AGMA-AFTRA merger talks are underway

Preliminary talks about and investigation of possible merger with AFTRA has proceeded so exceptionally that early in February the joint Committee will proceed in earnest with merger discussions.

The AFL-CIO has made available to AGMA and AFTRA a staff member to assist in the merger discussions. The following is a letter that went to all members of AGMA prior to the public announcement of the possible merger, as well as an article relating to the merger discussions from the December 3rd, 1981 issue of the Hollywood Reporter.

Dear AGMA Member:

Labor unions in America are currently experiencing a time of great pressure and change. A glance at your daily newspaper provides ample evidence of this. "Union-busting" is a major effort of the Political Right. In the total organized-labor scene, AGMA is a small, very specialized union. Our efforts are much dependent upon the cooperative collaboration of the other performing-arts unions, through the Four A's and through the Department for Professional Employees, AFL-CIO.

When the American Federation of Television and Radio Artists (AFTRA) began merger talks with the Screen Actors Guild (SAG) this past spring, the officers and staff of AGMA viewed with great interest this possible coalition of two sister unions, for much employment of AGMA members is within AFTRA's jurisdiction. As the mass media bring more and more opera and ballet to the public, the union affiliation of singers, dancers and stage personnel overlaps with AFTRA. Currently between 10 and 15% of AGMA's members are also members of AFTRA. Increasingly the incomes (and future!) of the "live" performing arts depend upon television, video cassettes and cable-TV.

In July, with the Board of Governors' approval, we, the President and the National Executive Secretary of AGMA, asked AFTRA and SAG for permission to be observers of their deliberations in what could be of critical impact to our professions. These two unions agreed with enthusiasm. Since then, it has become obvious to all sides that the mutual interests of AGMA and AFTRA are sufficient to warrant our own efforts towards merger. To learn more about possibilities and/or obstacles to such a merger, the AGMA Board authorized specific members of Committee IV (Membership Policy, Office Administration and Program Development) to meet with a similar AFTRA group. On November 16th and 17th, these two committees, with the President and Treasurer of both unions and their staffs, met. From this preliminary but very encouraging beginning the unanimous consensus was that this dual committee should reconvene in January to continue to pursue eventual merger. In the meantime and to that purpose, the staffs of the two unions are asked to prepare necessary information for (a) financial comparisons, (b) dues and initiation fee structure, and (c) constitutional changes, including election procedures and proportions. Also the firm of Martin E. Segal Company is asked to do an analysis of differences in the two pension plans.

Neither of us wishes to lose any of AGMA's tradition or position. However, if we can further the overall benefit to AGMA's members by being part of a

(continued on page 11)
Management Under AGMA Agreements

(CONTINUED)

