Recommendation of Committee IV calls for increase in dues

The AGMA Board of Governors, on August 27, 1984, approved the submission of a referendum to the AGMA membership calling for an overhaul of the dues fee structure to eliminate inequities in the present system as well as to provide additional income to AGMA.

PROPOSAL

A. Initiation Fee:
   Initiation fee would be increased from the present $100, $150 or $200 (as based upon the initial contract) to $500 AGMA Initiation fee for all new members.

B. Basic Dues:
   All members would pay $52 basic dues per year, billed directly by AGMA in semi-annual payments of $26 half-yearly. This amount would be reduced by 50% ($26 yearly, $13 half-yearly) for members whose Parent Union is not AGMA and who are paid up in their Parent Union.

C. Working Permits:
   Working Permits, currently 25% of contractual compensation of non-members whose total contract is for less than $400, will be changed to 25% of contractual compensation of non-members whose total contract is for less than $2,000. Further, the time period during which Working Permits can be accumulated towards full membership will be increased from the current 12 months to 36 months.

D. Working Dues:
   All members working under AGMA Collective Bargaining Agreements will have 1.5% of the first $100,000 of gross taxable income deducted from their compensation (“Check-off”) and remitted by the employer to AGMA on a regular basis.

Facing AGMA’s financial future

by Gene Boucher
National Executive Secretary

These are critical times for AGMA. Our existence is threatened from many sides, exactly at a time when we need to grow and intensify our activities nationwide. AGMA established our current dues structure four years ago. Since then inflation has eaten away at the union’s income just as it has that of the individual member. Just as our efforts for the membership seek better contracts which provide higher wages and cost-of-living clauses, AGMA must return to the membership to authorize a dues increase to meet the increased costs of its business.

The challenges against organized labor have intensified into an atmosphere which hurls a staggering amount of legal forces against our accomplishments of the past years. AGMA is meeting those challenges, but we are now doing so by “running in the red” — a condition that cannot go on much longer without putting us out of business altogether. This must not happen!

I urge all members to read carefully all the details of a proposed referendum which the Board of Governors has authorized be sent out later in October. The informed judgment of all our members must be brought to this important and critical issue.

The referendum on which members are asked to vote will change the dues structure in two ways: it will provide more income to the union and it will alter the manner in which dues are calculated and collected. In the past, AGMA has maintained a complex schedule of dollar amounts based upon the previous year’s earnings. Not only has that proven complicated, but it was in several ways inequitable. Some of our sister unions in the performing arts have long ago adopted another more logical system — one that is called a check-off system, in which the members pay a percentage of the income received from AGMA contracts as the money is earned. All members, regardless of earnings, would pay a basic annual membership fee. Everyone’s dues will be proportionate to current wages.

Your Union’s future is in your hands. If AGMA is to continue to represent its membership in an able, consistent way, its financial requirements must be met in this logical, fair new way.
How the dues "Check-Off" will work

When the new dues structure goes into effect, AGMA will, for the first time in its history, have its members sharing equally in the cost of its operation. To make this clear, for example, let us look at the average dues category of $5,000-$7,500. Members in this category currently pay $114 per year in dues which range from 1.5% for those at the top of the dues category to 2.3% for those at the bottom of the category. As one can see, this is a bit disproportionate, percentage-wise. In the new structure, everyone will pay a Basic Annual Membership Fee of only $52 (one dollar per week). In addition, everyone will pay 1.5% of his gross earnings under AGMA's jurisdiction. This 1.5% will be deducted from the members' earnings by the employer.

A comparison of the old dues payments for members in the $5,000-$7,500 dues category with the amounts to be paid by those same members in the new dues structure is shown below.

<table>
<thead>
<tr>
<th>Old Dues</th>
<th>New Dues</th>
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<tbody>
<tr>
<td>$5,000-$7,500</td>
<td>$114</td>
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<tr>
<td></td>
<td>$127.00-$164.50</td>
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The equity of the new dues structure coupled with the convenience of having the dues deducted by the employer and paid directly to the union will make this package beneficial to AGMA in its entirety.

