

AGMAZINE

VOLUME XXXVI No. 2

OFFICIAL ORGAN OF THE AMERICAN GUILD OF MUSICAL ARTISTS
A Branch of the Associated Actors and Artistes of America, Affiliated with the AFL-CIO

JANUARY 1982

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)



(Photo by Jordan Derwin)

AGMA President Gene Boucher (r) and AFTRA President Bill Hillman greet each other as merger talks between the two unions get underway.

Management Under AGMA Agreements

(continued)

CONCERT SINGERS

Amor Artist, Inc.
c/o Johannes Somary
620 West 254 Street
Bronx, New York 10471
Bach Aria 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
Karlrud 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 Martling 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
Orpheon Chorale
1860 Broadway NYC 10023
The Philadelphia Singers, Inc.
1830 Spruce Street
Philadelphia, Pa. 19103
Schola Cantorum
c/o Dr. Hugh Ross
410 E. 57 St., New York 10022
Gregg Smith Singers
c/o Gregg Smith
171 West 71 St., N.Y.C. 10023
Southern California Choral Music Ass'n.
Music Center, 135 N. Grand Ave.
Los Angeles, Calif. 90053
Frederic Waldman
375 Riverside Drive N.Y.C. 10025
Dorothy Warenkjold Music Theatre
c/o 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 56th Street, New York 10019
Dessoff Chorus
28 Gramercy Park South
New York City 10003
Masterwork Chorus
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. & 7th Ave., N.Y.C.
St. Cecilia Chorus
c/o Richard Mishell
P.O. Box 455, Canal St. Station
New York, New York 10013

SYMPHONY ASSOCIATIONS

Chicago Symphony Orchestra
Orchestra Hall, Room 700
220 So. Michigan Ave.
Chicago, Ill. 60604

Columbus Symphony Orchestra
101 East Town Street
Columbus, Ohio 43215
Duluth-Superior Symphony Orchestra
506 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
Wichita Symphony Orchestra
Century II Concert Hall
225 West Douglas
Wichita, Kansas 67202

CONCERT MANAGEMENTS

American Concert Management
Ansonia Station, P.O. Box 748
New York, New York 10023
Associated Concert Artists
Maria Irgen
120 W. 70 Street, New York 10023
Dina Bader Associates
444 E. 82 St., N.Y.C. 10028
Herbert Barrett
1860 Broadway, N.Y.C. 10023
Bellamente & Hammel 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. 22312
Joseph N. Catania Associates
215 West 78 St., N.Y.C. 10024
Colbert Artists Management
111 West 57 St., N.Y.C. 10019
Columbia Artists Management Inc.
(including Community Concerts)
165 West 57 Street, N.Y.C. 10019
Courtenay Artists, Inc.
411 E. 53 St., Suite 6F, N.Y.C. 10022
D.M.I. Talent Associates, Ltd.
250 West 57 Street, New York City 10019
Dube Zakin Management, Inc.
1841 Broadway, New York 10023
William Felber Agency
2126 Cahuenga 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 Gastelli
50 Riverside Drive, New York, N.Y.
Robert M. Gewald
Tower 58, 58 West 58th Street
New York, New York 10019
Reuben Guss Artists Mgmt.
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 57 St., N.Y.C. 10019
Hans J. Hoffmann
200 West 58th Street, N.Y.C.
ICM Artists Ltd.
40 West 57th 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 Dome Artists Representatives, Inc.
10 West 74 Street, Suite 9H
New York, New York 10023
Melvin Kaplan, Inc.
1860 Broadway
Suite 1010
New York, N.Y. 10023
Albert Kay Associates
58 West 58 Street (31E)
New York City 10019
Kolmar-Luth Entertainment, Inc.
1776 Broadway, N.Y.C. 10019
Richard Lescsak
60 West 68 St., New York City 10023
Lew/Benson
204 West 10th Street,
New York, New York 10014
Ira Lieberman Artists Representative
11 Riverside Drive
New York, New York 10023
Judith Liegner
1860 Broadway, New York City 10023
Ludwig Lustig and Florian, Ltd.
225 West 57th St., New York City 10019
Allan Lokos Enterprises, Inc.
250 W. 57 Street
New York, New York 10019
Matthew/ Napat, Ltd.
270 West End Ave., New York City 10023
Mariedi Anders Artists Management, Inc.
535 El Camino Del Mar,
San Francisco, Calif. 94121
William Morris Agency
1350 Sixth Avenue
New York, New York 10019
Nutmeg Artists, Inc.
33 White Avenue
West Hartford, Conn.
Salmon & 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 Scovitti Associates
185 West End Avenue, N.Y. 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
C. Sloat & C. Claborne
369 West 46 Street
New York, New York
Sheldon Soffer Management, Inc.
130 West 56 Street, New York City 10019
Tornay Management
1995 Broadway, New York 10023
Unique Talent Association
(William H. Johnson)
297 Lenox Road, Brooklyn, N.Y. 11229
Vincent Attractions, Inc.
435 W. 57 Street
New York, New York 10019
Warden Associates, Ltd.
88 Main Street
Ridgefield, 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 I. Wolff and AGMA National Executive Secretary DeLloyd Tibbs.

