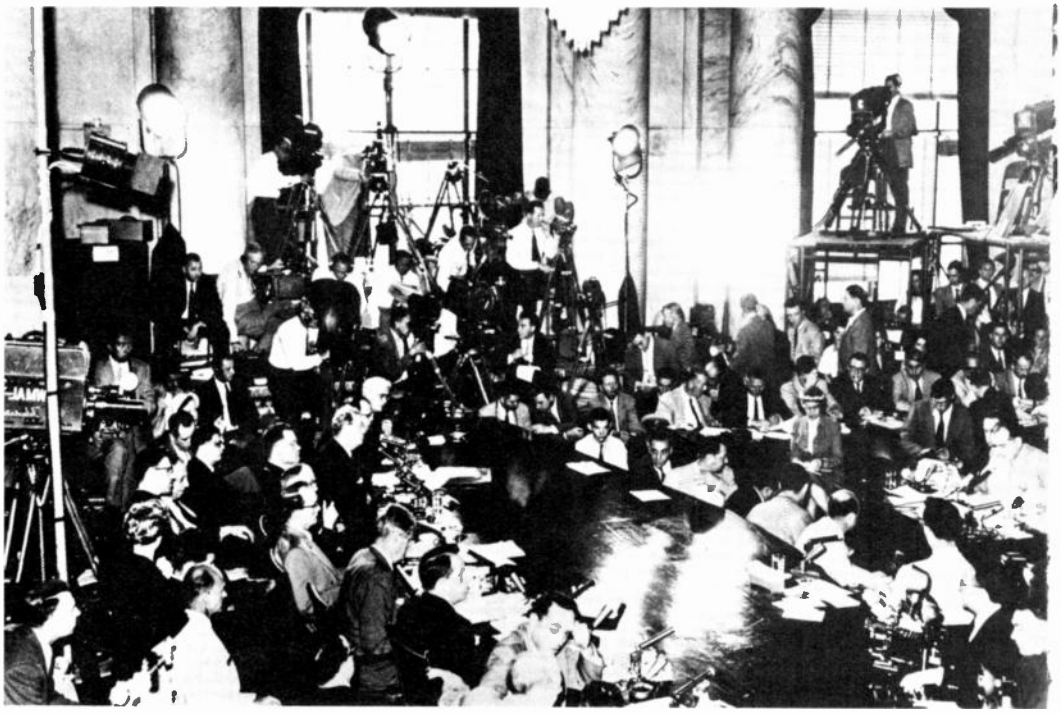
1981

AFTRA creates National News Unit to improve service to correspondents. Phase I of proposed AFTRA-SAG merger agreement goes into effect, calling for some jointly-negotiated, ratified and administered contracts.

1953: Kukla, Fran & Ollie, *created by Burr Tillstrom, are the first to be broadcast in color.*

1953: *News broadcaster Pauline Frederick gains eminence in a field traditionally dominated by men.*

1954: *Senate Hearing Room during live coverage of Army-McCarthy hearings.*



1954: *Edward R. Murrow's courageous broadcast about Senator Joseph McCarthy helped spell the beginning of the end of the "McCarthy Era."*

1955: *Ralph Edwards'* Truth or Consequences *was an important part of the new quiz show craze.*

1956: The Ernie Kovacs Show *introduced some of TV's most off-beat comedy creations.*

1982

Hard times begin for AFTRA when San Diego jury returns verdict against the union in anti-trust suit brought by Tuesday Productions following AFTRA attempts to organize. Unable to pay $12 million (triple damages) judgment, AFTRA files for bankruptcy under Chapter 11; negotiations and representation of members unaffected. Top soap stars gather in New York in support of Equal Rights Amendment. AFTRA joins ERA ratification campaign. AFTRA-AGMA (Musical Artists) begin merger discussions, AGMA loses interest.

1983

AFTRA, Tuesday Productions agree on settlement, as does SAG, also named in a Tuesday suit. AFTRA gets out of Chapter 11, begins to rebuild.

1984

San Francisco Local negotiates first contract providing safeguards for members using video display terminals. Frank Maxwell, AFTRA's incumbent National President, elected to first term.

1985

Capital Cities announces plans to acquire ABC Broadcasting in friendly takeover. Sanford Wolff resigns after 16 years as AFTRA National Executive Secretary, is succeeded by Associate Executive Secretary John Hall.

1986

Capital Cities completes takeover of ABC. General Electric acquires RCA and its subsidiary, NBC. Laurence Tisch acquires nearly 25% of CBS stock. Network strike averted when companies back off demand that AFTRA newsbroadcasters assume technical duties. Leadership changes occur in executive ranks of many AFTRA locals. Donald Tayer and Dan Mallinger (executive secretaries of San Francisco and Pittsburgh Locals respectively) are named AFTRA's Western and Eastern Regional Directors. Stan Farber becomes AFTRA's first National Organizer. *Today Show* marks 35 years on NBC. Networks cut back on staffs. *Bill Cosby Show* achieves highest audience ratings in history for a weekly series. AFTRA and Industry expand and reconstitute alcoholism program to include drug dependency — AIPADA created.

1987

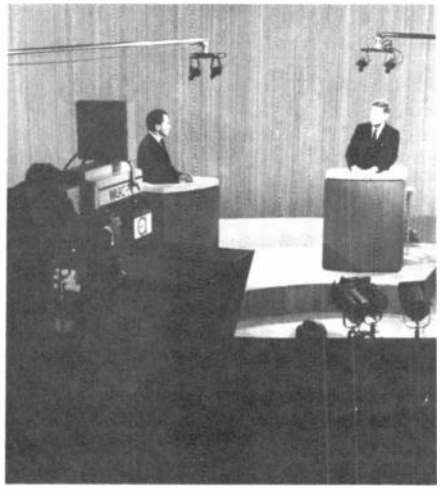
Top CBS executives depart as Laurence Tisch assumes control of CBS; cutbacks in News Division cause furor. National AFTRA, N.Y. and L.A. Locals all move offices. AFTRA turns 50, convenes 50th convention on July 16 in St. Louis, where its first convention was held on November 14, 1938.

continued

1958: *A major form of free entertainment was watching the entertainers entertain as listeners piled into broadcast studios to comprise the live audience.*

1959: *ABC pioneered in sports broadcasting. Here, Don Dunphy reports live from Madison Square Garden.*

1960: *Nixon and Kennedy in the first Presidential debate.*



1962: *Johnny Carson, seen here with Ed McMahon, takes over* The Tonight Show *and begins the longest run for a late-night TV personality in the history of the medium.*

1965: *Here Lassie receives an honorary AFTRA membership from members of the Boston Local.*

1967: *David Cole's merger plan shot down.*

1968: Laugh-in *represented a major departure in network programming and introduced such comedy finds as Goldie Hawn.*

1969: *Diahann Carroll and Lloyd Nolan star as nurse Julia Baker and Dr. Morton Chegley in the breakthrough series* Julia.

1970: *Carol Burnett, as the worn out office cleaning woman — one of the many characters who inhabited the popular* Carol Burnett Show.

1979: As The World Turns, *the first daytime drama to broadcast a full half hour instead of 15 minutes, celebrates its 23rd anniversary.*

1980: 60 Minutes *becomes first news program to reach ratings' top. (From top left) Ed Bradley, Morley Safer, Harry Reasoner, Diane Sawyer and Mike Wallace, program's correspondents.*

1986: *NBC's 60th anniversary brought together four of TV's late night legends: Steve Allen, Johnny Carson, Jerry Lester and Jack Paar.*

1982: *Top soap stars gather in New York in support of Equal Rights Amendment.*

1986: The Bill Cosby Show *becomes the most-watched weekly series in TV history.*

THE FIRST TEN MEMBERSHIP CARDS ISSUED BY AFRA

1. Eddie Cantor (first National President)
2. Lawrence Tibbett (opera star)
3. Norman Field (actor)
4. Jascha Heifetz (violinist)
5. Jimmy Wallington (announcer)
6. Emily Holt (AFRA National Executive Secretary)
7. George Heller (actor, later AFRA Executive Secretary)
8. Lucille Wall (actress, "Portia Faces Life")
9. Ted de Corsia (actor)
10. Edgar Bergen (comedian-ventriloquist)

Robert C. Wright occupies an office on the sixth floor — the senior executive suite — of NBC's headquarters in New York's Rockefeller Center. He became President and Chief Executive Officer of what today is television's leading network on September 1, 1986, shortly after NBC was acquired by General Electric. Mr. Wright first joined GE in 1969 as a staff lawyer. He left the company in 1970, briefly practiced law, rejoined GE in 1973, serving in key positions in its Plastics Division. He left again in 1980 to become President of Cox Cable Communications Inc., a post he held until rejoining GE in 1983 as Vice President of the Housewares and Audio Division, then served as President and CEO of GE's Financial Services affiliate, which includes the General Electric Credit Corporation, the nation's largest diversified finance company, with net earning assets of $20.2 billion.

A native of Hempstead, N.Y., Mr. Wright received his LL.B degree from the University of Virginia Law School. He lives in Connecticut with his wife and their three children.

Slender, alert, direct, wearing a blue striped shirt (no jacket), Mr. Wright briskly entered a sixth floor private meeting room, shook hands, seated himself on one of the three modern sofas flanking a huge glass coffee table, adjusted his glasses and got down to business.

QUESTION: How do you like running the most successful network in the world?

ANSWER: It's terrific. We're doing as well as we can expect to be doing. You try very hard to keep doing it.

Q: Would you describe a typical day at the office?

A: I do all of the bureaucratic things you might expect, a lot of purely internal things. We have 8,000 employees, although the vast majority of the people that appear on the screen don't work directly for NBC. My day is filled up dealing with everything from radio to sales, capital spending and modifications of our broadcasting center — things of that nature that are not obvious to viewers. There are a lot of meetings. I am still trying to meet people. Grant Tinker already knew all of the people. I am still in the process of meeting them.

Q: AFTRA's first 50 years has, in a way, been a partnership with NBC. What do you think is the future of that partnership?

A: I don't see any change coming about. We are only as successful as the people and the shows that are on television. Nothing else counts. Although ours has been a long relationship, it is a very tangled one: Many of the people on the air do not work at NBC. Except for news, we usually have to deal through others — and sometimes through layers of others — before we end up dealing with your members.

Q: You've been quoted as saying you would like NBC to be more actively involved in production. Is that decision purely economic?

A: It's probably more driven by creative than by economic considerations. We have many people bring us packages, producers and directors and talent. In order to attract those people we have to give them broader opportunities than simply the single special or the single series. NBC productions would give us an opportunity to make those commitments. But none of the networks has demonstrated any real ability to make more money by doing their own production, so I think it is done for creative reasons as much as it is for economics. *Moonlighting*, for example, at ABC: it's not obvious that *Moonlighting* will be an economic success in syndication, and it is a very expensive show to put on. But ABC is happy about it because it gives them more creative involvement than they might have if they were buying a package. You don't want to be totally dependent on outside producers for everything you put on the air, and now NBC has had less production than anyone else.

Q: What do you think the future holds for the major networks?

A: If you mean NBC, CBS and ABC, it isn't that way anymore. Networking itself is going to be with us for a long, long time, because it is the most effective way to provide the cheapest television programming to various stations. But I think it will continue to be a very difficult and tough business. The three networks have economically been sliding for a number of years, and others have been building. I think you will continue to see more of that.

I can't be preoccupied by ABC and CBS as my competition because if I did that, I would be looking at a smaller and smaller world. If God says that we have to be together for the next 20 years, and the only way one can grow is when another declines, that's a sad story. We *each* have to look at the world around us. ABC has done a good job of that with ESPN. But, I think if you look at the business only in terms of the three of us, the next ten years will be a tough haul.

Q: Beginning with General Electric and NBC in 1985, all three networks within two years have been acquired by outside multi-national companies. Why do you think that happened in such a short time?

An interview

Robert Wright

NBC's President talks about the future of the major networks, their lack of political clout, the power of the studios, NBC's relationship to AFTRA members and the rest of the creative community, staff cutbacks, his much-criticized political action memo, and the biggest surprise he's had as President of NBC.

A: I think that the owners of each of the three broadcast networks basically felt that the next few years were going to be difficult. That caused a lot of consternation, which is what caused old investors to go out and new investors to come in.

When you reach a point where there's a lot of concern about the future, that's a normal transition period for owners. I think ABC felt it could use a shot, a new look. They were having lots of trouble. CBS was under a lot of outside pressure. I think in the case of RCA, it looked for General Electric to help plan their strategies, because they were basically faltering in the terms of where they were going. So, those mergers and acquisitions are part of a normal transition in any enterprise when people aren't sure what the future is going to be like.

Q: It's caused a lot of concern within the industry, and among our members.

A: Substantially overblown! It's not so much the change of ownership that has caused the concern — although it is being blamed. But that is a very superficial view. It's the problem that the three networks have had for several years which really should be the focus. The change of ownership resulted from those problems.

Q: Is there a difference in how a multi-national corporation conducts its business and how a network or its affiliated stations conduct theirs?

A: People apparently anticipated that General Electric would run NBC as though it were a steel manufacturer, which is ridiculous! Why would you ever do that? Don't forget, General Electric has been in broadcasting for 60 years, and was one of the original founders of RCA. It owned RCA until 1931. The relationship goes back before AFRA was founded.

This is a very different business than other kinds of businesses. There is a whole relationship of regulated and unregulated activities, public services and public interest that applies here, and does not apply to other businesses. Speaking only for General Electric — and not trying to speak for CBS or ABC — that's very well understood.

Q: It is?

A: No question about it. This is not a matter of our waking up one morning and all of a sudden we're involved in broadcasting. The only thing that's different is being involved in the *network*. The network is not a licensed entity. It is the local stations that are licensed. And that is something that has been well understood by General Electric for a long time.

Q: What would happen, Mr. Wright, if NBC News got an exclusive on a very big story that potentially could be embarrassing to General Electric?

A: They do it all the time! They run it! If they don't run it they will have failed in two respects: They will be criticized by the public, and they will be criticized by me. They would have failed in their basic responsibility, which is to get the news and report it accurately and quickly.

If a story has to be negative to the General Electric

Company, then they will have to answer the General Electric Company, the same way they have to answer anybody else on the question of whether the story was fairly presented; and General Electric has a right to complain, just as anybody has a right to complain if they feel that they have been unfairly portrayed. But in terms of reporting information that, unfortunately, makes General Electric look bad, then that's just too bad — that's the way it is.

Q: *Business Week* wrote that NBC, the most profitable of the three major networks, is, under your leadership, bracing for cutbacks. Is that true?

A: All three of the networks are very concerned about how to insure that we have a strong future as opposed to a continual slide. I'm confident that we can deal with that future in a very intelligent, sane, and humane manner and I don't anticipate that we'll have to have any major restructuring at NBC in order to deal with that. But we have to be concerned about what has happened over the last seven or eight years, in terms of all three networks' audience levels and overall profitability.

Q: Why have you lost audiences?

A: We've had more direct media competition in the last seven or eight years than we ever had before. In the '70s we were competing against people playing tennis. In the '80s we're competing against people playing tennis, plus people watching CNN and the some 30-odd cable channels; plus video cassette rentals have really taken their toll in terms of viewership. People have many more video choices today than they had ten years ago and we've slid from what may have been an artificial position of having a 90 share of audience to where we are now — down in the 60s. That is a fact, and we can't ignore it. We have to figure out how, with our one channel — and we have only one channel — we can serve the broad audience that has historically been attracted to us, and overcome that audience's desire to spend a lot of its viewing time with other channels.

Q: That seems to represent a dichotomy: in order to strive for profitability the three major networks have catered to a mass audience; but now the cable networks are eroding that audience because of their specialized programming. Doesn't that imply that some network programs should be less directed to a mass audience?

A: It might on the surface, but I don't think that's the way it's going to fall out. It's not what's happening today. The promise of cable was that it would appeal to very specialized audiences. In fact that is not what has happened. While some channels appeal to very specialized audiences — ESPN with sports, CNN with news — most cable programming is now trying to appeal to a broad audience. The good news is that the theory that our audience was going to be lost in little tiny slivers to cable is not, in my opinion, going to happen. What people *are* trying to do is to build small NBCs. What is USA, for example? It looks to me that they are trying to make it a tiny NBC. WTBS looks like NBC a little, doesn't it? That to me is a strong indication that the formula that we have is still the formula for the future. We don't have to worry about our audience being totally slivered away, we have to work harder to make sure what we have is distinguished. In the past we were only trying to distinguish ourselves from ABC and CBS. Now we also have to distinguish ourselves from other network services.

Q: Are you active in programming decisions?

A: No. I am not active in programming decisions. We have just an outstanding group of people that are active in programming decisions — Brandon Tartikoff, Warren Littlefield, Brian Frons and that whole group. We try to give them the best environment to do what it is that they do very well. We have a tremendous organization making sure that when a new program comes along, it gets cleared, promoted, supported and aired by the affiliates. A lot of people at NBC are active in support of programming decisions, which is critical, I think. That is one of our greatest strengths, and I do not think it is understood outside NBC.

Q: *Business Week* described you as "GE's top bean counter. It seems natural that one of Mr. Wright's first acts at NBC last Fall was to order plans for a 5% reduction in all departments. Just before Christmas NBC cut 300 jobs, trimmed its workforce to 8,000." Why was that necessary at the most profitable of the networks? What if NBC News told you, "We cannot cut 5%." What would have happened?

A: We didn't cut 5%.

Q: Then *Business Week* was wrong?

A: Yes. What you just said is what happened. NBC News said they could not cut 5%, so we didn't.

Q: You did not do what *Business Week* said you did?

A: That's right, we did not. But that was just one of hundreds of articles that said the same thing. Let me say this: I am very concerned about not adding to our cost levels. That does not mean that we have the ability to substantially reduce our costs. It would be nice to think that we could easily do that, but in fact you cannot. It is very difficult and it is not even practical in a lot of areas.

Q: Do you have any comments on recent developments at other networks?

A: Well, I think that CBS and ABC are experiencing unprecedented economic difficulties and they are reacting in different ways to cope with that. That is not unexpected. I don't think it has anything to do with the broadcasting business or with the mergers. It is a period of economic disappointment . . .

Q: Do you think that this would all have happened irrespective of the acquisitions?

A: Yes, I do! No question at all in my mind! I think that is one of the reasons that Leonard Goldenson decided to sell. It wouldn't make any difference in CBS's approach whether they had a Larry Tisch, a Tom Wyman or a Bill Paley.

You can't have such a decline in performance without expecting consequences. These are publicly-owned companies, owned by pension funds and mutual funds all over the world. Those shareholders are demanding. They are saying, "We own you and you'd better show us some level of performance."

Q: It's been reported that you have growth plans for NBC. What are your hopes and plans?

A: I'm not going to describe to you a strategic plan; but three years ago, if Grant Tinker had directed Brandon Tartikoff to quickly get on the air a 55 share situation comedy on Thursday night at 8 p.m., they would have thought that Grant had lost a little bit on the edge. But the fact is that it happened. Once you prove that you can do something that was theoretically thought to be a function of history, that's got to give you the enthusiasm to go figure out why you can't do that in other places; and that says that we can grow — that we do not have to settle for a life of sliding shares of audiences. I think that is the lightening rod of ideas and enthusiasm.

NBC has changed its pattern over the past five years by increasing its share of audience, although the three networks are still sliding. But there is no reason in my mind why we cannot have objectives at NBC to continue to increase that share of audience. We are concerned with growth. GE's interest in NBC was not to be involved in a status-quo opportunity.

All of the discussion on cost-reduction is really irrelevant. The whole issue is how can you attract a larger audience to NBC. It is not easy to do. That is the objective and that is where the resources have to go. That is a message that I am carrying, wherever I go, inside of NBC. That is our mission.

Q: As ratings assume ever more importance, and the financial crunch has made people wonder whether networks are a safe place to plan a future, some people wonder that such a small ratings sample can have such enormous impact. Do you have faith in ratings?

A: I think they are very important. I have no reason to doubt the validity of ratings as a measurement of audience. They have been around long enough and have been examined over the years. The advertisers are really responsible for ratings. That is what they are putting their money against. The ratings are absolute-

ly representative of the audience watching.

Q: The memo you wrote some time ago suggesting formation of a political action committee at NBC got a lot of media attention and generated a lot of concern. You were reported to have said that employees who didn't want to contribute, should question their loyalty to NBC. Wouldn't there be any problem with that, especially since TV uses the public airwaves?

A: I was quoted as saying that people who did not want to be supportive of political issues which were critically important to the network should reconsider why that's the case. That was the quote that was taken out of a letter to the General Counsel asking for advice on how NBC ought to deal with its political problems. Your question presupposes a whole set of erroneous assumptions: that the rank and file would be expected to participate against their will — which was totally fallacious. This is McCarthyism at its absolute height. If you have the time, I will give you the facts. I have done this before but the facts never get published.

Q: This time they'll be published.

A: The three networks are subject to a unique form of regulations, limitations that do not apply to any other programming entities in America. Some 20 regulations have been legislated in one form or another over the last 35 years that apply only to NBC, CBS, and ABC. They were built up over a period of years when there was no CNN, no cable television, no Foxes, no pay TV.

It became apparent to most people in network TV that those regulations do not apply to new ventures and new networks being developed by others. Fox is a perfect example.

Many of these rules are highly technical. They limit our ability to do all sorts of things — everything from network compensation to affiliates, the term of agreement of the affiliation, what we can agree to, and what affiliates can ask us for is limited. You really have to question today if some of these make sense. And yet, we have been unable to get any of them changed. In the period of so-called deregulation, from 1979 through today, NBC, ABC and CBS haven't seen any change in those regulations at all. And that is not understood. Deregulation has affected other forms of communication: cellular; giving away frequencies for all sorts of other uses that have nothing to do with the three networks. There has been no deregulation in the CBS, ABC, and NBC regulatory package at all. It makes it harder for us to be as competitive as we once were. And in questioning members of Congress and the FCC, it became obvious to me that we have not made our case in Washington. We have simply lost our punch — if we have ever had any — in terms of being able to explain our situation.

I wrote our General Counsel and suggested that we have a meeting of my staff to talk about what we can do to heighten levels of understanding of our problems. I was given some comments by the General Counsel to the effect that people at NBC do not have any involvement in these issues at all. We have always kept these issues away from them. They do not really understand them. I said, "That's crazy! They have devoted their lives to NBC, and they have no idea of the nature of these issues?"

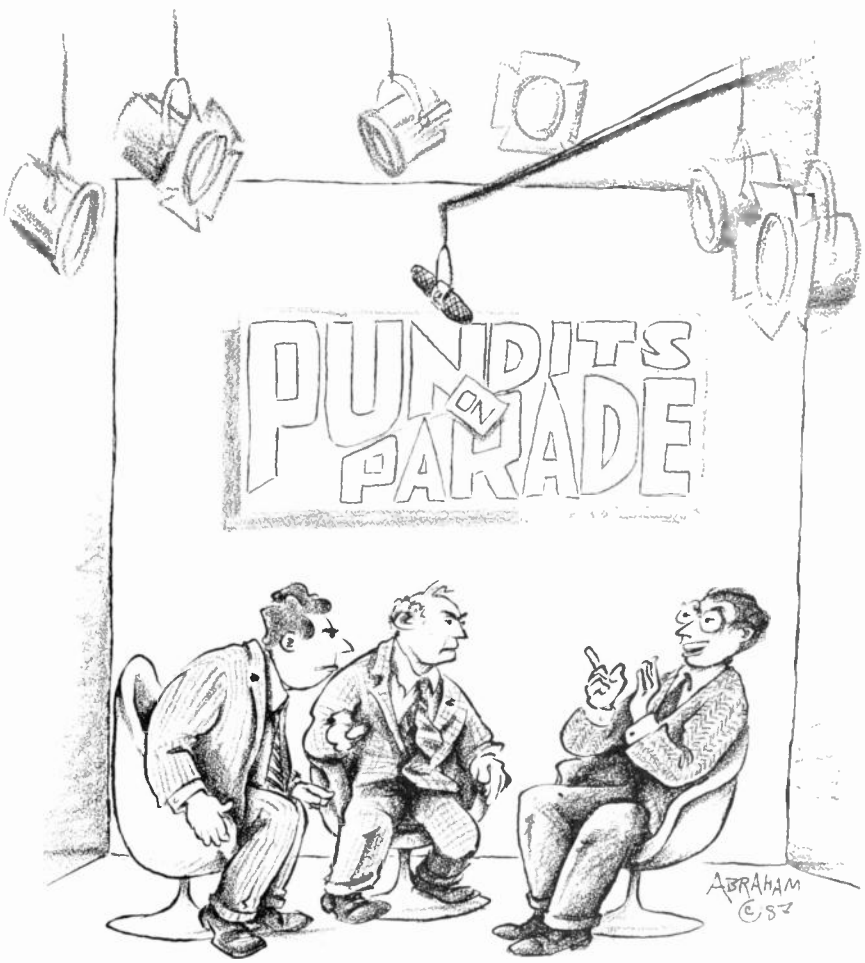
They said, "We really never thought it was necessary to get them involved."

In writing my letter, one of the things that I said was that I can't accept the fact that we shelter NBC employees from these kind of issues; that people that work here and make their living at NBC should be knowledgeable and involved in issues that may determine our future, and hence their future. As an employee — anywhere I have been — I have always wanted to know what the things were that make my livelihood continue. I don't want somebody protecting me or sheltering me from that knowledge and that information.

That was the context. It was obviously taken by individuals who had an axe to grind and used in the press in what I consider to be a very unfortunate and most unflattering manner: suggesting that we were going to somehow extort money from secretaries or take poor working people and give half their pay to political causes. That's ludicrous! That's "When did you stop beating your wife?" and "How many illegitimate children do you have?" There's no way to respond to that. It is a most unfortunate thing.

But I believe people at NBC want to be informed and want to know what the facts are.

We decided, by the way, that we could not figure out a way to form any kind of political action committee here at NBC. It is just too complex, so we've cancelled it. Unfortunately, it seems to serve a lot of



"I may not agree with what you say, but I will defend to the death my right to sneer at it."

people's purposes to use that information in various ways, and I'm disappointed.

Q: I'm glad we were able to discuss it.

A: In any circumstances, you wouldn't expect more than a handful of people to be involved, you would only be talking about the most senior people in the company.

You know, every day you pick up the paper and read about some major political activity involving people who have interests that are diametrically opposed to the networks. The studios are ever-active in Washington politics, and they are extraordinarily good at it.

We, unfortunately, are awful, and we've got to improve or we're going to find ourselves being pushed down into the cellar from a regulatory standpoint. That *should* be my concern and I will argue that NBC employees should be informed about those activities. If I was lower down in the ranks I would want to know.

We lost the financial interest and the whole syndication battle solely because of the political clout of the big studios. We were going to be total victors, and we wound up getting nothing. I was in the cable business at the time and watched it happen. In 1979, the FCC began a review of a series of the financial interest syndication rules that had been codified in 1971 or '72.

After a painstaking review process that lasted three years, they recommend that the rules be eliminated. That recommendation was supported by the Departments of Justice and Commerce and the Washington Office of Telecommunications. It was an extraordinary consensus. But as soon as they issued the report, a few calls were made by studios to key members of the Administration and others. And the decision was overturned overnight. The Commission was basically told to stop any further discussions on this topic. End of discussion.

That's fairly extraordinary power and if it isn't an indication of a problem in terms of the networks' ability to communicate, I don't know what is!

Q: I understand that NBC may be moving. How are those plans going?

A: We're in the process of sorting through our options in terms of moving. We have got a good option in New Jersey. We've got a good option with Donald Trump in Television City. We're trying to find out if we have a good option for staying here. Our lease expires here and I have asked our people to look at that, because this is such a great location.

Q: . . . Rockefeller Center wouldn't be the same without NBC . . .

A: Unfortunately, it's not necessarily our choice. They sold the property. We had a very favorable lease for many years. This is a gerrymandered building in terms of the business we're in. If we have to compete with doctors and lawyers for space per square footage at this location, with all our technical facilities, it becomes a horrendously expensive package. We're trying to negotiate with Rockefeller Center as to whether we can compromise.

Q: Did you have any big surprises when you came to NBC?

A: I think the biggest surprise — the thing that I've had to deal with the most — is the fishbowl atmosphere. Like the political action memo. It puts me in a position of feeling that I can't really explain myself because if somebody starts out with a negative and it's carried around the country in 800 newspapers, it's almost not worth trying to reclaim your position. That is difficult, but I understand it. It's not really unfair because we're in a public business.

The thing that has been most revealing is the fact that when our ratings are off or our advertising marketing is slow, it causes our economic performance to drop dramatically. But that doesn't affect the vast majority of our employees and what they do. And that is very different from other kinds of businesses. If you're making steel girders, and there are no orders for steel girders, that immediately affects most everybody in the business. You don't have people making steel girders when nobody is buying them, so you lay off people; the office help don't have as many bills to send out, they don't have to buy so much material — the whole company changes dramatically. That does not mean that everyone is fired, but everybody's activities change.

Here at NBC, we still have the same amount of sales inventory to sell. Whether the ratings are high or low, that doesn't change. We still have the same affiliates to deal with, whether the ratings are good or bad. We still have the news to put on the air every day, and the same number of programs to put on. Everybody's activities remain pretty constant whether the ratings are high or low. It's been very helpful for me to get an understanding of that, because it's a lot different from other businesses.

I think if I had to say, "so what?" to all of that, my "so what" is that you want to design yourself so you are comfortable with the way you look, smell, feel and taste when the ratings are down. If you have a different face when the ratings are high, when the ratings go down you will have to make a lot of changes. You'd like to be the same when you have low ratings as when you have high ratings — because some day you'll have low ratings. The question for us I think, is to feel so comfortable that we wouldn't do anything differently when the ratings are low as when they are high. That's my philosophical approach.

Q: Do you think you're pretty much there? I guess the blunt way to put it is, do you foresee any more mass layoffs?

A: We haven't really had mass layoffs. We haven't had 300 people laid off. A lot of people took retirement, a lot took lucrative packages, a lot of jobs were eliminated through attrition. I think we are where we want to be. What I don't want is to have 8,000 people when ratings are high and 4,000 when they're low. I want to get us positioned so it does not matter if the ratings are high or low. I think we're probably there, although we do not control the outside environment. If something dramatic happens to us, if Congress in its infinite wisdom decides to unload a whole new set of regulations at our doorstep that make it difficult for us to do what we are doing, then we have to deal with it. You never have the guaranteed luxury of knowing that our environment is going to be the same two years from now as it is today.

Q: Do you have any spare time, and if so, how do you spend it?

A: Well, I have three children and they are all home, so, I try to spend as much time as I can with them. They are not going to be around forever. I've always travelled a lot and have always been away from home, so I try to take the time I do have and spend it with them. I used to play tennis but do not play as much as I used to. I enjoy playing golf, but I'm not a good golfer. Low 90s.

Q: Is there anything you would like to say that I haven't asked about?

A: I'd like to tell your membership that I think NBC would be a great place to be associated with. We are going to do as much as we can to extend ourselves creatively, without trying to address specialized audiences. But for those who want to be associated with an organization that is dedicated to doing exciting things for large audiences, I don't know a better place than this one. I would think that the concept of what NBC is all about should be highly attractive to the creative community.

It's competitive, very competitive, but all of your members are in a naturally competitive environment. The competition is likely to be even more heated here, but that's true no matter where they go.

— D.M. ☆

AFTRA on the move

National AFTRA, the New York Local, the AFTRA Health & Retirement Funds and the AFTRA Federal Credit Union are moving to new offices. New offices are expected to be ready by September.

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Can the voice do it all?

by Marge Rivingston

For singers and actors alike, today's vocal demands are greater than ever. How do we stay vocally healthy and make director, playwright, composer and audience happy?

In the entertainment business today a performer is required to be facile enough to encompass a whole range of vocal abilities. As a singer, you must be able to produce a belt sound that will fit a score like *Evita* (both the male and the female leads), a mixed belt sound for older musicals such as *South Pacific* and a truly female soprano sound for scores like *Oklahoma*, in its era, and Rosa Bud in *Drood* today. For the male voice things are a bit easier, but in the rock musicals you must have a very well developed falsetto or head voice that can be mixed with the chest voice. A good example today is *Les Miserables* (Jean Valjean). These are just a few requirements that confuse the voice teacher, the students, the musical directors and, I guess, everyone else with the exception of the composers who hear in their heads the sound they want for a particular piece.

Approaching the voice of the actor, things are also difficult. Accents tend to put muscle tension in the vocal mechanism, whining nasal sounds close off air passages, deep resonant bass sounds cut off the head resonances and tend to thicken the chords. Crying or emotional scenes close the throat and stop the air from moving and tighten throat muscles. Shouting thickens the chords if not done properly, from the diaphragm. Overarticulation to be understood (by both actors and singers) places undue pressure on the tongue and lips.

So, where do we go from here? How do we stay vocally healthy and make everyone happy; director, playwright, composer and audience most of all?

Some basic laws apply, and I firmly believe in simple exercises that relax the inevitable tensions one encounters, particularly during learning and rehearsal periods. Here are some I recommend:

Starting with vocal stretching, try opening like a yawn when breathing in and sigh through an octave (eg: G to G); go on up the scale by half tones until you have stretched the soft palate as far as it will go. Pitch is not important, so you can do this exercise with speech sound too — from up to down, then back up and down again, continuing as high as possible into the head voice.