AGMA's fiscal state
October 1984

AGMA has always tried to operate within a very narrow financial margin, structuring its dues and initiation schedule in such a way as to produce the lowest possible obligation from its members. Examples of this would be AGMA's initiation fee which has been kept at about 25% of what other unions in the performing arts require. Similarly, AGMA's dues schedule had been designed with the hope that the catastrophic inflation of recent years would never happen. Although the rate of inflation has been reduced in the last few months, the damage has been done and inflation continues.

As detailed in past issues of AGMAzine, AGMA's total revenue has actually declined in recent years. 1982 produced revenue of $601,921 while the following year revenue was only $600,863.

The effect of these factors has been that despite all cost cutting efforts on our part, the unavoidable cost of operating AGMA has exceeded income by approximately $60,000 in each of the past two years. At this rate AGMA's reserves will be totally exhausted by the end of 1984, leaving us unable to meet fixed costs such as rent and utilities.

There are no more corners to cut. Staff replacements are being delayed, salaries have been frozen for over two and one half years, and equipment such as the lease/ purchase of a membership department computer could not be avoided as the old system could no longer be maintained.

Use your Social Security number

Because our new computer has a different identification system from our previous one, it will be necessary for all members to include their Social Security numbers with any inquiries regarding membership, i.e. standngs, dues payments, address changes, etc. Your cooperation with this request will be greatly appreciated.
New agreements hailed at The Met, New York City Ballet and City Opera

The first six months of 1984 saw the Metropolitan Opera, New York City Ballet and New York City Opera Basic Agreements renegotiated by AGMA on behalf of approximately 750 members employed at Lincoln Center for the Performing Arts.

AGMA achieved a new three-year agreement at the Met notable not only for the improvements it contains in wages and working conditions, but also for the fact that the accord was reached well in advance of the expiration date of the current Basic Agreement, thereby avoiding the pressure and potential loss of income so often associated with last minute crisis bargaining, and especially gratifying since the 1984-85 season is the Metropolitan Opera Centennial Year.

The new AGMA/Metropolitan Opera Agreement will run from August 1, 1984 through July 31, 1987 and will see the weekly soloist minimum rates move past the $1,000 per week barrier ($931.63 per week in the first year, $987.53 per week in the second year and $1,046.78 per week in the third year for senior weekly solo singers). Staging Staff and Principals engaged on a per performance basis will enjoy rate increases commensurate with those of the weekly Artists.

The Metropolitan Opera Chorus, whose weekly compensation is for a maximum of four performances per week, will be increased to $713 for choristers with six or more years of seniority, which represents the majority of the Chorus.

In addition to overall wage increases, substantial gains were made in the Retirement Plan which will provide future Metropolitan Opera retirees with a level of security (up to 70% of 1982-83 individual earnings) heretofore thought to be unattainable.

The fortunes of the New York City Opera have in recent years reflected the general economic uncertainties prevalent throughout the country. This manifested itself first in 1982, as AGMA began negotiations for a new multi-year agreement. The Company, having had several financially poor spring seasons in the prior few years, peremptorily decided to cancel future spring seasons and further announced the restructuring of its performances into one continuous period beginning in July and running through November of each year.

Management also served notice that in their opinion, a one-year wage freeze on all union rates would be required for the Company to survive. In the hope that the Company could be salvaged, AGMA and the other unions at the New York City Opera agreed to the one-year wage freeze and the reduction of employment occasioned by the cancellation of the traditional spring season.

As negotiations resumed the following spring (1983) with the more than a dozen unions involved, two facts appeared clear: firstly, given the history, there existed the potential of a strike by one or more unions or a lockout by management, and secondly, the needs of the AGMA members would not be given proper attention by a management beset by financial woes, negotiating on 12 different fronts and in all probability, in the midst of a work stoppage. Therefore, at AGMA’s urging, a one-year standby agreement with a 6 3/4% wage improvement was negotiated early on, positioning AGMA to negotiate a multi-year agreement in 1984 when no other negotiations were expected to be taking place and management would be forced to give its full attention to the needs of the AGMA members.

A strike by Local #802 of the American Federation of Musicians, representing the Orchestra, delayed the scheduled July 7, 1983 opening by approximately eight weeks, during which time the Local was successful in negotiating a three-year agreement with many significant improvements, among which was a 6 3/4% wage increase in each of the three years.