Around the conference table



Above (l to r) are: Alan D. Olsen, AGMA Assistant Executive Secretary; DeLloyd Tibbs, AGMA National Executive Secretary; John Hall, AFTRA National Assistant Executive Secretary; (seated behind) Kenneth Groot, Executive Secretary, AFTRA New York Local; Sanford Wolff, AFTRA National Executive Secretary; Jackson Beck, AFTRA; Maria Yauger, 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 Mines, 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 Carpp, 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.

AMERICAN GUILD OF MUSICAL ARTISTS
1841 Broadway New York, New York 10023



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**

**Robert T. Gaus & Robert T. Gaus
Associates, Inc.**

**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

Non-Profit Org.

U.S. Postage

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New York, N.Y.
Permit No. 4178

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.

Factor	Original 9/1/68 8/31/75	First Im- provement 9/1/75 - 8/31/78	Second Im- provement 9/1/78 - 8/31/81	Current 1981
% of Contribution	14%	19%	19%	25%
Past Service Per Credit	\$24.00	\$24.00	\$24.00	\$32.00
Base Benefit	0	0	\$600.00	\$600.00

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.

AGMAZINE

Editorial Consultants, Dick Moore and Associates

VOLUME XXXVI No. 2

JANUARY 1982

LAWRENCE TIBBETT, Founding President

JASCHA HEIFETZ, Founding Vice-President

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MURIEL COSTA-GREENSPON <i>4th Vice-President</i>		

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415-986-4060

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Jefferson, La. 70121
504-835-4180

Texas

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Mesquite, Tex. 75149
214-279-4720
415-986-4060

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#202
Seattle, Washington 98119
206-282-0804

Canada
GRAHAM SPICER
64 Shuter Street
Toronto, Ontario M5B 2G7
416-869-1334

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:

1982

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

Board members whose terms expire in 1982

New York Area

Nine Solo Singers: Nedda Casei, James Clark, Robert Falk, David Griffith, William Ledbetter, 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, Talmage Harper, Loraine Keane, Melvyn Novick. (*To be elected — 5. Decrease in entitlement of one.*)

One Stage Director/Stage Manager: Franco Gentileasca.

Three Dancers: Suzanne Laurence, Lawrence Robert Leritz, Antoinette Peloso. (*To be elected — 3. Decrease in entitlement of one.*) There has been no replacement for one dancer who has resigned from the Board.

Los Angeles Area

One Solo Singer: Douglas Lawrence
Three Choristers: Catherine Bjornson, Edward Cansino, John Cesario.

Chicago Area

Four Choristers: Thomas Eden, Kathye Kerchner, Sally Schweikert, Adolphe 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. No replacement for Katherine Ray resigned.)

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).

<i>PRINT NAME</i>	<i>SIGNATURE</i>
1. _____	_____
2. _____	_____
3. _____	_____
4. _____	_____
5. _____	_____
6. _____	_____
7. _____	_____
8. _____	_____
9. _____	_____
10. _____	_____
11. _____	_____
12. _____	_____
13. _____	_____
14. _____	_____
15. _____	_____
16. _____	_____
17. _____	_____
18. _____	_____
19. _____	_____
20. _____	_____

(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)**

	<u>1981</u>	<u>1980</u>
Income:		
Employers' contributions	\$288,661	\$270,629
Employees' contributions	34,863	27,164
Insurance premium refunds	9,017	38,221
Interest	62,870	42,909
Dividends	470	0
Late charges and administrative fees	<u>1,413</u>	<u>355</u>
Total Income	\$397,294	\$379,278
Expenses:		
Salaries	\$ 25,111	\$ 20,179
Clerical and bookkeeping services	3,322	2,659
Insurance:		
Hospitalization	112,743	90,817
Major medical	95,317	116,196
Surgical-medical	43,508	21,947
General	1,695	1,887
Consultants' fees	4,500	4,500
Legal	4,000	3,000
Accounting	3,693	3,196
Staff pension plan contribution	1,231	1,013
Payroll taxes	2,143	1,776
Rent	2,816	2,622
Telephone	894	770
Printing and postage	2,462	1,510
Office supplies and expense	<u>3,538</u>	<u>2,001</u>
Total Expenses	306,973	274,073
Excess of Income Over Expenses	\$ 90,321	\$105,205
Fund Balance, Beginning	477,630	372,425
Fund Balance, Ending	<u>\$567,951</u>	<u>\$477,630</u>

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

**AMERICAN GUILD
WELFARE FUND**
**Statement of Assets and Liabilities
August 31, 1981
(Cash Basis)**

ASSETS
Cash
Investment in marketable securities at cost (market value \$557,132; \$466,771)
Due from investment broker
Miscellaneous receivables