CONCERT SINGERS
Amar Artist, Inc.
620 West 254 Street
Brecht Eastern Group
1860 Broadway, N.Y.C. 10023
Belafonte Enterprises, Inc.
157 West 57 St., N.Y.C. 10019
Clarion Music Society, Inc.
1860 Broadway, New York, N.Y. 10023
Karlslud Concerts, Inc.
948 The Parkway
Mamaroneck, New York 10543
Los Angeles Master Chorale
Music Center, 135 N. Grand Ave.
Los Angeles, Calif. 90052
Lydian Productions
553 Marlton Ave.
Tarrytown, New York 10591
Norman Luboff Choir
35 W. Shore Drive.
Port Washington, N.Y. 11050
Musica Sacra of New York
20 W. 86 St.
New York, New York 10024
New Little Orchestra Concerts
1860 Broadway, N.Y.C. 10023
c/o Dino Anagnost
Orpheus Chorale
1860 Broadway NYC 10023
The Philadelphia Singers, Inc.
1830 Spruce Street
Philadelphia, Pa. 19103
Schola Cantorum
130 W. 70 St., New York 10022
Gregg Smith Singers
171 West 71 St., N.Y.C. 10023
Southern California Choral Music Association
Music Center, 135 N. Grand Ave.
Los Angeles, Calif. 90053
Frederic Waldman
375 Riverside Drive N.Y.C. 10025
Dorothy Warrenfield Music Theatre
1 CAMI, 165 W. 57 St.
New York City 10019
AMATEUR CHORUSES
(Covers AGMA soloists only)
Canterbury Choral Society
Church of the Heavenly Rest
2 East 90th Street,
New York, New York 10028
Collegiate Chorale, Inc.
130 West 56 Street, New York 10019
Desofo Chorus
28 Gramercy Park South
New York City 10003
Masterwork Choruses
300 Mendham Rd., Morristown, N.J.
New York Choral Society
165 West 57 St., N.Y.C. 10019
Oratorio Society of New York
504 Carnegie Hall
57 St. & 5th Ave., N.Y.C.
St. Cecilia Chorus
130 W. 56 Street, New York City 10013
SYMPHONY ASSOCIATIONS
Chicago Symphony Orchestra
Orchestra Hall, Room 700
220 S. Michigan Ave.
Chicago, Ill. 60604
Columbus Symphony Orchestra
101 East Town Square
Columbus, Ohio 43215
Duluth-Superior Symphony Orchestra
306 West Michigan Street
Duluth, Minn. 55802
Oakland Symphony Orchestra
The Paramount Theatre
2025 Broadway
Oakland, California 94612
San Francisco Symphony Ass'n.
War Memorial Opera House,
San Francisco, Calif.
Shreveport Symphony Society
P.O. Box 4057, Shreveport, La. 71104
Witchita Symphony Orchestra
Century 2 Concert Hall
225 W. Dr. Douglas
Wichita, Kansas 67202
CONCERT MANAGEMENTS
American Concert Management
Ansonia Station, P.O. Box 748
New York, New York 10023
Associated Concert Artists
Maria Argen
120 W. 70 St., New York 10023
Dina Badr Associates
444 E. 82 St., N.Y.C. 10028
Herbert Barrett
1860 Broadway, N.Y.C. 10023
Bellamente & Himmel Mgt., Inc.
309 Edgewood Ave., Teaneck, New Jersey
Bernard and Rubin Management
255 West End Ave., N.Y.C. 10023
Wayne Bolton Agency
6347 Hillcrest Pl., Alexandria, Va. 23212
Joseph N. Catania Associates
215 West 78 St., N.Y.C. 10024
Coletti Artists Management
111 West 57 St., N.Y.C. 10019
Columbia Artists Management Inc.
(including Community Concerts)
165 West 57 St., N.Y.C. 10019
Courtenay Artists
411 E. 53 St., Suite 6F, N.Y.C. 10022
D.M.I. Talent Associates, Ltd.
250 West 75 Street, New York City 10019
Dube Zakin Management, Inc.
1841 Broadway, New York 10023
William Felber Agency
2126 Calhoun Blvd.
Los Angeles, Calif.
John B. Fisher
Dorchester Towers
155 W. 68 St., Suite 801, N.Y.C.
Lou Ann Francis
4231 So. 35 Street
Arlington, Virginia
Erica Gastell
50 Riverside Drive, New York, N.Y.
Robert M. Gewald
Tower 58, 58 West 58th Street
New York, New York 10019
Reuben Guss Artists Management
215 W. 92 Street
New York, New York 10025
Tony Hartman Associates
250 West 57 Street Suite 1128-A
New York, New York 10019
Kazuko Hillyer International, Inc.
250 West 57th, N.Y.C. 10019
Hans J. Hoffmann
200 West 58th Street, N.Y.C.
ICM Artists Ltd.
40 West 45th Street, New York 10019
Helen Jensen Artists Management
716 Joseph Vance Building
3rd and Union, Seattle, Wash.
Judd Concert Bureau
155 West 68 Street, Apt. 1003
New York, New York 10023
Paulina Kakides
Lincoln Towers
170 West End Avenue
New York, New York 10023
Katherine Dorrance Artists Representatives, Inc.
10 West 74 Street, Suite 9H
New York, New York 10023
Melvin Kaplan, Inc.
450 Broadway
Suite 1010
New York, N.Y. 10023
Albert Kay Associates
58 West 58 Street (31E)
New York City 10019
Kelm-Luth Entertainment, Inc.
776 Broadway, N.Y.C. 10019
Richard Lessak
60 West 68 St., New York City 10023
Lew/Benson
204 West 10th Street,
New York, New York 10014
Ira Liebermann Artists Representative
11 Riverside Drive
New York, New York 10023
Judith Liegnzer
1860 Broadway, New York City 10023
Ludwig Lustig and Florian, Ltd.
225 West 57th St., New York City 10019
Alian Lokos Artists Enterprises, Inc.
250 W. 57 Street
New York, New York 10019
Matthew/Napoli, Ltd.
270 West End Ave., New York City 10023
Mariened Artists Management, Inc.
535 El Camino Del Mar
San Francisco, Calif. 94121
William Morris Agency
1350 Sixth Avenue
New York, New York 10019
Netmeg Artists, Inc.
33 White Avenue
West Hartford, Conn.
Salomon & Stokes
280 Riverside Drive
New York, New York
Sardos Artist Management Corporation
180 West End Ave., New York City
David Schiffman
58 West 72 Street, N.Y.C. 10023
Jim Scovalli Associates
185 West End Avenue, N.Y.C. 10023
Joseph A. Scuro International Artists Management
111 W. 57 Street
New York, New York 10019
Eric Semon Associates
111 West 57 Street, Suite 1412, N.Y.C.
Shaw Concerts, Inc.
1995 Broadway, New York City 10023
G. Sheaf & C. Claborn
369 West 46 Street
New York, New York
Sheldon Sofer Management, Inc.
130 West 36 Street, New York City 10019
Tornay Management
1995 Broadway, New York 10023
Unique Talent Assocation
297 Lenox Road, Brooklyn, N.Y. 11229
Young Attraction Enterprises, Inc.
435 W. 57 Street
New York, New York 10019
Warden Associates, Ltd.
88 Main Street
Ridgewood, Connecticut
Louise Williams
124 E. 91 St. Suite 4-B
New York, New York 10028
MERGER
(continued from page 1)
larger, more-powerful union combination, we believe we should pursue that goal. All AGMA members are reminded that authority to change our constitution in any way or to merge with another union is theirs alone. Your officers, committee and staff are engaged in exploration and preparation for such a change, but it can occur only by referendum to the full membership.

Realizing the full technical and tactical complexities of union merger, the AGMA Board of Governors authorizes this joint letter to inform the full membership of efforts being made to unite AGMA with our sister union — AFTRA — for our mutual welfare.

Sincerely,
DeLloyd Tibbs
National Executive Secretary
Gene Boucher
President

(From the Hollywood Reporter)
AGMA, AFTRA see no impediment to their merger
by Ray Loynd

The leaders of the American Guild of Musical Artists and AFTRA "see no serious impediment" to the merger of the two unions, they jointly announced yesterday following two meetings of committee appointed by the unions to discuss merger.

The possibility of merger, first reported in July, would bring under one roof 5,000 opera and ballet artists (American Guild of Musical Artists) and 50,000 people in the field of television, radio, phonograph recordings and non-broadcast audio-video production (American Federation of Television and Radio Artists).

Each union designated committees of six members to engage in merger talks. Some 20 persons participated in two meetings in New York, and AFTRA president Bill Hillman and AGMA president Gene Boucher called the meetings "extremely fruitful" while "the scope of the talks thus far has been necessarily limited."

Staffs of the unions have been instructed to meet among themselves, between formal meetings of the joint-committees, to expedite the work.

All committee recommendations will go to the governing bodies of each union, and then to the memberships, for ratification by referendum prior to any formal merger.

Union executives participating in the committee talks were AFTRA National Executive Secretary Sanford L. Wolff and AGMA National Executive Secretary DeLloyd Tibbs.

