

# AGMAZINE

VOLUME XXXVII 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 FEBRUARY 1983

## Nominations are open for National Officers and members of AGMA's Board of Governors

It is time once again for all active members to nominate candidates to run in the upcoming election as National Officers and/or members of the Board of Governors.

Every active member should participate in this election so that all members may be properly represented on the Board and through their officers.

Members may nominate their choices for candidates by petition requiring at least 15 signatures of Active Members in good standing as of February 1, 1983.

Petitions have been sent out to all AGMA members under separate cover. These petitions were due to be delivered to the National Office in New York by February 25, 1983.

The franchise to nominate and vote is an empty right unless exercised. AGMA cannot continue to be a democratic organization, run by its membership, unless you, the members, actively participate in the election process. Keep AGMA democratic. Be an active Guild member!

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

Area	Active Solo Singers	Active Instrumentalists	Active Stage Directors	Active Choristers	Active Dancers
1. New York & Vicinity .....	666	2	75	600	295
2. Los Angeles & Vicinity .....	101	1	11	168	24
3. Chicago & Midwest .....	109	1	14	298	49
4. San Francisco & Vicinity .....	38	0	4	107	55
5. New Orleans & Vicinity .....	21	0	3	32	3
6. Philadelphia & Vicinity .....	26	0	3	99	19
7. Washington/Baltimore .....	84	1	7	140	3
8. Pittsburgh & Vicinity .....	10	0	0	40	21
9. New England & Vicinity .....	30	0	3	39	19
10. Texas .....	40	0	3	65	35
11. Northwest .....	30	0	1	50	2
	1,155	5	124	1,638	525

## Board members whose terms expire in 1983

### New York Area

*Nine Solo Singers:* Gabor Carelli, William Cason, Anthea de Forest, James Fleetwood, Lloyd Harris, Thomas Jamerson, Lenore Lanzillotti, Harris Poor, Dana Talley.

*Two Stage Directors:* Antoni Jaworski, Raymond Menard.

*Seven Choristers:* Erbert Aldridge, John Broome, Bernard Fischer, Joseph C. Hancock, Lynda Jordan, Eleanore

Lange, William Lyon Lee.

*Four Dancers:* Karen Brown, Christine Dakin, Lawrence Robert Leritz, Michael Rubino.

### Los Angeles Area

*One Solo Singer:* John Arnold Ford.

*Three Choristers:* Thomas S. Clarke, Juanita McCollum, Burman Timberlake.

### Chicago Area

*Three Solo Singers:* Clayton Hochhalter, Barbara Pearson, Arnold Voketaitis.

*One Stage Director:* Montgomery Davis.

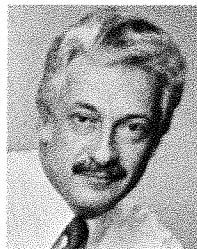
*One Chorister:* Bruce Davis.

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# Getting to know AGMA

by Gene Boucher

National Executive Secretary



An incredibly fast six months have sped by since I accepted the Board of Governors' appointment as National Executive Secretary, and it has been a time filled with discoveries, revelations and a bit of frustrated consternation. The internal workings of a labor union, even a small one such as

ours, are complex and multilevelled. AGMA's national business takes place amid the intense activity of the singing and dancing of New York City.

During the years I had been an elected officer to the union, I had sensed how skillfully the staff had prepared the elaborate paperwork so intrinsic to modern business, without fully appreciating the extensive telephone backlog to each letter or document. Memos within our office only hint at the constant verbal

interchange which keeps several people informed about the professional needs of several thousand members.

Compounding AGMA's workload is the very real burden of proof, documentation and record-keeping placed upon organized labor in modern America. The most democratic and ethical union, which I believe ours to be, is subject to the critical scrutiny prompted by a few abusive and corrupt organizations. We conduct our business without the convenience of the secrecy possible to private business.