All other negotiations having been concluded by the fall of 1983, AGMA resumed discussions with management in early 1984, and by May of this year had reached agreement on an unprecedented five-year AGMA/New York City Opera Basic Agreement. The terms of this agreement were overwhelmingly approved by the shop which numbers approximately 250 members.

Increases in minimum compensation for weekly Artists (Solo Singers, Staging Staff, Chorus and Dancers) will average more than 50% over the life of the agreement with most of the additional money coming in the early years, a technique known as “front end loading.” By the last year of this agreement, all weekly AGMA Artists currently with the Company, including Artists just starting this season, will enjoy a base guaranteed weekly salary of no less than $500, together with additional compensation for rehearsal hours during performance weeks, solo parts for Chorus and Dancers, royalties for Stage Directors, all of which has been dramatically increased.

In addition to corresponding wage increases for Artists engaged on a single performance basis, a much sought after formula has been negotiated, enabling many per performance Artists to receive coverage under the AGMA Health Fund through Employer contribution. Obstacles to obtaining this valuable benefit for single performance employees have been formidable. These obstacles now having been overcome, (the details of which will require continuing discussion for some time to come) can truly be hailed by all AGMA members as a major accomplishment.

AGMA’s new three-year agreement with the New York City Ballet continues to be the beacon of Dance agreements throughout the world. The agreement, the first in its history, which sorrowfully will not be overseen by the Company’s founder, artistic director and principal choreographer, George Balanchine, provides a rate structure which will see the vast majority of Corps de Ballet Dancers earning a minimum of $720 per week in

(continued on next page)
AGMA Distributes 
N.Y. Philharmonic 
Radio Broadcast Checks

In December of 1982, AGMA became aware that several New York Philharmonic concerts involving AGMA choristers had been subsequently broadcast as part of the Philharmonic’s weekly radio series and although an agreement had been worked out between AFTRA and the Philharmonic calling for payments to be made to the choristers who participated in such performances, the appropriate payments had not been made. As neither the Philharmonic nor AFTRA had the means of distributing these fees, the AGMA Board of Governors determined to take charge of the matter and insure that its members receive the proper payments. To date AGMA has distributed approximately $40,000 of radio broadcast compensation to these members.

AGMA is currently holding checks for the following choristers for whom we do not have current addresses: Timothy Allen, Carole Fitzpatrick, William Hungersford, Manuel Lujon.

Anyone knowing the whereabouts of these choristers is requested to contact them or the AGMA office so that they may receive the payments due them.

AGMA Relief Fund continues to offer assistance to members

AGMA Relief Fund has served as a financial safety net to thousands of members in times of need. In the period from 1979 to 1983, the Relief Fund has given assistance to members totaling approximately $800,000. Members can take comfort in the fact that such a Fund exists in their union.

All requests are considered by the Trustees on an individual basis and in confidence. As there are a number of forms of assistance available, please write or call Floran Yagoda at the AGMA Relief Fund, 1841 Broadway, Room 911, New York, New York 10023, 212/265-3687 for further information. When writing, please include current address and telephone number.

Theatre Authority is fifty years old

Dear Member:
This year THEATRE AUTHORITY celebrates fifty years of service to the needy, sick and indigent members of the entertainment industry through allocations to the Emergency Sick & Relief Trust Funds of the member unions.

THEATRE AUTHORITY is a nonprofit organization responsible for administering and regulating the free appearances of performers throughout the country in the field of bonafide benefits and telethons. Their established rules and regulations insures against improper reproduction or use of free performances. In addition, accident insurance is provided in the event a personal injury is sustained during such performance.

A gift of an artist’s talent to a national or local telethon or any charity event cleared by THEATRE AUTHORITY makes possible a contribution from the sponsoring organization to THEATRE AUTHORITY funds. This generosity not only raises needed dollars for disease related research and treatment, but also greatly benefits fellow performers in their time of personal emergency need.

Please continue to respond favorably to appeals from charitable organizations which have THEATRE AUTHORITY approval. To ascertain what benefits are so approved, contact the AGMA office prior to making any commitment to perform.