Around the conference table

Above (l to r): Alan D. Olsen, AGMA Assistant Executive Secretary; DeLloyd Tibbs, AGMA National Executive Secretary; John Hall, AFTRA National Assistant Executive Secretary; (seated behind) Kenneth Groiet, Executive Secretary, AFTRA New York Local; Sanford Wolff, AFTRA National Executive Secretary; Jackson Beck, AFTRA; Maria Yaeger, AGMA; Ann Barry, AFTRA; Gene Boucher, AGMA President and (back to camera) Bill Hillman, AFTRA President.

In the photo below are (l to r): (back to camera) Gene Boucher, Bill Hillman; Brad Phillips, AFTRA; Lois Winter, AFTRA; John Broome, AGMA; Elizabeth Morgan, AFTRA; Anthea de Forest, AGMA; Joan Greenspan, AGMA Assistant Executive Secretary; Madeleine Minei, AGMA; Joseph C. Hancock, AGMA; Erbert Aldridge, AGMA and Ann Barry.

(Photos by Jordon Derwin)
New Seattle Opera agreement

The new agreement between the Seattle Opera Company and AGMA relating to choristers was signed opening night of "Fledermaus" on September 24, 1981. This agreement calls for a chorister single performance fee of $55.00, rehearsal $6.50 per hour and overtime $9.75 per hour.

The terms of the agreement relating to soloists are the standard terms contained in the National Opera Basic Agreement for the production of single performance operas.

Members of the AGMA Seattle Opera Negotiating Committee (l to r): Carolyn Corpo, Northwest Representative; Aletha Barnes, Chorus Secretary; Monte Jacobson, AGMA Board member and Ian Morrison, Chorus President. Bob Schroeder was not present for the photograph.

HAVE YOU MOVED?

Sending AGMA notices, announcements, AGMAzine and other Guild documents to wrong addresses is costly and wasteful. Please be certain that AGMA has your correct address in its files. If you have moved recently and have not notified AGMA of your new address, please do so at once.

Non-signatory list

The organizations and individuals listed below are not signatories to AGMA agreements, and therefore may not have agreed to observe the minimum terms and conditions of employment provided for therein which are vital for your protection. AGMA members are therefore advised that it is not in their best interest and the interests of their fellow AGMA members to accept employment from these organizations and individuals:

Artists Internationale, Inc.
The Bronx Opera Company
Community Opera of New Jersey — Floyd Worthington
Georgia Opera and the Atlantic Civic Opera
Laszlo Halasz and the Concert Orchestra & Chorus of L.I.
Michigan Opera Theatre
New Jersey Symphony Orchestra
New York Lyric Opera Company
Opera/Omaha
Providence Opera Theatre
Michael Signorelli and the Lyric Opera Company of L.I.
Virginia Opera Association
Roger Wagner Chorale
Dennis Wayne Dance Theatre

AMERICAN GUILD OF MUSICAL ARTISTS
1841 Broadway New York, New York 10023
Benefit improvements for the AGMA Pension Plan
by Delloyd Tibbs
National Executive Secretary

The Trustees of the AGMA Pension Fund recently announced a third benefit improvement in the structure of pension benefits provided by the Plan. These improvements are the results of the favorable Actuarial Valuation and Review of the AGMA Pension Fund as of September 1, 1980, which was prepared by the Martin E. Segal Company, Inc., the Fund's consultant and actuary.

A comparison with the previous benefit structure is shown below.

<table>
<thead>
<tr>
<th>Factor</th>
<th>Original</th>
<th>First Improvement</th>
<th>Second Improvement</th>
<th>Current 1981</th>
</tr>
</thead>
<tbody>
<tr>
<td>% of Contribution</td>
<td>9/1/68</td>
<td>9/1/75 -</td>
<td>9/1/78 -</td>
<td>9/1/81</td>
</tr>
<tr>
<td>Base Benefit</td>
<td>8/31/75</td>
<td>8/31/78</td>
<td>8/31/81</td>
<td>8/31/81</td>
</tr>
</tbody>
</table>

The benefit improvement will cover all people currently receiving a pension benefit.

Appreciation is extended to the Trustees and the Administrator of the Fund, under whose guidance and administration, continuing improvements have been made possible.

Important information about your income tax

Under a ruling of the United States Internal Revenue Service, AGMA must advise its members of the following:

**Members who paid their dues in full for the year 1981:** The amount of $4.32 per year (the amount paid per member to the Equitable Life Assurance Society of the United States) is not deductible for Federal income tax purposes.

**Members who paid their dues for only part of the year 1981:** A pro-rata portion of the $4.32 is not deductible.

The balance of dues, as previously, is deductible.

Deceased
Edward Caton
Eugene Conley
Giorgio Delullo
Myra Kinch Galea
John Kern
Rose Landver
Irving Lavitz
Lotte Lenya
Sydney Rayner
William Ventura
Nominations are open for Board members

It is time once again for all active members to nominate candidates for election to the Board of Governors. Every active AGMA member should participate in this election so that all members—in all categories—may be properly represented on the Board.

Members may nominate their choices for candidates by petition requiring at least 15 signatures of active members in good standing as of February 1, 1982.

In the interests of economy, AGMA is including a petition in this issue of AGMAzine. This may be utilized for making nominations.

Be sure that whomever you nominate agrees to run and signs his or her name on the petition as an indication of this agreement. Petition is on page 4.)

All petitions must be delivered to the National Office in New York by February 19, 1982.

Be an active Guild member! Take this opportunity to participate in the election process!