Implementing policies now that I had earlier initiated while President has made me respectful of my predecessors' considerable success in running efficient daily office work while maintaining the long-range political overview necessary to influence matters in our prestigious performing arts. Also the hyper-legalisms necessary to formalize contracts or to pursue arbitrations must not monopolize the time of personnel who are asked urgent, personal questions about unemployment and career problems. I have long been aware that a smoothly functioning staff must serve the membership while sparing the elected (and unpaid) officers protracted and tedious procedure.

The loyal employees of AGMA of many years' service have provided me in this last six months with guidance and counsel, mollifying my eagerness by bringing attention to past practice with the accumulated practicality of their varied experience.

Since assuming my new office, I have led AGMA in a few steps to modernize our operation:

1. We have installed a new telephone system (called the Comkey 718), which doubles the number of lines and provides an office intercom.
2. Our older Addressograph system, which used metal plates and worked manually, has been replaced with a new and automated type which greatly expedites our bulk mailings.
3. Many attractive posters of AGMA-signatory companies which had been given to us are now framed and are

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## A G M A Z I N E

Editorial Consultants, Dick Moore and Associates

VOLUME XXXVII No. 2

FEBRUARY 1983

LAWRENCE TIBBETT, Founding President

JASCHA HEIFETZ, Founding Vice-President

DON YULE <i>President</i>	BETTY BAISCH <i>5th Vice-President</i>	JOAN GREENSPAN ALAN OLSEN <i>Assoç. Nat'l. Executive Secretary</i>
HENRY BUTLER <i>2nd Vice-President</i>	LAWRENCE DAVIDSON <i>Treasurer</i>	ANNELISE KAMADA <i>Administrative Assistant</i>
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		MILDRED GRANT <i>Director of Public Relations</i>
		<i>Asst. to Nat'l Ex. Secy.</i>

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		<i>Canada</i> GRAHAM SPICER 615 Yonge Street Toronto, Ontario M4Y2T4 416-967-4252

# ABT lockout is resolved

The American Ballet Theatre lockout was resolved on November 15, 1982 with the following results:

## Minimum Compensation — Rehearsal and Performance Weeks

### Artists on Weekly or Guaranteed Basis Weekly Compensation

Each contract year (season) shall run from November 1 to and including October 31st of the following year.

Weekly compensation shall be as follows:

Corps	1982-83	1983-84	1984-85	1985-86
New	\$400	\$410	\$425	\$425
2nd Year	425	446	455	550
3rd Year	450	450	470	550
4th Year	500	500	500	550
5th Year	547	547	547	550
6th Year	547	574	574	630
7th Year	547	574	600	630
and up				

Rates shall move diagonally. For example, a dancer beginning his or her second year in the Corps in the 1982-83 season would receive \$425 for that season; \$450. in the 1983-84 season; \$500 in the 1984-85 season; and \$550 in the 1985 season.

	1982-83	1983-84	1984-85	1985-86
Soloists	\$625	\$660	\$700	\$750
Principals	750	800	825	865

## 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 1982:** The amount of \$5.28 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 1982:** A pro-rata portion of the \$5.28 is not deductible.

The balance of dues, as previously, is deductible.

## Wed

Laura Desiree and Brian Bloomquist, members of the Pittsburgh Ballet Theatre, were recently married in Pittsburgh. They were formerly with the Joffrey Company and performed with the Joffrey Ballet Concert Dancers.

AGMA member Rene Miville has married Susan Sharp in Boston. Mr. Sharp is with the Tanglewood Festival Chorus and also has appeared with the American Opera Society in New York and the Boston Opera Company.

Third Vice President, Eugenia Hoeflin, was married to Philip Wacker on New Year's Day. The bride, who will be known as Eugenia Wacker-Hoeflin, has performed with the Metropolitan Opera Ballet.

## Second generation

Former AGMA President, George London, and Mrs. London have announced the marriage of their son, Dr. Marc David London, to Mary Therese Budz on November 20, 1982 in New York City. George London served as AGMA's President from 1967 to 1971.

Announcement also has been made by Dr. and Mrs. Raymond Raskin of the marriage of their daughter, Lisa Raskin, to Russell Janis on January 8. The mother of the bride is soprano Judith Raskin, currently on the voice faculty at Mannes College and the Manhattan School of Music, and formerly with the Metropolitan Opera Company.