During *all* vocal exercises make sure the shoulders and chest are not involved in the breathing — a straight pipe line from diaphragm through the mouth. Check in the mirror to make sure you see and feel what you are doing. Actors and singers tend to be shy about looking at themselves while practicing. Dancers understand much better how they look when they are performing; they grow up watching their bodies in the mirror. After all, the audience has to look at you, let's make it pleasant.

Next try warming up the facial muscles with going back and forth on one pitch — just a comfortable mid range one on ēē (spread mouth like a grin) and oo (closing lips to form oo.) Do this back and forth, ēē-oo, ēē-oo, ēē-oo, ēē-oo, ēē-oo and then open to an ah vowel by just dropping the jaw and keeping the resonance where you feel it on the ēē vowel. Go up a little in pitch and down — always starting in the middle of the voice and moving it up and down from the middle. These first two exercises are done with very little sound: do not press for a loud sound too soon in warming up. Think of dancers and their slow stretching.

The third thing is to exercise the tongue so it is free in the back of the throat and where it is attached to the larynx. Open the jaw and hold it down with your hand, relax tongue against back of the bottom teeth and use the vowels ā ah ā ah ā ah — tongue goes up in the back on the ā vowel and down on the ah. Up and down, *not* in and out. I am not advocating a low tongue position for an ah vowel, but only using this idea to exercise the tongue. Use a five note scale (eg: CDEFG and down FEDC) doing ā on C, ah on D, ā on E, ah on F and so forth; on the last C do ā ah and hold. You can also just do the exercise on a speaking sound. Make sure no glottal attacks. Do not use a lot of volume yet.

Lots of people feel good warming up with a humming sound. Try a hum, and when the sinus resonators are open sing or speak the word "mellow" — mellow, mellow, mellow, mellow, again keeping the same resonance feeling as with the hum. If you feel air coming through the nostrils you will be assured of an open hum, not a tight closed one.

Staccatos or sharp short sounds are excellent for the development of placement of sound. Taking the vowels ah oh eh ēē ah and making them very percussive sounding, connects the diaphragm, the sound and the breath in one coordinated effort. These three things should happen simultaneously. Now, try it. Breathe first, then on the first staccato pull the stomach in. (Do not push it out, as that results in a pushed sound going down, and we want the sound moving up and out the mouth.) Do these in the middle of the vocal range then down a few and up a few; not too extended in range either direction; each vowel a new staccato ah-oh-eh-ee-ah.

The falsetto or head voice is difficult to explain but in trying to find it easily try to keep the sound light and soft. Do not try to take lots of lower register sound into a high sound. There are natural transitions for the voice to make and it must be loose and free enough muscularly to make these changes by itself. I often say to my students, "Why don't you let your voice tell you how it would like to sing once in a while, instead of you telling it how to do it all the time." The voice is a marvelous in-

dividualistic instrument and we get too caught up in thinking we have to sound a certain way, instead of letting our natural sound speak for us. My belief is that there are four transitions as the voice goes up and down. In singing: lower register, lower middle, upper middle and upper or in a case of a really high coloratura (like Maureen McGovern), a fifth-place of pure upper register sound. These transitions should be smooth but as we have all heard in performances, this is rarely the case.

On breath control, I believe that isolated breathing exercises do not really help the development of the sound or breath support. The only way is to connect some sound with the breathing work. The old idea of the "bellows" effect is still very good. Expand when taking in air (watch the shoulders and chest) and, using it on a phrase of singing or a long sentence, let the ribs and diaphragm actually relax. It is very difficult to get a new, fresh breath in for the next phrase or sentence if you are holding breath in rigidly. If you hold the breath to conserve it, you have no use of it and you must use throat, neck, shoulder or whatever muscle tensions to produce the sound. The sound should ride on top of the column of air, and if you constantly use the air it will develop its capacity for long phrases by itself. But always use some sound connected to the breath to practice this.

So much for some practical ideas and applications.

What about the classics versus television and other microphone-type speaking or singing? The projection of a classical voice without amplification must be free to express dynamic changes, to project to the back row and to articulate. We are now involved, even on stage, with so much microphone technique that it is hard to be able to move from one to the other comfortably.

Having no amplification means energy and sound must link up to provide the necessary volume to carry through the theatre. But with amplification I have found that the biggest problem actors and singers find is how to keep the energy of the character without pushing the voice. Knowing that the projection is taken care of tends to make the perform er's energy dissipate. The aim is to keep the live energy and not push the sound too much. This result *should* make it easier vocally for the actor or singer, but it is another technique to be learned in order to keep the emotion of the character alive and honest.

Well, these are some of my personal ideas for the development and health of the vocal mechanism. We have a magnificent instrument at our disposal to communicate it. Recently, I was speaking with Florence Norberg, a London voice teacher, and she made a statement that pulled me up short with it's clarity and focus. She said: "The voice is the only instrument that cannot be replaced. We should have more respect for it!" We do tend to abuse our voices and expect them to last through it all. It is a bit of an unreasonable request. ☆

Marge Rivingston has been the vocal coach for such Broadway shows as Ain't Misbehavin', The Pirates of Penzance, Drood, Big River, *and Off-Broadway's* Little Shop of Horrors. *She also worked with the casts of* Pirates *and* Little Shop *in London. Ms. Rivingston works privately with actors and singers on both coasts—including many of the most accomplished and renowned — and, for the past four years, has worked with singers in a vocal master class with Broadway conductor David Friedman.*

On its Anniversary

AFTRA offers new low-cost credit card plan to members

AFTRA members are now eligible for a new "better deal" MasterCard, a charge card that offers numerous and important advantages to members who qualify. This new cost-saving program has been negotiated by the AFL-CIO, and is available only to members of unions affiliated with the AFL-CIO and their families. AFTRA is the first performer union to offer this benefit to its members — appropriately during the union's observance of its 50th Anniversary.

The new AFTRA MasterCard has no annual fee the first year (it's $15 a year thereafter), a lower interest rate than most other credit cards and a fee rebate bonus plan. There are no finance charges if a zero balance is kept. If interest accrues, rates are still lower and pegged at 7.25% above prime as reported in the Wall Street Journal on the last day of the preceding quarter. There is a full fee (not interest) rebate if you charge $3,600 or more a year. If you charge $2,400, you'll earn half your annual fee as a rebate.

Other features of the card include a skip payment privilege which can be used during a union-sanctioned strike if you're off the job for more than 30 days, and in months when AFTRA believes your bills are most likely to be greatest; free additional cards for eligible adult family members; credit lines of up to $5,000; $2,500 free travel accident insurance and an immediate cash advance option.

The Bank of New York (Delaware), a major nationwide financial institution, is the bank providing this MasterCard program and servicing all qualified members. AFTRA does not benefit from the program, nor are union funds used to service it.

A special mailing will go out this fall describing the program, which has been approved by the National Board. Since AFTRA goes to considerable pains to protect the privacy of its members and does not make membership lists available to anyone, special arrangements have been made so that the first notification will be sent from the AFTRA office. This means there can be no credit pre-screening by the bank of those who qualify for the credit card, as is usually the case when solicitations are made. Thus, not all members who apply for the card will qualify — in fact, a higher percentage than usual may not, even though the qualifications for this card are more liberal than for others.

When you receive the detailed mailing, read it carefully. If you want to apply for the AFTRA MasterCard, complete the form that will be enclosed. From that point on, all of your dealings will be directly with the bank, not with AFTRA.

The National Board is pleased to offer this significant new benefit to AFTRA members. However, the Board cautions members not to charge what they can't afford. ☆

The accordion performer

by Heywood Hale Broun

The other day while idly watching TV, as one solar system destroyed another, together with thousands of character actors who were blown all the way from space ships to the unemployment line, I pondered on the bigness of modern television and the ramshackle smallness of the industry I entered nearly 40 years ago.

The little screens, little studios and small audiences of the late '40s and early '50s now seem as far away as those Restoration theatres where much of the audience sat on the stage and occasionally got involved in the sword fights which were part of the plays.

There are oldsters still appearing who pre-date me by years, proving in their presence that television has passed through more change in its short life than any other art form (in the background I hear intellectuals shouting, "What does he mean, 'art form'?").

Intimacy was enforced on early TV because of the limitations of the equipment and the ponderousness of the cameras, and because time is the one inexorable, there developed a kind of actor whom I call the "accordion performer" whose ability it was to keep talking while frantic costume changes were made or tottering sets reinforced just out of range. The intimacy was reinforced as the camera moved in to hug the verbal accordionist and keep out of sight the chaos attendant on shedding a suit of armor during four lines of dialogue ("Just step out of it," the costume designer had said, and it had worked during dress rehearsal), or the sag of a wall in a maximum security prison.

Early television developed the 'accordion performer,' able to keep talking despite falling walls in maximum security prisons.

It was my pride to be one of these performers. Much was missing from my training when I entered the profession. My only qualification for an actor's life was desire and a few heady successes in the Baseball Writers' Annual Show, but perhaps because I had spent some years at a typewriter, I could carry on ad libidum if not ad infinitum in the mode of the script when the floor manager gave the anguished signal that the armor had become an Iron Maiden.

I remember as if it were yesterday, the first occasion when I stretched my accordion, and sometimes I wake up at night shivering and thinking that I am playing it still. I had the small role of a tailor and the camera picked me up addressing the empty air as I described to the leading man — he was in actuality in a little canvas dressing room donning a dinner jacket — the latest modes in evening wear. If all went well (and how seldom it did), the camera would pull back when I got to the line about the butterfly bow tie and reveal him as if he had been standing there through the whole of my speech. Of course, when I got to the tie he hadn't gotten to the pants, and in desperation I began again with something I remembered about the scorn real Nobs had for men who thought black office shoes were a suitable substitute for patent leather pumps. I passed desperately on to an illusory debate among fashionables about the merits of double braid or single satin stripe down the side of the trousers. I couldn't remember which he was wearing so I gave the two styles equal value, and I was just launching into a discussion of the revival of the shawl collar when the leading man appeared, rumpled but ready, and the camera moved to a two shot. I didn't get any acting award for this performance and I wouldn't blame any viewers who cried, "Who cares?" and changed channels, but I did begin to get more work because accordion people were prized over the truly talented.

Of course, sometimes the truly talented were first rate accordion people as well. Nobody was better at it than Phil Silvers. He had not spent any time at the typewriter, but he had spent years on the

Broun and Jack Gilford performed the first teleplay written by computer.

For 40 years an AFTRA member, Heywood Hale Broun was the only child of Ruth Hale and Heywood Broun, the noted journalist. As a boy, Broun — Woody to his friends — grew up in the company of members of the famed Algonquin Round Table. Graduating Phi Beta Kappa from Swathmore College, he organized the New Orleans Jazz Festival, edited a magazine, worked as a sports writer for a newspaper called P.M., served in the Army, became an actor at age 30, authored a widely-acclaimed book, A Studied Madness, *covered over 600 events for CBS News, and continues as broadcaster, lecturer and author.*

burlesque stage, expanding or shortening "bits" with his partner Rags Raglan, according to their moods or the size of the audience. Improvisation was more than a talent with Phil. It was an obsession. In the kindness of his heart he gave me my first acting job, an appearance on the old *Arrow TV Theatre* in which, with other veterans of that old burlesque circuit, the "Columbia Wheel," he performed sanitized bits.

Just before our appearance before the cameras Phil said to me, "Don't forget your lines, because if you do I'll make something up. I can't help myself, but you'll think I had you on the show just to make fun of you."

For a wonder I didn't forget the lines and everything went according to plan. I am proud of that, but prouder still that years later, in another sketch in another show, Phil had enough confidence in me to make something up and let me have a try — a la Rags — at an answer of my own.

Later still, Nat Hiken, the great writer-director of Silvers' *Bilko* shows, held an actor back from an entrance while I was going through a passionate declaration of love to a large and unresponsive girl. I fanned the ashes of our love, caressed the coals of the pain of unrequited ardor and declared the endlessness of my devotion in what seemed to me the longest piece of decorous eroticism since the novels of Ethel M. Dell. At last the other actor entered, and later Hiken said to me, "I just wanted to see how far you could go."

I felt that, although I will never win an acting award, I had, at least, a phantom gold accordion to hug to my praise-starved heart.

It is ironic that despite my mild eminence as a scene stretcher, my only entry in television history was as a mute, when the eminent mime Jack Gilford and I performed the first teleplay written by a computer. The computer hadn't gotten as far as dialogue then, though things I've seen lately suggest that that lack has been made up, and Jack and I moved through a whiskey-soaked bullet-driven struggle for a bag of gold in a Western cabin. We performed a version of this moral tale in which Jack drank too much, lost his shooting accuracy and was killed by me; another version where I drank too much, missed, and fell to Jack's gun; and still another where the computer, maddened by the constant demand for rewrites, turned out a version where both of us drank. Jack took my gun, and nobody got hurt or rich.

Well, my stretch-time is up and somewhere, at this moment a young hopeful is storing away memories of the primitive '80s in preparation for something to be written in a few decades about the vast changes the years will have wrought. I hope those years contain as much fearful fun as mine did — and yet may have. ☆

Radio Days

by Jackson Beck

As a kid I was always performing, so when a famous actor named Jack Norton said, "You know, kid, you ought to turn pro," that was all I needed.

I always listened to the radio, thinking, "Gee I can do that." One day I read an ad in the newspaper that said, "You, too, can be a radio actor." So I answered it, auditioning for two guys in the Bond Building in Times Square who told me I was good but needed lessons: I should go to a school around the corner, it would cost $50. "Buddy," I said, "if I had 50 bucks I wouldn't be here." I offered to let them manage me for 20% instead of 10% if they'd forego the tuition. They said, no, I'd have to study at the school, which consisted of a studio, a microphone and lots of sadsack people.

Since I had no money, they made me an instructor working on commission. After two weeks I got disgusted, but the experience gave me an idea of where to go and I ended up at WINS on 58th Street, where I made friends with some of the announcers and the producer, who started using me for $2 a show. This was in 1934 when New York had 27 radio stations. Eventually I worked at all of them.

I was the first to use the file card and a map for job hunting. I'd go from 57th Street where the ad agencies, recording studios and producers were located, down to 38th Street where there were more ad agencies. It took about ten days to complete the circuit. I walked the route religiously until people in the offices got to know and hire me.

Some New York radio actors with heavy bookings had ambulances waiting to rush them from one broadcast to another.

The first network show I did was *Death Valley Days* on NBC. All the actors had to dress formally. The audience of 300 was also in black-tie and was seated in the same room as the actors, separated by no more than ten feet. Audiences in those days were absolutely quiet. They would never think of behaving any differently in a radio studio than at the opera or the theatre.

If we had two shows close together and couldn't make both rehearsal schedules, we paid someone to be our stand-in right up to dress rehearsal. I always had a cab waiting for me, but some actors used ambulances because they got through traffic better; also, we would tip the elevator starters at the stations on a weekly basis to be sure an elevator was always waiting for us.

Actors learned to "play" a mike. If I was doing a deep voice, for example, I would move close; if I was doing a high voice, I moved away. You had to know where the mike's magnetic field was and how to use it. Sometimes I played five characters on one show.

Today when you go into a studio to record, there's no one there except you, the engineer and someone from the agency. In those days, there was the director, secretary, assistant director — all with stop watches, red pencils and

Jackson Beck grew up in New York City. His father was an actor in silent pictures and Jackson was not to be discouraged. Jackson's career as an announcer, actor, spokesperson spans five decades, and his credits defy listing: "It's a bird, it's a plane, it's Superman! *" was one of millions of lines he convincingly delivered. Mr. Beck portrayed Joseph Stalin — and everybody else — on* The March of Time, *had leading roles on literally scores of popular shows. Today Mr. Beck is a leading spokesman and narrator, a member of AFTRA's National Board and New York Local Board, former National First Vice President, and New York Local President, winner of the AFTRA George Heller Memorial Gold Card Award in 1980.*

clipboards — plus four people from the agency and two from the sponsor. There could be as many as 15 useless people in the control room.

But the shows were meticulously produced. Most had live music — organ or orchestra. *Man Behind the Gun*, an hour show, had two days of rehearsal, 17 sound tables and the Columbia Orchestra.

Most of us did every dialect known to man. When you walked into a studio you never knew who you were going to play, but as soon as you saw the script you got a clue to your character: the heroine was Mary Noble, the villain was Mr. Blackwood, and Mr. Gray was neutral.

Also, we never knew how much we would get paid. I did 15-minute shows that paid $15, and others that paid $20. One agency created a factory of soap operas and continued stories, and produced them on an assembly line basis. You went in for two hours and walked out with $11.88 after taxes — unless you played the lead. The "queen of the hill" at that time was Bess Johnson who got $1,750 a week — a huge sum in those days. Women got most of the soap opera money because the heroine was always the heart of the show and the leads were actors from the theatre who had agents to negotiate for them.

About this time, Equity decided we should be unionized and we decided we wanted to be. We were proselytized primarily by Equity actors who were doing some radio work. The real thrust came from the stars, all of whom were accustomed to being in a union.

I was very independent, and I fought the union. I really thought I could manage for myself. Then I met George Heller and became a convert. George was a fantastic man. AFRA wouldn't have happened without him.

When we started to organize the American Federation of Radio Artists I was completely gung-ho — and have been ever since.

Our first negotiation and settlement was with CBS, which always was a classy network. CBS was in favor of the union because it did what a union always does: it took a chaotic business and stabilized it. It meant that the shows and the actors would no longer be competing unfairly with each other and it gave the producers the means to help them better calculate their costs. ☆

We don't seek favored treatment — just sensitivity and understanding

by Benjamin L. Hooks

As a former member of the Federal Communications Commission and as the chief executive officer of the nation's oldest and largest civil rights organization, I am well acquainted with the significant impact television and radio can have on public perceptions.

Some recent statistics show that 50% of Americans now rely on television news broadcasts as their *sole* source of information about public issues and events. And the same poll, taken for *Entertainment Tonight*, reveals that television news is the *major* source of information for an astounding 63% of Americans.

These compelling figures will help you understand why we in the civil rights community are so interested in the manner in which television especially, but also radio, covers news and issues of concern to the minority community. It is not that we seek special or favored treatment. However, we do hope to find these matters covered with sensitivity and understanding.

We are also concerned about portrayals and depictions of minority life. We hope to see depiction of a full range of our life in this society, to which there is a great deal more than the social pathology of the ghetto or the barrio. Yes, the presence of an underclass and the reality of crime are parts of our story. So, too, are accounts of triumph over great obstacles and of survival against fierce and unyielding pressures for failure and despair.

Because I have had the privilege of contact with the American Federation of Television and Radio Artists and its members, I know many of our concerns are shared by the organization and its members.

This year marks AFTRA's 50th anniversary. I congratulate you, and wish you many more years of service to your craft and to the nation. ☆

Benjamin L. Hooks is the Executive Director of the National Association for the Advancement of Colored People (NAACP).

An interview

Gloria Steinem

To say that the offices of the magazine *Ms.*, which Gloria Steinem founded in 1972 and which she edits, are comfortable is to understate the case. Occupying the 18th floor of a large office building on West 40th Street in New York, they are a jumble of good-natured informality, combining as they do an eclectic collection of furnishings ranging from apple crates to sofas. Immediately one senses that the seeming confusion is deceptive: a lot of work is done here.

Filing cabinets, shelves stacked with magazines, desks (of all colors, shapes and sizes), chairs (of all descriptions), typewriters, telephones, posters, calendars, photos, manuscripts defy the available though comfortable space. Some of the furnishings are from the offices of the old *New York Herald Tribune*, which ceased publishing in 1966. Occasional patches in the carpet are made secure by masking tape. Sixteen selected covers of *Ms.* line a wall of the reception area.

Gloria Steinem — slender, elegant, quite tall with large brown eyes, dressed simply in a black pants suit (no jewelry) — does not have a private office. She shares a tiny cubicle with two colleagues because she likes to be next to other people when she's working. Unable to seat both herself and a visitor near her own work space, she led the way to another, larger office belonging to an absent editor, cleared two canvas directors chairs of the papers piled on them, and closed the door.

QUESTION: Reading your *Ruth's Song*, about your mother and what she might have been, it struck me that the Feminist Movement is really about preventing wasted lives. Is that true?

ANSWER: That's a perfect way of putting it. It is. Wasted for the individuals and wasted for their kids and for the country.

Q: Is that why you say that sex discrimination and racial discrimination are linked? Is the link economic?

A: Yes. There's an economic factor, and there's also just a waste of human talent. Whether or not the expression of prejudice is economic, the parallels exist — absolutely. I think there are also deeper anthropological reasons why sex and race discrimination tend to come together. Even in individual human beings you find frequently that if they have feelings of prejudice one way, they usually have them the other; but certainly, historically in this country, sex and race discrimination have grown together. There's a reason why the role of women in the South and the focus of race discrimination then came together.

Q: What is the reason?

A: It's hard to say simply, but I'll try. A racial caste system, if you will, requires the maintenance of separate races. It requires racial purity, and in order to maintain the separation of races, you have to restrict the freedom of women. You have to make sure that women of the "right" race only have children with the men of the "right" race in order to maintain that racial purity. For that long-term, anthropological reason, the two things go together. You have to restrict the freedom of women of the powerful group — in this case, white women — to make sure they only have children with white men. Otherwise, eventually, there's going to be "race mixing," and that is a great fear of power loss. After all, in this country, historically, the most punished crime has been miscegenation. It wasn't robbery or murder or arson, where mitigating circumstances such as self-defense could keep you from being punished. It was miscegenation — that is, when a white woman marries or has sex or children with a black man. There was consistent unequivocal punishment for that even through the 1950s. Interrracial marriage remained against the law in some states into the '60s. Significantly, miscegenation was rarely interpreted as a white man with a black woman. That was okay, even if there were illegitimate children of that union, even if the union was brought about by rape or force. It just meant there

Why do race discrimination and sex discrimination go together? Why was Marilyn Monroe more afraid of aging than of dying? Is beauty power, or a disadvantage? Is enactment of the ERA still a priority of the feminist movement? What makes soap operas valuable? What is the relationship of women to the labor movement? The nation's most influential feminist organizer, writer, lecturer, editor, AFTRA member Gloria Steinem discusses these and other issues.

were more children who were not white and who were marked for cheap labor. But the white women had to be maintained in their so-called purity or the white race couldn't continue in the "purity" that racism requires. To endure, racism requires that women's freedom be restricted.

Q. Do you think that some of the problems that women have had in society stem from a fear of loneliness?

A. Yes, in the sense that women are taught to find their identity in others more than men are — to find our identity through affiliation with families, husbands, lovers, children and so on. There may be more fear of being on our own. I suppose men suffer from the reverse, because men are not taught enough to be connected to children and to other human beings. So they may find themselves feeling inexplicably lonely and believe that is normal. Progress often lies in the direction we haven't been as each of us, men and women, try to become full human beings to complete ourselves.

Q: You've written that women whose identity depends more on their outside than on their inside are dangerous when they begin to age. Could you elaborate on that?

A: I didn't mean to imply that women have much choice in that regard. People do identify women by the way they look more than they identify men. So, as a woman, you're not as encouraged as men are to develop your internal identity. But if you don't, you self-destruct. Because, obviously, if your value to yourself and to others is dependent on your youthful attractiveness, and that starts to go — I mean we've all seen examples, especially in the theatre, of smart, talented, valuable women who are almost afraid to go out of doors once they start to age. They've become so dependent on looks as part of their identity that it's real hard to make the shift.

Marilyn Monroe certainly was a prime example. She was more scared of aging than she was of dying — and that's real punishment. It makes you, as she did, give up your life. Who knows what was going through her mind at the moment that she died — but certainly she tried to commit suicide many times and she was very afraid of aging. She thought she would lose her work, lose her friends, that no one would care about her any more.

Q: You also write, tongue in cheek, that a woman's greatest crime is being too thin. Too thin or too beautiful?

A: Well, the two things, unfortunately, sort of go together in our society.

Q: Is beauty power in this society, or is it a disadvantage that must be overcome?

A: I feel it's a little bit of both: short-term power and a long-term disadvantage. Short-term power because you can get noticed and you can make a living from it for a while. And long-term disadvantage because it keeps you from being taken seriously and, if you make a living that way, you can't make a living after you're 30 or 40 or 50 — whatever the line may be.

Q: You also wrote that perhaps it's good for the country that the ERA didn't pass because it has revealed the lack of democracy in so many state legislatures. Has it really done that? Do you think enough people — even those who favor ERA — really know or care about the lack of democracy in state legislatures?

A: Well, you may be right — that may have been too optimistic a statement. Yeah, it's probably not true in the population at large, but I think it is true among a pretty sizeable group of political activists who, up until the Equal Rights Amendment, had this idea that if the majority of the people in a state wanted something or supported something, it would happen. And the failure of the Equal Rights Amendment made these political activists realize that the state legislatures are considerably less responsive than even the House and the Senate — they're much more controlled by special interests, and that's our fault as citizens. I mean, most of us don't know who our state legislators are. Some legislatures are better than others. New York and California and Minnesota and some others are more representative, but a lot of them really function in a kind of penalty-free environment. No one knows what they're doing, so they're controlled by the real estate interests, insurance interests. And the women's movement is the only

natural movement that has been focusing on the state legislatures — totally. So in the long term I think it's good for the country to make those bodies more representative.

Q: Is enactment of the ERA still a priority for you?

A: I think so, because I just don't know any substitute for protection under the Constitution. It's very hard to change, one by one, the 8,000 Federal laws that discriminate based on gender. The Justice Department did a computer run of Federal laws that are based on gender. Some of them discriminate against men, too. And nobody knows how many there are in the states. So even suppose we change those laws one by one, it would take an enormous amount of time. Also, at any point along the way some city council or state legislature can make new discriminatory laws, because the Constitution has never been interpreted by the Supreme Court as saying that judgments based on gender are unreasonable or unconstitutional in the way that judgments based on race or religion have been judged to be. The Fourteenth Amendment just hasn't been applied to sex.

Q: How do you define sexual politics?

A: Sexual politics is the power relationship between women and men or between males and females. Children count, too. If a son in a family is given more encouragement to develop his talents and go to college than a daughter is, that's sexual politics. Or if a man and a woman are married and they have kids and they both have jobs outside the home, and yet the woman is still more responsible for getting dinner and taking care of children than the man is, that's sexual politics.

Q: And how do you define a liberated woman?

A: I don't think we know yet. I don't think there are liberated women yet because society is in all of our heads — I mean women's, too.

Q: Are there liberated people?

A: No, I don't think so. I think we're striving toward that. There'll always be problems, but I assume that one day in the future we'll have societies where at least we won't get born into the roles — you know, marked by sex or race in a way that you can't change. And then maybe we'll begin to use the term "liberated" in a real way. Maybe one day we won't have to use the term at all. That would be even nicer, you know, we would just be people.

Q: You've been a major force in CLUW (the Coalition of Labor Union Women), but how do you feel that women and the American labor movement are using each other?

A: I think it's getting better, but I think it's been pretty bad. If we look at the founding of most labor unions, you find that women played an extraordinarily important role. In fact, I think the first strike in the country was entirely women, the women mail workers in New England. But, as unions got to be institutions with hierarchies and salaries, they even built a bias into their work categories, so that big areas of female employment have not been unionized at all.

Now, I think, because women have begun to organize in the mostly female "pink collar" occupations — clerical work, nursing, health professions and so on, and because unions are concerned about their future, there's a chance for coalition. It's still hard, but it's getting better, and it will continue to get better; and also through union officials understanding that to make union membership grow you need to allow women to become union members on their own terms. In other words, if women union members say, "It's real important here that you bargain for child care," or that you make it possible for women employees to complain about sexual harassment to their shop steward — including sexual harassment within the union if necessary — then it will work. Then women will have more reasons to join unions.

Q: I get the impression from some of your writing that you're a soap opera fan. Are you?

A: No, but I think they have a value. But first of all I'm not home during the day, I can't see them. Secondly, they depress me. But they do treat important issues because in order to attract women viewers, they take women's concerns seriously and they also put those concerns and women themselves at the center of the action.

Q: You also wrote that television sitcoms focus on working class families and melodramas on the rich and powerful . . .

A: Yes. Melodramas are mostly about rich, white families. *Dallas* and *Dynasty* and those shows are sort of political. They're kind of saying to us, "Oh, it's real tough to be rich. You wouldn't want to try it, we have all these problems, but it's a lot of laughs to live in the ghetto," and that's just not true.

Q: Sally Steenland of the National Commission on Working Women writes in this issue that women are better represented on television today because they are allowed to age, and because their roles are not so narrowly drawn, but she also says that television cannot seem to develop characters that are not financially well off. What is your opinion about what you see on TV now?

A: Well there are women who are not financially well off. I mean *Cagney and Lacey* are working and earning middle income salaries. And *Alice* was a waitress. So there are some, but the women on television who are powerful are either bad, like Joan Collins, and getting their power through men, or they're like Mrs. Pinchon in the *Lou Grant Show* was, who also got her power through men and who was a little silly. It's very hard to find an example of a very powerful woman who got there on her own and who is viewed as a constructive person.

Q: Is that changing?

A: I think there's a lot of change, but the audience is ahead of the media. If you take *Cagney and Lacey* as an example, with which I'm more familiar 'cause we were involved with it in *Ms.*, the audience was clearly way ahead of the television experts. *Cagney and Lacey*, as you know, was a script for a single one-shot TV movie that was written five or six years before it ever got on because people didn't want to see two women working together. What we had basically up to that point was one woman who was a token, or two women who were fighting with each other. But we hadn't had two very different women colleagues, like you would have Paul Newman and Robert Redford. Some people even said that people would think these two women had to be lesbians, otherwise why were they friends? Nobody thought that Paul Newman and Robert Redford were homosexual, although I wouldn't care if they were, but they were very resistant to *Cagney and Lacey*. So, when it did finally get made as a movie we put it on the cover of *Ms.* and we showed the movie to the women detectives in the New York Police Department to see if they liked it, and they *did* like it, so we got them interviewed by lots of people and we tried to help the show along. We said, "Look, this is not marked to be a series. It's just a movie. But if you like it, write to CBS, maybe they'll make it into a series."

Well they got flooded with letters and they did make it into a series. And then, as you know, it got cancelled, but the audience wrote again and it got put back. It's really an example of a show that was created by the viewers. I think that viewers are ahead of the networks. Don't you?

Q: Yes. A recent marketing study reported that 43% of all supermarket shopping is now done by men working from lists in their own handwriting. Why, then, is virtually all food and household advertising directed toward women? Doesn't that imply that advertisers are not really as sophisticated as we are led to believe?

A: No, they're not. They direct themselves at what they regard as the heavy user. There are some toothpaste ads that show fathers with children, and some ads show families cooking together, but too few. In the main, advertising for traditional household products is directed to women, but when they're advertising, let's say, consumer electronics of some kind — sophisticated sound equipment, whatever — they direct themselves at men. It's very frustrating.

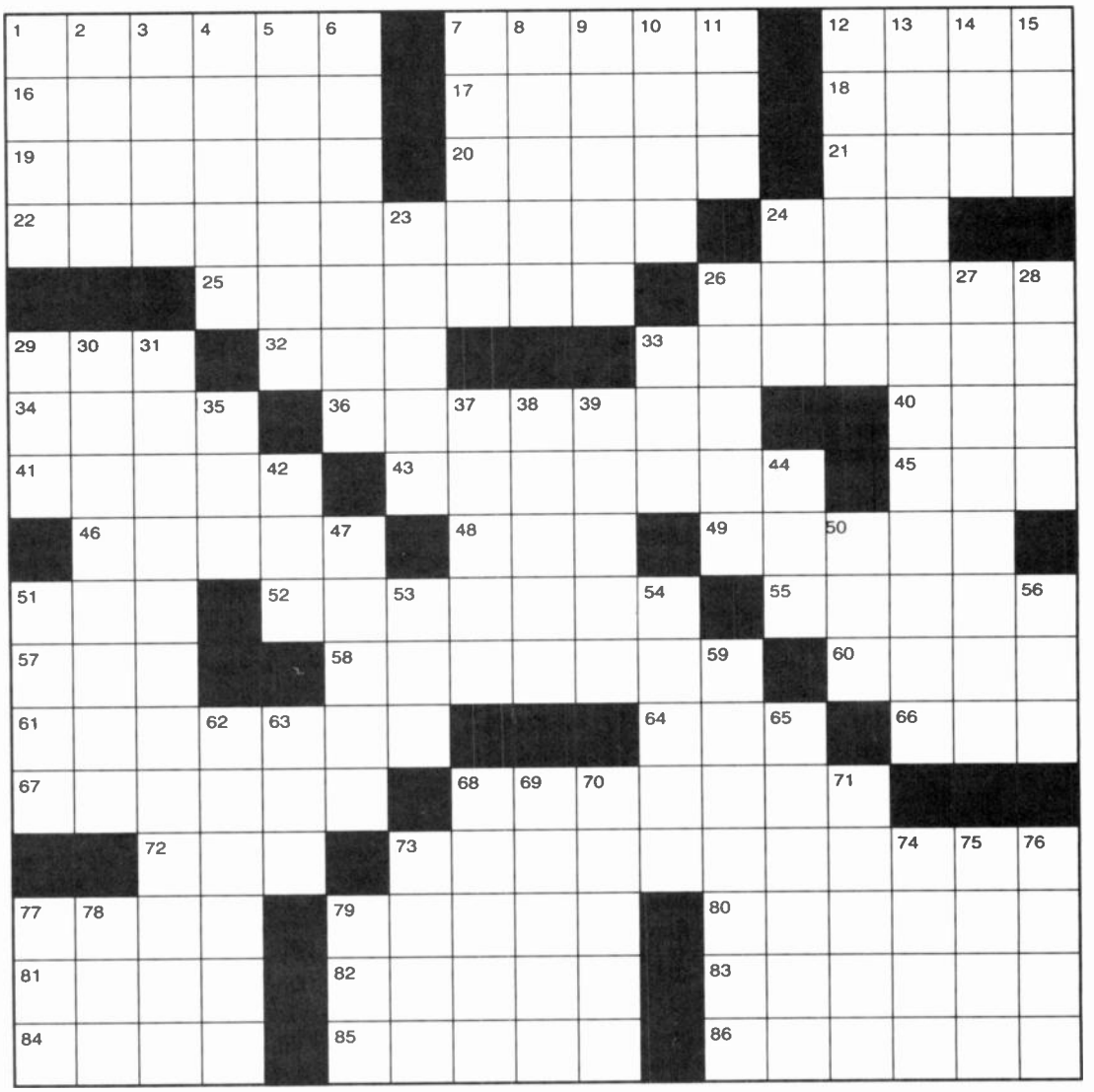
Q: As a man watching commercials, I often get the feeling that I am the one

(continued on page 42)

AFTRA PUZZLE STATE OF THE UNION — AT 50

by Arnold Moss

Constructing crossword puzzles has been National Board Member and N.Y. Local Vice President Arnold Moss' hobby for years. More than 50 of his puzzles have been published in The New York Times, the Simon and Schuster Puzzle Books and elsewhere.