Following is a breakdown of membership by category in each area:

<table>
<thead>
<tr>
<th>Area</th>
<th>Active Solo Singers</th>
<th>Active Instrumentalists</th>
<th>Active Stage Directors</th>
<th>Active Choristers</th>
<th>Active Dancers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. New York and vicinity</td>
<td>666</td>
<td>3</td>
<td>79</td>
<td>587</td>
<td>295</td>
</tr>
<tr>
<td>2. Los Angeles and vicinity</td>
<td>104</td>
<td>1</td>
<td>9</td>
<td>149</td>
<td>21</td>
</tr>
<tr>
<td>3. Chicago and Midwest</td>
<td>100</td>
<td>1</td>
<td>14</td>
<td>318</td>
<td>35</td>
</tr>
<tr>
<td>4. San Francisco and vicinity</td>
<td>36</td>
<td>0</td>
<td>6</td>
<td>92</td>
<td>40</td>
</tr>
<tr>
<td>5. New Orleans and vicinity</td>
<td>16</td>
<td>0</td>
<td>3</td>
<td>31</td>
<td>1</td>
</tr>
<tr>
<td>6. Philadelphia and vicinity</td>
<td>23</td>
<td>0</td>
<td>2</td>
<td>91</td>
<td>14</td>
</tr>
<tr>
<td>7. Washington/Baltimore</td>
<td>80</td>
<td>0</td>
<td>7</td>
<td>121</td>
<td>4</td>
</tr>
<tr>
<td>8. Pittsburgh and vicinity</td>
<td>6</td>
<td>0</td>
<td>0</td>
<td>48</td>
<td>7</td>
</tr>
<tr>
<td>9. New England and vicinity</td>
<td>36</td>
<td>0</td>
<td>3</td>
<td>45</td>
<td>28</td>
</tr>
<tr>
<td>10. Texas</td>
<td>31</td>
<td>0</td>
<td>3</td>
<td>56</td>
<td>42</td>
</tr>
<tr>
<td>11. Northwest</td>
<td>33</td>
<td>0</td>
<td>2</td>
<td>64</td>
<td>1</td>
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<td></td>
<td>1,131</td>
<td>5</td>
<td>128</td>
<td>1,602</td>
<td>488</td>
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</table>

1982

Board members whose terms expire in 1982

**New York Area**

*Nine Solo Singers:* Nedda Casei, James Clark, Robert Falk, David Griffith, William Ledieter, Richard McKee, Arlene Randazzo, Eileen Schauler, Luigi Vellucci. *(To be elected — 10. Increase in entitlement of one.)*

*Six Choristers:* Erbert Aldridge, Barbara Bystrom, Beno Foster, Talmae Harper, Lorraine Keane, Melvyn Novick. *(To be elected - 5. Decrease in entitlement of one.)*

*One Stage Director/Stage Manager:* Franco Gentileca.

*Three Dancers:* Suzanne Laurence, Lawrence Robert Leritz, Antoinette Pelosi. *(To be elected — 3. Increase in entitlement of one.)*

**Los Angeles Area**

*One Solo Singer:* Douglas Lawrence

*Three Choristers:* Catherine Bjornson, Edward Cansino, John Cesario.

**Chicago Area**

*Four Choristers:* Thomas Eden, Kathye Karchner, Sally Schweikert, Adolph Zielinski.

**San Francisco Area**

*Three Choristers:* John Glenister, Eugene Lawrence, Sally Winnington.

**Philadelphia Area**

*One Dancer:* James Mercer.

**Washington/Baltimore Area**

*One Chorister:* Nelsa Hodgson. *(To be elected — 3. Increase in entitlement of one.)*

**New England Area**

*One Dancer:* Ana Marie Sarazin.

**Texas Area**

*(One Solo Singer as replacement for deceased Board member Eugene Conley.)*

*Two Choristers:* Gloria Holdridge, Robert Smouse.

*One Dancer:* Thomas Boyd. *(To be elected — 2. Increase in entitlement of one.)*

**Northwest Area**

*One Chorister to be elected. Increase in entitlement of one.*
PETITION
FOR NOMINATIONS FOR MEMBERS OF THE AGMA BOARD OF GOVERNORS

We, the undersigned active members of AGMA, in good standing, hereby nominate

________________________________________ as a __________________________ (soloist, stage director, chorister or dancer) member of the AGMA Board of Governors from the __________________________ (area).

<table>
<thead>
<tr>
<th>PRINT NAME</th>
<th>SIGNATURE</th>
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<td>15.</td>
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<td>16.</td>
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<td>17.</td>
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<tr>
<td>18.</td>
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</tr>
<tr>
<td>19.</td>
<td></td>
</tr>
<tr>
<td>20.</td>
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</tr>
</tbody>
</table>

(15 signatures are required. Both signatories and nominees must be residents of the above area.)

THIS PETITION MUST BE FILED WITH THE NATIONAL OFFICE IN NEW YORK BY FEBRUARY 19, 1982.

* * * * * * * * * * *

I, _________________________________________, agree to run for election as a member of the AGMA Board of Governors.

________________________________________ (Signature of nominee)
A profile in courage

by Lawrence R. Leritz

(Mr. Leritz has been a member of AGMA since 1977. He is currently a member of the AGMA National Board of Governors.)

Traditions. Changes. Passages. Books have been published. I could write an encyclopedia. I've been there.

Step 1

Dance. Dance. Dance. Yes, I am among the AGMA membership who have taken that very vow. Coming to NYC at the age of 18, I was convinced that I was going to spend the rest of my life dancing. Right? Wrong! So much for youth.

Step 2

I did, however, spend the next nine years of my life doing exactly that. After full scholarships with the Harkness Ballet and Balanchine's School of American Ballet, I then began to jete into such companies as the Hamburg Ballet, the Harkness Ballet Trainees, The Paris Opera, with Fonteyn & Nureyev On Broadway and as guest artist with the Chicago Ballet and the Bat Dor Dance Company of Tel Aviv. I danced my way from the New York State Theatre to the likes of Danzig, Poland and Ottawa, Kansas (where?).

Step 3

Frustrated by the restrictions of strict classical ballet and attitude, I fell into starting my own company, Dance Celebration, with the encouragement of Chicago's Ruth Page, a dear friend. I found myself in the position of producer, director, choreographer, dancer, and most surprisingly, daddy, to the company members. After several NYC appearances, I was chosen to represent the United States at the International Choreographic Competitions in Paris, in 1979. It was at this same time I was elected to the Board at AGMA.