## In memoriam

Barbra Barnes, wife of AGMA member and former Los Angeles representative, Francis Barnes, died in a tragic car accident on December 4, 1982.

**ZIP CODE NUMBERS  
HELP SPEED YOUR MAIL!  
USE THEM IN  
ALL ADDRESSES**

**AMERICAN GUILD OF MUSICAL ARTISTS**

**WELFARE FUND**

**Statement of Income and Expenses and Fund Balance  
Year Ended August 31, 1982 and 1981**

(Cash Basis)

	1982	1981
<b>Income:</b>		
Employers' contributions	\$344,141	\$288,661
Employees' contributions - family coverage	18,210	16,335
Employees' contributions	27,313	18,528
Insurance premium refunds		9,017
Interest and dividends	77,143	63,340
Late charges and administrative fees	437	1,413
<b>Total Income</b>	<b>\$467,244</b>	<b>\$397,294</b>
<b>Expenses:</b>		
<b>Medical Insurance Premiums:</b>		
Hospitalization	168,061	112,743
Major medical	122,776	95,317
Surgical-medical	54,787	43,508
	345,624	251,568
Salaries	\$ 30,179	\$ 25,111
Clerical and bookkeeping services	2,194	3,322
Consultants' fees	5,400	4,500
Legal	5,000	4,000
Accounting	4,500	3,693
Staff pension plan contribution	1,534	1,231
Payroll taxes	2,519	2,143
Insurance-general	1,853	1,695
Rent	4,776	2,816
Telephone	1,046	894
Printing and postage	1,390	2,462
Office supplies and expense	3,357	3,538
<b>Total Expenses</b>	<b>409,372</b>	<b>306,973</b>
Excess of Income Over Expenses	\$ 57,872	\$ 90,321
Fund Balance, Beginning	567,951	477,630
Fund Balance, Ending	<u>\$625,823</u>	<u>\$567,951</u>

**AMERICAN GUILD OF MUSICAL ARTISTS**

**WELFARE FUND**

**Notes to Financial Statements**

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.

*Investments Valuation*

Investments are valued at cost.

*Other*

Purchases and sales of securities are reflected on a trade-date basis.

*Reclassifications*

Certain reclassifications have been made to amounts reported in the August 31, 1981 financial statements to conform with

the August 31, 1982 presentation. Excess of income over expenses and fund balances previously reported have not been affected.

2. *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 or by the employers

(continued on page 6)

**AMERICAN GUILD OF**

**WELFARE FUND**

**Statement of Assets and Liabilities**  
**August 31,**

**(Cash Basis)**

**ASSETS**

Cash

Money market fund

Investment - at cost

(market value \$577,738; \$545,252)

(Note 3)

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 these financial statements.

**AMERICAN GUILD OF MUSICAL ARTISTS**

**PENSION FUND**

**Statement of Net Assets and Liabilities**  
**August 31,**

**(Modified Cash Basis)**

**ASSETS**

Cash (Note 2)

Investments at market value

(notes 3 and 7)

Debt securities

Equity securities

Due from American Guild of Musical Artists  
Welfare Fund

Interest receivable

Total Assets

**LIABILITIES:**

Due to investment custodian and brokers

Total Liabilities

Net Assets Available for Benefits

The accompanying notes are an integral part of these financial statements.

**F MUSICAL ARTISTS**

**E FUND**

ts and Liabilities  
82 and 1981  
Basis)

1982	1981
\$ 16,350	\$ 18,779
48,819	11,880
569,685	538,590
	215
<u>\$634,854</u>	<u>\$569,464</u>
\$ 7,242	\$ 234
1,789	1,279
9,031	1,513
<u>\$625,823</u>	<u>\$567,951</u>

gral part of this financial statement.