Total Assets

LIABILITIES
Due to American Guild of Musical Artists
Pension Fund
Payroll taxes withheld

Total Liabilities

Fund Balance

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

**AMERICAN GUILD
PENSION FUND**
**Statement of Net Assets Available for Benefits
August 31, 1981
(Cash Basis)**

ASSETS
Cash
Investments in Marketable Securities at Cost

Debt securities
(market value \$2,321,840; \$2,177,749)

Equity securities
(market value \$1,743,421; \$1,277,917)

Due from American Guild of Musical Artists
Welfare Fund

Due from investment custodian

Total Assets

LIABILITIES:
Due to investment custodian and brokers
Employer overpayments

Total Liabilities

Net Assets Available for Benefits

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	\$23,325
August 31, 1980	\$31,156
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.

F MUSICAL ARTISTS

RE FUND

ets and Liabilities

981 and 1980

(Basis)

<u>1981</u>	<u>1980</u>
\$ 18,779	\$ 9,349
550,470	464,547
-0-	5,666
215	-0-
<u>\$569,464</u>	<u>\$479,562</u>
\$ 234	\$ 866
1,279	1,066
<u>\$ 1,513</u>	<u>\$ 1,932</u>
<u><u>\$567,951</u></u>	<u><u>\$477,630</u></u>

gral part of this financial statement.

F MUSICAL ARTISTS

RE FUND

Available for Benefits

981 and 1980

(Basis)

<u>1981</u>	<u>1980</u>
\$ 11,379	\$ 24,450
2,802,214	2,452,660
1,696,363	1,099,638
234	866
-0-	18,492
<u>\$4,510,190</u>	<u>\$3,596,106</u>
\$ 115,525	\$ -0-
-0-	62
<u>\$ 115,525</u>	<u>\$ 62</u>
<u><u>\$4,394,665</u></u>	<u><u>\$3,596,044</u></u>

ral 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)

	<u>1981</u>	<u>1980</u>
Income:		
Investment Income ... Net:		
Interest	\$ 279,147	\$ 198,708
Dividends	50,653	54,071
Gain on sale of securities, net — Schedule #1	<u>107,465</u>	<u>8,962</u>
Less: Investment advisory fees	\$ 437,265	\$ 261,741
Custodian fees	\$18,814	\$14,827
	5,055	3,690
	23,869	18,517
Total Investment Income	<u>\$ 413,396</u>	<u>\$ 243,224</u>
Employers' contributions	<u>459,172</u>	<u>412,065</u>
Late charges and administrative fees	<u>1,412</u>	<u>1,280</u>
Total Income	<u>\$ 873,980</u>	<u>\$ 656,569</u>
Benefits and Expenses:		
Pension benefits	<u>\$11,196</u>	<u>\$ 7,554</u>
Pre-retirement death benefits, Note 4	<u>-0-</u>	<u>5,000</u>
Total Benefits	<u>\$11,196</u>	<u>\$12,554</u>
Expenses:		
Salaries	\$25,111	\$20,179
Clerical and bookkeeping services	5,376	3,845
Consultant's fees	6,000	6,000
Legal	4,000	3,000
Accounting	3,903	3,875
Staff pension plan contribution	1,231	1,013
Plan termination insurance premium	1,649	769
Insurance — other	1,881	2,060
Payroll taxes	2,142	1,776
Rent	2,816	2,622
Telephone	894	770
Printing and postage	5,679	1,570
Office supplies and expenses	3,481	2,063
Total Expenses	<u>\$64,163</u>	<u>\$49,542</u>
Total Benefits and Expenses	<u>75,359</u>	<u>62,096</u>
Increase in Net Assets Available for Benefits	<u>\$ 798,621</u>	<u>\$ 594,473</u>
Net Assets Available for Benefits		
Beginning of Year	<u>3,596,044</u>	<u>3,001,571</u>
End of Year	<u>\$4,394,665</u>	<u>\$3,596,044</u>

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 Finkelman, 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. Finkelman will be spending this school year studying special programs for the reduction of illiteracy both in this country and abroad.

ZIP CODE NUMBERS
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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. Pouliot,
173 W. 78th Street, #3C,
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. 80282

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 33518

Fort Worth Opera Assn.
3505 W. Lancaster, Ft. Worth, Tex.

Goldovsky 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, Masonic 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.
300 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.W. 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 Association
P.O. Box 2408, Santa Fe, New Mexico
48 East 63 St., New York City

Seattle Opera Association, 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
Minskoff 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

Joffrey 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 Jay Mews
London SW 2 ES, 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. Fdtn., 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.C. 2, England

San Francisco Ballet
378—18th Ave., San Francisco, Calif.

Arthur Shafman International, Ltd.
1560 Broadway, Suite 315
New York, New York 10036

(continued)