Step 4

Money. Money. Money. After returning from Paris and having had my artistic needs in dance satisfied for the time being, I decided to be realistic and honest with myself. I was burnt out. After much painful soul searching and the willingness to explore, I began to develop new ideas on how to employ myself. It was time for branching out. I spent my first four months of freedom (?) in an office. Within two weeks, I was promoted to an executive position. I was amazed! The organizational ability I had learned as a dancer made it an easy transition. I also learned to sit still for more than five minutes at a time, how to speak convincingly on the telephone, and most importantly, feel in total control of my life.

Step 5

I then began taking artistic steps. I hit the streets. Learned new skills, such as singing. Knocked on doors. Joined other unions. I have since worked as a "singer" on Broadway in "Fiddler On The Roof" with Herschel Bernardi, "acted" in 25 feature films, had a running role on ABC's popular soap, "All My Children," and am currently enjoying my role as a "writer" of a Canadian screen play, "Just Good Friends."

Step 6

Bingo. Yes, in six easy lessons or less, you too can hand up your toe shoes forever. The message is power. I quickly learned that if you want power in starting a new direction, don't ask for it, assume it. Believe in yourself. You can do it. We, as dancers, have an enormous wealth of intelligence, knowledge and determination. We have been taught discipline. An eye for detail. I believe a dancer can accomplish almost anything. You are already far ahead of the crowd. Fear is a nasty word, and more importantly, a big waste of time. Go for it. Believe me, nothing out there is as difficult as a double tour!

(Copyright® 1981 by Lawrence R. Leritz.)

Caution to members re life insurance

Members are urged to make direct and timely dues payments in order to assure continuity of their insurance coverage. Our Group Life Insurance Policy with The Equitable Life Assurance Society of the United States provides coverage during the time that a member is in good standing and for a 31 day grace period thereafter.

A member, for instance, paid up to May 1st will be insured to May 31st after which the insurance coverage will lapse.

It is clearly to the members' interest to maintain dues payments for this and other obvious reasons.
### AMERICAN GUILD OF MUSICAL ARTISTS
#### WELFARE FUND

**Statement of Income and Expenses and Fund Balance**

**Year Ended August 31, 1981 and 1980**

*(Cash Basis)*

<table>
<thead>
<tr>
<th>Income:</th>
<th>1981</th>
<th>1980</th>
</tr>
</thead>
<tbody>
<tr>
<td>Employers' contributions</td>
<td>$288,661</td>
<td>$270,629</td>
</tr>
<tr>
<td>Employees' contributions</td>
<td>34,863</td>
<td>27,164</td>
</tr>
<tr>
<td>Insurance premium refunds</td>
<td>9,017</td>
<td>38,221</td>
</tr>
<tr>
<td>Interest</td>
<td>62,870</td>
<td>42,909</td>
</tr>
<tr>
<td>Dividends</td>
<td>470</td>
<td></td>
</tr>
<tr>
<td>Late charges and administrative fees</td>
<td>1,413</td>
<td>355</td>
</tr>
<tr>
<td><strong>Total Income</strong></td>
<td><strong>$397,294</strong></td>
<td><strong>$379,278</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenses:</th>
<th>1981</th>
<th>1980</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries</td>
<td>$25,111</td>
<td>$20,179</td>
</tr>
<tr>
<td>Clerical and bookkeeping services</td>
<td>3,322</td>
<td>2,659</td>
</tr>
<tr>
<td>Insurance:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hospitalization</td>
<td>112,743</td>
<td>90,817</td>
</tr>
<tr>
<td>Major medical</td>
<td>95,317</td>
<td>116,196</td>
</tr>
<tr>
<td>Surgical-medical</td>
<td>43,508</td>
<td>21,947</td>
</tr>
<tr>
<td>General</td>
<td>1,695</td>
<td>1,887</td>
</tr>
<tr>
<td>Consultants' fees</td>
<td>4,500</td>
<td>4,500</td>
</tr>
<tr>
<td>Legal</td>
<td>4,000</td>
<td>3,000</td>
</tr>
<tr>
<td>Accounting</td>
<td>3,693</td>
<td>3,196</td>
</tr>
<tr>
<td>Staff pension plan contribution</td>
<td>1,231</td>
<td>1,013</td>
</tr>
<tr>
<td>Payroll taxes</td>
<td>2,143</td>
<td>1,776</td>
</tr>
<tr>
<td>Rent</td>
<td>2,816</td>
<td>2,622</td>
</tr>
<tr>
<td>Telephone</td>
<td>894</td>
<td>770</td>
</tr>
<tr>
<td>Printing and postage</td>
<td>2,462</td>
<td>1,510</td>
</tr>
<tr>
<td>Office supplies and expense</td>
<td>3,538</td>
<td>2,001</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td><strong>306,973</strong></td>
<td><strong>274,073</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Excess of Income Over Expenses</th>
<th>1981</th>
<th>1980</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>$90,321</strong></td>
<td><strong>$105,205</strong></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Fund Balance, Beginning</th>
<th>1981</th>
<th>1980</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>477,630</strong></td>
<td><strong>372,425</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fund Balance, Ending</th>
<th>1981</th>
<th>1980</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>$567,951</strong></td>
<td><strong>$477,630</strong></td>
<td></td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of this financial statement.

### AMERICAN GUILD OF MUSICAL ARTISTS
#### WELFARE FUND

**Notes to Financial Statements**

**August 31, 1981**

1. **Summary of Significant Accounting Policies:**
   **Accounting Basis:**
   The Fund's books are maintained, and the financial statements are prepared on the cash basis of accounting, under which income is recorded only when collected, and expenses are recorded only when paid.
   **Investment Valuation:**
   Investments are valued at cost.
   **Other:**
   Purchases and sales of securities are reflected on a trade-date basis.