**F MUSICAL ARTISTS**

**FUND**

Available for Benefits  
82 and 1981  
Cash Basis)

1982	1981
\$ 74,102	\$ 11,379
4,153,073	2,321,840
746,776	1,743,421
7,242	234
446	
<u>\$4,981,639</u>	<u>\$4,076,874</u>
34,406	115,525
34,406	115,525
<u>\$4,947,233</u>	<u>\$3,961,349</u>

gral 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, 1982 and 1981  
(Modified Cash Basis)

	1982	1981
		(as restated)
<b>Income:</b>		
Investment Income — Net:		
Interest	\$ 386,224	\$ 279,147
Dividends	59,512	50,653
Realized gain on sale of securities	102,344	107,465
Unrealized (depreciation) in market value of securities	(1,013)	(336,684)
	547,067	100,581
Less: Investment advisory fees	\$26,351	\$18,814
Custodian fees	3,315	5,055
	517,401	76,712
Employers' contributions	550,912	459,172
Late charges and administrative fees	282	1,412
	1,068,595	537,296
<b>Benefits and Expenses:</b>		
Pension benefits	10,634	11,196
<b>Expenses:</b>		
Salaries	\$30,179	\$25,111
Clerical and bookkeeping services	3,897	5,376
Consultant's fees	8,756	6,000
Legal	5,000	4,000
Accounting	4,500	3,903
Staff pension plan contribution	1,534	1,231
Plan termination insurance premium	2,694	1,649
Insurance — other	2,020	1,881
Payroll taxes	2,520	2,142
Rent	4,776	2,816
Telephone	1,046	894
Printing and postage	1,679	5,679
Office supplies and expenses	3,476	3,481
Total Expenses	72,077	64,163
Total Benefits and Expenses	82,711	75,359
Increase in Net Assets Available for Benefits	985,884	461,937
Net Assets Available for Benefits		
Beginning of Year - As Restated (Note 7)	3,961,349	3,499,412
End of Year	<u>\$4,947,233</u>	<u>\$3,961,349</u>

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

**AMERICAN GUILD OF MUSICAL ARTISTS  
PENSION FUND**

**Notes to Financial Statements**

1. *Summary of Significant Accounting Policies:*

The financial statements are prepared on a modified cash basis of accounting, under which income is recorded only when collected, expenses are recorded only when paid, and investments are stated at fair market value. The latter method was adopted in the year ended August 31, 1982, retroactive to August 31, 1980, as discussed in note 7 to the financial statement.

The change in the difference between fair market value and the cost of investments is reflected in the statement of changes in net assets available for benefits as unrealized appreciation or depreciation.

Realized gain or loss on investments is the difference between proceeds and first-in, first-out cost of investment sold or redeemed.

Purchases and sales of securities are reflected as of the trade dates

(continued on page 6)

## Notes To Financial Statements Pension Fund

(continued)

### 2. Cash

Cash consisted of:

	August 31	
	1982	1981
Checking account - non-interest bearing	\$23,462	\$11,379
Amalgamated Bank - interest bearing	50,640	
	<u>\$74,102</u>	<u>\$11,379</u>

### 3. Investments

Cost and market value of investments is summarized as follows:

	August 31			
	1982		1981	
Debt Securities	Cost	Market Value	Cost	Market Value
Corporate bonds	\$ 849,022	\$ 707,885	\$1,035,871	\$ 801,179
U.S. Government and Agency securities	3,528,787	3,445,188	1,766,343	1,520,661
	<u>4,377,809</u>	<u>4,153,073</u>	<u>2,802,214</u>	<u>2,321,840</u>
Equity Securities				
Cash equivalents	143,550	143,550	442,838	442,838
Common stocks	812,819	603,226	1,253,525	1,300,583
	<u>956,369</u>	<u>746,776</u>	<u>1,696,363</u>	<u>1,743,421</u>
Total	<u>\$5,334,178</u>	<u>\$4,899,849</u>	<u>\$4,498,577</u>	<u>\$4,065,261</u>

### 4. Employer Contributions Receivable (Unaudited):

Employer contributions receivable were as follows:

August 31, 1980	\$25,138
August 31, 1981	\$77,233
August 31, 1982	\$94,525

### 5. 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.

The most recent amendment to the Plan was adopted by the Board of Trustees on October 5, 1981, effective September 1, 1981. It provides for improved pension benefits, which on an annual basis, now consists of (1) a base pension of \$600.00 in addition to any other pension payable; (2) \$32.00 a year for each year of past service credit, and (3) 25% of the contribution received on the participant's behalf to attainment of age 65. In addition, a pre-retirement death benefit is payable to the beneficiary of a vested (active or inactive) participant in a lump sum amount of \$2,500 to \$5,000, depending on the degree of vesting.