ACROSS

1 Shored up
7 Where Toscanini made his stand
12 Monster
16 What Destry did (1959)
17 Fragrant resin
18 Bring up
19 U.S. novelist Louis
20 Road sights
21 First word of Pinza hit
22 50 Years? Cause for . . .
24 Rimsky-Korsakov's "Coq . . ."
25 Blouses, coveralls etc.
26 A raw silk
29 He/she often gets more than 10%: abbr.
32 Follows dees
33 Legendary Etruscan king
34 Home for some AFTRAns
36 Dish in La Scala's city
40 Horse's measurement: abbr.
41 Pulitzer winner, drama: 1967
43 AFTRAn who is high
45 Goddess of dawn
46 Donne's ". . . be not Proud"
48 Grassland
49 AFTRAn of "7 Year Itch"
51 Char. actor Sofaer: abbr
52 Wildlife expeditions
55 NY Local Pres. ('48-'49) to his friends
57 Learned abbr. for "at the age of"
58 Nosy AFTRAn
60 AFTRAn Frances or Kate
61 Ammo depot
64 . . . truly
66 After dos
67 . . . man (adult)
68 Young predators
72 Last (not AFTRAn Ruth): abbr.
73 Our first President
77 Pickles purveyor
79 St. Theresa's birthplace
80 Shock
81 Brainstorm
82 French actor Alain
83 AFTRAns Lupone and Altay
84 Ship's officer
85 What AFTRAns do annually
86 Debussy's "Clair . . ."

DOWN

1 Bric-a-. . .
2 Old-time tale
3 Soviet sea
4 Cather's "— . . . to the Archbishop"
5 What most TV food props are not
6 Belittler
7 Pasta sauce
8 Fatty chemical compound
9 These pay lower AFTRA fees
10 Mary Martin's ". . . love with —"
11 Two-toed sloths
12 Burlington and Kenosha AFTRAns
13 Juvenile-xylophonist of "You Can't Take It With You": 1936
14 Sign of Aries
15 Able was I . . . —
23 Astronomy term
24 ". . . Freischutz"
26 TV's Paladin
27 Last 2 words of TV show with noted trio
28 She had a kind of air
29 Giant talent agcy, once
30 A Molly who rose
31 Our Natl Treasurer lays down the law
33 School org.
35 It's sometimes split
37 Kind of eclipse
38 "Spaghetti. . ." (Western)
39 A Duke urged taking the "A"
42 Bdcasts from phono records
44 . . . up (confess)
47 He . . . idea (was inspired)
50 Follows profit and auction
51 Narrow shoe width
53 Care and thought follower
54 Mode
56 Stat for Packers, e.g.
59 Raised
62 Windblown
63 Canadian turf of "Renfrew of the Mounted": abbr.
65 Famish
68 Roman judge
69 "At the place" in law
70 It starred Rock Hudson (1956)
71 "— creeping like . . .": Shak.
73 Daredevil Knievel
74 African cleric
75 Muscat is its capital
76 Demolish
77 Fish by bobbing bait
78 Former name of Tokyo
79 Author of "Fables in Slang"

Solution on page 53.

STEINEM
(continued)

who is being discriminated against because I see a bunch of male idiots whose wives have to save them from the booby hatch because they can't identify their breakfast cereal correctly . . .

A: That's right, you're absolutely right! Men's intelligence is denigrated when it comes to anything domestic, and women's intelligence is denigrated when it comes to most things outside the house. I wish men would get together and write in and say, "Listen, I do my own shopping, why aren't you addressing me?" It would help. When one person is put in a stereotype, then everybody else has to be limited in some way, too.

Q: You've said that you have experienced almost a lifelong terror of public speaking . . .

A: Yes, and it comes back every once in a while . . .

Q: . . . Hugh Downs had the same problem . . .

A: Really? I envy people who can handle that. I think Bryant Gumbel and Jane Pauley are really so good. I really appreciated how good they were, once I saw firsthand when I was working on *Today*, what they have to do every day, because there is a great deal of change that takes place. Here you have a two-hour show, and the longest segment is maybe six minutes. And the show's format may change as the news changes. So you're sitting there with a thing in your ear listening to the control room and you're reading the teleprompter, and you've got three different sets to watch and different cameras to relate to — I mean, I have a lot of increased respect for what they do. I enjoyed doing the occasional interviews and I learned a lot the week I substituted for Jane, but I don't think I would want to do that every morning. But I think one of the things that makes the *Today Show* so successful is that they like each other, and they help each other.

Q: You've said that Pauline Frederick might have been a Walter Cronkite if she had been allowed to age on camera. How do you feel about the hiring policies in the broadcasting/communications businesses?

A: Well, there has been progress. There are women on camera who are older than 30, but the average age of a woman on camera is a lot younger than the average age of a man on camera. So there's still a problem. Of course, there's Barbara Walters and some other exceptions, but not many.

Q: As a member of AFTRA, do you have any interest in the union — any feelings about its direction, its strengths or failings?

A: Well, I value my membership. I want to be considered an AFTRA member.

Q: Don't be polite.

A: No, I'm serious. I want to be an AFTRA member. I think we need the union for strength, and I take pride in thinking of myself as a union member. But television has not been the main focus of my worklife, so the union has not been a focus of my worklife and I haven't really contributed, other than by a feeling of general support and paying my dues. I haven't helped to form policy, but I wish that it could get to the point where we play a more active role and not be totally passive in all of these corporate takeovers.

Q: Talk about that, if you will . . .

A: Television is a unique business because the access to the airways and the amount of capital required mean that the average citizen can't compete the same way that we can in the magazine business. So whichever has control of the big concentrations of power assumes a very special importance in a public trust. And though that power may diversify as we get more outlets such as cable — you know all the cliches about that — it's nonetheless alarming to see single interests controlling so much power. I'd feel a lot better about it if the talent involved in television, in every area, had some kind of equity position and some authority. I'd feel better about magazines if that were true, too.

Q: If you could use just one word to describe yourself, what would it be?

A: That's hard. (Long pause.) Hopeful. If I had to pick one label I would pick "feminist" because I'm the proudest of that. And then, "writer." But for one characteristic: hopeful.

Q: And if you could wake up tomorrow morning and have one wish be granted, what would that be?

A: (Long pause.) I guess it would be that 95% of Americans voted. Which would mean two things: one, that the majority opinion would be felt and, two: that the majority would feel they had something to vote for. I don't think either one is true today.

Q: Incidentally, there's a shopping mall on Route 95 south of Darien, Connecticut called "Good Wives Shopping Center" . . .

A: No! Well, 40% of good husbands ought to object to it!

Q: Let me ask you about the feminist position on the "Baby M" case, involving the surrogate mother, Mary Beth Whitehead, in New Jersey. Many women who consider themselves feminists don't agree with your position on that.

A: I think there may be a misunderstanding of our position. Actually, there is not a "feminist position" exactly. The petition that was signed on behalf of Mary Beth Whitehead did not say custody should be given to one side or the other, because this is an individual, complex situation and you have to figure out what is best for the child. But what it did say is that by the standards of good parenthood that were being applied to Mary Beth Whitehead, nobody who signed the petition could be judged a good mother. I mean, the judge allowed as evidence all kinds of testimony which was irrelevant — that she dyed her hair, that she didn't play patty-cake in the right way, that she had once worked as a go-go dancer or something. She was being subjected to unfair measures.

Q: Then you took no stand on the specific issue of custody in that particular case?

A: No, because that's a relative thing, and the feminist movement has worked very hard to say that a parent, male or female, need not be made out to be a monster in order to give custody to the other parent. The feminist movement is saying you should make a determination on what's best for the child. Indeed, sometimes you can consider *joint* custody. We've fought for father's rights, too, you know. Our petition addressed what I think were terribly unfair standards being applied to Mary Beth Whitehead.

We really have to enact a somewhat enlightened adoption law in which the contract is not treated like the contract for a car — a contract that acknowledges this to be a different process; one, perhaps, whereby adoptions are not legally binding and final until some period of time after the birth. That certainly should apply to surrogate contracts. And it was not so in this case. Mary Beth Whitehead changed her mind *immediately* after the birth. That she was not allowed to, I think that's unfair. **— D.M.** ☆

Help for dependency problems

Any AFTRAn beset by alcoholism or a drug dependency of any kind is reminded that the AFTRA-Industry Program for Alcoholism and Drug Abuse (AIPADA), stands ready with help that's quick and completely confidential. AFTRAns are also reminded that the help is only a phone call away.

Call the executive secretary of your Local; or: the AFTRA National Office in New York at 212/265-7700; AIPADA Director Charles Woods at 212/288-1713; or West Coast Director Lou Sanman at 818/841-7486. Those outside New York State can also call the toll free Hotline for Help — 800/223-3313.

"Everyone expected change in this decade but no one dreamed it would occur on such a scale or with such hurricane force . . ."

Where television goes from here

by Les Brown

At the start of the '80s, a scant few years ago, people talked a lot about the future. All the excitement centered on technology and the amazing new things that could be done on the television screen. Little was known then of leveraged buyouts, and no one had ever heard of junk bonds. The world had been invaded by futuristic electronics — cable that could provide upwards of 100 channels of television and that allowed for two-way video communication, optical discs that could store the entire contents of an art museum, satellites that could beam TV signals directly to the home, electronic newspapers to be read off the tube.

We started *Channels* magazine back then, in a time when it was possible to portray a dazzling future in which consumers could order up the programs they wished from television, while the TV set itself watched over the home for burglaries, fires, and medical emergencies. The question was only whether this was to happen in the near future, the middle future, or the far future.

From every direction, intriguing new electronic devices and delivery systems were presenting themselves as alternatives to the established system of broadcast television. The marketplace swarmed with technologies bearing such arcane monograms as HBO, MDS, DBS, STV, SMATV, VCR, LPTV, TVRO, HDTV and CED. There were superstations, low-power stations, a host of cable networks, backyard dishes, and TV cassettes that could be purchased at retail, or rented. With all these already in our midst, it required no prophetic vision five or six years ago to realize that the old television system was sitting on something resembling the San Andreas fault.

The ground did open in this decade, but it was caused not so much by technology as by business, spurred by deregulation. The role of technology, as it proved, was largely to invite deregulation.

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Today it's as though the business of television is reinventing itself. In what seems, in retrospect, a flash, all three network corporations came under new ownership or leadership last year, in every case by executives with a strict bottom-line orientation and with reputations as union busters. By amazing coincidence, the new managements arrived just when the network business was starting to go sour. This year, two networks (exclusive of the owned stations) stand to lose money — the first time that will ever have happened, although each will have revenues in the neighborhood of $2 billion. The response of the new bosses was immediately to slash costs, principally by cutting staff, perquisites and the non-essentials. Overnight, the glamour, glitz and fun went out of network television as it struggled to meet the cold business standards that apply to manufacturing, tradepress publishing and hotel management, which typify the new owners' other enterprises.

Meanwhile, Coca-Cola entered the production field,

Les Brown, Editor-in-Chief of Channels Magazine, *has covered the broadcast media as a journalist since 1953. He was television correspondent for* The New York Times *for seven years and before that television-radio editor of* Variety. *He is the author of six books (including the* New York Times Encyclopedia of Television*) and numerous articles on modern communications. Mr. Brown lectures extensively on broadcast issues and has taught courses on the American television system at Yale, The New School and Hunter College. Among his numerous honors and positions, Mr. Brown currently serves as a member of the national advisory board of the Humanitas Prize, the Peabody Awards, the Banff International Television Festival, the New York Television Festival, and the TV Academy Hall of Fame.*

"We will remember the '70s as the last decade of television under the dominance of three networks . . ."

buying up Columbia Pictures, Embassy and Merv Griffin Productions; and Hallmark Cards became a player with the purchase of a group of Spanish-language TV stations. Rupert Murdoch, the Australian media baron, crashed the American scene in buying 20th Century-Fox and the Metromedia stations, and then mounted a fourth television network known as Fox to interconnect the rash of new independent stations that were built in the turbulent '80s.

Scores of old-line broadcasters reaching retirement age, many of them the founders of their stations and groups, cashed in on a bull market for media properties and dealt their stations to faceless conglomerates, financial speculators, and investment funds. In all the trading, some of the most venerable corporate names in broadcasting vanished: Metromedia, Wometco, Field, Gulf, and Golden West, among them. And the wheeling and dealing for stations is far from over.

Much of broadcasting today is highly leveraged. That the first priority of the new owners is to service their debt has implications for the value system of the industry.

Everyone expected change in this decade — significant change — but no one dreamed it would occur on such a scale, or with such hurricane force, as it has these last few years. Events have moved so swiftly, it's as though half a century were compressed into half a decade. Moreover, the impact of these changes in broadcasting has been felt as well in the motion picture and music industries, and in advertising, retailing, sports, religion, finance, journalism and labor. And, inevitably, they are affecting American lifestyles.

We will remember the '70s — perhaps even fondly — as the last decade of television under the dominance of three networks, when each jockeyed for Nielsen numbers by playing to some mystical common denominator, when audiences and ad revenues grew in spite of what was broadcast, when no price was too high for a hit or for a personality who could deliver the ratings points, when television was such a failure-proof business that even the network running dead last could show record profits for the year.

Those times are gone, gone with the limousines and private dining rooms and company jets, gone like that single, wonderful, brief age of bigtime radio, gone forever. And anyone working in television today who doesn't realize that may suffer the penalties of innocence.

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Business has not so much harnessed the new technologies as conquered them. Nothing developed quite as envisioned by the original promoters of the technologies. Few of the early promises of the new media have been realized, at least in a time span that could be characterized as the near future. Cable did not become the narrowcast medium providing for limited, specialized tastes; nor the medium that watched over the home; nor the communications network for communities, linking together the schools, libraries, hospitals and police departments. Videotex did not take away classified advertising and other information functions from daily newspapers. The need for a public television system was not obviated by a cultural explosion in cable and video cassettes.

Cable has succeeded not for its remarkable technical capabilities (those, if anything, were a turn-off to the financial community) but for its ordinary ones, its "plain vanilla" service: more television for mass audiences. Business was not enchanted by the miracles the new media could perform; it was, characteristically, more comfortable with the proven than with the risky.

But technology did play an oblique part in wrecking the old ways of television. The existence of cable and the other new media inspired deregulation, allowing the government's devout believers in free markets to argue persuasively that regulation based on the scarcity of broadcast frequencies no longer made sense. The conservative Reagan Administration has been exceedingly liberal towards business, and Mark Fowler, in his six years as chairman of the Federal Communications Commission, was Dr. Spock to the media business, permissive in the extreme.

Once the public service yoke was lifted from conventional broadcasting, and television licenses came to be regarded the equal of real estate, the wizards of finance found broadcasting extremely attractive. And more so when it was discovered that most media companies were undervalued in the market, worth more than the stock price if their parts were sold off.

The networks operate now in both a new electronic environment and a new economy, one in which they no longer have absolute control over advertising rates nor over the kinds of programs to be produced for the medium. With the population of independent television stations — most of them on UHF — shooting up from 78 to more than 330 so far in this decade, the syndication market has boomed. The demand for programming has not only caused the prices of off-network series to soar but has prompted the major studios to produce shows expressly for syndication. For advertisers, barter syndication has become an economical alternative to buying network spots. And Murdoch has thus far enlisted around 100 of the independents as affiliates of his fourth network. Much of the advertising money spent in barter and with the Fox network would otherwise have gone to ABC, CBS and NBC.

Following Murdoch's lead into vertical integration, such Hollywood studios as Universal (MCA Inc.) and Lorimar-Telepictures have bought television stations, while Disney has established a successful pay-cable network. In a reverse move, Ted Turner purchased MGM for its film library, which he'll use to build up his superstation, WTBS.

Meanwhile, the home video field, which is adding households at a dizzying rate, has crimped the growth of pay-cable, changed the weekend lifestyles of teenage viewers and significantly reduced the network rat-

ings on Friday and Saturday nights. And now movies fresh out of theatrical release are being delivered to homes by a new means, pay-per-view cable services. On another front, home shopping networks are giving cable and floundering UHF broadcast stations a whole new concept of programming.

Here's what the world of television is like today, to illustrate what the old television system is up against:

★ More than half the nation's homes are wired for cable, some 36 million homes have VCRs, and 2 million have backyard satellite dishes.

★ With minuscule ratings, smaller even than those of PBS, seven cable networks claim to be in the black — highly ironic when you think of how the big broadcast networks are struggling with their still large ratings.

★ For the first time ever, the combined audience of the three networks fell below 50% in the February sweep ratings this year. The rest of the audience is thought to have gone to the independents, cable, and VCRs.

★ Without scoring so much as a rating of 1.0 in the Nielsens, the Home Shopping Network sold $50 million worth of merchandise a month last year.

★ Ted Turner's Cable News Network, with coverage of about one-third of the country and operating 24 hours a day on a third of the network news budgets, is making money while the big networks are losing with news.

★ The barter syndication of children's shows on independent stations during the week have all but wrecked the networks' great kidvid profit center on Saturday mornings.

★ VCRs and pay-cable, in getting theatrical movies earlier, have caused the networks to give up on one of their longtime prime time staples and forced them to order up more made-for-TV movies.

★ The new avenues for sports advertisers in cable and independent television have made albatrosses of the big-time sports contracts at the networks.

★ With cheap satellite transmission, local television can cover many of the same news stories as the networks.

As Laurence A. Tisch, the new chief executive of CBS, observed so colorfully in a recent speech: "A once unified and coherent industry seems to be splitting down further and further into separate components, as though some unstoppable biological process were at work."

He went on to say: "Now the numbers no longer seem to work. And the focus has switched from talk of programs and technology to the language of finance and budgets. For the first time, the question has seriously been raised whether the bottom line and public service are now mutually exclusive claims — whether in fact we have reached a point where we can no longer serve the public and stay in business."

Clearly television has been turned on its head. Congress and a less ideological FCC may one day try setting it upright again by restoring such regulations as the three-year rule for station ownership and reimposing some sort of public interest standard. These, however, would be too little too late and, at best, would only serve to slow down the rate of change.

Television is now a wide-open frontier on which the networks will have to find new ways to survive. Programming is so obviously the key that any lessening of the product or of the public service component, for the sake of business efficiency, would be to court disaster. And yet that does seem the way the new owners, with their talk of "the new economic reality," are headed. ☆

The talent of the actor

by Horton Foote

All good wishes to AFTRA on its 50th anniversary. Having spent many years working in theatre, film, and television, I early on learned that the most essential thing to me in my work, even more important than the director, was the actor. I began as an actor. I learned play structure first in working on plays as an actor, and I know my plays, screenplays and television plays are always enhanced by the talent of the actor — the better the actor, the better the production.

In early live television, I first began working with Kim Stanley, E. G. Marshall, Geraldine Page, Eva Marie Saint, Jo Van Fleet, Lillian and Dorothy Gish, Joanne Woodward, among others. The working conditions were often primitive and difficult, and the pay not much by today's standards, but the actors never stinted in what they brought to these productions. And so I have always found it with actors, on Broadway or Off, a love of their craft and devotion to the particular project they are involved with.

And so my thanks to you, AFTRA; for all you've done through the years to help the actor — you are helping us all. ☆

When Horton Foote's original drama, Only the Heart, *ushered* The Kraft Television Theatre *into American homes in May, 1947, the "Golden Age of Television" began, and Mr. Foote's television dramas won lasting praise on such series as* Playhouse 90, Studio One *and* Producers Showcase, *among others. His many films include his Academy Award-winning adaptation of* To Kill A Mockingbird, *the screenplay of his own* Tender Mercies *(for which he received his second Oscar), and the much-acclaimed* A Trip To Bountiful. *This season his production of* The Widow Claire *and* Lilly Dale *opened Off-Broadway and television audiences were treated to his five-part mini-series,* Story of a Marriage. *Mr. Foote is the author of a novel,* The Chase, *published in 1956.*

Why diversity of media ownership is important

by Representative Cardiss Collins

Two percent and nine percent! These are the total percentages, respectively, of minority and female owners of broadcast stations in the United States. In my view, these figures are pitiful. Minorities and women deserve better, they deserve fair representation in this vital area.

The Federal Communications Commission adopted policies in 1978 granting minorities and women an enhancement in the issuance of new broadcast licenses, but this has helped them gain only a small toehold in the industry. And now, the FCC plans to severely restrict or even dismantle these modest programs. If this happens, minorities and women will find the door closed to future ownership of broadcast facilities.

That is why I recently introduced into the Congress the Diversity in Media Ownership Act of 1987. This bill encompasses language contained in earlier bills I supported and once again reflects my strong commitment to enhancing diversity in the media and increasing minority participation in the broadcast industry. Strong equal employment opportunity language is an important means of assuring that program service will be responsive to a public consisting of a diverse population. Increasing the amount of programming designed to address the needs and interests of minorities, which today is deplorably low, is fundamentally related to the number of minority employees in the upper level positions of TV and radio stations. A strong EEO policy is necessary to assure that there are significant numbers of minorities and women with the background and training to take advantage of existing and future electronic media ownership opportunities.

The current bill, H.R. 1090, seeks to codify the FCC's past policy of granting minorities and women an enhancement or "plus" factor in the administrative process of issuing a broadcast license; allow minorities and women to exert *genuine* ownership control of broadcast facilities while also permitting them to secure financing from non-qualifying sources; broaden the current tax certificate and distress sales policies for minorities by extending them to women; restore the FCC's past equal employment opportunity filing requirements; clarify the FCC's lottery procedures, and reinstate the Commission's past policy allowing minorities an opportunity to participate in the assignment of AM radio clear channel frequencies and extend this opportunity to women, as well.

Diversity of ownership of the broadcast media is important in gaining a broad spectrum of views on our nation's airwaves. TV and radio play a dominant role in informing the American public of news events and shaping their perceptions of people who they would otherwise have no opportunity to meet. If minorities and women do not have access to these mass media facilities — and without actual ownership, they often don't — they have no realistic chance of contributing to this exchange of information.

> "The FCC continues to do little to meet its legal duty of bringing minorities and women up to a higher level of parity."

I am grateful to AFTRA for supporting the objectives of H.R. 1090 and for joining me in protesting the FCC's failure to enforce EEO regulations. I am deeply disturbed, as I know AFTRA is, by the continued underemployment of minorities and women in the broadcasting industry. A recent study by the United Church of Christ's Office of Communication shows minorities hold only 15.2% of the top positions at the nation's TV stations, up only 1.5% from 1980. Nevertheless, the FCC continues to do little to meet its legal duty of bringing minorities and women up to a higher level of parity.

The EEO issue is surfacing strongly in this session of Congress. Talks are currently underway between broadcasters and members of Congress on a broad-

Cardiss Collins has represented the Seventh Congressional District of Illinois for 13 years. A member of the House Energy and Commerce Committee, she serves, too, on the Health and the Environment Committee; the Commerce, Consumer Protection and Competitiveness Committee and on the Telecommunications and Finance Committee. In addition, she chairs the Government Operations Subcommittee on Government Activities and Transportation and serves on the House Select Committee on Narcotics Abuse and Control. Mrs. Collins was the first woman to chair the Congressional Black Caucus, the first woman and the first black to chair the Manpower and Housing Subcommittees of the House Government Operations Committee, the first black and the first woman to hold a Democratic leadership position of the House of Representatives when she was named Whip-at-Large. An outspoken champion of minority rights causes, Congresswoman Collins has directed her efforts toward ensuring equal access for blacks in the communications fields.

AFTRA National Executive John Hall with Representative Collins at recent Washington press conference.

cast reform bill. Broadcasters are supporting legislation to do away with the comparative renewal process. I have stated repeatedly that I would not consider any such proposal unless strong EEO language was included. I am particularly concerned in light of the "corporate restructuring" going on at the networks. More and more broadcast personnel have been and will be laid-off at the stations. I share AFTRA's concern that budget cuts at the networks may further erode the employment opportunities for minorities and women.

To this end, I am gathering information on the number of minority and female personnel laid off and trying to learn if the networks are complying with the FCC's EEO rules. It is my intention to grill the networks on the number of layoffs and to determine the employment status of women and minorities at the stations. In addition, I have requested that the FCC inform me as to which stations are in compliance with existing EEO requirements and which are not.

AFTRA members may rest assured that any broadcast reform legislation acted upon by this Congress will contain strong EEO language. This is my firm commitment, and your support will go a long way toward making this goal a reality. ☆

Letters

In praise of volunteers

Dear Editor:

Please make note in your 50th Anniversary Edition of the magnificent accomplishments of the Hollywood Radio Women's War Service during World War II. These ladies, without fail, would every month send generous boxes of gifts and goodies to radio personnel serving in the armed forces throughout the world. I still use a warm all-wool scarf one of the ladies knit and sent to me.

These are ladies who worked in radio, and the wives of men who worked in radio and advertising agencies 50 years ago. One of them was Vi MacKaye (Fred's wife). Others were Noreen Gammill, Lenore Kingston, Eve Arden, June Foray, Mrs. True Boardman, Jeanette Nolan, Anne Stone, Mary Jane Higby, Mercedes McCambridge, Lurene Tuttle, Verna Felton, Hedda Hopper, Barbara Luddy, Bea Benaderat, Nancy Shields, Frances Langford, Claire Trevor, Oona Munson, Paula Winslow, Ann Rutherford, Elvia Allman, Mary Jane Croft, Veola Vonn, Rosemary DeCamp, Nora Martin, Marian Jordan and I don't know how many more.

If possible, please give an accolade to the ladies of the Hollywood Radio Women's War Service.

Graham Archer
Portland, Oregon

The performer and the agent

A definition of the ideal relationship

by Marje Fields

While AFTRA is celebrating its 50th year as a union, I am celebrating my 35th year in the entertainment industry. I am not a member of any union, though I operate with their sanction. I am not a performer, a writer, producer or director. I am an *agent*. I'm also President of our trade organization, the National Association of Talent Representatives.

Perhaps that term "agent" requires a definition. According to the dictionary, "an agent is one who acts for another." That's a little misleading, because in our business it is the performer who "acts," and the agent who advises, urges, listens, lectures, negotiates, soothes, worries and finally applauds. It is the agent who gives both good news and bad, who can open doors and lead the performer through them, who can give suggestions that advance a career.

When I started in the entertainment business, I worked for Frank and Anne Hummert, the King and Queen of radio soap operas. Their company, Air Features, produced such radio soaps as *Stella Dallas, Our Gal Sunday, Just Plain Bill* and *The Romance of Helen Trent*, as well as many musical programs. Other shows came and went with the years, and to this day, when I watch soaps on TV, I don't believe I see a plot that the Hummerts didn't use many times. In my job, I handled all facilities assignments, arranged performer vacations, assigned announcers, timed commercials, cleared music with the networks and eventually read material from new writers. So I learned well.

At this time, of course, AFRA was the electronic union because television was not yet a fact. Agents played no part in radio bookings. The casting director did all the auditioning, setting aside one day a week to hear new talent, and also put out all of the calls for the actors. Most actors worked for scale. Only the major players were able to negotiate over that, and they had contracts for extended periods of time. Therein lies the basis of the problems that AFTRA and many of its agents have today.

Many at the union remember how efficiently it functioned without the help of the agents. Some still believe that agents are not necessary. But times are different, and the opportunities for AFTRA members far exceed anything anyone could have imagined when the union was young. The fact is, like it or not, agents are here to stay because we have become a necessary *adjunct* to the *industry*.

Today it is the agent who is made aware of the opportunities in the business, who knows where they are and how to approach them. It is the agent who presents talent to the producer or casting company, and it is the agent who can help to groom the actor for the opportunities available. In return for our efforts we charge those actors who utilize our services a commission of 10%. Like all other professions, in order to remain in business we must be solvent. But we also ask that performers always be on time for auditions or, if unable to keep an appointment, to notify us in time to arrange another one, or give a colleague an opportunity to audition in that time. Dress should be appropriate to the occasion and every actor should be as responsible to the agent as we try to be to our clients.

Although we can help to find the jobs and negotiate the salary, we cannot do the work, help to function well within every production or make all career decisions. It is our responsibility to recognize talent and try to see that it gets an opportunity to grow and mature, because a talented performer enriches the world we live in. ☆

Marje Fields is President of the National Association of Talent Representatives, the association of talent agents. Her own talent agency, Marje Fields, Inc., is headquartered in New York and has represented performing artists for many years.

An interview

Thomas Murphy and Daniel Burke

The men who stunned the broadcasting and financial communities by taking over ABC, thus initiating a wave of media mega-mergers, feel strongly that government deregulation of broadcasting has gone too far. In this exclusive interview, they talk about their labor relations philosophy, network staff cutbacks, minority employment and in responding to a question as to whether they plan to sell the last-place network, Murphy asks, "To whom?"

Thomas Murphy is Chairman of the Board and Chief Executive Officer of Capital Cities/ABC, Inc. He joined Cap Cities when it was founded in 1954. Previous experience included several years with Kenyon & Eckhardt advertising agency as a product manager, account executive and merchandising manager for Lever Brothers. He is a director of several major corporations, and serves on the board of the Madison Square Boys & Girls Club.

Daniel Burke is President and Chief Operating Officer of Capital Cities/ABC, Inc., which he joined in 1961 as General Manager of WTEN-TV in Albany. Prior to that, he worked for General Foods' Jell-O Division in various capacities. Like Tom Murphy, Dan Burke is a director of several major corporations; he is also a trustee of the American Film Institute, a director of Cities in Schools and of the National Urban League.

Capital Cities owns and operates the ABC Television Network, eight affiliated television stations, seven radio networks and 19 radio stations; provides programming for cable television and home video; publishes nine daily newspapers in seven markets, 40 weekly newspapers and shopping guides, over 80 specialty and business periodicals, and books; and distributes information from electronic databases.

Cap Cities' headquarters is on East 51st Street opposite St. Patrick's Cathedral off New York's Fifth Avenue. Were it not for the bronze nameplate on the building, one would take it for an elegant English club: polished mahogany bannisters contain the wide staircase, Oriental rugs adorn the halls and rooms; beige silk brocade covers the walls.

AFTRA's visitor was three minutes early, but already both men, dressed in dark single-breasted suits, were waiting in Murphy's office, which is dominated by a large coffee table surrounded by wing chairs and a sofa. Both men shook hands and introduced themselves.

"Is Walter Grinspan still with AFTRA?" Mr. Murphy asked. "I knew Walter Grinspan 30 years ago when he used to come up to Albany to negotiate our AFTRA contracts. And Harold — Harold Kocin. Are they still AFTRA representatives?" On learning that they are, Murphy asks to be remembered to them. "You remember Walter Grinspan and Harold Kocin, Dan" — he turns to Burke.

"I sure do," says Burke, and both laugh warmly.

"I remember once we were negotiating up in Albany and Walter Grinspan said, 'Hell, there are only six people in this bargaining unit — their dues won't even pay the expenses of my trip, what the hell am I doing here?' Be sure to say hello to Walter . . ."

QUESTION: You two gentlemen have been described as "the greatest Mutt and Jeff" act in the business world . . .

BURKE: . . . It's Bartles & Jaymes now. you've got to update it . . .

Q: . . . How does that work? What does each of you do in relationship to the company?

MURPHY: I don't know how to answer that one . . .

BURKE: . . . That would be interesting . . .

MURPHY: Well, Dan is Chief Operating Officer. He has everyone reporting to him. He runs the operation. I would say that we've been partners for about 25 years now, maybe longer than that. Very seldom have we ever disagreed on any important decision, so on important issues like assignment of major responsibilities to people or in acquisitions, I would be active with Dan on that. I guess I'd be more actively involved with Washington and things like that. But on a day-to-day basis the operations are strictly under Dan, although he lets me do a few things.