THEATRE AUTHORITY, INC.
More excerpts from the AGMA Handbook

For the information of the membership, AGMAzine is continuing to publish excerpts from the newly revised and updated AGMA Handbook.

Benefits available to all AGMA members

Group Life Insurance Plan — Every member of AGMA in good standing is insured for $1,000. The cost of such insurance is far lower than it would be if members were to insure themselves individually and is a part of the regular dues. Each member designates his or her own beneficiary, and it is the member’s responsibility to see that an Insurance Information Card is on file with the AGMA office.

Buying Service — AGMA has arrangements with a Buying Service where AGMA members, under this program, may purchase nationally advertised merchandise at substantial savings.

Major Medical Insurance — AGMA members may participate in a group plan that provides substantial assistance against most medical expenses.

Union Dental Plan — This program provides for treatment and services in all phases of dentistry by qualified professionals at substantial savings.

Optical Plan — An Optical Service Plan is available to all AGMA members and their families in the New York/New Jersey area. It offers special eye care, plus hearing aid services and materials.

Legal or Professional Advice — AGMA members who have problems concerning unemployment insurance, workers’ compensation and similar State or Federal government laws may consult with AGMA representatives in regard to this matter.

Relief Fund — The Relief Fund is provided to assist needy members who are aged or infirm and are unable to meet their primary obligations, such as payment of medical bills and other basic needs. A Committee of Trustees, all AGMA members, passes upon the submitted applications. The Relief Fund receives 95% of its funds from Theatre Authority, an agency established by the Associated Actors and Artists of America (Four A’s) to supervise all benefit performances in which members of the performers’ unions will work.

The member’s duties to AGMA

This labor union can best serve you when you know your rights and your responsibilities as a Guild member. Your rights are set forth in the Basic Agreement and in your individual contract. Familiarize yourself with the benefits which both documents give you. Your individual contract and the Basic Agreement provide that you cannot be requested to make any changes unless AGMA approves. This protects your conditions of work and the terms of the Basic Agreement in case an unscrupulous person tries to undermine the gains achieved by AGMA. Any time you are asked by an employer or manager to change any part of your individual contract, remind him that you cannot be asked to make a change unless he has written approval from AGMA.

Attend shop meetings so that you may more fully understand the problems in your field and how the provisions of the Basic Agreement meet these problems. You have an AGMA delegate in your company to turn to for help, or you can ask the assistance of an AGMA representative. The staff of the National Office and the offices throughout the country are always ready to advise and help you.

Participate in the conduct of AGMA’s affairs. Attend area membership meetings so that your viewpoint on questions which arise will be registered. Contribute your time, your experience and your ideas to the solving of common problems. Volunteer to serve on Committees.

Pay dues promptly. While they are the only source of income to your union, they also make the member eligible to participate in the AGMA elections, both as a candidate and/or to cast a ballot. In addition, only paid-up members in good standing are covered by AGMA’s life insurance.

Enjoy all the benefits AGMA has won for you; recognize your responsibility to your fellow-members by being involved in AGMA’s affairs so that present gains might be maintained and new gains and benefits achieved in the future.

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.

HAVE YOU MOVED?

Sending AGMA notices, announce-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.

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

OPERAS

Artpark
Box 371
Lewiston, N.Y. 14092

The Augusta Opera Compaq
P.O. Box 3865 - Hill Station
Augusta, GA 30904

Baltimore Opera Company Inc.
40 West Chase Street
Baltimore, MD 21201

Carnegie Hall Corporation
881 Seventh Avenue
New York, N.Y.