### 6. Actuarial Valuation

The most recent 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 \$5,442,200, of which \$1,827,300 was attributable to vested benefits.

The more significant assumptions underlying the actuarial computations were as follows:

Actuarial cost method — entry age normal
Assumed rate of return
on investments — 5 1/2%
Mortality basis — Group Annuity Table for 1951
Retirement age — 65, or completion of service requirement if later
Salary increases — 3% per annum

The actuarial valuation does not give effect to the most recent improvement in pension benefits (see Note 5).

### 7. Change in Method of Valuing Investments

The Fund has adopted, retroactive to August 31, 1980, the fair market value method of valuing investments as required by Statement of Financial Accounting Standards No. 35 "Accounting and Reporting by Defined Benefit Pension Plans," a pronouncement of the Financial Accounting

(continued on page 7)

## Notes To Financial Statements

### Welfare Fund

(continued)

where specified in the collective bargaining agreement. 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.

### 3. Investments

	August 31, 1982	
	Market Value	Cost
U.S. Treasury Bills		
335,000 Due October 7, 1982	\$332,588	\$324,381
250,000 Due November 26, 1982	245,150	245,304
	<u>\$577,738</u>	<u>\$569,685</u>

### 4. Employer and Employee Contributions Receivable (Unaudited)

Employer and employee contributions receivable were as follows:

August 31, 1980	\$31,156
August 31, 1981	\$42,945
August 31, 1982	\$47,043

### 5. 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.

### 6. Subsequent Events

Effective September 1, 1982, medical insurance premiums payable by the Fund for hospitalization, major medical, and surgical-medical insurance coverage, have been increased by approximately 60%, 68%, and 48% respectively for individual coverage. In addition, the Fund has been billed for an additional hospitalization insurance premium of \$27,247 covering claims incurred through May 31, 1982, and other additional amounts related to the year ended August 31, 1982 may be billed.

The Board of Trustees voted to increase required contributions to the Fund for individual coverage by approximately 32%, also effective September 1, 1982.

## 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.

## 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 Internationales, 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

## Deceased

Enya Gonzales Beabout  
 Christine Bennett  
 Valerie Bettis  
 Maria Castagna  
 Earl K. Corwin  
 Max Leavitt  
 Joseph Mordino  
 (Jerry Cardinale)  
 Virginia Parker  
 Spartaco Pistori  
 Phillip G. Ramey

## AGMA Handbook is revised

*Recently the AGMA Handbook has been revised, updated and rewritten. In its new format, it provides for new members and outsiders the essential information about our union—its founding, its goals and its general procedures. Copies are available to anyone writing in requesting it. For the general membership's information, portions of its contents will be presented here in AGMAZINE in this and subsequent issues.*

### Foreword to the new Handbook

Song and Dance—Expressions of the Spirit through the Body! To those lucky enough to be blessed with talent and to those preserving enough to polish talent with craft comes the gift of bringing beauty and inspiration to their fellow men. The performing artists, *none the less*, must support themselves with their talent/craft, or professionalism in the arts is impossible. To assure conditions favorable to performing and to sustain the performer in a working, business world where beautiful leaps of voice and foot do not provide groceries, the performing artist must be an active part of organized labor.

Forty-five years ago a courageous group of individuals, led by Lawrence Tibbett and including many of the biggest names of the time, gathered together to form a union for performers. They called themselves the American Guild of Musical Artists. Since then, a succession of concerned singers, dancers, stage directors choreographers, stage managers and instrumentalists have continued to work within AGMA to make collective bargaining a creative force for artists in realms where strength of vocal cord or of leg muscle will not suffice. AGMA has come a long way since its early days, keeping pace with the physical and financial needs of its members, as well as making the employer acknowledge that to be an artist does not automatically cancel out the human necessities of ordinary living.