By the way, did you know that the biggest investor in Capital Cities when it started was an AFTRA member, Lowell Thomas. He was Chairman of the Board. Lowell Thomas knew me since I was six. My father was one of his closest personal friends, and also his lawyer, before my dad became a judge.

Thomas Murphy (l) and Daniel Burke

Q: Mr. Murphy, Cap Cities has the reputation of running what has been described as "a lean and mean" operation and of being very, very cost conscious and very tough in labor negotiations. I've heard it described in even stronger terms than that, and I'm sure you have, too.

MURPHY: Depends on who you're talking to. But let me respond as best as I can. I think that the "lean and mean" name for Capital Cities was a compliment that was created by Wall Street, because that is a term that Wall Street associates with competent management. And, once we got in a highly visible business like we did when we got mixed up in the ABC Network, the phrase was transferred to other aspects of our business. If you look at our record, Dick, in the entire 32 years in our business, we've had two labor problems of any substance. One was a combination of the Pontiac, Michigan-Wilkes Barre newspaper altercation and the other was the very recent strike of the Writers Guild. Now in 32 years, if that's the sum of our total strikes of any substance at all, I think that the company's relationships with unions have been excellent.

Over 20% of our company employees are union people. We believe in unions. We believe they are an important part of our society, an important part of reasonable relationships between organizations and people. And we want to be fair to everybody — our employees and our stockholders — and we want to do a good job for the public. So I think we're fair and we're reasonable and we're honest. Of course, other people, when they get into an altercation with you, occasionally say things to the contrary, and unfortunately they get into the media and then the name sticks. But I think the name "lean and mean" is one we could be proud of as a corporation. To apply it to our labor relations is unfair.

Q: Mr. Burke, is there anything you'd like to add?

BURKE: The people in our company who are collectively organized and represented are just as important to us as individuals as anyone else. I really don't think you can build a company as rapidly as we've been able to do without a certain feeling for people, their needs and their legitimate concerns. But, having said all of that, I must say that we would like to have enough for everybody to do. Our operations do not allow for employing a lot more people than we absolutely have to have. And that probably has run through our history and our background.

Q: Within two years, starting with Capital Cities and ABC, the three major networks changed hands for the first time. Why did that happen?

MURPHY: Well, the first thing that happened, in my opinion, was that the Federal Communications Commission changed the rules in Washington. They made it easier for people who wanted to start an unfriendly takeover at stations or networks because of the change in rules, and because of FCC deregulation. Is that a fair statement, Dan?

BURKE: That's right. There've been a number of rule changes which, in effect, have invited people to treat broadcast properties just like other kinds of properties, like stocks or commodities . . .

MURPHY: I don't happen to agree with that rule. I think the FCC went too far. We have always visualized ourselves as professionals. Like a doctor or a lawyer. Now, we don't have those degrees, and maybe we're kidding ourselves, but we always thought that being a broadcaster was something special, because of the responsibility we had to the public. We got up every morning when we ran our radio and television stations with an awareness that we have a license, we have a public trust, and we've got to be sure that we do a good job in that area. That's the way we thought.

But this deregulation that's come through the FCC has gone so far that you've had a lot of people enter the business who are just professional financial people — they've been buying and selling stations like they were

buying and selling cows. And we're not in favor of that. We think that's gone too far.

So you had a combination of that, plus rules that, for example — in our particular case — allowed operators like us to have more than five VHF stations. That's a rule I happen to agree with because it helped us make the deal with ABC.

So I would say the turnovers have resulted from a combination of those two things, plus a change in the age of Leonard Goldenson and Bill Paley and also a change in the economics of the networks. And ABC's decline in ratings, which was a factor in Leonard's deciding that he had to pass the reins on to someone else. Happily for us he picked us. Of course, the altercation with Ted Turner and everything over at CBS caused that change in management.

I don't know what happened at NBC — RCA. I guess the big stockholders decided that they could get a lot of money by selling to GE. I don't know how that happened. That was a surprise to me, that one. But it could not have happened without the deregulated atmosphere that you have in Washington on anti-trust rules.

Q: I think that many readers will be surprised by your feeling that deregulation has gone too far. I think most people expect that those of you who control the networks favor deregulation, willy-nilly.

MURPHY: Oh, no. I feel that, for instance, the three-year rule they used to have — where you had to own a station for three years before you could sell it and take a profit — was a fundamentally sound rule, and it should not have been changed. It was sound not because it limited and protected the "ins" and kept other people out, but because it made people thoughtful about entering into the commitment that's involved in being a broadcaster. Otherwise, it's a little bit like a wedding chapel in Las Vegas . . .

BURKE: . . . If you have to own something for three years, you have to *run* it. If you sell it in a year, you can treat it as a commodity . . .

MURPHY: And we do have special obligations. We have wonderful opportunities, too.

Q: You both have a unique perspective, owning newspapers, magazines, television stations and networks. Does it strike you that newpapers seem constantly to moralize about television's failings and obligations while ignoring the fact that many of the television stations they criticize are owned by newspapers?

(General laughter.)

BURKE: As you know, compensation is higher in broadcasting. I can still remember from my childhood, men hawking "Extras" on the street, but as Marshall McLuhan said, television is a hotter, more intrusive medium. Maybe "jealousy" is not the right word, but television is a fact of life. The daily watching is up now to seven or eight hours. And newspaper people are not unmindful of that. And then there are friendships between people in broadcasting and newspaper reporters. A reporter at *The New York Times* knows that most of his readers spend a good deal of time with television and he assumes a preoccupation with the medium, which may be exaggerated. But if his friends on the television side have a complaint or an apprehension or a concern, they will communicate that and he'll write about it and his editor will carry it. But what you said is true, while the reverse is not true. Perhaps, it's also a case of television selling newspapers. Readership surveys show that the single-most read feature in the newspaper is the television grid. That's the thing that newspapers count on everybody reading; and sometimes the television column is the second-most read.

MURPHY: Sure, after the hours people sleep and work, they spend more time watching television than anything else.

Q: In the '50s, America went wild over quiz shows. Theoretically, if you could be absolutely certain that ABC would capture a huge share of the audience by broadcasting nothing but quiz shows, would you be tempted to do it?

MURPHY: Nothing but quiz shows?

Q: Yes.

MURPHY: You mean, 22 hours a week in prime time?

Q: Yes.

MURPHY: That's a fascinating question.

BURKE: What you're really asking is, do you give the people what they want or what you think they should get?

I think that something inside of me would revolt at giving 22 hours a week in prime time to quiz shows, especially with only three major networks. (Laughter.) But it's a fascinating question. I think that we have two responsibilities in our business. We have the responsibility to inform the public and to entertain the public. You could do what you're suggesting if the day came when you had 25 networks and could rifle-shot audience profiles, like radio has. Then I could visualize that happening. It would be an impossible scenario right now. But it would be like radio in New York City where you've got about 50 radio stations. You've got good music, you've got rock 'n' roll, you've got hard rock, you've got heavy metal rock. So what you're talking about would make sense if you had 25 to 50 networks. Not just with three.

Q: Down the line, do you see the possibility of 25 or 30 networks?

MURPHY: Certainly not in my business career. We have interests in ESPN and in "Arts and Entertainment" and in "Lifetime"; and there are a lot of other channels out there — many people with cable can reach from 32 to 36 channels now. So while television is starting to drift towards what has happened to radio, it will take a lot longer, many years before that happens.

BURKE: There are landmark steps along the way, though, and one occurred just a few weeks ago. The ESPN is going to have the National Football League. NFL has never been any place but the three over-the-air networks. And now you have the Fox Network starting new programs. And there are probably, without straining too hard, seven or eight strong satellite cable networks. The system has developed more diversity by far in the last five years than it did in the prior 20. And it's changing everything.

MURPHY: But as things stand now, the three major networks have a special responsibility because there are just three of us on a national basis. And news editors have that responsibility in my opinion. Our affiliated stations and independents now have access to late breaking news at 3 o'clock in the afternoon or 10 o'clock in the morning. The synchronous satellite has changed almost everything.

Q: The question most on the minds of the people who read this is, what does the future hold for them? Many people have lost jobs at all the networks. Many

On the road —

The life of a National Rep

Harold Kocin is AFTRA's senior National Representative (on the job since 1953). Others are: Walter Grinspan, Lou Santillana, Jonathan Dunn-Rankin, plus AFTRA's National Executive Assistant Stan Farber.

Okay, but what does a National Representative *do*? Kocin's life is typical: ". . . National Reps organize, help Local unions negotiate, handle grievances and arbitrations, and do whatever else the National Executive Secretary wants done; but to do any of these jobs, we have to *travel*."

Since coming to work for AFTRA, Kocin has logged 3,364 airplane trips, totaling more than 5,000 hours in the air. In the past nine years, during which he has been based in California, he has averaged 85,000 miles a year on airplanes alone. In addition, there is a lot of driving.

are afraid that the layoffs aren't over. Are they?

MURPHY: I think Dan can best comment on that because he's actively involved in it. I would say the major things that we were going to do have pretty much been done. Is that a fair statement. Dan?

BURKE: You know, we didn't begin the merger with any plan. I think there was a perception that there was a blueprint over here hidden under a blotter or something. That's not true. Actually, prior to the merger neither the management nor the stockholders of ABC wanted us around until there was a formal contract closing. The FCC didn't want us over there. And the result was that when the closing took place, we started to get acquainted with a lot more individuals. We knew many of them, but not all. Then, when the economics began to change so rapidly, it became clear as we began to talk to the senior managers at ABC that we were going to have to make adjustments in terms of what was going on.

You see, a network, forgetting about its news and its sports rights, stands up every fall and commits to more than a billion dollars worth of programming expense. And with very few exceptions, we don't have a nickel's worth of it sold. Over a period of time, the basic buoyancy of the business, and the fact that there were only three networks, created a tendency to rush past waste or confusion and pass it along to advertisers, which ultimately shows up in a tube of toothpaste. But, at any rate, we went to the ABC people and said, "This is our view of the future and it would seem to us that we're going to have to make all the necessary adjustments to keep the company, and the network part of it specifically, as viable as possible." Now, the ratings can't continue to deteriorate; that's a cyclical thing. They'll come and go over the years. But essentially, what I'm trying to convey is that, in response to our view of the current problems in the longer term, ABC managers with the knowledge of the circumstance have made most of the decisions. And there *have* been substantial terminations, although with what I think is a generous and compassionate severance approach.

There will be continuing adjustments required but not, in my view, anything of the scope that is now behind us. Specifically in news, the figures are all in the papers. Expenses in news have risen between three and four times in seven years. That's true at all three of the networks, and it happened just at the time that Turner brought two satellite news services on line. Neither one is union. At about the same time, Stanley Hubbard in Minneapolis introduced Conus, which encouraged everybody's affiliated stations to join and transfer stories here and there.

I think those things are very important to AFTRA's membership. That's one reason why we are very eager to fund a thing called *"NewsOne"* which permits our affiliates to exchange information via satellite. We're the traffic cop and do the expediting.

But the face of the entire business is changing rapidly, and no place is it changing more quickly than it is in news. I would say that adjustment and change are going to have to be a fact of everybody's life for the foreseeable future.

Q: There is concern on the part of many network employees that the networks do not have commitments to them any more — that the people who gave them credibility are now pretty much expendable, sometimes irrespective of profits, that they're being asked to do piece-work instead of building careers. Would you comment on that?

MURPHY: We don't look at our union-organized employees any differently than our other employees. I don't think our union employees get up in the morning and say, "I'm a member of AFTRA," or "I'm a member of NABET." I really think they say they're with ABC. That's the way we think of it. We feel we owe a loyalty to them, but that's also the right way to run something. Now we have not carped on the realities of the fact that there are going to be changes in the profit structure of the network — not of our stations, but of the network. But it is a fact that it went from $100 million operating profit in '85 to a $70 million loss in '86. And we'll have a similar loss in '87. So that we have an obligation for the safety of the entire operation to do the intelligent things. And that's all we're trying to do. We're not trying to pick a fight with anybody or to dramatically change the structure of the business just for the sake of being so-called tough negotiators. We're just really trying to do what we think is fair.

Q: Would you have wanted to buy the network if you had known what was going to happen to the operating profits?

MURPHY: Yes, we would have. But when I made the deal with Leonard, I did not think I was going to run into the economic problems that we've found at ABC. Is that a fair statement to you, Dan?

BURKE: Yes. But the bad news was a surprise and it came with jarring swiftness. It was a regular, cyclical decline, it comes once in a while. Instead of 10% or

40 shows a week!

Willard Waterman, who was present at the creation of AFRA and was a delegate to its first convention in 1938, began his professional career in Chicago in 1934 — and during the 1930s and '40s performed in as many as 40 shows a week!

Chicago was then the center of dramatic radio, a virtual beehive of soap operas, kid shows, night time radio dramas, comedy shows and mysteries.

Actually, at the going rate of $2.50 per show, an actor had to have a lot of shows on the hook to pay the rent and buy a cookie or two. Even so, Willard did quite well.

Willard Waterman and Mary Costa in a scene from the TV pilot of The Great Gildersleeve.

He did even better after AFRA came along, and got $15 per show plus a $6 rehearsal fee. When that happened, agencies and producers considered these amounts exhorbitant and expressed doubt that sponsors would hang in there for long. Incidentally, no credits were ever announced until AFRA's entry into broadcasting, which was another plus.

Perhaps best known for his long-running identification with his character, *The Great Gildersleeve*, on radio for nine years, and then on television, Willard also was prominent on *Dennis the Menace, The Real McCoys, I Love Lucy* and 42 (yes, 42!) other series, both radio and television.

His service to AFRA and later AFTRA includes membership on its National Board and the Local Boards of Chicago, New York and — lately — San Francisco.

To my knowledge, he is the only AFTRA member to have the distinction of serving on the Boards of three major Locals. So as AFTRA observes its 50th year, Willard Waterman observes his 50th year of service to it. — **Kelly Quinn**

Kelly Quinn is herself a long-time AFTRA member and a former president of its San Francisco Local.

12% network sales increases and 6% inflation, here we had a case where there was virtually no inflation and it was quite clear from the second day that our revenues for the network were going to be down. I think we ended up being down 4% or 5%.

At the same time, we have a constant escalating cost of 6% or 7% for program acquisition in California. We buy from independents. They're heavily unionized, but I'm not sure that that's got a great deal to do with the cost. It's a pressure business. If the show looks as if it's going to be successful, the price goes up.

So, faced with declining revenues and a clear territorial change — Turner and all the other things — we did move reasonably quickly.

MURPHY: Dan said earlier that the synchronous satellite, the stationary satellite, absolutely changed the economics of the business. And it took a long time. The only thing you can be sure of in this world is change and taxes, I guess. You know, radio was dominated by the radio networks until television came along. Radio survived, by the way, but the changes affected a lot of people who happened to be working at all those radio stations — a lot of AFTRA people, by the way. Change is happening right now in television, particularly network television. It hasn't really hit the station levels yet. Some day it might.

BURKE: Our people are worried about their mortgages and they're worried about their kids and they're worried about all the things we all worry about. Had we waited a little longer to cut our overhead, and had the circumstances just unfolded, I think there would have been fewer people saying, "All they're trying to do is ratchet up their earnings per share." But I would have to tell you that I have been astounded by the general sophistication and fairness of the people at ABC, a great many of whom have had to lose their jobs.

I'm the focus of this, of course, that's why Tom told you *I* do all these things, so *he* can avoid any criticism connected with it (laughter). But, I have not had one hostile, unpleasant piece of correspondence or personal contact with anyone, and I have had quite a few situations where people said, "We do understand it quite well. I'm sorry I'm one of the people. I liked it here. The severance was generous and constructive." So I do think a lot of people understand. I think one of the things that bothered many of them is that they perceived that there was waste and that a lot of the waste was at upper levels of the company. During the years of buoyant profitability, the laws of supply and demand went to work. That's where million dollar center fielders came from. Everybody can do the same thing with synchronous satellites, but everybody can't have Barbara Walters. I think in our case, change will continue but that the most dramatic effects of it are probably behind us. But I wouldn't want to communicate a feeling that it was over, because it's going to continue as long as . . .

MURPHY: We have not fixed our problems at the network. We've done a lot of good things the last 16 months, but we have not fixed the network, and that's what we still have to do. Now to go back to your question, "Would we have bought it, if we'd known."

I wouldn't have missed the last 16 months for the world. But when we originally made the deal, in March of '85, I did not foresee the economic problems of the network.

Q: I understand that ABC is attempting to attract new writers and directors . . .

MURPHY: The answer to that is yes!

Q: That must be difficult to try to do in the face of austerity . . .

MURPHY: It costs as much to program the third-place network as it does a first-place network. This is a business of hits. If you look at our record in radio and television stations, we're always the number one or number two television station and usually the dominant radio station in whatever format we program in each market. We understand the value of being first and having the most audience because it's an advertiser-supported medium. We realize that and we have put no economic restraints on Brandon Stoddard (ABC's programming chief) as far as getting the best people, the best producers, the best writers, the best packages, to do what we can to get the hits, because it *is* a business of hits in prime time.

Q: There was a rumor that you were considering selling the network operation? Is that . . .

MURPHY: Absolutely no truth there! You know the funny line, "To whom?" If you really think about it, without the big VHF television stations that we also own, which give you the clearances, there's no economic sense to that. Any more than there was any economic sense to the notion that the people at CBS News would buy CBS News from CBS. It makes no economic sense.

Q: You've both been very important in the communications industry for a long time, but you've been in the public eye a lot more since acquiring ABC. How do you like that?

BURKE: I quietly go about not getting any more publicity than I need. I think a high profile is a mistake. We have about 19,000 employees in the company. They're the people who run the thing.

MURPHY: If we're number one in New York, which we happen to be, it's because of the people at that station. I have never been a big fan of personalizing companies, because I don't think it's right. I feel that the company should be looked at for what it is: many people, hopefully, doing a good job. So, I would much rather see the *organization* be talked about rather than me, personally. Dan has to speak for himself.

BURKE: Actually, I love publicity, but Tom hogs it all. (Laughter.) I love it. I just would love to have more. (Laughter.)

Actually, Tom doesn't have any ego and he really doesn't particularly like publicity. I think that's one reason why we haven't, over the years, lost many managers to other companies, because they're fearful that if they go someplace else the culture will be different. And as hard as they work and as effective as they've been, too much focus back here on New York would be resented by them. And properly so.

MURPHY: We have good controls, even if Dan kids about it. You know, one friend of mine used to say, "Murphy's delegation of responsibility is the complete abdication of responsibility." But as long as I've got Dan around, I don't have to worry about that. He pays attention; he knows how to keep score. We know what the ratings are. We know what's going on all the time. But having said that, the people out there all have been involved in the

Memories of Philly's past

Possibly the best personal perspective of Philadelphia broadcasting in that distant time is provided by the recollections of **retired newsman and former local officer and Board member John Paul Weber,** who was 19 in 1937 and on the announcing staff at WIP.

As he remembers, it was a world of station housebands and nightclub remotes, live shows from national and regional networks and, in many cases, announcers decked out in tuxedos after 6 p.m.

Newspapers monopolized dissemination of news, so newscasters like John Facenda and Taylor Grant did other things — the mellifluous Facenda voice hosting local and network shows, and Grant calling play-by-play for pickups of the Philadelphia Eagles games. WIP helped to pioneer the then-new concept of all-night broadcasting, launching the *Dawn Patrol*, hosted by Fred Wood.

Thirty bucks a week was considered pretty good trump for a Depression era announcer, and there was an extra fiver for winning a live commercial spot audition.
— Nat Wright

decisions as to what our expenses are, what their sales are, what their profit or loss is, and then they run their own show. But I wouldn't want you to think we don't know what's going on. There's no question that each one of those people out there when they have a General Manager's job feel that it's their business. You develop a very special kind of people when you do that. You have people that really are complete businessmen or women. And we think that that atmosphere develops a very special kind of management talent and comraderie and enthusiasm, which we think is what's helped build the company.

We have bought a lot of properties, but we think we've run them quite well. We have not yet proved that we can run the network well. We're in the process of trying to find out whether we can.

BURKE: If you were to come to one of our management meetings — we only have one every year — I think you'd be surprised and ultimately impressed by the *impertinence*, the directness and the candor of questions our executives ask Tom. And they expect an answer. The're very self-reliant and the result is they don't want us getting an awful lot of public visibility.

Q: Mr. Burke, do you get a chance to watch much television or hear much radio?

BURKE: I don't hear much radio. When I lived in a town where I didn't ride the train I heard a lot of it, of course . . .

MURPHY: . . . He ran one of the great radio stations in the country for six years, WJR, Detroit.

BURKE: . . . But I watch a lot of television. I watch more series television now than I did before. I always watched a lot of news and sports.

Q: What do you think of what you see?

BURKE: I think that it's measurably better than it was five years ago. Some of the highlights of the "Golden Age of Television" were good and durable and survived, but I think there is serious material on television today that is even *better*, in terms of watchability and entertainment and impact on the family and the country. But it's very hard to come by. It comes from a curious, chemical amalgam of creative people in front of and behind the camera.

I think there is a tendency now for a lot of the industry to be too interested in the *deal* and not interested enough in the *script* or the *story value*. You will find in the months ahead that our development for next fall is not exactly mainstream. There has been a conscious effort put into high quality scripting, stories about people instead of things. And that would be natural because NBC has shown everybody that it works. I don't know whether you like *Cheers* or *Night Court* or some of the other shows — *The Golden Girls* — but the American people have demonstrated that they will react ultimately to thoughtful, entertaining programming.

Q: Do you think they'll be more opportunities for women and minorities?

BURKE: I would certainly hope so. There ought to be, but it's very difficult in the period when big elements of the industry are compressing.

We have a minority training program focused primarily at print journalists, because when we became important in the newspaper business, we found that there just weren't enough minorities or women (although there were more women than minorities) in newsrooms. Here were these big, urban centers with high, high percentages of non-white populations and all-white newsrooms. So we developed a program — in fact we were recruiting in Kansas City this week for next year's class. Thirty people applied and we will hire about 12 minorities and I would guess about half of them will be women. We own or lease apartments in all of our newspaper cities, so these young people can spend four months at each of three newspapers while they're paid. About 85% of the program's graduates are still in the business; 65 or 70% continued with Capital Cities. But it's understood that at the end of a year, if in these three assignments they don't get hired, our mutual responsibility to each other is over. Most of them are hired. I don't recall the cost of the program. It's not important anyway. But there are still far too few minority journalists.

MURPHY: Dan is 100% responsible for that and whatever they put on his tombstone it's something he should really be proud of.

BURKE: You talk about tombstones. I was in a prop storage warehouse in California Wednesday and I saw all of the tombstones from a graveyard scene in *General Hospital* up on a shelf. They're phony, of course, so I took one and I put my name on it and wrote a reservation under it. Then some guy came in and wrote the date after it! (Laughter.)

MURPHY: The important thing is to find out where you're going to die so you never go there.

Q: Mr. Murphy, how do you feel about what *you* see on television?

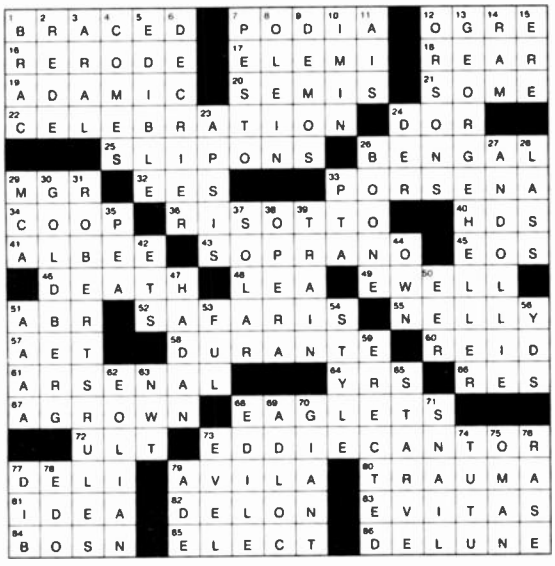
MURPHY: I've always watched a lot of television. I see every movie. I like television. I've always been very interested in news because both of us have run radio and television stations. So we always watch a lot of local news. I think that it's the best it's ever been.

The network has two more hours of news programs on the air right now than we had a year ago. One is *Our World*, opposite *Cosby* and we have *The Health Show* and *The Business Show* on Saturday and Sunday.

But, you've gotta remember that this is an advertiser-supported business, and as barter takes money away, as independent television stations take money away, as the cable networks — some of which we're in — take money away, and you don't have the constant inflation of the '70s, the economics of the business change. And we are in business. You have to do *well* before you can do *good*, you know . . ..

But I want to go back to your question about whether I'm glad we bought ABC: I'm glad we did it because we like to fix things. Dan is terrific at *fixing* things. Much better than I am. But we really get a kick out of it. And we're optimistic. Still, I

SOLUTION TO AFTRA PUZZLE (page 41)



want to tell you, it's been tough. We want to win.

Q: Mr. Burke, how did you become so involved with The National Urban League?

BURKE: My interest goes back, frankly, to the Sunday that the riots started in Detroit in 1967. I was running a radio station then and I was at the ballpark with two of my sons, who were then very small. And the Governor had asked all the media in Detroit to suppress the fact that there was this problem. And we agreed that that's what should be done. The problem started about 2 o'clock in the morning on Saturday, but the story never was broadcast until 6 o'clock on Sunday afternoon. That was eventually investigated, and the news departments were all severely criticized. I don't think I ever had the credibility with some of our news people that I wish I had, as a result of having approved that decison . . .

MURPHY: . . . That doesn't make them right and you wrong . . .

BURKE: . . . No, I know, I mean, we did the best we could. But late that afternoon I left that ballpark with my two sons — the freeways in Michigan are all underground, almost — and I really thought the whole city was burning. And my children were so frightened, and I was damn scared myself. Then, all of a sudden we get out 20 miles into the suburbs and the trees are green and everything's peaceful and placid. I've never felt the same about these issues since. And within 72 hours people were straggling out to that suburban community to get groceries because most of the stores downtown had been vandalized or burned out or shut down. That day held my face right up to the inequities of our society. Now drugs, of course, continue to keep the whole thing out of balance. So all we're trying to do is provide access to the good things that this society can offer and I think, with a certain amount of tilt in favor of the people who need it.

Anyway, we helped start a federally-chartered national bank in Detroit and there were only two whites on the board.

How did I get started with The League? There is such a small powerbase in the black community in this country that when they know you're interested, they pass your name around.

MURPHY: Dan, whatever happened to our investment in the bank?

BURKE: I gave mine away one year, but I think you have a profit now.

The interview concluded, Tom Murphy lead his visitor into his outer office, past Ruth, his secretary. "You know, the things we fought over when I negotiated with Walter and Harold were just as important to all of us as the things we argue over now," he said. "Nothing's changed, except there are a couple of more zeros added to the numbers. Let me show you where we started out." Hanging on the wall is a large framed photograph of the old building that housed WTEN-TV near Albany, Capital Cities flagship station; a white frame two-story building with peeling paint. The shadow of a transmission tower fell across the grounds. "That was my office," Murphy pointed to a second floor window. "And Ruth's office was right there," he pointed to a window next to it. Obviously he took pride in the marked contrast between the old frame building with its peeling paint and the tasteful, elegant townhouse in which the photo hangs. "That was 1954, wasn't it Ruth?" From behind her desk across the room, Ruth, now 33 years older, looked up and smiled. — **D.M.** ☆

From Grinspan's POV

When AFTRA National Representative Walter Grinspan went to Albany to argue AFTRA contracts with Thomas Murphy and, later, Daniel Burke, he was always worried that the old building that housed Capital Cities' offices (it had at one time been a nunnery) would burn down. "Sure enough, three weeks after they sold it, it did," Grinspan recalled.

"The relationship that AFTRA had with Cap Cities in those days was not the same as it has had with some of its other properties and unions. I understand that when I was negotiating with them, the station was losing $10,000 a month, but Murphy proposed giving employees a $10 a week raise. When Dan Burke took over the station, he was fair, also. He didn't give us as much as we wanted, but he didn't try to take anything away."

Grinspan continued: "Murphy told me to buy Cap Cities stock, which he said would be valuable some day. I told him, 'You only pay a 10¢ dividend, I can't buy a stock that pays a dividend of 10¢ a share!' Besides, I worked for the union, so I didn't buy it. It was selling for $9. Last time I looked it was selling for $355."

Claude McCue dies, Gold Card winner

AFTRA stalwart Claude McCue died on April 25.

Mr. McCue, Executive Secretary of AFTRA's Los Angeles Local for more than 30 years and the union's Western Regional Director for two decades, succumbed to heart failure April 25 at Santa Monica (California) Hospital. He was 80.

Mr. McCue at the time of his death was president of Theatre Authority, the non-profit organization formed by the performing arts unions as a clearing house for benefits.

In 1973, Mr. McCue was the recipient of the George Heller Memorial Gold Card, AFTRA's highest honor, awarded for outstanding service to the union and its members.

He became Executive Secretary of the Los Angeles Local in 1943, after serving for two years as Executive Secretary of the San Francisco Local. He served as the chief executive in Los Angeles until his retirement in 1976.

Mr. McCue was a graduate of Stanford University and a member of the California State Bar. A native Oklahoman, he had himself been a performer, playing alto sax with the old Vic Meyer Band. He held a lifetime membership card in the American Federation of Musicians.

He is survived by his wife, Barbara, daughter Claudia, a son Norman, brother Arthur and four grandchildren. A scholarship in his name has been established through the AFTRA Memorial Foundation, to which contributions can be sent care of the AFTRA National Office.

Jimmy Doolittle

Jimmy Doolittle, former AFTRA National representative, died Sunday, April 12, on Quatra Island, British Columbia, after a long bout with cancer. He was 69.

Mr. Doolittle began his tenure on the AFTRA staff in 1961 with the Los Angeles Local. He then served as a National representative, retiring from that post in 1981. In 1985 he moved to Quatra Island, located in Canada's westernmost province.

Mr. Doolittle's pre-AFTRA years were spent in broadcasting as both announcer and producer, with radio's *Time Out for Terror* among his producing credits. As a percussionist, he played drums with many top bands of the big band era.

Mr. Doolittle is survived by his wife, Vivian, five sons, a step-son and step-daughter, and 15 grandchildren.

The family has requested that any donations in his name be made to the American Cancer Society.

Remembering Eddie Cantor, AFTRA's first President

by Marilyn Cantor Baker

At the height of his career, Eddie Cantor was taken off the air because his sponsors considered him a warmonger for expressing his views about Hitler. Later, Jack Benny got him a new sponsor.

(Above) Eddie Cantor with his daughter, Marilyn Cantor Baker and (below) the two of them years earlier.

My father, Eddie Cantor — we called him Poonelo — was the first President of AFRA — AFTRA's forerunner — The American Federation of Radio Artists. He had a special feeling for the plight of radio performers, one of many causes to which he gave time and energy.

But no matter how busy my father was with his career, we girls never doubted his love and devotion to us. He found it difficult to say goodbye to us when he was going out of town to work, or we were going away to school or whatever. He would shake our hand and stoically say, "Take it easy, hope to work on the bill with you again sometime." The line came from his vaudeville days when you would say goodbye to an act you had worked with all week and might not see again for years.

The special name we had for him, "Poonelo," also came from vaudeville. Daddy appeared on the bill with a dog act which had a Boston bull called Poonelo, with big brown eyes. Mother thought he looked like Daddy and nicknamed him "Poonelo," and the name stuck.

Daddy was born on New York's lower East Side. He always said that growing up there was so tough you just had to become famous. Either you went to the electric chair or became President or, like his friend Irving Berlin and himself, went into show business. His parents died when he was a small child, and he was brought up by his beloved Grandma Esther. Esther arranged one hot summer for him to be taken off the streets of New York and, with some other poor boys, he was sent to a lovely camp in the country for two weeks. Esther told him to enjoy the fresh air and eat plenty of fresh fruit, but not to forget to say his prayers every night. The first night when he got into bed he was so overwhelmed by this heavenly place the only prayer he could think of was, "Thanks, somebody." There were shows every few nights, and Daddy became a favorite performer. He got so good that they decided to keep him entertaining for the entire summer, and there a career was launched.

He later joined Gus Edward's *Kid Cabaret* with Walter Winchell, George Jessel and Lila Lee. That was the beginning of a lifelong friendship between Daddy and Jessel. My father went on long vaudeville circuit tours until a scout for Florenz Ziegfeld saw him. Ziegfeld put him in several shows, and eventually he became one of the stars of the Follies, along with Bert Williams, W.C. Fields, Will Rogers and Fanny Brice. Later Ziegfeld starred him in *Kid Boots*, and much later he spent three years on Broadway starring in *Whoopee*.

At one point he helped lead the Actors' Equity strike down Broadway with the Barrymores, Fields, Rogers, Brice and Williams. In fact, just about every important name marched with the exception of George M. Cohan, who was starring in a play he had produced himself. Daddy and his *Follies* gang went outside Cohan's theatre and did their own performance on the street. Pretty soon the audience inside caught on to what was

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Marilyn Cantor Baker was the first woman announcer in radio, for New York's WNEW. Later, she became a disc jockey with her own nightly show on WMGM. She has performed as a singing comedienne in clubs and her stage credits include Curtain Going Up. *She is married to announcer Mike Baker.*

happening outside and left to watch, leaving Mr. Cohan to himself.