2. **Employer and Employee Contributions Receivable (Unaudited):**
   Employer and employee contributions receivable per schedules prepared by the Fund Administrator, were as follows:
   - August 31, 1979: $233,325
   - August 31, 1980: $311,156
   - August 31, 1981: $42,945

3. **Plan Description:**
   The American Guild of Musical Artists Welfare Fund was established effective September 1, 1968, and provides hospitalization, surgical-medical, and major medical benefits to artists covered under collective bargaining agreements with participating employers. All benefits are paid by insurance carriers; the insurance premiums being paid by the Fund. Only employer contributions are required to cover the artists. Dependents' coverage can be obtained through contributions by the artists. In addition, an artist whose covered employment has terminated, may continue coverage for a period of up to six months by making direct payments to the Fund.

4. **Tax Status:**
   The Internal Revenue Service has determined that the Fund qualifies under Section 501(c)(9) of the Internal Revenue Code and is, therefore, exempt from Federal income taxes.

The accompanying notes are an integral part of this financial statement.
F MUSICAL ARTISTS
RE FUND

Assets and Liabilities
981 and 1980
Basis

<table>
<thead>
<tr>
<th></th>
<th>1981</th>
<th>1980</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$18,779</td>
<td>$9,349</td>
</tr>
<tr>
<td></td>
<td>550,470</td>
<td>464,547</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>5,666</td>
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<tr>
<td></td>
<td>215</td>
<td>0</td>
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<tr>
<td>Total</td>
<td>$569,464</td>
<td>$479,562</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>234</th>
<th>866</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1,279</td>
<td>1,066</td>
</tr>
<tr>
<td>Total</td>
<td>$1,513</td>
<td>$1,932</td>
</tr>
</tbody>
</table>

|       | $567,951 | $477,630 |

The accompanying notes are an integral part of this financial statement.

F MUSICAL ARTISTS
\* Fund

\* Available for Benefits
\* 981 and 1980
Basis

<table>
<thead>
<tr>
<th></th>
<th>1981</th>
<th>1980</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$11,379</td>
<td>$24,450</td>
</tr>
<tr>
<td></td>
<td>2,802,214</td>
<td>2,452,660</td>
</tr>
<tr>
<td></td>
<td>1,696,363</td>
<td>1,099,638</td>
</tr>
<tr>
<td></td>
<td>234</td>
<td>866</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>18,492</td>
</tr>
<tr>
<td>Total</td>
<td>$4,510,190</td>
<td>$3,596,106</td>
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</table>

<table>
<thead>
<tr>
<th></th>
<th>$115,525</th>
<th>$47</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0</td>
<td>62</td>
</tr>
<tr>
<td></td>
<td>$115,525</td>
<td>$62</td>
</tr>
<tr>
<td>Total</td>
<td>$4,394,665</td>
<td>$3,596,044</td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of this financial statement.

AMERICAN GUILD OF MUSICAL ARTISTS
PENSION FUND

Statement of Changes in Net Assets Available for Benefits
Year Ended August 31, 1981 and 1980
(Cash Basis)

<table>
<thead>
<tr>
<th></th>
<th>1981</th>
<th>1980</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment Income — Net:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest</td>
<td>$279,147</td>
<td>$198,708</td>
</tr>
<tr>
<td>Dividends</td>
<td>50,653</td>
<td>54,071</td>
</tr>
<tr>
<td>Gain on sale of securities, net — Schedule #1</td>
<td>107,465</td>
<td>8,962</td>
</tr>
<tr>
<td>Less: Investment advisory fees</td>
<td>$18,814</td>
<td>$14,827</td>
</tr>
<tr>
<td>Custodian fees</td>
<td>5,655</td>
<td>3,690</td>
</tr>
<tr>
<td>Total Investment Income</td>
<td>$413,396</td>
<td>$243,224</td>
</tr>
<tr>
<td>Employers' contributions</td>
<td>459,172</td>
<td>412,065</td>
</tr>
<tr>
<td>Late charges and administrative fees</td>
<td>1,412</td>
<td>1,280</td>
</tr>
<tr>
<td>Total Income</td>
<td>$873,980</td>
<td>$656,569</td>
</tr>
</tbody>
</table>

Benefits and Expenses:

<table>
<thead>
<tr>
<th></th>
<th>1981</th>
<th>1980</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pension benefits</td>
<td>$111,136</td>
<td>$7,554</td>
</tr>
<tr>
<td>Pre-retirement death benefits, Note 4</td>
<td>0</td>
<td>5,000</td>
</tr>
<tr>
<td>Total Benefits</td>
<td>$111,136</td>
<td>$12,554</td>
</tr>
</tbody>
</table>

Expenses:

<table>
<thead>
<tr>
<th></th>
<th>1981</th>
<th>1980</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries</td>
<td>$25,111</td>
<td>$20,179</td>
</tr>
<tr>
<td>Clerical and bookkeeping services</td>
<td>5,376</td>
<td>3,845</td>
</tr>
<tr>
<td>Consultant's fees</td>
<td>6,000</td>
<td>6,000</td>
</tr>
<tr>
<td>Legal</td>
<td>4,000</td>
<td>3,000</td>
</tr>
<tr>
<td>Accounting</td>
<td>3,983</td>
<td>3,875</td>
</tr>
<tr>
<td>Staff pension plan contribution</td>
<td>1,231</td>
<td>1,013</td>
</tr>
<tr>
<td>Plan termination insurance premium</td>
<td>1,649</td>
<td>769</td>
</tr>
<tr>
<td>Insurance — other</td>
<td>1,881</td>
<td>2,060</td>
</tr>
<tr>
<td>Payroll taxes</td>
<td>2,142</td>
<td>1,776</td>
</tr>
<tr>
<td>Rent</td>
<td>2,816</td>
<td>2,622</td>
</tr>
<tr>
<td>Telephone</td>
<td>894</td>
<td>770</td>
</tr>
<tr>
<td>Printing and postage</td>
<td>5,679</td>
<td>1,570</td>
</tr>
<tr>
<td>Office supplies and expenses</td>
<td>3,481</td>
<td>2,063</td>
</tr>
<tr>
<td>Total Expenses</td>
<td>$64,163</td>
<td>$49,542</td>
</tr>
</tbody>
</table>

Total Benefits and Expenses | 75,359 | $62,096 |

Increase in Net Assets Available for Benefits | $798,621 | $594,473 |

Net Assets Available for Benefits
Beginning of Year | 3,596,044 | 3,001,571 |

End of Year | $4,394,665 | $3,596,044 |

The accompanying notes are an integral part of this financial statement.