### A bit of AGMA's history

Founded in 1936, as an organization of solo musical artists, AGMA, in successive steps of growth, came to embrace not only solo musical artists, but all performers in the opera, ballet, oratorio, concert and recital fields.

A major move was made by AGMA in 1938 when preliminary meetings were held between AGMA officials and representatives of Columbia Artists Management, Inc. and the National Concert and Artists Corporation. This was one of AGMA's most vital moves, since so much of the work of AGMA members was in the concert field. The establishment by collective bargaining of the respective rights between artists and managers was one of the primary reasons for the formation of AGMA as envisioned by Lawrence Tibbett and the other "Founding Fathers."

From the start, AGMA's growth has been steady. The first agreement between AGMA and the Metropolitan Opera Association was signed in 1938. Many agreements have been made since then; today AGMA has agreements with employers and managers in all the fields under its jurisdiction.

### Notes To Financial Statements Pension Fund

(continued)

Standard Board. As a result of this change, the statements of changes in net assets available for benefits reflect deductions for unrealized depreciation in market values of securities of \$1,013 and \$336,684, for the years ended August 31, 1982 and 1981 respectively. In addition, net assets available for benefits have been restated as follows:

	August 31	
	1981	1980
Balance as previously reported	\$4,394,665	\$3,596,044
Adjustment to reflect unrealized (depreciation) in fair market value of securities	(433,316)	(96,632)
Balance, as restated	\$3,961,349	\$3,499,412

#### 8. 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).

## Boucher

(continued from page 2)

adding decorative color to our surroundings.

4. Our storage facilities (in the basement at 1841 Broadway), where we keep legal, financial and historic records, are full to capacity. In order to have space for more recent papers, unneeded records (of the 1950's for the most part) must be disposed of. As some of them are confidential in nature, they must be destroyed, for which we now possess a paper-shredder.

I have been a member of AGMA for 23 years and actively involved with union business for 20, but since August I have spent my days at a desk in our National Office. The view is *different*—but very good! If the membership came to know more and more about our union as I have recently, I think they would be pleased. I am.

### 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.

## Jaws comes to AGMA!

In a corner of one of the private offices at AGMA is a small box with a voracious appetite. It is there in order to maintain the secrecy promised AGMA's members in filing confidential information with the National Office, such as the annual earnings declarations on the re-classification schedules as well as for destroying old records in our storage area in order to make space for newer ones.

The manufacturer calls it The Destroyit!

Hungry members may view it as a possible spaghetti processor!

For some of us, it is Jaws!

Without a doubt, AGMA has now joined the Modern Age!

**Annelise Kamada**

## Naming Names

It is a common practice for performers to use a variety of professional names, for their own good reasons. But unless AGMA members notify the AGMA membership department about the various names by which they are known, considerable confusion results. Please take a moment to write or phone the National Office, to register with the Membership Department each name by which you are known. It's in your best interest.

## Board Terms Expiring

(continued from page 1)

### *San Francisco Area*

*One Solo Singer:* Donna Petersen.

*One Chorister:* Louise Corsale.

*One Dancer:* Vane Vest.

### *Washington/Baltimore Area*

*Three Solo Singers:* Lynn Anders, Carol Ireland, Gail Mitchell.

### *Pittsburgh Area*

*Two Choristers:* Frank Kerin, Carol Kissel.

### *New England Area*

*One Solo Singer:* Robert Honeysucker.

*One Chorister:* Nalora Steele.

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## Officer vacancies

**The following Officers' terms are expiring: Don Yule, President; 1st Vice President (vacant); Henry Butler, 2nd Vice President; Eugenia Hoeflin, 3rd Vice President; Muriel Costa-Greenspon, 4th Vice President; Betty Baisch, 5th Vice President; Lawrence Davidson, Treasurer; Elinor Harper, Recording Secretary. Candidates for Officer posts must be Active Members and reside in the New York area.**

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AMERICAN GUILD OF MUSICAL ARTISTS  
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