There were repercussions for my father. Ziegfeld had pleaded with him not to walk out on his show. Hadn't he always been like a father to him? He couldn't understand why Daddy thought it was so important to make a stand for every actor who had been stranded out of town or had to dress standing on a chair in rat-infested dressing rooms. Most of all, he couldn't understand why my father would stand up for "extras" who did walk-ons for five dollars a week. Ziegfeld didn't talk to him for three years, though my father continued to work for him.

When Ziegfeld wanted my father to make changes in a show, he would send him endless telegrams with pages and pages of detailed instructions. After one of these endless telegrams asking him to make over 50 small changes, my father answered him with a wire that read, "Got your telegram, comma — no period."

My father was the first president of AFRA, now known as AFTRA, and was instrumental in setting down many of the benefits enjoyed by AFTRA members today. Later, when he made movies for Sam Goldwyn, he became president of Screen Actors Guild. When he was asked to run again, he declined because he was then producing at RKO and felt it would be a conflict of interest and that only actors should speak for other actors.

During those early years with the Goldwyn studio he would have to leave us periodically to go to Hollywood. He became so lonesome for us and we for him that he finally decided to move the whole family to California, but for a time he continued to commute to New York to do his radio shows.

Before we moved to California we lived very briefly in Great Neck, Long Island. George Jessel was a frequent guest. He and Daddy had their running gin game. One Sunday night during a big blizzard, they were cozy by the fire playing gin when Daddy informed George that he had promised some lady they would go into New York and do some benefit at a Broadway theatre. (Most of the theatres were dark on Sunday nights in those days, and often benefits were held.) Jessel didn't want to go, but Daddy said he'd promised the woman they would both be there. He argued that the driver would take them, wait for them, they would do their bit and come directly back. Reluctantly Jessel got his coat. As they were going out the door, we heard Daddy say, "George, maybe we better rehearse something in the car."

Jessel said, "Oh, I'll just say something funny, then you say something funny, then we'll do a little dance and go into a sock finish."

Daddy said okay — that's the way it was with them.

When they got to the theatre, the woman naturally was thrilled. They were a sensation and left happy, driving back to Great Neck. They had resumed their card game when the phone rang. Daddy answered. A very excited woman said, "Mr. Cantor, I realize it is a terrible night out, but you promised and you could have phoned that you weren't coming." They had gone to the wrong theatre!

I think of all the honors Daddy received, including the Humanitarian Award from President Johnson, the most meaningful was when President Roosevelt in his Thanksgiving Day Fireside Chat personally thanked him for creating The March of Dimes, which raised the money to find the cure for infantile paralysis. In closing, the President said, "I want to thank my good friend Eddie Cantor for sending me this telegram: 'I'm so glad that our children are hailing bandleaders instead of heiling bund leaders and that on this day we are able to sit down and carve up a turkey instead of a country.'"

During the period just prior to this Daddy was considered a warmonger by his sponsors for expressing his views about Hitler. He was taken off the air at the very height of his career and only returned a year and a half later when Jack Benny got him a new sponsor. Jack was a close and good friend, another of the gin players. When Jack's wife Mary gave big Hollywood parties, Jack and Daddy would often slip over to our house (we lived four doors away) and play cards. At one point Jack owed Daddy $150. Several days went by. Then the doorbell rang, and a man appeared with a metal box containing $150 in pennies that Jack Benny had sent.

The feeling comedians have for each other is extremely rare. You don't see it among any other people in show business. Comedians are so supportive: they appreciate each other's humor, they are a great audience. Daddy loved watching Jackie Gleason dance. He was thrilled when Benny had a great show. He adored Sid Caesar and would often think about something Sid had said days after his program and laugh all over again. He loved George Burns and his darling Jimmy Durante (he and Jimmy had been singing waiters together years before in Coney Island), and he treasured the relationship he had with the great Bert Williams, who taught him to love books and made him an avid reader.

Daddy had a very quick temper, but luckily he was just as quick to get over it — especially if you showed him logically where he was wrong. My first job in New York was singing in *Leon and Eddie's* club on West 52nd Street. When my father in California heard I was going to open there, he wrote me a very angry letter telling me I wasn't ready for this — too young, too unprepared, etc. I wrote him back a long letter asking what he would have done if someone had said he wasn't ready when he started. I did say, though, that just in case I might embarrass him, I was changing my name to Marilyn Curtis. He sent me the following telegram when I opened a week later: "I wish you all the luck and know that you will do just fine, and I love you, signed Eddie Curtis."

When I was opening in a show in Philadelphia, I confessed to my father that I was nervous and frightened. He said, "Nervous, okay, but frightened is a waste of time." He then said something that he repeated often: "You can't be a flop in the dressing room." He meant, of course, that if you don't get out of the dressing room, you can't flop, but then you'll never know if you could be a success either. This, of course, was part of his philosophy of life.

His ability to say something funny in the most difficult of situations always amazed me. A few years after he had a serious heart attack, he had to have a gallstone operation, and the doctors were very concerned. As a matter of fact, he did have a rough time, going into shock during the surgery. He came out

"Good Old Days"

When *The Goldbergs*, radio's successful series, was transferred to early television, the character of Papa David and the actor who played him went along. Adapting to the new discipline imposed by live TV was tough, and after forgetting his lines for the third time, Papa David got up from his airplane seat and announced, 'This is where I get off."

Ed Jerome, an actor of dignity and deep voice, walked into a radio rehearsal at the time of Lifebuoy's campaign about the 13 areas of body odor, and announced to all: "Even with the help of a friend, I've only been able to locate seven."

Then there was the little old lady who, in a live commercial, touted the virtues of White Rose Tea, only to be confronted immediately after the broadcast by the outraged sponsor who shouted down at her, "Tenderleaf, Tenderleaf, Tenderleaf!" — **Martha Greenhouse**

all right, although extremely weak, and looked very small lying on his stretcher being wheeled to his room. On one side was his heart doctor and a nurse holding the intravenous; on the other side, the doctor who had done the surgery flanked by two nurses, one holding up the blood, the other taking his pulse. As they approached his room, Daddy spied my sister Margie standing by the door. He beckoned to her, asking her to bend down, and he whispered in her ear, "Get the picture here?" She nodded. He continued in his weakened voice, "Well, we just won first prize for the best float in the Rose Bowl Parade."

He was lovely. I'll work on the bill with him again someday. ☆

A glance at the past, a look at the future

by Frederick O'Neal

Prior to the turn of the century and for several years afterwards, attempts were made to organize performers and efforts were made by producers to organize company unions. Both met some small degree of success, but most were failures.

In 1910, one group called the White Rats (*rats* spelled backwards is *star*) was issued a charter by the American Federation of Labor. Three years later, Actors' Equity Association was organized. Over the fireplace at The Players Club there is a plaque that reads: "In this room during the first three months of 1913, there met, without permission, the small committee of four or five which ultimately led to the formation of Actors' Equity Association."

In 1919, after numerous meetings and discussions in the intervening years, the White Rats was persuaded to surrender its charter and the AFL issued a new one to a new organization. Called the Associated Actors and Artistes of America, commonly known as the Four A's, the organization was given national jurisdiction over performing artistes in all fields of entertainment. Actors' Equity and the White Rats became its affiliates. Over the years, the Four A's has continued issuing charters to newly emerging national unions in the entertainment profession, the most recent in 1975 to the union of Puerto Rican Artists and Technicians.

The American Federation of Radio Artists was granted its charter in 1937. With the emergence of television, the union was given jurisdiction over the major portion of TV programming in 1952 and its name was changed to the American Federation of Television and Radio Artists. Other types of programming were determined to be within the jurisdiction of the Screen Actors Guild.

It is interesting to contemplate where our unions would be today in terms of organizing efforts and financial resources were there a feeling of unanimity among us, a singular feeling of determination to move forward toward our professional objectives.

Two or three studies have been made toward merging Four A's affiliates, but to my knowledge the reports of these studies were filed away and forgotten. The only merger that has taken place to date was that of Chorus Equity and Actors' Equity on August 1, 1955.

During merger discussions of the AFL and the CIO, President George Meany stated there were two ways to go: Number one was to work out all problems before merger; Number two was to merge and work out all the problems afterward.

At the time that the AFL and the CIO merged, the former had 109 affiliates, the latter had 32 — a total of 141 International unions. Today the AFL-CIO consists of only 89 International unions, almost all of the decrease accomplished through mergers, among the most recent, the Furniture Workers with the Electrical Workers, the Bakery Workers with the Tobacco Workers, the Food and Commercial Workers with the Meat Packers, the Railway Workers with the Sleeping Car Porters, and the Typographers with the Communications Workers. A few unions disaffiliated and one or more were expelled. The Auto Workers returned to the Federation in 1981 and the Mine Workers union is expected to return shortly.

If all of these unions with a multiplicity of differences — in areas of jurisdiction, organizational structure and approach — can join forces, why, we should ask ourselves, should we who have so much in common, have been unable to do the same.

AFTRA, to its credit, has expressed its desire to merge not only with SAG, but with AGMA, providing that a mutual arrangement can be agreed upon, that safeguards the rights of all its categories of members.

Technically and theoretically, a merger of the various performer unions occurred when the original charter to the Four A's was issued: for the Associated Actors and Artistes of America is constitutionally the parent body of all the entertainment unions — the international through which each member union is affiliated with the AFL-CIO. The almost totally autonomous way in which each constituent union operates, however, makes this merger something less than a reality. It is ironic that over the years, discussion of merger among various branches has occupied so much time and attention, when the mechanism for a total merger of all the unions is already in place. It is a fact in everything except the way we operate.

A major advantage of a merged International is the possibility of operating the various units under one roof — the possibility of constructing our own building designed to serve our specific requirements. The use of board and committee rooms could be shared, thus reducing costs; we all need but one switchboard; one membership lounge; we could afford adequate audition facilities, rehearsal space, projection rooms; even a garage. And with the combined membership records of all of the Four A's affiliates housed in one location, for those members who have transactions to conduct with more than one of the unions, it would mean one-stop business.

Such a building could also house other non-commercial theatrical bodies, such as the Actors' Fund of America and Theatre Authority. Certainly such a building would prevent each union from having to periodically move from one location to another in order to avoid today's excessive — and ever escalating — rental fees.

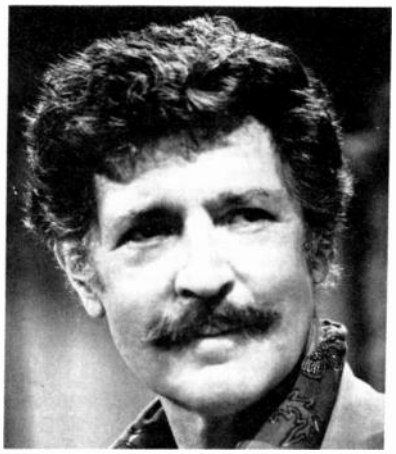
So, let us give a serious look to the future and let us keep moving forward during the 50 years to come. ☆

Frederick O'Neal is President of The Associated Actors and Artistes of America (Four A's), AFTRA's parent union, through which performer unions are affiliated with the AFL-CIO. A former actor and President of Actors' Equity Association (from 1964-73), Mr. O'Neal is a Vice President of the AFL-CIO and a member of its Executive Council.

AFTRA's announcers — bedrock of the union

by Kenneth Roberts

Early negotiations between CBS and its announcers deadlocked over the union shop issue. Finally William Paley strode into the bargaining session. "I am considered a liberal," he said, "but you have made me feel like a reactionary. I don't like the feeling. You can have your union shop."



Long ago, before AFRA, in the distant days of early radio, even before dramatic programs, when the airwaves were filled with live music, some news, a little talk but few commercials, there was a person known as The Announcer. It was he (yes, *he*) who worked ten or 11 hours daily, often seven days a week, never less than six.

The announcer's typical day included signing on the station at 7 a.m., announcing a morning wake-up program, rehearsing a pop music program, perhaps with Freddie Rich and his orchestra; followed by a dash to some "remote" spot for a program of luncheon music. After lunch it was back to the studio, then off to announce the *Concert Hall of the Air* from the concert or opera stage of the period.

As evening approached, the better known singers would appear — Morton Downey, Kate Smith, Arthur Tracy ("The Street Singer"), Bing Crosby. All were accompanied by the "House" orchestra composed of musicians just starting out — Tommy and Jimmy Dorsey, Benny Goodman, Bunny Berrigan, to name a few. The evening hours also brought the occasional commercial that the network was able to garner.

Although it was considered a great honor for an announcer to be chosen for these programs, an honor was all it was. No fees were paid for delivering commercials. The announcer's talents were donated by the network as a service to

Actor-announcer-newsbroadcaster Kenneth Roberts, AFTRA's National Treasurer, joined the union at its inception and has long served as an officer and Board member of both the National union and the New York Local. He was local president in 1968 and '69. A member of the CBS Network staff for many years, Mr. Roberts' announcing credits include The Shadow; Take It or Leave It; Grand Central Station; Joyce Jordan, Girl Intern. *As an actor, he was heard on* Easy Aces, The March of Time *and scores of other series. Today's movie audiences are enjoying Mr. Roberts in Woody Allen's* Radio Days. *Other important credits are his son actor Tony Roberts and his daughter Nancy Roberts, author of* Breaking all the Rules, *who can be heard on her own program,* Large As Life over WNBC-FM.

Those halcyon days — Cincinnati 1940

Back in the '30s and '40s a wonderful new thing called radio was king of the mountain. It was a fresh new medium, providing a showcase for a world of talent, culled from vaudeville, legitimate theatre and the musical stage, as well as burlesque.

The level of talent employed at or passing through the portals of WLW and its sister station, WSAI, was something to spark the imagination of listeners, but especially that of aspiring young broadcast talent. Everyone heard on air was a member of AFRA. There was a high degree of professionalism, and AFRA membership was a badge of pride.

Attendance at AFRA meetings was mandatory in those days unless one was working. Andre Carlin, a Kentucky Colonel, was Executive Secretary of the Cincinnati Local. His title added color to an already colorful and driving force in AFRA. An AFRA meeting then, presided over by Col. Carlin, conjures up memories of jam-packed ballroom scenes at the old Gibson Hotel at 5th and Walnut Streets.

Fresh out of Cincinnati's College of Music Radio Department, I have been grateful for having had the opportunity to rub elbows with seasoned AFRA professionals in **those halcyon days of the early '40s.** It was a golden learning process, and a time when one was constantly inspired by the work of fellow-professionals, or by listening to network AFRA voices, such as Milton Cross, Frank Gallop, Pierre Andre, Nelson Case, Don Wilson, Harry von Zell, Kenneth Banghart, Frank Lovejoy — to mention just a few.

Missing in those earlier days of radio was the technology of magnetic recording. Perhaps this was a blessing in disguise since one was required to be able to perform on call and bring it off correctly the first time around. One thing not missing was the sense of belonging in a professional genre that was conferred by membership in AFRA. It was a feeling many of today's young AFTRAns might enjoy experiencing, if only we could find a way back to that golden era, when radio was king of the mountain. — **John J. Strader**

the client. Happy to work under this system were such announcers as Ted Husing, David Ross, Del Sharbutt, Frank Knight, Andre Baruch and me.

An announcer who didn't start his day until noon would finish it off at the Roosevelt or Taft Hotels where Guy Lombardo or Vincent Lopez led their orchestras; at the Pelham Heath Inn in the upper Bronx, or in Brooklyn with Freddie Martin. Then it was back to the studio for signoff at 2 a.m.

In all of these presentations of the big bands, we worked ad-lib. There was no prepared script. The individual personalities of the announcers were what made the broadcasts work. If you did a good job, you might get a raise. If you didn't fill the bill, it was "goodbye" with no severance and little notice.

The early '30s were hard times for unions, but in 1936 the Wagner Labor Act was passed, guaranteeing the right of labor to organize. The day after the Wagner Act became law, announcers at CBS in New York filed for the right to bargain with management. We were joined in our request by the assistant directors at CBS, whose schedules were much the same as ours. And so a new union, the American Guild of Radio Announcers and Producers (AGRAP) was born — the first union in broadcasting.

Management was under no obligation to meet with us until the union has been certified as representing the majority of the employees at the shop. This could have taken considerable time. But to its credit, CBS agreed to meet with our representatives immediately. Weeks of bargaining followed. AGRAP attained a five day, 40-hour week, extra pay for commercials and the first "scale", $5 a program. But commercial fees were deducted from our sustaining salary, so that the $5 quickly dwindled to $3.75. Still, this was considered a great victory.

But negotiations deadlocked over the union's insistence on a union shop and CBS' refusal to grant it. Finally CBS president William Paley strode into the negotiating session. I can clearly remember Mr. Paley saying, "Gentlemen, among my friends I am considered a liberal, but you have made me feel like a reactionary. I don't like that feeling. You can have your union shop." A contract was signed.

We soon realized that if AGRAP was to endure, other announcers at other stations would have to join with us. An organizing campaign was started and although AGRAP represented only staff employees, it soon became a presence in Chicago, St. Louis and other cities served by CBS.

In 1937 AFRA came upon the scene, quickly enlisting the membership of NBC announcers. AFRA desperately wanted AGRAP to become a part of AFRA, but AGRAP announcers were wary of joining a large organization consisting mainly of actors who might innocently ignore the needs of a much smaller group of staff employees whose needs and problems were very different from those of freelance performers. Finally the announcers in AGRAP joined with AFRA, being the first group of members to be granted their own category. This was the beginning of AFTRA's category system.

Today, I believe the announcers in AFTRA are still a vital force, ready to support the union that they helped to found 50 years ago. ☆

Getting started by Del Sharbutt

"Boy, you've got a big bass voice, go over to my radio station and be an announcer."

"But I don't know anything about radio."

"Who the hell does?"

As AFTRA celebrates its 50th Anniversary, I dearly recall the beginning of AFRA, long before television. We had organized a guild called AGRAP, the American Guild of Radio Announcers and Producers, at CBS. The NBC staff and soap opera actors told us that a larger, all encompassing union was being formed: AFRA. So we put AGRAP to rest and joined our colleagues.

I had got my job at CBS the second day I landed in New York, auditioning (I found out later) with 44 other young hopefuls.

What a lineup of great legends filled the airwaves in those early days: Harry Von Zell, Ted Husing, David Ross, Ken Roberts, Bert Parks, Andre Baruch, Mel Allen, Paul Douglas, John Reed King — so many more whom I should remember from 53 years ago, but can't.

I had entered college in Fort Worth, Texas in 1929 — during the Depression — with the help of a couple of scholarships, a saxophone and clarinet and a desire to get a college pre-law education. The combined work and study schedule were taking a toll. I slept through class, until my professor sent me to a friend, Amen G. Carter, who owned the Fort Worth Star Telegram and also a radio station. He talked to me for awhile, then said: "Boy, you've got a big bass voice, go over to my radio station and be an announcer."

I didn't know anything about radio, I told him. "Who the hell does?" he bellowed.

I retired 11 years ago after nearly 50 years as an announcer and 40 as an AFTRA member. I still cherish my association with this union, with the dedicated people who served it in New York, Chicago, Los Angeles, Boston, Washington, San Francisco and the new "locals" as they came into the fold. From a selfish standpoint, I can never demonstrate how grateful I am for the tremendous assistance my wife and I have received through many illnesses over the years, from the AFTRA pension and health insurance plans. God bless all leaders of AFRA and AFTRA, and also the leaders of the broadcasting industry, whom I remember as tough but dignified adversaries who, after negotiations were settled, shared a very good image and who worked with us toward a common goal: a more and more successful industry.

So to the founders of AFRA and AFTRA, I'm very lucky and very proud to even be around to help commemorate the 50th Anniversary of an organization composed of such a marvelously talented group of wonderful and caring people. ☆

Del Sharbutt, one of America's most popular announcers, has literally thousands of programs to his credit, including Bob Hope's first radio show from New York. He played straight man to Robert Benchley and announced Your Hit Parade *with Frank Sinatra. As the spokesman for Campbell's soup, Mr. Sharbutt coined the appetite appeal slogan, "Mmm-Mmm gooood!"*

An interview

Laurence Tisch

The President of CBS talks about recent cutbacks in the News Division, his attitude toward news and money, Ted Turner's attempt to take over the network, CBS' priorities, and the one word he thinks can best describe him.

Laurence Tisch was named President and Chief Executive Officer of CBS in January, 1987, following the forced resignation of the network's previous president, Thomas Wyman. Mr. Tisch and his brother, Preston, control Loews Corporation which owns nearly 25% of CBS stock, and he is Chairman of the Board and Chief Executive Officer of Loews and of its CNA Financial Corporation and its insurance subsidiaries. He is also a director of the Bulova Watch Company, Inc., a Loews company. Other interests include theatres and hotels. A director of the New York Stock Exchange and of several corporations, Mr. Tisch is a past president of the United Jewish Appeal of Greater New York, a trustee of the Federation of Jewish Philanthropies, the Metropolitan Museum of Art and the New York Public Library.

As the elevator doors closed behind an arriving visitor, Eileen Grubb, 35th floor receptionist at Black Rock (CBS corporate headquarters), rose in welcome.

Down the hall, inside his own office, Laurence Tisch stepped from behind the large table he uses as a desk and extended his hand. "I'm Larry Tisch," he said.

On a low cabinet tucked against the wall behind Mr. Tisch as he sits facing you are cassettes, books, folders. On his work table are small piles of papers, neatly stacked, and a book on contract bridge. Nattily dressed in a dark suit, Laurence Tisch is smaller, thinner and more athletic-looking than he appears in photos. He is, of course, completely bald.

"That's a tricky chair — you want another?" he offered as his visitor unexpectedly tilted backward in a wayward swivel chair. Then Laurence Tisch tilted back in his own chair and fixed his interviewer with a steady gaze.

QUESTION: I know that you and Thomas Murphy are friends, so let me ask you a question I asked him: why do you think that within less than two years the three major networks were acquired by outside companies for the first time?

ANSWER: Well, CBS is an independent company, so it really wasn't acquired. It's different from ABC or NBC in that sense. In the case of ABC, it might not have happened under the old FCC rules, and most likely it couldn't have happened under a different administration in Washington. But CBS is really a different case because CBS remains an independent company owned by its stockholders. Nobody took over CBS as such.

Q: I read an article that said you were once so shy that your brother had to point you out to Loews employees. Is that true?

A: That was always a joke at Loews, but it's an exaggeration, to be sure. Because my brother was always on the operating end of the company and I wasn't, he knew every employee and I didn't; so he'd start off a meeting by introducing me. But I'm not a shy person. I'm not a public figure by any means, but I've been covered by the media for the last 25 years, although not to the extent that CBS exposes one.

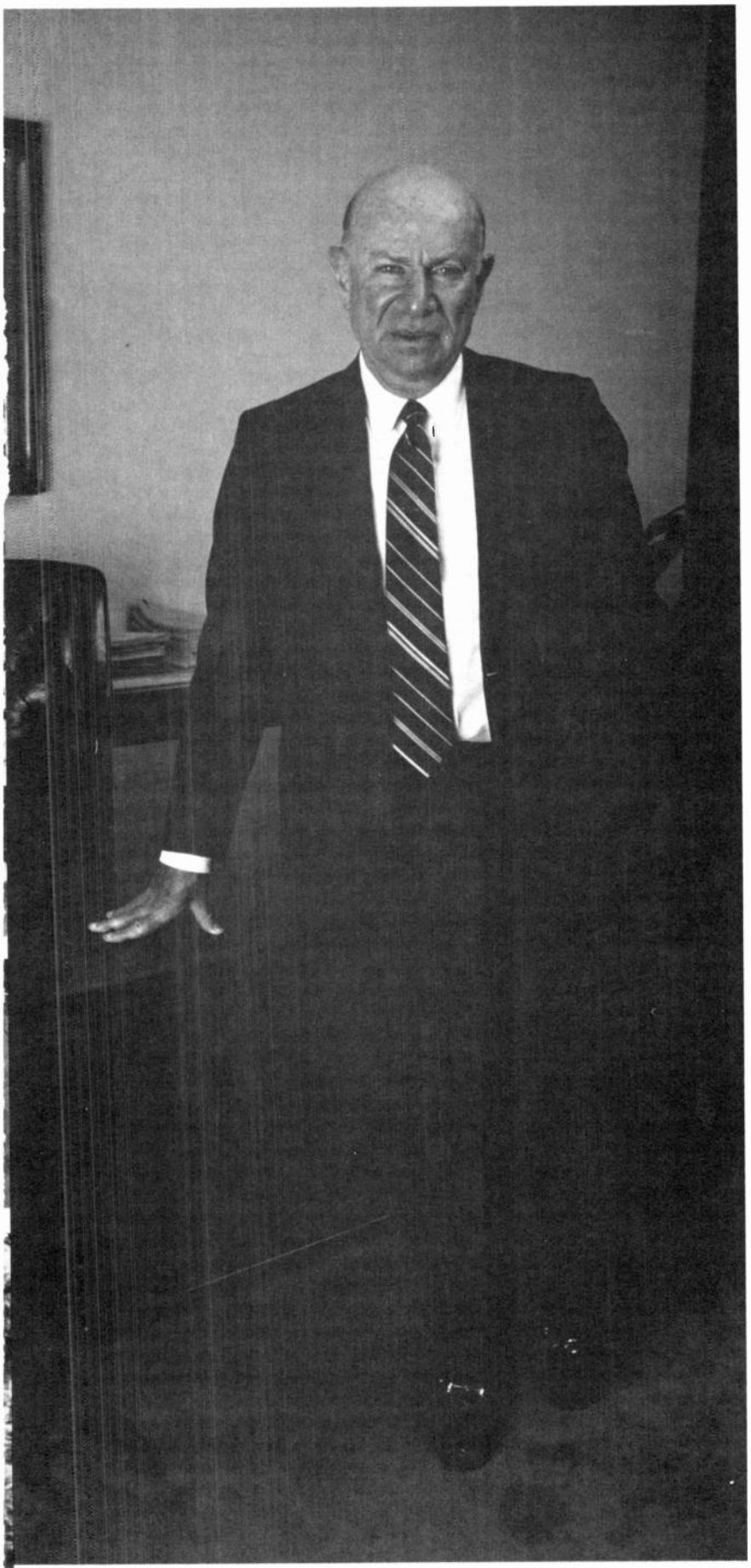
Q: Since you have been so much in the spotlight recently, let me ask, how do you like it?

A: I'm getting to where I can say I'm ignoring it. I don't know whether that's good or bad, and I don't mean it as a value judgment, but I don't notice it so much anymore. Of course, the things that are negative, I dislike — the things that are positive, I like. But I've got to come into the office every morning and do what I think is the right thing for CBS and for the American public. And I can't get involved with what one reporter is going to say. I have two obligations: to the company — and when I say "the company" I mean the employees and the stockholders — and to make sure that our programming is the best we can put on for the American people.

Q: Have you had any big surprises since you became the chief officer of the network?

A: I guess the only surprise goes back to the question you just raised: how much one lives in a fishbowl in this position. Maybe that's a compliment to CBS. I take it as such.

Q: I read somewhere that your acquisition of CBS



stock was a result of the decision of the prior CBS management to buy it back, in order to thwart a takeover by Ted Turner. Is that true?

A: That was the original catalyst, because we took a large position in CBS, at the time of the buyback by the company.

Q: Do you think the network overreacted to Turner? Was he really a threat?

A: Oh, I don't think there's any question that Turner's offer, carried to its logical conclusion, was a threat to CBS. The threat was very real. You can scream and holler and say that Turner's paper is worth nothing; but the fact is there would be a market for Turner's paper — there'd be an arbitrage market for it. So, for instance, if Turner's paper was worth $140, even though it may have even had a face value of $175, one could accept Turner's paper at $140 and sell it immediately. And if CBS was selling at $100 or $120 at the time, the stockholders could participate in that and, in effect, sell their stock at $140. Now what would happen five or ten or 20 years down the road would no longer be the key question from the CBS stockholders' standpoint because they would have sold their stock to Turner. Oh, yes, the threat was very real.

Q: What do you foresee as the future of the three major networks? Are there any big changes down the line?

A: I really don't think so. I think the world is more competitive. There are major changes that have taken place in the last few years. But I think that five years from today, the three networks will still be fighting for their ratings and their market share the same as we're doing today.

Q: Does CBS intend to produce more of its own shows?

A: That's not on the front burner. We intend to do more news programming. But as far as entertainment programming, I don't think it makes much difference whether you license the show or produce it. The most important thing is the *quality* of the show and how the public likes it. The fact that you produce it yourself does not guarantee success.

Q: In the January issue of *Channels*, you were quoted as saying, "We have no interest in cutting programming costs and we're not touching news." You were also quoted as saying, at about the same time, that reported plans to cut the news division were "ridiculous." Then 215 people lost their jobs. What happened?

A: Basically, I think the vast amount of over-staffing and redundancy became apparent to everybody. And we didn't cut the news service — realistically, we didn't cut the news schedule. The news is better today than it was before. We changed it, and I think

the things we changed are all for the better. But I don't accept the thesis that we cut the news itself. And I don't think anybody in the News Division will accept the thesis that we cut the news itself. We're putting on better programming today because of the changes we made. We have allowed all areas of the news to participate in the use of our top-flight correspondents. I think it's important to give more exposure to the talent we have in CBS News. One of the things we've accomplished by the changes we've made is to see that the Tom Fentons of the world are on the air more often than they were in the past. And to me, that's not only helpful for CBS News, I think it's a service to the American people because our top-flight people are really good and they should be seen more often.

Q: But isn't it inevitable that with fewer people you're going to miss stories that CBS has always covered?

A: No, we will not miss one story that we want to cover, not one story! That's a sure thing.

Q: Tom Shales of *The Washington Post* quoted you as saying that one of the biggest misconceptions that people have about you is that you have decreed that the news division has to be treated as a profit center. Then Van Gordon Sauter said that "the hard-nosed executives who've taken over all of the networks will not tolerate money-losing divisions at any level of their newly acquired broadcast empires." What's the reality?

A: That's absolute nonsense! As far as I am concerned, our News Division is very important to CBS and to the American people. It is *not* a profit center in the sense that it has to make a profit. It has to be *run correctly*. It has to be run with some regard for money.

Our obligation is to put on the best possible programming. Our obligation is not to waste money. And I have no intention, in any shape, manner or form, of pushing the News Division into the black. But, on the other hand, after saying that, I ask, what would be the crime if the News Division were to make money? I don't think it ever will. I have no intention of pushing it to make money, but I do wonder why *The New York Times* and *The Washington Post* can sit in critical judgment at even the remote possibility of our News Division being profitable. Every morning they're coming to work at *The New York Times* and *The Washington Post* and *The Wall Street Journal* — and every other newspaper in America — with the idea of making money. But I don't think — at least in the foreseeable future — we will make money in the News Division. Still, I'd want to know what the crime would be if conceivably we did?

Q: Their argument, of course, is that broadcast outlets are a public franchise and therefore a public trust, and that there aren't as many available channels as there are people who want to use them; whereas there's no limitation at all on the number of outlets for newspapers.

A: Well, let's look at reality — let's look at the facts. How many broadcast channels do we have in New York City and how many newspapers do we have? How many channels do you have in Washington, DC, and how many newspapers do you have there — or in *any* city in America? I don't think there's a city in America that doesn't have more broadcast channels than newspapers available to the people in that city. Of course we have an obligation — to do the best possible programming for the American people. That includes news, it includes entertainment, it includes public service. That goes with the territory.

Q: *The Wall Street Journal* recently quoted you as saying you felt that CBS' image had been broken.

A: I never said that and I don't believe it. The CBS image, I think, may be stronger today than ever before. When I read the press around the country — not just in Washington and New York — they have a different view. They think that maybe we did the right thing in bringing our News Division into line with reality. The News Division budget had gone from about $85 million in 1978 to $300 million in 1986. The American people questioned that, just as we questioned it. Now, what's right, we're going to keep. What we can do better, we will do better, no matter what the cost. No one has ever said to anybody in the News Division, "save five cents at the expense of programming and programming quality." Never! But I think management has the right to raise questions when money goes down the drain.

Q: But wasn't part of the increased budget attributable to the fact that, under prior management, the corporation had mandated the News Division to create additional new programming?

A: That wasn't the major factor. If it were, I could understand that. There was some new programming. But even if you give another $10 million for programming and allowing for inflation, between 1978 and 1986, our news budget should have gone to about $140 million.

My feeling is, if it goes on the screen, we will spend any amount of money. If it *doesn't* go on the screen, we have to question it. It's as simple as that.

Q: Do you think the economy will permit TV and radio to continue to be the primary source of news for the American people, or are we going to have to get outside help or governmental assistance?

A: I think we're very capable of putting on all the news that the American people want and need. And we'll do it. We're putting on more news now. In New York, for instance, we're putting on a 12 o'clock news program because there's a need for it, people want it. And we could put on as much additional news programming as the viewer wanted. Our people right now are thinking of what we can do more and better in the news area, and we're going to have additional public service news programs in 1988.

Q: Do you get a chance to watch TV or listen to the radio?

A: Yes, I listen to the radio, I watch TV, especially the news programming. I'm sort of a news junkie, so I appreciate what we're doing. I see the improvement in the quality of what we're doing.

Q: In watching television and listening to radio, what do you think of what you see and hear?

A: I think that we have to do a better job. We're a competitive business. The American people are smarter than many of us give them credit for. They're very discerning in what they want to watch. We have to put on better programming. We have to make it more interesting and more relevant, and I think that's our mission.

Q: Mr. Tisch, are you involved in any programming decisions?