Central City Opera House Assn.
1615 California Street, No. 510
Denver, CO 80202

Charlotte Opera Assn. Inc.
North Carolina Opera
110 East 7th Street
Charlotte, N.C. 28202

Chattanooga Opera Assn.
8 Patten Parkway
Chattanooga, TN 37402

Chautauqua Opera
Chautauqua Institution
Chautauqua, N.Y. 14722

Cincinnati Opera Assn.
Cincinnati Music Hall
1241 Elm Street
Cincinnati, Ohio 45210

Colorado Opera Festival
P.O. Box 1484
Colorado Springs, CO 80901

Connecticut Grand Opera
61 Atlantic Street
Stamford, CT 06901

Connecticut Opera Assn.
15 Lewis Street
Hartford, CT 06103

The Dallas Opera
The Majestic Theatre
1925 Elm Street
Dallas, TX 75201

Florentine Opera Company
750 North Lincoln Memorial Drive
Milwaukee, WI 53202

Florida Opera
6437 Central Avenue
St. Petersburg, FL 33710

Fort Worth Opera Assn.
3505 West Lancaster
Fort Worth, TX 76107

Goldovsky Opera Institute
183 Clinton Road
Brookline, MA 02146

Greater Miami Opera Assn.
1200 Coral Way
Miami, FL 33145

Houston Grand Opera Assn.
615 Louisiana Street
Houston, TX 77002

Kentucky Opera
631 South Fifth Street
Louisville, KY 40202

Lake George Opera Festival
P.O. Box 425
Glens Falls, N.Y. 12801

Lyric Opera of Chicago
20 North Wacker Drive
Chicago, IL 60606

Lyric Opera of Kansas City
Lyric Theatre
1029 Central
Kansas City, MO 64105

Metropolitan Opera Assn. Inc.
Lincoln Center Plaza
New York, N.Y. 10023

Minnesota Opera Company
850 Grand Avenue
St. Paul, MN 55105

Mississippi Opera
P.O. Box 1551
Jackson, MISS 39205

Mobile Opera Inc.
P.O. Box 8366
Mobile, AL 36608

New Jersey State Opera
Symphony Hall
1020 Broad Street
Newark, N.J. 07102

New Orleans Opera Assn.
Masonic Temple Building
333 St. Charles Avenue, Suite 907
New Orleans, LA 70130

New York City Opera Company
New York State Theatre
Lincoln Center Plaza
New York, N.Y. 10023

New York Grand Opera
Carnegie Hall
Room 12-125
154 West 57th Street
New York, N.Y. 10019

Opera Colorado
121 Pearl Street
Denver, CO 80203

Opera Company of Boston Inc.
Opera House
539 Washington Street
Boston, MA 02111

Opera Company of Philadelphia
1500 Walnut Street
Suite 1300
Philadelphia, PA 19102

Opera Memphis Inc.
c/o MSU Station
Memphis, TN 38152

Opera Orchestra of New York
170 West 74th Street
New York, N.Y. 10023

Opera Theatre of Northern Virginia
300 North Park Drive
Arlington, VA 22203

Opera Theatre of St. Louis
P.O. Box 13148
St. Louis, MO 63119

Opera Works, Ltd.
170 West 74th Street
New York, N.Y. 10023

Palm Beach Opera Inc.
415 South Olive
West Palm Beach, FL 33401

Pittsburgh Opera Inc.
Heinz Hall
600 Penn Avenue
Pittsburgh, PA 15222

Portland Opera Assn. Inc.
1530 SW Second Avenue
Portland, OR 97201

San Antonio Symphony
109 Lexington Avenue
Suite 207
San Antonio, TX 78205

San Diego Opera Company
House of Hospitality
Balboa Park
P.O. Box 988
San Diego, CA 92112

San Francisco Opera Center
War Memorial Opera House
San Francisco, CA 94102

Santa Fe Opera
P.O. Box 2408
Santa Fe, N.M. 87501

Sarasota Opera
61 North Pineapple Avenue
Sarasota, FL 33577

Seattle Opera Assn.
305 Harrison Street
P.O. Box 9248
Seattle, WA 98109

Stamford State Opera
One Landmark Building
Stamford, CT 06901

Toledo Opera Assn.
Sheraton Westgate
Suite 212
354 Secor Road
Toledo, OH 43606

Tri Cities Opera Inc.
315 Clinton Street
Binghamton, N.Y. 13905

Tulsa Opera Inc.
1610 South Boulder
Tulsa, OK 74119

The Washington Opera
John F. Kennedy Center for the Performing Arts
Washington, D.C. 20566