AMERICAN GUILD OF MUSICAL ARTISTS
PENSION FUND

Notes to Financial Statements
August 31, 1981

1. Summary of Significant Accounting Policies:

   Accounting Basis:
   The Fund's books are maintained, and the financial statements are prepared, on the cash basis of accounting, under which income is recorded only when collected, and expenses are recorded only when paid.

   Investment Valuation:
   Investments are valued at cost, including unamortized premiums where applicable.

   Other:
   Purchases and sales of securities are reflected on a trade-date basis. Gain or loss on sales of securities is based on first-in, first-out cost.

2. Employer Contributions Receivable (Unaudited): Employer contributions receivable, per schedules prepared by the Fund Administrator, were as follows:
   - August 31, 1979: $16,209
   - August 31, 1980: $25,138
   - August 31, 1981: $77,233

3. Actuarial Valuation:

(continued on next page)
NOTES TO STATEMENT
(continued)

An actuarial valuation was prepared by the Fund actuaries as of August 31, 1980. As of that date, the present value of benefits for active participants, inactive participants with vested benefits, retired participants, and beneficiaries of deceased participants, was determined by the actuaries to be $5,442,200, of which $1,827,300 was attributable to vested benefits.

4. Plan Description:
The American Guild of Musical Artists Pension Plan was established effective September 1, 1968. Participating employers make contributions to the Fund based on artists' salaries. Benefits payable upon attaining age 65, or becoming permanently and totally disabled, are based on contributions received on the artists' behalf plus the number of years of employment prior to September 1, 1968 as a member of the American Guild of Musical Artists and working under its jurisdiction.

On July 11, 1979, the Board of Trustees adopted improvements to the Plan, effective September 1, 1978, providing (1) a base pension of $50 per month in addition to any other pension payable, and (2) a pre-retirement death benefit payable to the beneficiary of a vested (active or inactive) participant in a lump sum amount of from $2,500 to $5,000, depending on the degree of vesting.

5. Tax Status:
The Internal Revenue Service has determined that the Plan qualifies under Section 401 of the Internal Revenue Code and is, therefore, exempt from Federal income taxes. Amendments have been adopted to comply with the Employee Retirement Income Security Act of 1974 (ERISA).

YOUR SOCIAL SECURITY

Do you know how much money you have accumulated in your Social Security account during working years?

It's important for you to have this information so that you can plan realistically for your retirement. If you do not know your Social Security earnings, you should ask for a statement of your account.

Just fill in the coupon below and mail it to:

Social Security Administration
P.O. Box 57
Baltimore, Md. 21203

REQUEST FOR STATEMENT
OF EARNINGS

Social Security Number

Date of Birth

Month Day Year

Please send a statement of my Social Security earnings to:

Name

Street & Number

City & State Zip Code

(DO NOT PRINT)

SIGN YOUR NAME HERE

Sign Your own name only. Under the law, information in your social security record is confidential and anyone who signs another person's name can be prosecuted. If you have changed your name from that shown on your social security card, please copy your name below exactly as it appears on your card.

Wed

Hal Roberts, Metropolitan Opera Chorus tenor since 1952, was married on December 20 to Shirley Solomon Finkelmann, a teacher in the New York City school system. During the 1980-81 season, Mr. Roberts was hospitalized for several months for lymphoma, returning to work in March. Ms. Finkelmann will be spending this school year studying special programs for the reduction of illiteracy both in this country and abroad.
Management Under AGMA Agreements

AGMA Artists may perform only with Producers or Associations listed in these columns. Any violations of this ruling will result in disciplinary action by the Board of Governors.