A: Not really. I want to give people encouragement to come up with new ideas and new thinking. I've never turned down any public service programming or any expense entailed in putting on new programs. I've never turned down any expense of developing new pilots or seeking new writers. I'm willing to spend any amount of money to come up with new thinking and new ways of doing things — new ideas, breakthroughs!

Q: What do you think the future holds for women and minorities in television?

A: Is there a problem?

Q: Some people feel that opportunities for minorities and women are fewer than they should be.

A: If that's the case we should do everything possible to make sure that discrimination doesn't exist, or that even the thought of it doesn't exist. Frankly, since I've been at CBS, I've never heard the view expressed that there was any difference between a minority woman and a white male. It's never come to my attention. I don't feel any sense of prejudice within the industry, but maybe I'm leading a sheltered life. I would strenuously fight for everybody's right to get a fair share of any jobs — creative or otherwise, but I haven't seen it as a problem.

Q: How do you feel about colorizing old movies?

A: I like black and white films. I would prefer seeing a film in the original form. I don't think you add anything to film with colorization. But I don't think that should be my decision. It should be the decision of the people who own the film and of the creative people who created it. If they would show a film in two versions, in effect say, "Look, we have a colored version of this film and we have the original black and white," maybe that would be a way to handle it. But I don't think we should deny the director, producer and

writer of the film a voice in the process, because it's their work of art and a film is really a work of art.

Q: Mark Fowler recently told The National Association of Broadcasting: "I want to see broadcasting as free as newspapers and magazines, without the fairness doctrine, without the equal time law, without consideration for politicians seeking to advertise on radio and TV and no content rules except for obscenity, indecency and defamation." How do you feel about these remarks?

A: I think Mark was saying things that are proper and intelligent, but I have mixed feelings, mixed thinking about those comments. I understand the intent of the fairness rule, but I think that the networks would be responsible and responsive to fairness, with or without the rule. We don't need a government rule to keep us fair. We would make sure that anything we did gave both sides of the story.

Q: Laurence Tisch would, Bob Wright would, and Tom Murphy would, but maybe somebody else wouldn't . . .

A: I have faith in the American people. I think they have an innate sense of fairness and if somebody wasn't being fair, I don't think that network or that station would long prosper. At the networks, we have a higher and stronger obligation to be fair because of the great reach of the networks. We would try to balance everything we did; maybe not within the same program, but if we went one way in one program, we would try to have another program within a reasonable period of time that would take an opposite point of view.

Q: If you took over as CBS President tomorrow, instead of last January, would you do anything different?

A: I think maybe we would have handled the news changes with more subtlety. I think it was blown up out of all proportion and maybe part of it was my fault.

Q: What do you do in your spare time, if you have any?

A: I play bridge, I play tennis. I have a big family — I spend a lot of time with them and I read a lot. I'm still chairman of the Board of Trustees of New York University. I'm on the board of the New York Metropolitan Museum, the Public Library and a lot of other charities. I think I lead a balanced life.

Q: Do you work closely with Mr. Paley?

A: Very. He is very active in the company. We both feel the exact same obligation to the public, but Bill Paley is not one to tolerate excess or waste any more than I am.

Q: If you could use just one word to describe yourself, what would it be?

A: (Long pause) Bald! Really, I don't know. I think, eventually, that is something other people will have to judge.

But perhaps I'm realistic. I think I'm a realist in everything I approach.

Q: Richard Cohen, in the *New York Daily News*, wrote that American executives are "terrific at talking about risk and entrepreneurial spirit, but in their hearts, they want it to apply only to the workers. For themselves they believe in cradle to grave socialism." Is he right?

A: Partially. I view myself as an entrepreneur more than a businessman. But, it's an interesting observation. And I don't disagree with him, but it all depends on whose ox is gored.

Q: AFTRA's members who work for

Life of a Local

Unlike the hosts of its famed tea party, Boston's AFTRA Local has never had to strike.

The Boston Local (New England Council) of AFTRA will be 50 Years Young in 1989 when National AFTRA holds its 52nd National Convention here.

The Local today is a far cry from the original Boston caucus which started in June 1, 1939, with its first Boston contract with WBZ, followed by contracts at WEEI (owned by CBS), WNAC of the Yankee Network, and WHDH. By the end of 1941, when it had its formal charter, AFRA had 57 members and four contracts in Boston as a result of the pioneer work of Arch MacDonald, Ken Ovenden, Nelson Churchill, Grace Keddy, Ellie Dierdorf and Hal Newell.

In March, 1942, graduating from a briefcase and post office box, Boston elected its own officers, and then negotiated additional contracts with WCOP, WORL and WMEX. In 1945, the New England Council came into being, with A. Frank Reel as Executive Secretary until 1948, when I became New England Counsel, and Bill Metzger its president. When I retired in 1985, after 37 years, my associate, Ira Sills, succeeded me.

Vin Maloney was Boston's first National AFTRA Board member, followed by Bill Hahn, Fred B. Cole, Gus Saunders, Jack Chase, who became a vice president of National AFTRA, John Henning, who also became a National vice president, Dave Rodman, John Callaghan, Norm Nathan and today, Shelby Scott, who also served as a National vice president.

Today, the Boston Local is the seventh largest Local in the U.S. with over 1,600 members (including a large pool of freelance performers) and contracts with approximately 25 radio and TV stations, and letters of adherence signed by approximately 250 advertising agencies and production companies.

AFTRAns in N.E. include anchorpersons, TV and radio reporters, weathercasters, announcers, sportscasters, radio DJs, actors, hosts, MCs, dancers and singers who perform on TV, radio, commercials, industrials and phonograph recordings.

Despite the many challenges that the Local has faced, it never has had to resort to a strike — although many seemed imminent. Boston is now in a good position to meet the new challenges of the '90s, with an increased membership, a stable treasury, devoted officers and a capable staff.

Happy 50th Anniversary to AFTRA. Let's celebrate twice — now, and when AFTRA holds its 52nd convention here, during Boston's 50th anniversary in 1989!

— Bob Segal

American Women's Jury, *on Boston's Mutual Network in the 1940s, was forerunner of modern courtroom dramas. Audience decided verdicts. Series stars were Boston's Evelyn Hackett (l) and the late William Syron (r) as opposing attorneys. Judge was Dolly Springer, today a member of Boston's Local Board. (Below) Boston Counsel Bob Segal (l) and AFTRA member Governor Mike Dukakis.*

you — the newsbroadcasters, actors, the talk show hosts, announcers, singers, dancers, sportscasters, weather reporters, commentators will read these comments; is there anything that you would like to say to them?

A: I would like them to know that I believe that as a group, they give more pleasure to the American people than perhaps any group we have in this country. I've always been involved in the arts. My brother and I endowed the School of the Arts at New York University. And so we have a great feel for the problems that the people in the arts face in their careers.

Q: Are the cuts — the bloodletting at CBS — over?

A: I think the bloodletting as we've seen it is over. That doesn't mean that every business won't have adjustments from time to time, but certainly nothing comparable to what happened recently. I think that's over definitely.

Q: I read that CBS earned $190 million in profits last year. Is that true?

A: Well, it was very complicated because there were capital gains in there, the sale of a station and other special items. Basically, the CBS Television Network lost money for the first time in its history for two quarters in a row. The *network* business as we know it has changed dramatically in a period of three years. The total profitability of the three networks together has gone down 80% in three years.

Q: Why?

A: First, you've had a flattening of advertising expenditures. Then you've had increasing competition, whether from VCR or independent stations or cable. These have been *major* changes. My main mission is to make sure that CBS remains a vital and viable network, long into the future. Basically that's what CBS is seen as, a network. We have important operations in radio, in magazines and in records, but, basically, CBS is perceived as a television *network*. I want to make sure that this network stays strong and remains important.

Q: Even if the stock appreciated considerably, you wouldn't want to sell and get out?

A: No way. We came in here with a long-term commitment to CBS and that commitment remains stronger than ever.

Q: Is there anything you would like to say that we haven't talked about?

A: Yes. I not only want to protect and preserve what CBS has been, but to build and improve it to the extent that we can. It isn't my wish to just hold on, because if you're holding on, you're in real trouble.

We must move ahead. You know, the big test for CBS is in the programming area — it's always the programming area, really. How do we do it better? And that's where our energies have to be spent. **— D.M.** ☆

EEO Committee reports something to celebrate

by Belva Davis

Belva Davis at AFTRA press conference in Washington.

It was exhilarating, exciting, educational and frightening. If the Equal Employment Opportunity Committee had done it before, none of us knew about it, so there was the added excitement of being trail blazers.

For the first time the EEO Committee was holding a National meeting in our nation's capital, a meeting that was reported to AFTRA readers in the last (Spring, 1987) issue of this magazine.

We were there because deregulation of the broadcast industry is wiping out many of the hard-fought EEO gains of the past 20 years. We were in Washington to do what could be done to stop it. Impossible, you think? Maybe, but we wanted Congress and the Federal Communications Commission to hear from us, the minorities who work in the industry, just how destructive some of their recent policies have been to minority employment opportunities.

It was an ambitious undertaking, and one that could not have succeeded without the full support of National Executive Secretary John Hall and our National President Frank Maxwell. We are deeply grateful to both of them. And the superb work of Seattle Executive Mathis Dunn, who coordinated the meeting, and the help of the AFL-CIO Department for Professional Employees, helped us realize its full potential.

In just a decade the EEOC has gone from holding our national meetings in coffee shops — or wherever we could find space during the lunch breaks at conventions — to hosting two days of intensive workshops and legislative orientation in Washington. Not only that, but the conference concluded with a day of Capitol Hill calls and a smashingly-successful news conference. How's that for progress?

For the second time we met as a joint national committee with our brothers and sisters from the Screen Actors Guild, so there is lots to celebrate during this 50th Anniversary year.

We celebrate the fact that through our union many of us are learning how to effectively organize and work on solving our own problems.

We celebrate because over the past 50 years the argument over job opportunity has moved from our right to be employed in this industry to include our right to work with dignity. To that end we look forward to presenting our first American Scene Award at our 50th Convention in St. Louis.

We celebrate because at least 20 of you are working as EEO Chairs in Locals across the country, trying to find solutions to these age old problems. In spite of the fact that minority employment is going down in many areas, you continue to work to improve conditions.

We celebrate because we are discovering new ways to work together as we meet and hammer out solutions to our internal differences. At our Washington conference, psychologist Dr. Addrainne Williams gave us invaluable guidance in this area.

To the speakers who brought new insight and information we are most grateful: The Honorable Patricia Diaz Dennis

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AFTRA National Vice President Belva Davis, San Francisco news broadcaster, is the National Chair of AFTRA's Equal Employment Opportunity Committee. Ms. Davis, a correspondent for KRON-TV, is a public and urban affairs specialist for the station's News Center 4. She is the former president of AFTRA's San Francisco Local.

of the FCC, Congressman Ron Wyden; Robert McGlotten, Director of the AFL-CIO's Department of Legislation; Dwight Ellis, National Association of Broadcasters; Kathy Bonk, National Organization for Women; Ben Perez, National Federation of Hispanics in Communication; Pluria Marshall, National Black Media Coalition; and to Sumi Haru, Toey Caldwell and Rodney Mitchell, who led the workshops.

Representative Cardiss Collins and four of her colleagues joined us at a news conference in The Capitol, where we expressed our concerns about minority hiring and the deprivation of opportunities for women and minorities in broadcasting brought about by deregulatory policies. Ms. Collins has sponsored legislation (HR 1090) to enhance these opportunities (Editor's note: see separate article, page 46), and we voiced our support of these objectives.

We met also with several key Congressional staff and with other members of Congress, including Representative Edward Markey, Chairman of the House Telecommunications Subcommittee, who gave us the sense that we are moving in the right direction.

If you are looking for something you can do during this anniversary to help those who are trying to help themselves, write a letter to your Senators and Representative and let them know that you support our goals.

We are celebrating not only our 50th birthday as a union, but our progress and hopes for a brighter future. ☆

What do you have in common with an aerospace worker?

by Jack Golodner

What do AFTRA members have in common with chemists, teachers, professional athletes, nurses or steelworkers?

You are all union members and members of the Department for Professional Employees, an organization chartered in 1977 as a constitutional department of the AFL-CIO to serve the interests and meet the special needs of salaried employees in scientific, professional and cultural fields. Actually, AFTRA was a charter member of the organization when it was formed in 1977. Today, the Department is composed of AFL-CIO unions that represent more than three million professional and technical people in every major profession, including performers, teachers, nurses, aerospace engineers and — now — even doctors.

The Department helps AFTRA and other performance unions maintain continuous contact with government agencies and promote the legislative interests of members. Recently, for example, AFTRA and other performing arts unions mounted a vigorous campaign, with the help of the DPE, to include in the Tax Reform Act of 1986 a provision recognizing the special needs of performers, especially those who work as freelance employees for multiple employers. As originally drafted, the legislation would have been disastrous for performers. But, thanks in large measure to a blitz of letters, phone calls and personal visits to Senators and Congressmen, the bill that passed, while not ideal, maintains deductibility of expenses and includes a special category for "performing artist" which offers tax relief to low income performers.

Last year, AFTRA members — especially singers — were alerted to the fact that they stood to gain or lose more than $30 million a year, depending on congressional enactment of legislation known as the Home Audio Recording Act. This legislation, which the DPE has been active in supporting, would address the problems which arise from the increasing use of home tape recorders to copy recorded and other performances. The bill would allow individuals to tape music from records, pre-recorded cassettes, compact discs and from the airwaves without first securing permission from the copyright owner. But in exchange for establishing this new privilege, the bill would also impose a modest royalty on the tools used to copy the music: quality audio recording tapes and audio recording machines. The revenues from that royalty would be pooled and distributed to the copyright owners. Singers and musicians and other artists who are recorded would also share in these royalties.

During testimony before the Senate Subcommittee studying this legislation, I pointed out that "these tapes, these wires, these metal pieces . . . would be worthless in terms of the arts if it was not for the people we (the unions) represent . . . We are asking for our fair share for work that is being taken from us right now, stolen from us through the machine."

In the fight to preserve the careers and income of AFTRA and other performers in the face of massive copying, the DPE succeeded in ending the "first sale doctrine" regarding audio material and is now in the forefront of the battle to ensure that Digital Audio Tape (DAT) recorders imported into the U.S. will not be used to copy copyrighted material without the copright owner's consent.

The Department is governed by an Executive Board made up of representatives from each of its 28 affiliated unions. AFTRA is represented by its National Executive Secretary, John Hall, a vice president of the Department. The Board meets four times yearly, makes policy for the DPE and advises the AFL-CIO on policies in furtherance of the Department's objectives. To advise the Executive Board on matters within their respective jurisdictions and guide the staff regarding its activities, the Department has five standing committees, including the Arts, Entertainment and Media Industry Committee (AEMI). Mr. Hall is a member. It is the only forum where all the leaders of unions in the arts, entertainment and media industry meet together on a continuing basis.

AFTRA's legislative watchdog monitors many matters of importance to the union's members.

Over the years, numerous recommendations of the AEMI Committee have become DPE and AFL-CIO policy. These policies pertain to communications law;

Jack Golodner is the Director of the AFL-CIO Department for Professional Employees, of which AFTRA is a charter member.

cable television; the Fairness Doctrine; equal broadcast time for candidates for public office; government policy regarding the arts and humanities; the National Labor Relations Act and its effects on labor relations in the arts, compensation for artistic achievements under copyright law, and admission of non-immigrant aliens to work in the entertainment industry in the United States.

Among other matters on which the DPE has been asked to take a leadership role are: amendments to the Communications Act of 1934, legislation and appropriations for public broadcasting, legislation to strengthen the National Foundations on the Arts and Humanities.

DPE staff monitor the activities of Congress and the various agencies of government; as well as court decisions; it distributes regular legislative reports to member unions and maintains and disseminates clippings of interest to AEMI unions.

Legislation passed in 1985 authorized the Arts and Humanities endowments to "develop a practical system of national information and data collection on the arts, artists, art groups, and their audiences." The NEA report is due on October 1, 1988, and will be issued biannually thereafter. The DPE is working with the staff of the NEA on the initial report.

Congress' Office of Technological Assessment has begun a major study of the appropriate role of the Federal Government with regard to the various modes of communication (broadcasting, cable television, telephone, satellite, etc.). On behalf of the DPE and its several affiliates, I serve on the Advisory Panel for the study.

Because broadcasting and other communications are increasingly affected by the activities of foreign governments, unions and multi-national corporations, the DPE has been asked to monitor international as well as domestic matters of concern to the AEMI Committee. International law, the introduction of new technologies, the impact of trade policies and practices, the impact of foreign subsidization of film, broadcast and arts activities and restrictions of foreign governments on travel and speech by American artists and jouranlists are some of the issues in which we are involved.

In achieving the specific objectives of AFTRA and the DPE, our effectiveness is substantially enhanced by being a component of the AFL-CIO. We — and you — have the advantage of the research and information generated by the staff departments of the Federation, and our shadows are lengthened by this support and cooperation.

As AFTRA looks back with pride to its past 50 years and looks ahead to the future, we, in the DPE, look upon the many campaigns we have entered into with AFTRA and also look forward to working with and in behalf of AFTRAns for many years to come. ☆

AFTRA Coast to Coast + 1

Atlanta Women's Committee Chair Muriel Moore (l) and Joyce Leigh presenting Chicago voice over program to DeKalb Network for Women.

Atlanta

"You do us proud," said Local Board member Dick Klinger upon hearing EEOC Co-Chair Charles Darden's report of the National EEOC meeting in Washington. Our representatives met with newly-elected 5th District Congressman John Lewis, who agreed to co-sponsor the House bill, Diversity in Media Ownership Act of 1987; they also called on our new Senator, Wyche Fowler, who promised to study the House bill and possibly introduce a similar bill in the Senate.

Atlanta Women's Committee Chair Muriel Moore and freelance actress Joyce Leigh presented the Chicago-originated program on women's voice-overs to the DeKalb Network for Women. The response from the group was incredible. The program is a winner — and we encourage all Locals to take advantage of it.

Local Co-Chairs Carol Epstein and Brenda Ehrlich, along with committee members, continue to make the Young AFTRAns Committee very active. A binder of photos and resumes, with a special group photo for the cover, is being prepared to be sent to local producers.

Atlanta delegates to the AFTRA Convention are: Ted Henning, Charles Darden, Marion Guyot, Muriel Moore, Edith Ivey, Pete Thomasson, Sharon Malone, John Patrick, Bill Fleet. Alternates are Pamela Garmon and Dick Klinger. — **Marion Guyot**

Boston

The 50th Anniversary of National AFTRA and Boston AFTRA (1939-89) is observed in the 1987-89 Talent and Rate Guide, dedicated to the memory of the "dean" of New England broadcasters, the late Arch MacDonald, first president of the Boston Local. Arch began his career in radio in 1939 and became the first TV newscaster in New England on June 9, 1948 on WBZ-TV's first televised newscast. With his death in 1985, AFTRA lost one of its best friends and most gallant champions. This 10th edition of the Talent Guide, edited by local Board member Dolly Springer, includes 650 headshots of members and has received rave reviews.

In an unprecedented action against a radio station, the National Labor Relations Board has authorized a complaint against WZLX for the firing of three

Editor of the Special Anniversary Issue of the New England Talent & Rate Guide Dolly Springer and member Seth Walker, advertising manager.

AFTRAns. The NLRB found that the three were terminated from their employment for protected union activities and that said termination was illegal. A substantial financial settlement was reached on behalf of the three employees.

At Channel 30 in West Hartford AFTRA negotiated a successful severance package for a staff member, obtaining a year and a half severance pay, full health benefits and an employer-funded job counseling program.

There are current negotiations with Channel 8 in New Haven and WTIC-AM/FM in Hartford. General Counsel Ira Sills has been assisted in negotiations by Counsel Anne Sills and Assistant Executive Laurie Kellogg. At WTIC we were assisted by Shop Steward Bryant Thomas, and by anchorman Al Terzi at Channel 8. — **Ira Sills**

Chicago

The Council of Local AFTRA Presidents held its annual meeting in Chicago last April and Chair Jack Karey reported that the attendance was the largest since the group was formed, with some 30 Locals represented.

An AFTRA-Eleanor Engle Scholarship has been established with Chicago's Columbia College. The Local will send a check to the college each year from money contributed in Eleanor's name. The scholarship will go to an actor or actress who has indicated a desire to make a profession in radio or TV.

CBS news correspondent Charles Kuralt was named a Newton Minow visiting professor in communications at Northwestern University. WCFL-AM dropped its contemporary Christian format and changed its call letters to WLUP-AM as a result of the merger between Heftel Broadcasting (owner of WLUP-FM) and WCFL's owner, Statewide Broadcasting. Pyramid West acquired WRXR-FM and has changed it to WTKS.

WGN's Joel Weisman was a winner of the Jacob Scher Award for investigative reporting on TV. Roger Field is the Chicago-based science reporter for NBC radio. Sandy Hausman has joined all-news WBBM-AM as an anchor-reporter after seven years at WKQX. — **Dick Elliott**

Cleveland

The Cleveland Local is proud to be sending a full delegation to the 50th Anniversary Convention. It won't be long until the Local celebrates its own 50th anniversary. Representing the Local in St. Louis are Executive Secretary Ken Bichl, President and National Board member John FitzGerald, Leif Ancker, George Yarbrough, Chris Quinn, John E. Douglas, Ted Lux, Dean Griffin, Paula Duesing, Maryann Nagel-Violand and Dick Russ.

The WHK/WMMS contract was signed and sent to the National Office for approval. Negotiations with WERE have opened and the WDOK contract is up for renewal. WDOK and sister station WWWE appear to be for sale by Lake Erie Radio.

Executive Board member George Yarbrough attended the Second Annual AFTRA-SAG EEO Conference in Washington.

Local member Michael Stanley is co-hosting WJW's PM Magazine with Cathy Brugett.

At the General Membership Meeting, officers, Local and National Board seats and convention delegates and alternates were elected by acclamation. 1987 officers are President John FitzGerald, Vice President Joe Mosbrook, Treasurer Chris Quinn and Recording Secretary Leif Ancker. John E. Douglas and Maryann Nagel-Violand join returning Board members Paul King, Dean Griffin, Paula Duesing, Ted Lux, George Yarbrough and Dick Russ. — **Ted Lux**

Dallas/ Fort Worth

At the Spring General Membership Meeting, Glo Jenkins reported on the Presidents Council Meeting in Chicago; Executive Secretary Kat Krone gave details on the status of arbitrations, highlighted by the announcement that former Channel 4 sportscaster Kevin McCarthy was awarded reinstatment and back-pay (nearly 11 months' worth) after CBS affiliate KDFW-TV was found to have unjustly discharged him in connection with two off-air incidents in May, 1986. AFTRA, which represents about 50 on-air and non-clerical employees at Channel 4, filed a grievance, claiming the reasons given for discharge did not constitute "just cause" for termination under AFTRA's guidelines.

"This is a major victory for this AFTRA unit, which is very young (since 1984). It was a very important enforcement of our contract," said Kat Krone.

Introduced at the meeting were newly-elected Board members Bud Gillett and Judy Jones. Sally Soldo and John Addington were relected for two-year terms.

The Local's *Murder at the Movies* fundraiser for AFTRA Convention delegates held at Plaza of the Americas, was a huge success. Written by John Addington and Barry Chambers, the show was patterned after mystery weekends held at hotels around the country. Cast members stayed in character while mixing with the guests all evening. On the winning team that guessed the killer's identity was Local Board member and 1st Vice President Suzanne Burkhead.

Delegates elected to the AFTRA Convention: Glo Jenkins, Hugh Lampman, Beverly Renquist, William H. Burkett, Judy Jones, Sally Soldo, Bud Gillett, John Addington, Ada Lynn, Delbert Knight and Cameron Sanders. — **Hugh Lampman**

Denver

In a very exciting contest, David Hartley-Margolin was elected to the AFTRA National Board.

1987 Convention delegates are, in order of votes received, Pam Ward, Michael Osborne, Gary Tessler, Lisa Queen, Dutch Shindler and David Hartley-Margolin.

Radio stations KOA and KOAQ-FM are being sold by Belo Broadcasting to JACOR Communications. The deal is scheduled to be completed in August.

For the first time in 15 years, AFTRA and SAG are putting together a talent directory showcasing local members. The directory will be distributed to Colorado signatories and ad agencies as well as to

The cast of the Dallas Local's production, Murder at the Movies *takes a well-earned bow.*

film companies from out of state and to directors, through the L.A. office of the Directors Guild of America. Submission deadline is July 31. — **Nancy Flanagan**

Detroit

AFTRA Detroit has been working for over a year to organize singers and help improve their working opportunities. AFTRA National Organizer Stan Farber recently presented a very successful workshop featuring such topics as professionalism and competition on local and national levels. Our thanks to Stan, and to National for having the foresight to appoint a singer who's truly qualified to give us the new direction and supprt we need.

The Women's Committee made arrangements with major Detroit industrial producers to hold open auditions for women spokespersons. More than 50 women have participated in this project to date.

The first two workshops for our Young AFTRAns were held in May. The committtee, headed by Marge Devine and Pat Plenda, has made wonderful gains in helping young talent and their parents, and producers are reacting very positively.

As this is being written, plans are underway for Peter Hackes to be a guest speaker at a special seminar/rap session for newspeople. He will visit newsrooms and offer advice, along with stories from his 33 years as a news correspondent in our nation's capital.

The Detroit Local office has been combined with Screen Actors Guild and Barbara Honner will serve as Executive Secretary. Former Executive Secretary Evelyn Forrest is staying on to handle all station matters and assist with freelance claims and arbitrations.

— **Lili Kaufmann, Carol Vernon, Evelyn Orbach**

Houston

Houston's election results for officers, Board members and convention delegates are: President, Nik Hagler; Vice President, Peter Bryson; Secretary, Helen Ackerman; Treasurer, Jo Perkins; Board members Melissa Green, Melanie Haynes, Paul Menzel, Cathy Petro, Harold Suggs, Sandra Zimmer; convention delegates Helen Ackerman, Peter Bryson, Nik Hagler, Jo Perkins, Kirk Sisco. Elected to the AFTRA National Board: Nik Hagler.

At the General Membership Meeting, after thanking the outgoing officers and Board and greeting the new administration, the members present (by a 91% affirmative vote) approved an increase in dues and initiation fees. The balance of the meeting was spent in discussion of the problems facing AFTRA in the Houston marketplace, and possible solutions.

On May 11 and 18, panel discussions were held with casting personnel from all areas of business in the Houston area. — **Peter Bryson**

Miami

The Miami office is celebrating its 22nd Anniversary in this, the 50th Anniversary of National AFTRA.

Although we've moved and moved, we're finally settled. Please visit us at 20401 NW 2nd Avenue, Chasyn Building, Suite 102, Miami 33169.

We've grown from our initial 25 members to 670. For the past four years we've offered our members a bi-monthly newsletter, a telephone Hot Line; announcing castings, services of a Notary and voter registraion and recently, the addition of an 800 number for incoming intrastate calls (800-330AFTR). We have offered workshops in our office and still feature them "on the air" on AFTRA's *On Stage with Iris Acker.*

Board members travel to Tampa to teach classes on film and video technique as well as voice-overs. We have our own voice-over file available for producers' convenience and boast of improved agent-union relations with 15 franchised agents in Florida.

We were delighted to host the national Convention twice, most recently in 1985.

In our anniversary year, we'll feature a Talent Showcase in the style of '30s and '40s radio programs at our Anniversary Gala, to be held at the Philip Michael Thomas Miamiway Theatre. — **Iris Acker**

New Orleans

In recent elections, Dan Milham, weatherman of WDSU, was elected Local president and Ken Hanson, vice president.

Highlight of the last general meeting was the informative talk given by Kay Rizzo, CPA, who imparted vital information on the new tax laws.

National AFTRA reps Lou Santillana and Walt Grinspan were in New Orleans on AFTRA business, and were hosted by Executive Secretary Joan McSweeney.

Lorraine Murphy, who created the WDSU-TV program, *Playwrights Showcase*, which featured new works, died recently. Among actors who appeared on the program were Shirley Harrison and Ed Nelson, who is the new Louisiana Power & Light spokesperson on TV.

AFTRAn Margie O'Dair has been one of New Orleans' most enduring and talented performers. For over 20 years she was a star of *Dawnbusters*, the early morning radio show on WWL, and through the years has been visible as a comedienne, actress and singer — with a big Merman-like voice. She recently appeared in *Follies* at Tulane University Music Theatre, for which she received rave notices. — **Shirley Harrison**

New York

Helayne Antler, New York AFTRA's co-executive secretary since January 1986, assumed sole responsibility for the Local's top administrative post as of May

Houston's incoming President Nik Hagler leads a standing ovation for outgoing President Melainie Haynes.

Rave notices for New Orleans' Margie O'Dair.

For New York's Helayne Antler, a major new role, and the hope for increased services to the Local's 23,000 members.

28. Helayne's associate executive secretary, Kim Roberts, is now heading up the San Francisco Local. "I am honored to assume the sole administrative responsibilties of the Local during this, the union's 50th anniversary year," Helayne said at the time her new designation was announced. "We have a dedicated, hard-working staff of 40 that serves our 23,000 members and negotiates and administrates some 45 local contracts. We hope to expand our services, and our plans to move into new offices in the late summer will facilitate better and more efficient services," she pointed out. "We will certainly miss Kim, but we wish her well in her new post."

A native New Yorker, Helayne is a member of the American Bar Assoication and the New York Bar — her law degree is from St. John's University School of Law, her bachelor's in politics from New York University. Having joined the staff some seven years ago, she knows the workings of the Local from the ground up, and we are mighty proud to have her as our chief executive.

The Local's 50th Anniversary Celebration Committee, co-chaired by 1st Vice President Martha Greenhouse and Board member Janette Gautier, is deep in the throes of planning what it calls "a black-tie gala evening of togetherness." Plans call for the 50th anniversary party to take place in 1988. Stay tuned.

(L to r): Rochester's Tim Kincaid, Stu Burke, June Baller, Tarrie Chilton, Lori Beattie at the Niagara Falls shoot of General Hospital.

Philadelphia

The AFTRA Convention in St. Louis gets its chance to greet the Philadelphia Local's new Executive Secretary. Ross Eatman, who is also a professional musician, has orchestrated a harmonious transition of leadership and is on beat with shop contract negotiations at WCAU AM and TV, with bargaining at KYW AM and TV waiting in the wings this Fall.

Recent balloting brought in a new face to the local boardroom. KYW's Larry Litwin now fills an announcer-newsperson chair. He joins incumbents Bill Bransome, Joe Earle, Marianne Holaday and Connie Koppe, who were returned to the Board. Our local's growth has entitled us to a third seat on the National Board and freelancer Scott Sanders was tapped for that post. The Spring General Membership Meeting renominated the incumbent local officers for reelection without opposition. — **Nat Wright**

Portland

AFTRA Portland celebrates its 30th Anniversary this year and to commemorate its three decades of service, a gala was held on May 21. Members old and new were on hand to help the Local turn 30 in style!

The Local recently found itself faced with decertification votes at both a local television and radio station. At KGON decertification was turned back but we were less fortunate at KATU-TV (ABC) as AFTRA was decertified by a 16-7 vote. management has wasted little time making changes since the vote, having already fired a sports reporter without benefit of severance pay (previously guaranteed by union contract)! — **Frank A. Damiani**

Rochester

In May, Rochester AFTRAns had the opportunity to audition and be cast in ten episodes of *General Hospital* "shot" in Niagara Falls. It was the first "union" call of this magnitude in our area, and 19 AFTRAns were chosen. They are: Toby Gold, Tim DeWitt, David Sennett, Mike Vickers, Bill Bell, June Baller, Carole Messina, Tim Kincaid, David Knight, Stuart Burke, Tarrie Chilton, Lori Beattie, Bob Stokes, Larry Graves, Dan Sheedy, Dick Howell, Jan Price, Warren Kozireski, Brad Cupples.

On the not so bright side, WBBF radio has a new one year contract. Unfortunately, the snop size decreased from 11 to two people, with the station picking up the Transtar "oldies" channel.

At WHEC-TV, David Beigie joins us as general assignment reporter. Also at Channel 10, Laura Saxby is weekend anchor. Two new faces at WROC-TV, Channel 8, belong to Steve Keeley and Jennifer Author.

Our new president, meteorologist John Hambleton, was elected our delegate to the St. Louis Convention. — **June Baller**

San Diego

Pictured below is Barbara Shannon of Casting Services, affiliated with Bobbi Morris Casting in L.A., giving a recent conservatory program covering commercial cold readings and audition techniques. The photo is by Gary Ballard.

Selena Parker gave a *Photo Awarness for the Actor* conservatory event, to help members get the best picture possible. She has previously given this program in New York, Washington, DC, and Los Angeles.

News 8's new 11 p.m. team includes Stan Miller, Allison Ross and Ted Leitner, who do a great job bringing San Diegoans the news.

KFMB on the AM side has Geni Cavitt joining Clark Anthony from 10 to 3 with Vicci Taft at the news desk. — **Selena Parker**

San Francisco

The first presentation of the American Scene Awards was held last April, the result of intensive work by the joint AFTRA-SAG EEOC. The ASA was established to recognize work that accurately reflects the diversity of American society by portraying women, ethnic minorities, disabled and seniors in positive, non-stereotypical ways.