**OPERA**
American Opera Repertory Company, Inc.  
Ansonia Hotel, 2109 Broadway  
New York, N.Y. 10023  
Artpark  
Box 371  
Lewiston, N.Y. 14092  
Asolo Opera Company  
c/o James H. Poulliot,  
173 W. 31st Street, 63C  
New York, N.Y. 10024  
or Box 68, Sarasota, Florida 33578
Associate Artists Opera Company  
Boston Center for the Arts  
551 Tremont St., Boston, Mass. 02116
Baltimore Opera Company  
40 Chase Street, Baltimore, Maryland 21201
Boston Lyric  
Opera Company  
551 Tremont St.  
Boston, Massachusetts 02116
Central City Opera Assn.  
1615 California St., #510  
Denver, Colo. 80228
Charlotte Opera Association  
Spirit Square, 110 E. 7th Street  
Charlotte, North Carolina 28202
Chattanooga Opera Assn.  
P.O. Box 1212, Chattanooga, Tenn.
Chautauqua Institution  
Chautauqua, New York
Cincinnati Opera Assn.  
Cincinnati Music Hall  
1241 Elm St., Cincinnati, Ohio 45210
City Center of Music and Drama  
New York City Opera  
New York State Theatre  
Columbus Ave., at 63 St., N.Y.C. 10023
Connecticut Grand Opera Co.,  
576 Post Road  
Darien, Conn. 06820
Connecticut Opera Association  
15 Lewis Street, Hartford, Conn.
Dallas Civic Opera Association  
3000 Turtle Creek Plaza, Suite 100  
Dallas, Texas 75219
Dayton Opera Association, Inc.  
c/o Lester Freedman  
Biltmore Towers Lobby,  
210 N. Main Street, Dayton, Ohio 45402
Educational Opera Association, Inc.  
1976 North Normandie Ave.  
Los Angeles, Calif. 90027
The Florentine Opera Company  
750 No. Lincoln Memorial Drive  
Milwaukee, Wisc. 53202
Florida Lyric Opera  
P.O. Box 5162  
Clearwater, Florida 33758
Fort Worth Opera Assn.  
3505 W. Lancaster, Ft. Worth, Tex.
Golodsky Opera Institute, Inc.  
183 Clinton Road, Brookline 46, Mass.
Guild Opera  
427 W. 5 St., Suite 722  
Los Angeles, Calif. 90013
Hollywood Bowl Association  
Music Center, 135 N. Grand Avenue  
Los Angeles 90012, Calif.
Houston Grand Opera Association  
615 Louisiana, Houston, Texas 77002
Kentucky Opera Ass'n of Louisville  
Gardencourt, Alta Vista Rd.,  
Louisville, Ky.
Lake George Opera Festival  
Box 471, Glens Falls, N.Y.
Lyric Opera of Chicago  
20 North Wacker Drive  
Chicago, Ill. 60606
Lyric Opera of Kansas City  
1029 Central, Kansas City, Mo. 64105
Lyric Opera of Orange County  
608 Laguna Canyon Road  
Laguna Beach, Calif.
Metropolitan Opera Assn.  
Lincoln Center Plaza, N.Y.C. 10023
Minnesota Opera  
850 Grand Avenue, St. Paul,  
Minnesota 55105
Mississippi Opera Association, Inc.  
P.O. Box 1551, Jackson, Miss. 39205
Mobile Opera Guild  
P.O. Box 8366, Mobile, Ala. 36608
New Jersey State Opera  
Symphony Hall  
Newark, New Jersey 07102
New Orleans Opera Assn.  
Suite 907, Mason Temple Bldg.  
333 St. Charles Ave., New Orleans, La. 70130
New York Grand Opera Co.  
c/o Vincent LaSelva,  
2188 Broadway, New York, N.Y. 10024
Opera Classics, Inc. of New Jersey  
c/o George Ungaro  
P.O. Box 394, Paramus, N.J.
Opera Company of Boston  
593 Washington St.  
Boston, Mass. 02111
Opera Company of Philadelphia  
1518 Walnut St., Suite 600  
Philadelphia, Pa. 19102
Opera Guild of Greater Miami  
1200 Coral Way, Miami, Fla. 33145
Opera Memphis  
MSU Station  
Memphis, Tenn. 38152
Opera Orchestra of New York  
10 East 53 Street, New York, N.Y. 10022
Opera Theatre of Northern Va.  
200 North Park Dr., Arlington, Va. 22203
Opera Theatre of St. Louis  
P.O. Box 13148  
St. Louis, Missouri 63119
Pacific West Coast Opera Co.  
2125 Mayview Drive  
Los Angeles, Calif. 90027
Pittsburgh Opera, Inc.  
Heinz Hall, 600 Penn Ave.  
Pittsburgh, Pa. 15222
Portland Opera Association  
922 S. Main  
Portland, Oregon 97205
Riverside Opera Association  
3940 Chapman Place, Riverside, Calif.
San Antonio Symphony  
600 Hemisfair Plaza Way, Suite 102  
San Antonio, Texas
San Diego Opera Company  
House of Hospitality, Balboa Park  
P.O. Box 988, San Diego, Calif. 92112
San Francisco Opera Association  
War Memorial Opera House  
San Francisco, Calif. 94102
Santa Fe Opera Assn.  
P.O. Box 2408, Santa Fe, New Mexico  
48 East 63 St., New York City
Seattle Opera Assn., Inc.  
305 Harrison St.  
P.O. Box 9248, Seattle, Wash. 98109
Spring Opera of San Francisco  
War Memorial Opera House  
San Francisco, Calif. 94102
State Opera Company, Inc.  
74 Barmore Drive,  
Stamford, Connecticut 06905
Toledo Opera Association, Inc.  
Sheraton Westgate, Suite 212  
3540 Secor Rd., Toledo Ohio 43600
Tulsa Opera, Inc.  
1610 S. Boulder, Tulsa, Okla.
Washington Opera  
The Kennedy Center,  
Washington, D.C. 20566
Western Opera Theatre  
War Memorial Opera House  
San Francisco, Calif. 94102
Wolf Trap Farm  
1624 Trap Road  
Vienna, Virginia 22180

**DANCE**
Alvin Ailey Dance Theatre  
Mirtskoff Bldg.  
1515 Broadway, N.Y.C. 10036
American Ballet Theatre  
888 Seventh Avenue, N.Y.C. 10019
Boston Ballet  
19 Clarendon Street,  
Boston, Massachusetts 02116
Chicago Ballet  
1060 N. Dearborn St., Chicago, Ill. 60610
Cunningham Dance Foundation  
463 West Street, N.Y.C. 10014
Dallas Ballet  
Majestic Theatre  
1925 Elm  
Dallas, Texas 75201
Dance Theatre of Harlem  
466 West 152 Street  
New York, New York 10031
Eliot Feld Ballet  
890 Broadway, New York 10003
Martha Graham Dance Company  
316 East 63rd Street, N.Y.C. 10021
Houston Ballet Company  
615 Louisiana, Houston, Texas 77002
Jeffrey Ballet  
130 West 56th St., New York, N.Y. 10019
Lola Montes  
1529 No. Commonwealth Ave.,  
Los Angeles, Calif. 90027
London Festival Ballet  
Festival Ballet House  
39 Jey Mews  
London W.2, E.S., England
Metropolitan Fair & Exposition Authority  
McCormick Place-on-the-Lake  
Chicago, Illinois
New York City Ballet Company  
New York State Theatre  
Columbus Avenue at 63rd St.  
New York City
New York Dance Festival  
c/o T.A.G. Fdn., 463 West St.,  
New York 10014
Pennsylvania Ballet Company  
2333 Fairmount Ave.  
Philadelphia, Pa. 19130
Pittsburgh Ballet Theatre, Inc.  
244 Boulevard of the Allies  
Pittsburgh, Pennsylvania 15222
The Royal Ballet  
Royal Opera House  
Covent Garden  
London, W. 2, England
San Francisco Ballet  
378-38th Ave., San Francisco, Calif.
Arthur Shamian International, Ltd.  
1560 Broadway, Suite 315  
New York, New York 10036

(continued)