Winners in the TV commercials categories were eligible to submit entries for the National AFTRA American Scene Awards to be given at the National Convention in St. Louis.

Special recognition was given to Lillian Fortier of KRON-TV and Jane Morrison of KNBR for their leadership in community affairs.

Media winners were Broadcast Advertising Associates for TV commercials; Process Theatre Productions' music video featuring a disabled performer; KNBR for public education projects and its intern program; and KQED and producer Marlon Riggs for *Ethnic Notations*.

Cindy Bendat, Assistant Executive Secretary, is staff adviser to the joint EEOC. Committee members are Betty Ann Bruno, Gordon Pinkney, Irwin McJunkins, Miguel Najera, Olivia Charles, Marthia Del Rio, Leona Harris, Cliff Reynolds, Carolyn Taylor, Selwyn Miller, J.J. Paladino, Trevor Bougovneau, Adilah Barnes, Michael Pereira, Marc Carrel, Julius Varnada and Ron Denny.

Local President Lynn Preisler presided at the awards along with SAG president Scott DeVenney. EEOC National Chair Belva Davis, introduced by former president Bill Hillman, gave the keynote speech. — **Jean Hughes-Wright**

Seattle

Plans are afoot for the Seattle Local's 30th Anniversary in September — a day-long event culminating in an evening party. Included in the day's events will be seminars and panels that will share the concerns of staff and freelance performers.

On June 1 the Seattle office moved to 601 Valley Street, giving us more room to operate.

KING-TV news reporter Julie Blacklow is back on the air and has been awarded full back pay (for the 10 months since her dismissal) following a lengthy but extremely important arbitration. She has her job back and her lost income restored because her union-negotiated contract stipulated "just cause" protection and the Local felt it was important to enforce this right.

New officers and Board members as of May 1 are: President Barry Press, 1st Vice President William Lowe, 2nd Vice President Dick Arnold, Secretary Susan Scott and Treasurer Paul Herlinger. New Board members are Ki Gottberg, Rich Hawkins, Mike James, Milo King, Lloyd Mason, Glenn Mazen, Dan Murphy, Judith Shahn, David Silverman, Connie Thompson, Steve Williams, Kelly Bennett-Herley, Susan Connors, Anthony

San Diego's seminar on auditions and cold readings was a huge success

(Above), AFTRA San Francisco Local President Lynn Preisler and SAG's Scott DeVenney presented the American Scene Awards to winners at a joint meeting. (Right) Lillian Foster, director of community relations at KRON-TV was honored for promoting equal employment opportunities.

Ginn, Jerry-Mac Johnston and Kim Verde.

Plans are already in gear for the 1988 National Convention to be held in Seattle but in the meantime, we join in wishing a Happy 50th to AFTRA National! **— Barry Press**

Twin Cities

The Twin Cities Local is making plans to celebrate its 40th Anniversary this year. Membership is full of positive and optimistic feelings about AFTRA's 50th Anniversary and the Twin Cities' 40th, as both freelance work and station organization are enjoying a good 1987.

For the first time, more than 1,000 people call themselves proud members of AFTRA in the Twin Cities Local. Many of the new members have joined through being cast in an Armed Forces Radio and Television Service commercial, hundreds of which are produced at Northwest Teleproductions each year. NWI continues to be a major employer of Twin Cities talent through its AFRTS contract, negotiated for AFTRA by Mathis Dunn, former Assistant Executive Secretary of this Local and now Executive Secretary of the Seattle Local.

Local President and National Board member Nat Fuller returned in early May from a tour, just in time for the annual ritual of budget-building in the Twin Cities Local. **— Jay Paul Hornbacher**

Washington/ Baltimore

Congratulations from all of us here to everyone who helped make the past 50 years of AFTRA so successful.

To assist signatories in understanding the agreements they signed, and to draw new signatories into the fold, orientations are being held at the D.C. office.

The Freelance Department, under the capable leadership of Sara Bennett, has prepared a Talent Payment Guide to be distributed to all talent and signatory producers. It is clear and concise; an invaluable aid to us all.

This Spring, members were given much needed advice on how the tax reform will affect them. Ralph DeLisa and Denise King are to be applauded for their work on our behalf.

The Joint AFTRA-SAG Committee on Equal Employment Opportunity was in D.C. this past Spring. Attending from our Local were Bill Grimmett, chair of the local EEOC, and Executive Secretary Don Gaynor. **— Barbara A. Inzana**

Elizabeth Morgan dies, long an AFTRA officer

Elizabeth Morgan, veteran actress and longtime officer and Board member of both National AFTRA and the union's New York Local, died on May 31 at her home in New York City, having suffered a stroke earlier in the week. She was 84.

A performer since the age of five, Ms. Morgan's career encompassed radio, television, theatre, films and nightclubs. Her television credits included featured roles on the acclaimed *Armstrong Theatre of the Air, Hallmark Playhouse* and *Kraft Television Theatre*, as well as on *Casey, Crime Photographer*, and *Man Behind the Badge*, among many others. On network radio, she was heard on all the daytime soap operas, including *When a Girl Marries, Our Gal Sunday* and *Young Doctor Malone*, in addition to featured roles on such programs as *Campbell Playhouse, Suspense, Believe It or Not* and *Roar of the Rails*, to name a few. In 1961, the one-hour *Elizabeth Morgan Show* was heard daily on Newark, New Jersey's WJRZ, on which she discussed contemporary issues and interviewed distinguished guests from all professions. She also was heard on innumerable radio and TV commercials.

Ms. Morgan served seven consecutive terms as Treasurer of National AFTRA, and as a Vice President of the New York Local. She also chaired the Board of the AFTRA Memorial Foundation. In 1965 she was the recipient of AFTRA's highest honor, the George Heller Gold Card Award, presented for outstanding service to the union.

A charter member of the AFTRA Federal Credit Union, Ms. Morgan was that institution's Treasurer/General Manager since its founding in 1964. She also was first vice president and a trustee of Theatre Authority, the charitable arm of the performing arts unions. At her death she was a member of both the National and Local Boards.

The versatile actress was featured on Broadway in the musical *Americana*, as well as in *New Faces* and *American Holiday*. She starred in Australia in the musical comedy *Tip Toes*, played in a series of Elizabethan and Restoration dramas on the London stage and also headlined in her own nightclub and vaudeville act throughout Europe, the U.S. and Canada.

Ms. Morgan is survived by her stepdaughter, Mary Esther Whitelaw and three grandchildren of Midlothian, Virginia.

Locals asked to participate in oral history program for union's 50th Anniversary

AFTRA's New York Local has initiated an AFTRA Oral History Project which traces the union from its beginning through its 50th Anniversary observance. The program is chaired by National Board member and Local Vice President Martha Greenhouse, who invites all Locals to participate.

An oral history is the tape-recording of reminiscenses about which the narrator can speak from first-hand knowledge, and while individual interviews may be fragmentary and subjective, taken together they provide a collective fund of fact and color, from which the history of the union will emerge in greater detail.

According to Ms. Greenhouse, the New York Local will maintain a comprehensive file of copies of all oral history recordings made by Locals nationwide, but original tapes will, of course, remain with the Locals which obtained them, and each Local will determine the uses it wishes of its own recordings.

The national archive of interviews will be available to researchers and members. Some may be compiled into a pamphlet or on tape for greater accessibility.

Information and guidelines may be obtained by writing the AFTRA Oral History Project, c/o the AFTRA New York Local, 1350 Avenue of the Americas, New York, NY 10019. (NOTE: After August 30, the address will be 260 Madison Avenue, New York, NY 10016.)

Office of the Governor
State of Missouri

Proclamation

WHEREAS, 1987 marks the Golden Jubilee of the American Federation of Television and Radio Artists (AFTRA); and

WHEREAS, AFTRA returns to Missouri to mark this important occasion in St. Louis, the city where its first national convention was held; and

WHEREAS, we recognize the contribution that AFTRA members - the professional actors, moderators, disc jockeys, news broadcasters, singers, announcers, dancers, and others, who work in the fields of television and radio - have brought to the people of Missouri and the nation:

NOW, THEREFORE, I, JOHN ASHCROFT, GOVERNOR OF THE STATE OF MISSOURI, do hereby proclaim July 1987, as

AFTRA MONTH

in Missouri and urge all Missourians to join in this 50th anniversary observance of AFTRA and to show their appreciation of professional broadcasters.

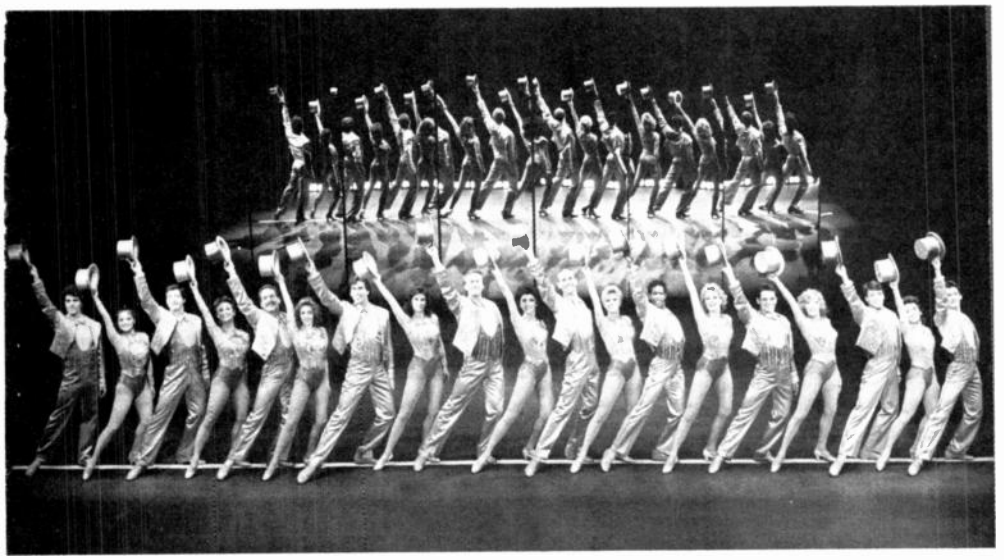
IN TESTIMONY WHEREOF, I have hereunto set my hand and caused to be affixed the Great Seal of the State of Missouri, in the City of Jefferson, this 13th day of May, 1987.

John Ashcroft
Governor

Attest:
Roy D. Blunt
Secretary of State

Life after dance

An exciting new program is helping dancers to use their talents in other ways



Like most performers, dancers must work everywhere. Whether they're appearing on television, in films, on Broadway in A Chorus Line *(above) or with* The American Ballet Theatre *(below), the professional life of the dancer is precarious and relatively short. Now a new program has been created to help with problems of career transition.*

What do show business, professional sports and politics have in common?

They are among the riskiest professions known.

And in show business, the career of the dancer may be the most risky.

As with athletes (which, indeed, dancers are), the physical toll is great and the career span is short. And for as long as people have aspired to dance, the nagging question always has been, is there life after dance?

What happens when a dancer no longer can dance? How does one take that talent and put it to good use elsewhere, rather than waste it?

This is the *raison d'étre* for the Career Transition for Dancers Program which was begun a year and a half ago by AFTRA and other performing arts unions, and is now being administered by the Actors' Fund of America.

In the short time that the program has been in existence, over 40 dancers have made successful transitions to alternate careers and another 26 will join this group by the end of 1987.

The new careers chosen by those in transition show the diversity of talent in the profession: choreography, teaching, stage management, production, costume design, directing, therapy — physical, muscular, dance and occupational — arts administration, nutritition, physical fitness and secretarial.

As the program has developed, so has its staff, and Diane Goldman, the program's director, has recently added three new members: Elizabeth Campbell, vocational counselor; Kimberly Robinson, administrative assistant; Karyn Cole Figlen, group leader/social work consultant. All are well qualified to assist dancers in their transition to new careers.

In addition, fund raising efforts have been increased with the National Council for the Arts, as well as corporations and foundations with special interest in dance.

In September, the first major fund raising event will take place in New York City at the Eleanor Ettinger Gallery, chaired by the world-renowned choreographer and former dancer Agnes DeMille.

The profession has greeted this long-awaited and essential service with enthusiasm, and the future holds great promise.

Dancers around the country who may be interested in learning more about the Career Transition Program may contact the New York office of The Actors' Fund at 1501 Broadway, New York City 10036 (212/221-7300), or the Los Angeles office, 444 West Larchmont Boulevard, Los Angeles 90004 (213/464-4171). ☆

Some good and bad union legal landmarks

by Mortimer Becker,
AFTRA General Counsel

In the March, 1957 issue of *STAND BY!*, published by the New York Local, an article announcing my appointment as AFTRA General Counsel said:

Mr. Becker has been an integral part of AFRA and AFTRA affairs, negotiations and arbitrations since he first joined the firm of Jaffe and Jaffe (then AFRA's General Counsel). "There probably hasn't been a day since then," he says, "that I haven't handled something for AFTRA, or advised AFTRA members on their individual contracts. Everything I learned in the early years about performers' problems, AFTRA (then AFRA), and its problems as a union, I learned from Emily Holt, George Heller and Henry Jaffe."

When asked to reflect on some legal landmarks in our union's history, I recalled the following victories and defeats as having left indelible marks:

1. Back in the halcyon days of the radio soaps, an AFRA member who had worked on a soap had occasion to apply for unemployment insurance benefits. The producer of the soap tried to deny those benefits on the grounds that a freelance performer in a soap was an independent contractor, not an employee, and therefore not entitled to unemployment insurance benefits. Judicial action followed.

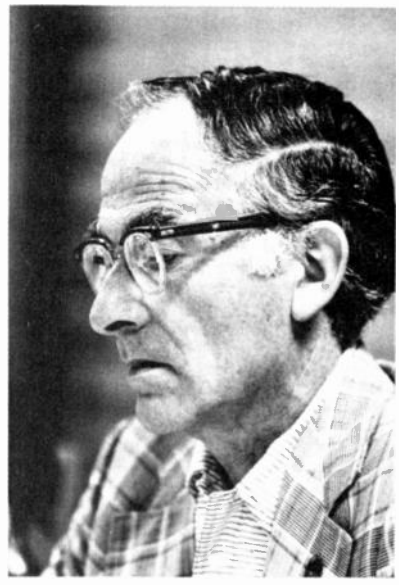
The case wound its litigious way through the lower courts of New York until it finally reached the state's highest court, the Court of Appeals, where I argued for AFRA and the Court handed down a unanimous decision in AFRA's favor.

Since then there have been numerous legal attempts by advertising agencies, sponsors, producers and broadcasting stations to attack the employee status of freelance performers doing commercials, so as to deny performers their right to unemployment insurance benefits. Most such attacks have been defeated and, to my knowledge, no attempts have been successful in destroying the employment status of freelance dramatic performers. Literally hundreds of millions of dollars in unemployment insurance benefits have been paid to freelance performers as a result of what is known as the Jay Velie case.

2. In the early 1950s came the Lang-Worth case. Lang-Worth Feature Programs, Inc. was a transcription producer, against which AFTRA was striking because of that company's refusal to sign the AFTRA Transcription Code. Lang-Worth claimed that the AFTRA Code was in violation of the National Labor Relations Act, as amended, the Lea Act and the Sherman Antitrust Law because it required a producer to pay "repeat fees" to performers for the replay of transcriptions. A defeat for AFTRA would have denied repeat fees to performers not only for transcriptions but also for replays of all kinds. (Today we sometimes use the phrase "replays" or "residuals," but such phrases are synonymous with "repeats".) If the repeat fee had been abolished, today performers would not receive repeat, replay or residual fees for performances recorded on tape, film or by any other process.

After a trial of some 30 days in the Supreme Court of New York, I was extremely elated to be able to advise AFTRA and my then boss, Henry Jaffe, that the judge hearing the matter without a jury had handed down a verdict in AFTRA's favor: that repeat fees were legal.

The safeguarding of the repeat fee has probably since resulted in more than



$500 million in additional fees for all performers in television, on film, in radio, on phonograph recordings and cassettes; and such additional fees should continue indefinitely.

Here I cannot help but voice a word of caution: That in the upcoming commercials negotiations by AFTRA and SAG with the sponsors, advertising agencies, producers, et al, we may be facing the strongest industry effort in years to destroy the repeat fee principle. Such a principle is an extremely important and integral part of what AFTRA and SAG have achieved for their members.

3. In 1974 came the William Buckley lawsuit, filed by the highly self-esteemed commentator who claimed that the union shop provision of the AFTRA Collective Bargaining Codes violated his right of freedom of association and hindered his right of free speech and the exercise of a free press. He brought his action in the Federal District Court of the Southern District of the United States, and initially

A major challenge to AFTRA's ability to safeguard its members was an attempt to declare repeat fees illegal. Fortunately, it failed.

won a verdict in his favor based upon a judge's opinion which neither side ever understood — nor could we divine the grounds on which the opinion was based.

Mr. Buckley had instituted his action against AFTRA in both the state courts of New York and in the Federal District Court of the United States. AFTRA defeated him in every New York court, including the Court of Appeals, and took an appeal from Mr. Buckley's initial victory in the Federal District Court. The U.S. Second Circuit Court of Appeals reversed the verdict of the Federal District Court (which had been in Mr. Buckley's favor) and when Buckley applied to the Supreme Court of the United States for a Writ of Certiorari (that is, a right to appeal), the Supreme Court denied his application.

4. Some time in 1978-79 AFTRA was sued in the Southern District of the Federal Court located in San Diego, California by a small music outfit known as Tuesday Productions. For some time prior to the institution of the lawsuit, the Los Angeles and San Diego Locals of AFTRA had been trying to resolve a problem with Tuesday Productions, which had been employing singers, both union and non-union, who were working on music tracks for flat fees to the exclusion of any residuals. Despite intensive efforts by the Los Angeles and San Diego Locals to resolve the problem with Tuesday, and have Tuesday become a signatory to AFTRA's contracts and pay performers in accordance with them, such efforts failed. Tuesday then instituted its lawsuit against AFTRA on the basis that AFTRA's actions and two provisions of the AFTRA collective bargaining codes violated the National Labor Relations Act, as amended, and the Sherman Antitrust Act.

The case was tried before a judge and jury. The judge had never before tried a labor or antitrust action.

Since it was considered extremely important that local counsel be engaged to represent AFTRA, after a diligent search the large, prestigious Los Angeles law firm of Latham & Watkins was engaged. This law firm also had a well-staffed regional office in San Diego.

After a trial lasting some eight or nine weeks, the six-person jury came in with a verdict: that AFTRA had violated the National Labor Relations Act, as amended, and the Sherman Antitrust Act. It awarded damages in a very substantial amount to Tuesday Productions.

AFTRA took an appeal from the jury's verdict, which had been upheld by the trial judge, to the Ninth Circuit Court of Appeals of the United States sitting in San Diego. The appeal was handled for AFTRA by its trial counsel, Latham & Watkins and Lawrence A. Gold, Chief Attorney of the AFL-CIO on appellate matters.

In connection with the taking of the appeal, AFTRA had found it necessary, in order to protect the union, to file in Chapter 11 of the Bankruptcy Act of the United States, which effectively prevented Tuesday Productions from attempting to collect on the judgment which had resulted from the jury's verdict.

On or about the time that AFTRA filed its papers on appeal with the Ninth Circuit Court of Appeals, Tuesday Productions commenced an action against the Screen Actors Guild on generally the same grounds which Tuesday had urged against AFTRA. In addition, Tuesday commenced an action against 26 locals of AFTRA on the same general grounds. The actions against SAG and the 26 Locals of AFTRA were remitted to the attention of a federal magistrate for the purpose of clarifying the issues, and also to attempt to resolve the two actions without a trial. The magistrate, a very able and dedicated jurist, reviewed Tuesday Productions' action against AFTRA, as well as the actions against SAG and the 26 Locals of AFTRA. Through his efforts all three matters were settled, with AFTRA and SAG contributing to the settlement. Shortly thereafter AFTRA came out of Chapter 11 and, despite financial wounds, is stronger than ever today. So is the Screen Actors Guild.

Incidentally the settlement agreement provided that AFTRA had the right to instruct its members not to work for non-signatories and the right to bargain collectively with Tuesday Productions if it so desired.

The ironic note in the Tuesday Productions litigation is that the two provisions in the AFTRA collective bargaining agreement (also contained in the SAG agreement) which were held to be in violation of law had never been attacked by the attorneys for the broadcasting industry in the many years that these provisions had been in each union's collective bargaining codes or agreements.

All that the two provisions attempted to do was to protect AFTRA/SAG members from producers who sub-contract part of a commercial to a non-union entity such as Tuesday Productions, Inc., which then uses performers at non-union fees and under non-union working conditions so as to lower the production costs. ☆

New W-4 form

Effective October 1, 1987, the IRS will require that a new W-4 form (or the simplified W-4E) be filed by each employee. Performers who have not already done so and who receive payment, such as holding fees and use fees in commercials, residuals from TV and theatrical films, etc., should file separate W-4s with each payor (payroll company, production company, ad agency). This requirement is not new — but the forms are, and they should be supplied by the employers.

AFTRA's Health & Retirement Funds — bellweather for an entire industry

by Bill Hillman

The success of the AFTRA Health & Retirement Funds (formerly the Pension & Welfare Funds) is a clear tribute to the remarkable vision of those who were responsible for their creation. Thousands of members already have benefited and thousands more will benefit in the future from the foresight and creativity of these AFTRA pioneers. In the 50-year history of AFTRA, the creation of the Health & Retirement Funds may be the most significant thing the union has achieved. Certainly it is the one benefit that affects every AFTRA category, from the most prominent star to the members working for minimum. There is not one of us who is not concerned with what the future holds.

I am happy to report that AFTRA's retirement benefits have been considerably improved; today the largest payment is approximately $4,000 a month.

The health and life insurance package has saved even well-to-do members from being financially wiped out when illness or injury has struck them or members of their families.

AFTRA was the first union in the performing arts to win a pension plan. That was in 1954. George Heller was AFTRA's beloved National Executive Secretary; Frank Nelson was National President; Henry Jaffe was the union's General Counsel.

Jaffe recalls the network negotiations from which the plans emerged. He remembers that the chief industry spokesman — the chief CBS negotiator, Zack Becker — pointed out to AFTRA's negotiators that if the networks gave a pension and health plan to AFTRA, they would open the door to other unions as well. That, of course, was a major industry concern. "At the time," Jaffe recalls, "it seemed almost ridiculous to think that the industry would abide by such a thing, because no other group had anything like it." But, Jaffe recalls, Zack Becker persuaded his management colleagues that AFTRA was right — "that the people who supply the industry with their entertainment have to feel as secure as possible. Management agreed to a pension plan in principle, but then the fight was over how much would be contributed and how it would be paid. The networks were much easier to persuade than the advertising agencies," Jaffe says.

William Fitts was, in 1954, Director of Labor Relations at CBS. He was the chief spokesman for the networks. He recalls that the networks and advertising agencies jointly participated in network negotiations in those days, and that, he says, made negotiating especially difficult. "Everyone knew that pension would be the big issue and most agreed that the time had come for it. We did as much negotiating with our own industry counterparts as we did with AFTRA," Fitts says. "It was a hard sell, but when we

> Health and Retirement benefits may be the most significant thing the union has achieved.

Bill Hillman, San Francisco news broadcaster with KPIX-TV, is a longtime member of AFTRA's National Board, the union's former National President, winner of the George Heller Memorial Gold Card, and an AFTRA Trustee to the Health & Retirement Funds.

finally came back to the table, everyone agreed."

It is interesting to note that James Sirmons, CBS Senior Vice President for Industrial Relations and the present Chairman of the Industry Trustees for the AFTRA plans, wholeheartedly agrees with the assessment by AFTRA's negotiators that establishment of the pension and health plans is the most important thing that AFTRA has ever done.

Sirmons, who began his career with CBS in 1942 as a production supervisor, remembers that "the drumbeat for pension began toward the end of the 1940s and reached a climax in 1954, when the plan was created."

Even with the solid backing of AFTRA's leaders — George Heller, Frank Nelson and Bud Collyer and a mandate from the convention and the National Board — the network contract providing for the pension and health plans did not sail through membership ratification meetings without considerable debate. AFTRA National Treasurer Kenneth Roberts, who attended the meeting in New York, recalls some resentment of the contract because other significant financial gains had to be sacrificed in order to achieve AFTRA's number one priority. "But finally the membership saw the importance of it and unanimously approved the contract at a packed meeting at New York's City Center," Roberts remembers.

George Fuchs, Vice President of Labor Relations for NBC in 1955, didn't take part in the 1954 negotiations, but he did serve as an early Industry Trustee. He remembers that one of the most important concepts of the AFTRA Pension Plan was that it was based on gross earnings, unlike most plans that were based on hourly or straight-time earnings. "This established the so-called 'Robin Hood theory' — that the higher earners would have contributions made on their behalf which would fund the plan for many members whose earnings would be inadequate to give them any sort of viable pension. AFTRA made a really significant breakthrough on that point," according to Fuchs.

When the pension and health funds were created in 1954, there was a 5% employer contribution. Today, although contributions vary with each National and Local contract, contributions average about 9.1%.

As of November 30, 1986, the Pension Fund had paid more than $38 million in benefits to 6,187 retirees. The largest monthly benefit is $3,996, the largest lump sum benefit so far has been $173,099.37. The first Normal Annuity approved on January 1, 1958 was $63 a month. Today, the minimum basic pension benefit is $150 a month.

Payments for health care benefits are dramatic, approaching nearly a quarter of $1 *billion* ($231 million, to be exact) through November 30, 1986.

Effective January 1, 1956, all members who earned $1,000 yearly under AFTRA's jurisdiction were eligible for one year of health benefits. At that time, these benefits were $3,000 in life insurance; $3,000 for accidental death and dismemberment; $5,000 major medical coverage and 70 days of full coverage in a semi-private hospital room.

Today, the earnings eligibility requirement for health benefits is $2,500, life insurance benefits are $20,000; accidental death and dismemberment, $12,000; major medical insurance, $250,000; full days of coverage in a semi-private hospital room are 120. There is also a dental plan providing a maximum of $1,000 in coverage annually for eligible members.

In 1956, when the plans got underway, approximately 4,000 members qualified for health benefits. This year, 1987, approximately 20,000 members are eligible.

It was never envisioned that AFTRA Health & Retirement Funds could come automatically with union membership. They are paid for by contributions based on members' earnings. Inflation and rising medical costs have caused all employer groups to reexamine their benefit packages and to institute various cost containment measures. We have had to face these problems as well. Both AFTRA and Industry Trustees are aware of the importance of the Funds and the need to maintain them adequately.

They try constantly to strike a difficult balance; to provide realistic benefits to those whose earnings elicit the bulk of contributions to the Funds; to meet the moral and legal obligations to protect the fiscal integrity of the Funds; and to provide benefits for as many members as possible. Their efforts are not always appreciated; indeed, they are often criticized, which is probably inevitable considering the impossible task of pleasing everybody all the time.

In such a brief article, it has been impossible to give credit to all those who helped create and nurture the Health & Retirement plans, but among those who must be recognized are AFTRA's first Trustees: George Heller, Frank Nelson and Clayton (Bud) Collyer, who like Nelson, was an AFTRA National President. Since Frank Nelson's death on September 12, 1986, former AFTRA National President Tyler McVey has been the union's Senior Trustee. Others are John Hall (chairman for the union), Mel Brandt, Gene Rayburn, Joe Slattery and me. AFTRA Alternate Trustees are President Frank Maxwell, Herb Neuer, Beth Holland and Sally Stevens.

The role played by the Industry Trustees is also crucial: Chairman James Sirmons, Cecil Foster, Marion Preston, Ted Byrd, Richard N. Goldstein; and Alternate Trustees Noel Berman, Peter Webber and Day Krolik III.

Since the arrival of Joe Miehl as Funds Manager in 1985, many administrative innovations have improved service to our members.

As AFTRA turns 50 this year, the Health & Retirement Funds turn 33. That is a birthday which this union and its members can also be proud to celebrate. ☆

H&R affects every category of member, from the most prominent star to those working for minimum.

Even those with high earnings have been saved from financial disaster when a major illness or injury has struck.

Nashville AFTRA — coming of age at 25

As National AFTRA observes its 50th Anniversary, AFTRA's Nashville Local celebrates its 25th. When AFTRA member and WSM disc jockey David Cobb conferred the title "Music City, USA" on Nashville, he was making no idle pronouncement or forgetting the qualification "country." *Music* City, USA. Although the *Grand Ole Opry* has been, and remains, Nashville's most visible musical landmark, the Opry and country music are only part of the many musical influences which contribute to the rich heritage of AFTRA members.

Louis Nunley, a singer with a distinguished career, describes Nashville's musical complexion in its formative years: "WSM had a staff orchestra, a full orchestra with strings and vocal groups. There were staff bands at WLAC. We fed pop shows to the networks. Big bands, even a large jazz structure were here. When we finally started to make records here, the people involved all had country roots, but a lot of them had gone into jazz. The combination of that jazz influence with the country music artists in the studio is one of the prime elements that made the sound coming out of Nashville so unusual. It caused people to sit up and listen. It was new. Week after week we would have five or six, sometimes all of the top ten records on the charts."

Radio station WSM served as the home for the first recordings. Record companies were eager to begin making records here. Grant Turner, the "Dean of the Grand Ole Opry Announcers," and a 43-year veteran broadcaster at WSM, recalls those early recording efforts. "In the mid-to-late '40s, there were no recording studios in Nashville. People in New York, Chicago and Los Angeles would ask WSM to provide equipment and studios. Pete Castle was one of these early recording artists; as was Hank Williams, who had come up from Montgomery. Eddy Arnold did his first records there. The quality was not the greatest, but it was still very good." Some of our WSM engineers, realizing that if they didn't get in on it somebody else was going to, started a recording studio in the old Tulane Hotel. They called it Castle Studios. Dozens of artists recorded there, most notably Red Foley and Kitty Wells. Many pop artists such as the Andrews Sisters and Ella Fitzgerald were asked to record with country artists. The Decca people were especially proficient at matching artists from different sides of the entertainment picture together on a record, and the records were hits, too.

Owen Bradley, one of Nashville's most influential producers, was also responsible for a good deal of the city's studio growth. After building a studio downtown on Second Avenue, Bradley built a quonset hut a mile or so southwest of downtown on Sixteenth Avenue South. That was the beginning of Music Row. When Columbia took over the "Quonset Hut" studio, Bradley built another one. The record companies began moving in and Nashville became a major recording center.

By 1956, studio activity was booming, along with the careers of two vocal groups who set the standard for others to follow. *The Anita Kerr Singers* and the *Jordanaires* not only kept the studios in business, but were also very popular performers on the *Arthur Godrey Talent Scout* television show in New York. Gordon Stoker, a member of the legendary *Jordanaires*, reflects on his group's incredible success. "We were so very, very lucky. For 25 years we did three and four sessions a day, sometimes six days a week. If we never have another session, we have no complaint, because for 25 years the *Anita Kerr Singers* and *The Jordanaires* had it all. I'm absolutely amazed that our voices and our health held out."

In 1958, AFTRA's initiation fee was $25 and phono scale was $18.75 per hour (or side) for singers who worked in New York, Chicago, or Los Angeles. Yet in Nashville, singers working for the same record labels earned whatever the companies wanted to pay, or whatever the singers could get — even though the nation's most popular music was being recorded here. The first national AFTRA Phonograph Contract made provisions for standardized payments for recording sessions, regardless of location. Accordingly, the *Jordanaires* and the *Anita Kerr Singers* began requesting that Nashville record companies comply with this contract, which would grant them the same session fees that they were already getting in the larger markets. Their efforts were met with considerable opposition from local producers and others in the music industry. It was decided that an AFTRA local was needed in Nashville to protect the interests of the singing community.

Another Nashville singer, Dolores Dinning Edgin, who performed with her sisters — *The Dinning Sisters* — and later joined the *Nashville Edition* vocal group, remembers the studio working conditions prior to the establishment of the AFTRA office. "We decided that we needed an AFTRA local here. When I was doing sessions, it was $10 an hour when I started and there was no minimum. And you had to go collect it yourself. If you could get it, great. If you couldn't, tough. My experience has been that the cheaper you work, the more they ask of you, and the more advantage they take of you. They'll work you overtime and, as I said, you had no guarantee of being paid. I never worked a non-union

session once we got started. I saw the need very definitely for a local and was behind it 100%."

Gordon Stoker took the first step in that direction in 1961 by asking the folks at AFTRA National for their advice and assistance. "Bud Wolff assured me that if we wanted to set up an office that he would back us financially, that the office in New York would help us any way that we wanted them to help us."

With the backing of AFTRA National and the counsel and friendship of Nashville attorney Cecil Branstetter, an organizational meeting was held, and in November of 1961, Nashville received a charter for an AFTRA local. Several members of that "original cast" recall their first meeting.

"We set up an office down on Third Avenue in Cecil Branstetter's office," said Stoker. "I think there were ten or 11 of us — the four *Anita Kerr* Singers (Anita Kerr, Louis Nunley, Gil Wright and Dottie Dillard), the four *Jordanaires* (Gordon Stoker, Neal Matthews, Hoyt Hawkins, and Ray Walker), Jim Hall, Dolores Edgin, and Millie Kirkham. That was about the gist of it." Ray Walker, of *The Jordanaires* was elected the first President.

Dolores Edgin unkowingly became a trend setter at that meeting. "I guess I didn't really know about electing officers," she said, "because when they got down to that, I got up and went to the restroom. I came back to find that I had been elected Secretary/Treasurer." Present day AFTRA elections are painful experiences, as no one will venture forth to the restroom for fear of being elected to an office.

To say that the new union in town was not welcomed with open arms would be an understatement. Stoker recalls, "I got an awful lot of criticism from our music people here in Nashville. One producer said: 'Look, this is a country town. We can't pay New York and Hollywood prices.' "

But there were supporters for the sing-

Nashville's Music Theme Park — "the park that AFTRA members built" — is adjacent to the Opryland Hotel. It is built around musical themes ranging from jazz to Broadway to country. (Left) Opryland's roller coaster, named the Wabash Cannonball, *travels 55 miles an hour and turns you upside down — twice. (Below) Charleston dancers participate in* I Hear America Singing, *a montage of American music.*

Roy Acuff and Pee Wee King wait to perform at the Grand Ole Opry.

"Music City, USA" and the AFTRA Local that represents its singers have grown together with the encouragement of dedicated members and several producers who welcomed the stability that AFTRA has brought to Nashville's music business.

ers' cause as well. Producers such as Owen Bradley wanted Nashville singers to earn what New York and Los Angeles singers earned. Why shouldn't they? Other producers who were cooperative were Paul Cohen at Decca, Ken Nelson at Capitol, Don Law and Frank Jones at CBS.

During this time, the American Federation of Musicians had a strong local in Nashville which "looked after" the singers. In order for the new AFTRA local to adequately represent the interests of the singers, an agreement was needed with the AFM. Louis Nunley said this was a turning point in establishing the Local's credibility. "They finally recognized that the vocal artists' recordings were under the jurisdiction of AFTRA. From that point on, the artists belonged to AFTRA, the companies started signing them up, and we started growing."

After operating out of a file drawer in Cecil Branstetter's law office, AFTRA finally rented space in the Capitol Records building in 1966, then moved to the SESAC building in 1967. Although there was never a problem in meeting expenses, the rent was personally guaranteed by Louis Nunley and Gordon Stoker.

During this time, Nashville received able and extraordinary assistance from Joe Miehl, now the administrator of AFTRA's Health and Retirement Fund, and former AFTRA National Executive Secretary Bud Wolff.

It was the mid-1970s. After a slow and hard-fought battle for credibility and recognition, followed by rapid growth and some serious problems, it was time for the Local to take a hard look at where it was, where it wanted to go, and what kind of leadership it needed.

The Jordanaires and the *Anita Kerr Singers* were paving the way for others who would follow, not only in session work but also in active leadership roles in the union. One of this "new breed" of performer is Diane Tidwell, a member of *The Cherry Sisters*, a vocal group (comprised of Tidwell, Sheri Huffman and Lisa Silver) who, for more than ten years, was one of Nashville's most in-demand session groups. She described the climate of the industry during this time: "It just seemed to be the right thing to do to form a group and hire yourself out as a unit rather than as individuals. There was little to no acting work, and those few commercials were mostly music commercials. There was television and live radio, but there was no film work to speak of. There was a very small community of actors at that time.

"I felt that the best way to become involved in AFTRA's activities was to start going to conventions, the first one being Nashville's. I was totally in the dark, had no idea what was going on in terms of the national organization and how things came about. But Nashville was finally getting its foot in the door, as far as being

(Above) Former Nashville Local President Diane Tidwell served as chair of AFTRA's National Singers' Caucus and is a present member of the National Board; she is one of three Cherry Sisters *(others are Lisa Silver and Sheri Hoffman), a popular vocal group.*
(Below) Grand Ole Opry*'s Herman Crook takes his turn at the mike at the organization's station WSM before a packed house.*

Grand Ole Opry's Hank Snow. The Opry came into the AFTRA fold in 1980 and since then the two organizations have enjoyed an excellent relationship.

Nashville Executive Secretary Randall Himes and Assistant Executive Secretary Dorothy Felts.

At one time, four background singers represented 50% of AFTRA's Nashville Local membership. (L to r) Gil Wright, Jeannine Walker, Dottie Dillard and Louis Nunley were some of the many talented group singers, soloists and recording artists who performed every form of music for commercials, recordings and also movie soundtracks.

recognized by the national organization, because we had developed a pretty good sized Local. We'd come through some serious problems and had managed to stay afloat with the help of National, of course. Also the industry was continuing to grow."

The Local Board of Directors hired Georgia attorney David Maddox to be their new Executive Secretary. During his ten-year administration, he would be responsible for profound and positive changes.

Perhaps the most noteworthy was achievement of a contract with the WSM *Grand Ole Opry*. Now, featured performers, background singers and dancers have enjoyed pension benefits, health care coverage, and compensation increases of anywhere from 50%-300%.

Another significant event during Maddox's tenure was the purchase of the building which currently houses the Local's offices, so that Nashville AFTRA membership is the only one in the U.S. that owns its own property.

Maddox also drafted the legislation and fought for the passage of a bill that established the Tennessee Film and Tape Commission. Membership in the Local grew from just over 400 in 1976 to over 1,200 members in 1986. Nashville's non-royalty AFTRA members earn over $7 million dollars per year from AFTRA work.

In 1986 Maddox decided to pursue a full-time law practice and resigned as Executive Secretary. Chosen as his replacement was Randall Himes, who had been housed in the Nashville office as an AFTRA National Representative. Himes hit the ground running and made an immediate impact on the Local's operations. Diane Tidwell was the Local's President when Himes was hired. "I think we're moving in a really positive direction," Tidwell commented. "Randy has very skillfully guided us through the process of organizing employers, and of getting people to work only under union contracts."

AFTRA Nashville and its membership has grown and changed along with the industry. In addition to the *Grand Ole Opry* and country music, Nashville is also a major producer of gospel music, and of national radio and television commercials. Filmmakers are realizing the quality of our actors, production facilities, and scenery. Network television specials are produced here with increasing regularity. On any night one can visit one of Nashville's many local clubs and hear jazz, rock, and even "new age" music, as well as country and bluegrass.

Make no mistake, Music City, USA, is aiming to be even more. Stay tuned, America — **Derema Sherrill** ☆

Derema Sherrill is a freelance writer living in Nashville. She also serves as a consultant to AFTRA's Nashville Local.

List of Unfair Producers

This list of Unfair Producers is revised and published in each issue of AFTRA Magazine. Since inclusion of this information has replaced National mailings, members should save this list for reference.

ABC Management and Doris Griffiths, Ind. (L.A.)
ABT Productions/Gary Boggs, Ind (Nashville)
A&P Records, Inc & Peter Livingston, ind (N Y)
Abajian Associates (L A)
J. H. Adams, as indiv & J. H Adams & Associates, Inc. (Twin Cities)
Ad Enterprises (Cleveland)
Adams & Connor (N Y.)
AD Concepts, Art Doty & Associates, Art Doty, ind (L A)
Admarketing Inc (L A)
Advanced Video Production (Cleveland)
Advertising Division (Chicago)
Advertising Etc. (Dallas)
A-Kan Productions/Jim Eakin, Ind (Nashville)
Jeff Alan Organization (L A)
Aladdin Advertising & Haserjian Brothers, Inc. dba Carpeteria (S.F)
Alglobe Industries, Inc dba Alglobe Records, Burt Jacobs & Len Kern ind. (L.A.)
Russ Allison Individually (Nashville)
A Major Company (Nashville)
Ambiance Enterprises, Inc (Cleveland)
Amboy, Inc./Ed Fanning Chevrolet (Chicago)
American Pacific Productions and Richard Percell, Ind. (L A.)
American Photocopy Corp (Cleveland)
Amicus Productions (L A.)
Appleton Century Crofts (N.Y.)
Aquarius Industries, Inc (Nashville)
Dennis Aries Productions and Dennis Aries (aka Dennis Murphy) as indiv. (L.A.)
The Art House (Chicago)
Artists of America, Inc. & Harley Hatcher, as indiv (L A)
Ash Enterprises Advertising & Larry Aaronson & Alex Shapiro, ind. (L.A.)
Harvey Asher (L A)
Astro Records (of St Louis) (Chicago)
Atkins & Reilly (Boston)
Audio Aides (N Y)
Autumn Records/Harvey Cooper, Ind. (Nashville)
Avenue of America Recording, Ltd , of Toronto, Can. (L.A)

BBF Communications (N.Y)
BJ&L Advertising (Cleveland)
Harold Bader Associates (Miami)
Barash Advertising (Cleveland)
Bartlett Film Services, Inc. (Detroit)
Bauer Audio Video (Dallas)
B & B Promotions & B E. E. Bonhock, ind. (L.A)
Because Productions, Inc. (N.Y.)
E David Beatie Advertising (L.A.)
Allen Baumont (Tape Productions, Inc) (N.Y)
Paul Berry Company (Dallas)
Beverly Hills Recording Corp. (L.A)
Bic Production (Nashville)
Alfred Black Corp. (Boston)
Mr Blackwell, Inc. (L.A.)
Blue Pacific Corporation (L.A.)
Judge Arthur A Blyn for Surrogate Campaign Committee (N Y)
BMB Productions, Inc. (Nashville)
Bohannon Company (S.F)
Books on Tape, Inc (L A)
Boston Store (Milwakee) (Chicago)
BPM Talbies, Inc. (L.A.)
Johnny Bradford dba Silver Fox Enterprises (L A.)
Allen Bradley Company (Cleveland)
Bradley-Gelman & Associates (Detroit)
Brent Music (Nashville)
Broadcast Productions, Inc. of Daytona, Fla (N Y)
Jamees Brown, Jr dba Radio Video — Off The Top (S.F.)
Lawrence Brown, Inc. & Lawrence Brown Indiv. (N.Y)
G Burke Agency (Boston)
Buchanan Public Relations of Cleveland, Ohio (Cleveland)
Buchanan, Tener and Sloan Advertising (Cleveland)
Buddah Records (S.F)
R J Burke Advertising, Inc (Dallas)
Dorsey Burnett Porductions Marshall Lieb Indiv. (L.A.)
Butler Manufacturing Co. (S F.)
Butterfly Record, and A.J Cervantes, Inc. (L.A.)
Byrd Nest Productions (Nashville)

David Campbell Productions, Inc (N Y.)
Canton Adv. (Boston)
Canyon Records, Wally Roker Assoc Renny Roker, Indiv. (L.A.)
Carands Productions and Carolyn Wood, Indiv. (L.A.)
Bob Carleton (L.A.)
Tom Carlon Advertising, Inc. Miami)
Jack Carrington (L A.)
Cary Productions, Jack Baker, Ind. (L.A.)
Allen Cash Productions (Nashville)
Casino Records, Inc & Carl Friend & Frank C Holloman, Jr., Ind. (L.A.)
CDL Advertising, Inc , (Detroit)
Errol Champion Indiv. & E.C. Productions and C.R. Productions (L.A.)
Charisma Artists & Nick Eden, Ind (L A.)
Chelsea Records & Wes Farrell, Ind (L A)
Childrens Theatre Co (Twin Cities)
Chinchilla Association (Chicago)
Martk Chirae Productions, (Nashville)
Chrisad and John Ray Christensen, Ind (S F)
Christa Records, Inc (L A)
Cinefix Corporation of Primos, Pa. (Philadelphia)
Cinema and Design (Cleveland)
Cinema Video (Cleveland)
Cinemavideo Prod (Cleveland)
Cine-Mark (Chicago)
Cinemation Associates (Cleveland)
Cine-Vox Productions, Inc & Transcommunications Corp Indiv (N.Y)
Cin-Kay Records/Hal Freeman, Ind (Nashville)
Circus Productions and Bill Rogers, Ind (Dallas)
Clorfene Broadcasting Services and Richard Clorfene, Ind. (L A.)
Gil Coleman, Indiv (L A)
Collage Music Corp Inc & Jerry Ross as Indiv (N Y)
College Previews (Cleveland)
Colonial Records/Howard Knight, Ind (Nashville)
Comart Communications (S F)
Comet Distributing Corp & Michael Colin, V P (Not eligible as producer under AFTRA Codes without posting adequate bond) (L A)
Commonwealth Advertising dba K-Tel International, Inc & Imperial Products, Inc (Twin Cities)
Communicorp Inc (Cleveland)
Comtomark, Inc. & Robert Steiner, Indiv (N Y)
Concord Meats, Inc (Twin Cities)
Hank Cook Productions (Nashville)
William Cook Adv , Inc (Miami)
Corey Records/Dallas Corey, Ind (Nashville)
Corporate Communications (Denver)
Counterpart and Wayne McFarland, Indiv (L A)
Courseware (Production Company) (San Diego)
Craig/Braun, Inc (N Y)
Creative Advertising and Gloria Marshall/Gloria Bergendhal, Ind (L A)
Creative Center, Inc (Twin Cities)
Creative Marketing (Cleveland)
Creative Package/Comprehensive Communications & Laura M. Jackson, Indiv (Detroit)
Criswell Division (S F.)
Crocus Productions (Chicago)
Cross Country Productions (L.A)
Cross Roads Music and Glen Sodermark, Ind (Nashville)
Crystal Clear Records (S F.)
Drew Cummings Productions (L A.)
Chris Curtis (S F)
Cyclone Records and Robert Mersey (L A)

D.C A., Inc Advertising (Detroit)
DAADI MAA Productions (L A)
Dalton Productions/Jack Gilner, MD (Nashville)
Dana Music & Joseph Saraceno, as Indiv (L.A)
D'Franzia Laboratories (L A)
Alfred Davidson Associates & Alfred Davidson, Indiv. (L.A)
Dealers Television Services (Twin Cities)
Russell Decker dba Lightwave Communications (S F)
Decorators Warehouse (Cleveland)
Roy Deets Associates (L.A.)
Vivian Della Chiesa (V I P Records) (N.Y)
Destiny Records (L A)
Deterline Associates & W A Deterline Ind. (S.F.)
Diamond-Touch Productions, Ltd and Gregg Diamond, Ind (N Y)
Dimension Music, Inc & Don Gordon, Indiv (L A)
Disco-Tek International Productions & Ralph Cossey, Md (L A)
Dot Productions, Inc & Mayleas, Pres (N Y)
Hank Dubin as an individual (L A)
Dunnan and Jeffrey (N Y)
Dynamic Concepts, Inc (Wash/Balt)
Dynamic Learning Systems Inc & Robert L Ford, Indiv. (Chicago)

E.C Productions and C R Productions (L A)
EC3 Productions and Emmett Cash III, Indiv. (L.A.)
Eagleroo Productions & John Strachan, Ind (L A)
Ed Easley/OSOBO Toys and Games, Inc (Cleveland)
Eaton Corporation (Cleveland)
Educational Media Associates of America, Inc and Fred Maroth, Ind. (S F)
Employment for Entertainers Co. (Nashville)
Encore Productions, Inc. (N Y)
Entertainment Media, Ltd (L A.)
En Theos (Kansas City)
Esta Music, Inc (L.A)
Jim Evans Productions Inc. (Wash/Balt)

Faulkner Advertising (Wash/Balt)
Fame Productions, Inc. and Rick Hall as an indiv (L.A)
The Fanfare Corp and Mr Joe Solomon, Pres , Ind (L A)
Fania Records & Jerry Masucci, Indiv. (L.A.)
J.W. Farmer (Twin Cities)
Farris & Swope Advertising (Kansas City)
Elliot Faye Media (Cleveland)
Fazio's Food Stores (Cleveland)
Field Educational Publications, Inc. (S.F)
Filmsmith (Boston)
First Line Records, Los Angeles (Nashville)
Leon Fisher Productions and Leon Fisher, Ind (L.A)
Fishmann Enterprises/John Fisher, Ind (Nashville)
FM Productions and Cliff B Ford, Ind. of Marina del Rey (L.A.)
Flourney & Gibbs Advertising of Toledo (Cleveland)
Focus, Unlimited (Toledo) (Cleveland)
Forbes Marketing Group and Ted Forbes, Ind. (L.A)
Sam Force (L.A.)
Ford/Muhoberac (L A)
Foreman & Clark Clothiers (Twin Cities)
Jerry Foster Productions (Nashville)
Franbar Enterprises, Inc. dba H & S Company (a joint venture, producer of the syndicated series Ding Dong School) (L A)
Frik & Frak, Inc and Howard Goldstein, Ind. (N.Y.)
The Front Row Theatre (Cleveland)
Fuse Records (Nashville)

GMC Records/Jay Collier, Ind , Houston (Nashville)
Pat Gaffnee Advertising & Pat Gaffnee as an indiv. (Cleveland)
GAMS Chicago, Inc (Chicago)
Garber & Goodman Advertising (Miami)
Garpax Music Company (L.A)
Joshua Gibbs (Nashville)
John Givens, Inc. (L.A.)
Chuck Glaser Productions (Nashville)
Golden Country, Inc of Edmond, Okla (L A)
Golden Phoenix Communications Corp. (N.Y.)
Golden State Industries and Jack Burk, Joe Shannon, Thom Keith, Ind (L A)
Hector Gonzalez Advertising and Hector Gonzalez, Indiv. (L.A.)
Good Advertising & Jack Cromer, Ind. (L.A.)
Grass Ridge Records/Delbert McKinnons, Ind (Nashville)
Green-Webb Associates, Inc (Dallas)
Gregg-Yale Productions & Leonard Stogel as an indiv (L.A)
Rodger Grod, Inc /Rodger Gros, Ind., New York (Nashville)
Grotjohn Productions/Dale Grotjohn, Ind. (Nashville)
Guidance Associates of Pleasantville (N.Y.)

The Hagen Group (S.F)
Haggerty & Sullivan (Chicago)
Halverson & Assoc & Allen Halverson, Ind (L A.)
Happy Fox Records Productions & James D Carson, Indiv. (L.A.)
Thomas Hart Advertising Agency (Seattle)
Hartline Productions, Burbank, CA (Nashville)
Douglas Haven Associates, Ltd (N.Y.)
Helitzer Advertising, Inc. & Marvin Helitzer, Indiv (N Y)
Harvey Herman Enterprises (L A)
Heartland Entertainment (Kansas City)
Alan Heymon Productions (Cleveland)
Tom B Hilderbrand, Indiv (Twin Cities)
Hill Department Store (Boston)
Hiller Entertainment Agency (Pittsburgh)
Hal Hirschmann and Associates (S.F)
Hollywood Cinema Sound & L Lawrence Merriweather, Indiv. (L A.)
Honey Bee Records and Jay Ellis, Ind. (N.Y.)
Hotlanta Films & Richard Robinson, Ind (L A.)
Houghton-Mifflin Company (S F)
Hubbard Productions (Station KSTP) (Twin Cities)
George Huhn (Philadelphia)

IBC Records (Nashville)
Image, Inc (Twin Cities)
Independent Producers Associates & Bruce P Campbell, Indiv. (L.A)
Independent Producers Group & Leon Hartstone Indiv. (Cleveland)
Indigo Records (L A)
Innovisions, Inc. (Philadelphia)
In Productions (L A.)
Instant Animation and Steve Meelow, Ind. (L.A)
International Children's Appeal & Stanford Chalson (L.A)
International Marketing & Management Corp (Nashville)
International Video Corporation (S F)
IRIS International, Inc. (S.A)

J D Productions and John Durill, Indiv (L A.)
J. J. Enterprises/John James (S.F)
JDS Records Corp & Joseph Sherman Pres (N Y.) (not JDS Enta of New Jersey)
Jabberwocky & Robert Lewis, Ind (S.F)
Jackson Advertising (L.A.)
Jansco Records, Incorporated & Miss Jan Scobey Indiv (Chicago)
Jemo Recording Enterprises (L.A)
Walter Jensen Productions (L.A.)
Jingle House, Paragon Pictures & Art
sm Sutton, Indiv (Detroit)
Billy Johnson (L.A)
Johnson, Raffin & Clarke (Boston)
Ed Joiner Poductions & Ed Joiner, Indiv. (Atlanta)
The Jordan Co (Dallas)
Jupiter Entertainment Enterprises (L.A.)

Tommy Kaye & Tommy Kaye, Indiv (L.A.)
Kazan & Co. (Wash/Balt)
Kehoe for State Treasurer Election Committee & Lorelei C. Kinder, Campaign Mgr., Ind (L A.)
Kelly Marketing/Pro-Football West & Michael Kelly, Ind. (L.A.)
The Kenley Players (Cleveland)
J. D Kidd and Co (Detriot)
Eddie Kilroy (Nashville)
Kimberly & Associates Advertising (Chicago)
King's Department Stores (Boston)
Kinsey & Associates (Cleveland)
Don Kirshner Productions (L.A.)
Ed Klinenberg (Chicago)
Linda Kovacik Communications (Cleveland)
Kupper Advertising (St. Louis)
Kathy Kurasch Productions (L.A.)
L.J.M. & Associates & Lawrence J. Mayran, Ind. (L.A.)
L.A. Records, Glower Productions & Gloster Williams, Ind. (L.A.)
LWF Marketing (Nashville)

Nate Larsen Advertising (San Diego)
Cal Lawrence Advertising Agency (San Diego)
Lawson Milk Company (Cleveland)
Ken Laxton Productions (Nashville)
Robert Edward Lee Advertising & Robert Edward Lee, Indiv. (Not Robert E.Lee Advertising, Inc. of Louisville, Ky.) (L.A.)
Jack Leeds Advertising (Miami)
Les Images (Chicago)
Levitz FurnitureCorp. (Miami)
Life Center, Inc. (Twin Cities)
J. Brian Lindsay & Recordex, Inc. (L.A.)
London & Associates, Inc. (Chicago)
Lone Star Records, Austin, TX (Nashville)
Lordburger Systems (Cleveland)

Mabar, Inc. aka Allied Advertising (L.A.)
Magna Sound, Dallas (Nashville)
Pancho Makxoume (L.A.)
Mandala International (Nashville)
Manhattan Sound Corp. (N.Y.)
Mantra Studios (S.F.)
Marshall's (Boston)
Jeffrey Martin, Company (N.Y.)
Jeffrey Martin, Inc. (N.Y.)
Master Productions & William Stevenson, Ind. (L.A.)
McCann Advertising (L.A.)
McClain, Fletcher & Bonner (Dallas)
Frank McDonald (Philadelphia)
McFarland & Associates, Inc. (Twin Cities)
Dony McGuire (Nashville)
Media II (Productions) (Cleveland)
Media Consultants Incorporated (L.A.)
Media Reactions (Wash/Balt)
Mega Records & Tapes, Inc. & David Bell, as indiv. (L.A.)
Merit Broadcasting Studios & Merit Broadcast Corp. L.I. N.Y. (N.Y. & L.A.)
Mermac Productions (L.A.)
Robert Mersey (L.A.)
Jerry Merton Enterprises & Jerry Merton Indiv. (L.A.)
Metro Advertising (Wash/Balt)
Mexiglo, Inc. (L.A.)
Edward M. Meyers Associates, Inc. N.Y. (L.A.)
The Middleton Agency (San Diego)
Milano's Restaurant (Cleveland)
Joseph F. Mitchell Productions (Cleveland)
Mitchell, Murray & Horn of San Francisco (L.A.)
MJL Productions & Mable John, Ind. (L.A.)
Modern Drama Productions, Inc. and John S. MacLennan, Pres. (N.Y.)
Molnar & Associates (L.A.)
Moon-Penn Music, Inc./Wayne Mooneyhan, Ind. (Nashville)
Moonshine Records (Nashville)
Sarah Mortellaro, Ind. (Detroit)
Motivations, Inc. & Jeff Bryson, as mindiv. (N.Y.)
Mt. Vernon Associates, Inc. (Houston)
MSM Productions/Michael St. Michael, Ind. (L.A.)
The Mullen Company (Cleveland)
Mullinax Advertising (Cleveland)
Multimedia Advertising (Cleveland)
Music Plus Louis Fogelman, as indiv. (L.A.)
Paul Myers/Myers Advertising of Columbus, Ohio (Cleveland)

Nashville International Productions/Reggie Churchwell, Ind. (Nashville)
Nashville Studio Theatre/C.L. (Robby) Roberson, Ind. (Nashville)
National Features Corp. (L.A.)
John Neel—Songwriter (L.A.)
New Form Television, Ltd. (L.A.)
New York City Music (Nashville)
News Now Network & Emmett Croman, President (L.A.)
Nicky Industries, Inc. (L.A.)
Nikki Brigette Adv.; N/B Adv.; N/B Cosmetics (S.F.)
North Star Productions/Frank E. Evans & Carole E. Evans, Ind. (L.A.)
Nova Radio Features (Kansas City/Omaha)

Jack O'Grady Graphics (Chicago)
Ohio Art Company (Cleveland)
Oh Susanna Creative Concepts (Cleveland)
Ortman-Wilie Advertising (San Diego)
Oster Advertising (Cleveland)

PM Theatrical Productions, Inc. & Sam de Cristo, Ind. (L.A.)
Russ Pandellis Advertising (Nashville)
Papa Don Productions/Don Schroeder, Ind., Pensacola, FL (Nashville)
Par One, Ltd. & Joe Peterson, Ind. (Las Vegas) (L.A.)
Steven K. Parry (S.F.)
M. P. Patten Company (Detroit)
Jewel Paula Records and James Pastell, Ind. (Nashville)
"Little Richard" Pennimann (L.A.)
Terry L. Pennington (L.A.)
J.C. Penticoste, Inc. (Chicago)
Pepper Sound Studios of Memphis (Chicago)
Perfect Triangle Productions, Ltd. (L.A.)
Pettler Advertising, Inc. & Alfred M. Pettler, Indiv. (S.F.)
Philips Advertising (Tulsa, Okla.)
Pieplow/Dorsett (N.Y.)
Pine Trees Productions & Kenneth M. Sawyer (L.A.)
Bob Pleas (L.A.)
Police Productions (Nashville)
Pomegranate Records—Joe Porter (L.A.)
Thomas W. Pope, Ind. (L.A.)
Prescott Records (L.A.)
William Prevetti Advertising (San Diego)
Primacy Productions (Nashville)
Producer Capital Corp. (S.F.)
Production Overload and Bob Larson, Ind. (Cleveland)
Professional Broadcasting & Nick Ashton, Ind. (Miami)
Professional Video Services (L.A.)
Programme Shoppe & Don W. Clark, Ind. (L.A.)
Public Response Co., Hugh Schwartz, Ind. (L.A.)
Pulver, Morse &Assoc./Ted Pulver, Ind (L.A.)
Pumphrey Marketing (Cleveland)
Purple Lion & Seven Seas Restaurants & Ed Nash, Indiv. (L.A.)

Radio Station KEEY-AM & FM (Twin Cities)
The Rainbow TV Works (L.A.)
Gray Raines (L.A.)
RAJ Music & Dr. Ramesh Agarwal, as indiv. (L.A.)
Ratcliffe Advertising Agency (Dallas)
Raven Rich Corporation (N.Y.)
Red Ash Records (Nashville)
Ken Reitz & Company (L.A.)
Renegade Records/Chuck Chellman, Ind. (Nashville)
Rock Around the World & Danny Litman, Ind. (L.A.)
Recordex, Inc. (I. Brian Lindsay) (L.A.)
Bob Reed Productions (Nashiville)
Dennis Regan Associates & Dennis Regan, Ind. (L.A.)
Ken Reitz & Co. (San Diego)
Renaissance Radio Production (N.Y.)
RFD Hollywood Inc. and Donald L. Long, Exec Producer, Ind. (L.A.)
Dusty Roades, as indiv. (L.A.)
Robin-Doud of Sherwood, Inc. & Earl Doud as an indiv. (N.Y.)
Rogers Advertising (Dallas)
Roll's Productions/William Riley, Ind. (L.A.)
Roman & Associates-"Matchmate"—a div. of Compatability Control Systems, Inc. (L.A.)
Don Rose & Assoc. & Don Rose, Indiv. (L.A.)
Tony Rossi, Ind. (S.F.)
Rose Jewelers (Detroit)
Rossi Communications
Bob Royera Creative Services (Seattle)
Royale International Holding Corp. (L.A.)
Rudini Records, Inc.(L.A.)
Irwin Rubin (Meta Media), Great Neck, N.Y. (N.Y.)
Rubin & Associates Advertising and Thomas E. Rubin, Ind. (L.A.)
Carl H. Ruble Productions (L.A.)
R.W.M. Enterprises and Mason Heldt, Ind. (L.A.)

S.J. Productions (Nashville)
SAHAURO Productions International & Michael White, Ind. (Phoenix)
Irving Samuels Advertising (N.Y.)
Sandler Advertising (Cleveland)
E. J. Schaeffer & Associates (Miami)
Jay Schorr Productions & Jay Schorr, Ind. (Miami)
Scomi Productions & Scoey Mitchell, Ind. (L.A.)
Scorpion Records/Slim Williamson, Ind. (Nashville)
Selling Services, Inc. (Chicago)
Alex Shaheen and the Alexander Group (Cleveland)
Donald J. Sherman & Assoc. Inc. (S.F.)
Shakespeare Video Society (L.A.)
Shelby Singleton Music, Inc. (Nashville)
Mark Sherrill Productions (Nashville)
Steve Singleton (Nashville)
The Sidewalks Company (L.A.)
Paul Skidell Radio Enterprises (N.Y.)
Slabach-Pobuda & Ron Pobuda, Ind. (N.Y.)
John F. Small, Inc. & John F. Small, Ind. (L.A.)
Smith Patterson (Jordan Marsh Company) (Boston)
Solaris International Pictures, Inc. & Fred S. Thorne, Ind. (L.A.)
Songs of David/Dave Mathes, Ind. (Nashville)
Sound Communications, Inc. (L.A.)
Sound Factory (Nashville)
Southern Country (Nashville)
Dale Spence Ent., Inc. (Nashville)
Southwest Travel Trailers & J. E. Williams, Indiv. (Cleveland)
Spectrum Entertainment Corp. & Stuart Swartz, as indiv. (L.A.)
Spincheck Productions/Sim Ballard, Ind. (Nashville)
S.R.O. Productions, Inc. DBA Riddle Walton Products & Sam Riddle & Kip Walton, Ind. (L.A.)
Star-Com Publishing (Nashville)
Stern Pools and Town & Country Warehouse (Cleveland)
Straight Records (L.A.)
Summit Eagle International, Ltd. & Lou Linostrom, Pres. Ind. (L.A.)
Sunbird Records (Nashville)
Sunnyvale Ford (S.F.)
Sunrise Entertainment (L.A.)
Sunset Pools (San Diego)
Superior Ford (Twin Cities)
Superscope, Inc. & JosephS. Tushinsky as an indiv. (L.A.)
Sussex Records & Robert Davidson, Ind. (L.A.)

TMS Records/Tom Schieno, Ind., Los Angeles (Nashville)
Jason Taite Advertising & Jason Taite, Ind. (L.A.)
Technicare, Inc. (Cleveland)
Techni-Media & David Diebold, Ind. (Cleveland)
Tempest Productions & John R. Peterson, Ind. (L.A.)
Theater Management Association & Ashton Springer, Ind. (N.Y.)
The Creative Partnership (L.A.)
Thinkers World (L.A.)
J.L. Tice Advertising and Jerry L.Tice, Ind. (L.A.
Todd Records/Cliff Parman, Ind. (Nashville)
Tompall Productions/Tompall Glaser, Ind. (Nashville)
Top Records of Nashville (Chicago)
Townhall Productions (L.A.)
Transcontinental Entertainment Corp. (L.A.)
Transwestern Records & Rodney M. Reed, Ind. (L.A.)
Joshua Tree Productions (N.Y.)
Tremar/Parrott Productions (S.F.)
Tri-Coastal Television Productions (Houston)
T.S.I. (Miami)
TV Theatre Co. (New Orleans)

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

Vanguard Advertising, Inc. (N.Y.)
Charles Veal, Jr. (L.A.)
Veritas Independent Productions (S.F.)
Video Cassette Magazine Publishing Co., Inc., aka "Jiggles" (S.F.)
Video Presentations (Cleveland)
Visual Aids Electronics (Wash/Balt)
Vita Mix Corporation (Cleveland)
Vita Records (L.A.)

Walnut Hills Music & Tom Christian, Ind. (Nashville)
Walters Co. (San Diego)
Water/Gard Corporation Nelson Gross, Indiv. (L.A.)
Watermelon Works Advertising Agency/ James Wightman, Ind. (Cleveland)
Watts, Lamb & Kenyon Advertising (Cleveland)
Tom Weaver (Nashville)
Weituschat & Associates, Inc. (Chicago)
Wendell/Melvin Co., Jack Wendell Indiv. (L.A.)
West Coast Productions, & Fred Mergy as an indiv. (S.F.) (No connection with West Coast Productions of Hollywood or Wesley J. Smith and Terrie Frankle, as individuals)
Westinghouse Learning Corp. (S.F.)
West Shore Cable TV Productions (Cleveland)
Wharton & Wharton Advertising, Inc. (Philadelphia)
White Advertising Agency of Tulsa (L.A.)
White's Records & Ernestine White, Indiv. (Detroit)

Whitney Productions (Miami)
Jan Gray Witte (Nashville)
Sherman Wolf Public Relations (Chicago)
Carolyn Wood Indiv. & Carands Productions (L.A.)
Randall Wood—Mira Productions, Inc. (L.A.)
World of Auction & Stanley Gordon, Ind. (L.A.)
Wright Airlines (Cleveland)

Zambon Productions (Nashville)
ZBS Foundation (Philadelphia)

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