Western Opera Theatre
War Memorial Opera House
San Francisco, CA 94102

Wolf Trap Opera Company
1624 Trap Road
Vienna, VA 22180

DANCE

Alvin Ailey American Dance Theatre
Minskoff Building
1515 Broadway
New York, N.Y. 10036

American Ballet Theatre
890 Broadway
New York, N.Y. 10003

The Boston Ballet
553 Tremont Street
Boston, MA

Chicago City Ballet
223 West Erie, 7th Floor
Chicago, IL 60610

(continued)
Management Under AGMA Agreements

(continued)

Merce Cunningham Dance Company
463 West Street
New York, N.Y. 10014

Dallas Ballet
Majestic Theatre
1925 Elm Street, 3rd Floor
Dallas, TX 75201

Dance Theatre of Harlem Inc.
466 West 152nd Street
New York, N.Y. 10031

Feld Ballet
890 Broadway
New York, N.Y. 10003

Martha Graham Dance Company
316 East 63rd Street
New York, N.Y. 10021

Houston Ballet
615 Louisiana, Jones Hall
Houston, TX 77002

The Joffrey Ballet
130 West 56th Street
New York, N.Y. 10019

Metropolitan Fair & Exposition Authority
McCormick Place-on-the-Lake
Chicago, IL

Milwaukee Ballet
504 West National Avenue
Milwaukee, WI 53204

Lola Montes & Her Spanish Dancers
426 W. 14th St.
New York, N.Y. 10011

Amor Artis Inc.
c/o Johannes Somary
620 West 254th Street
Bronx, N.Y. 10471

Bach Aria Group
1600 Broadway
New York, N.Y. 10023

Belafonte Enterprises Inc.
222 West 37th Street, 12th Floor
New York, N.Y. 10018

Clarion Music Society Inc.
1860 Broadway
New York, N.Y. 10023

Karlstur Concerts Inc.
948 The Parkway
Mamaroneck, N.Y. 10543

Los Angeles Master Chorale & Sinfonia Orchestra
Music Center
135 North Grand Avenue
Los Angeles, CA 90053

Lydian Production
553 Marlting Avenue
Tarrytown, N.Y. 10591

Norman Luboff Choir
35 West Shore Drive
Port Washington, N.Y. 11050

Musica Aeterna
325 West 46th Street
New York, N.Y. 10018

New York City Ballet
New York State Theatre Lincol Center Plaza
New York, N.Y. 10023

Nikolais Dance Theatre
33 East 18th Street
New York, N.Y. 10003

Pacific Northwest Ballet
4649 Sunnyside Avenue North
Seattle, WA 98103

Philadelphia Ballet
2130 Arch Street
Philadelphia, PA 19103

Pittsburgh Ballet Theatre
2900 Liberty Avenue
Pittsburgh, PA 15201

The Royal Ballet
Royal Opera House
Covent Garden
London, WC2 England

San Francisco Ballet
378 - 18th Avenue
San Francisco, CA 94121

Schola Cantorum
C/o Dr. Hugh Ross
410 East 57th Street
New York, N.Y. 10022

Southern California Choral Music Association
Music Center
135 North Grand Avenue
Los Angeles, CA 90053

Dorothy Warenkjold Music Theatre
C/o CAMI
165 West 57th Street
New York, N.Y. 10019

AMATEUR CHORUSES
Canterbury Choral Society
Church of the Heavenly Rest
2 East 90th Street
New York, N.Y. 10028

Collegiate Chorale Inc.
130 West 56th Street
New York, N.Y. 10019

Desaff Chorus
28 Gramercy Park South
New York, N.Y. 10003

Masterwork Chorus
300 Mendham Road
Morristown, N.J.

New York Choral Society
165 West 57th Street
New York, N.Y. 10019

Oratorio Society of New York
165 West 57th Street
New York, N.Y. 10019

St. Cecilia Chorus
C/o Richard Mishel
P.O. Box 455
Canal Street Station
New York, N.Y. 10013

CONCERT SINGERS

CONCERT MANagements
American Concert Management
Arsiona Station
P.O. Box 748
New York, N.Y. 10023

Marietti Artists Management Inc.
535 El Camino Del Mar
San Francisco, CA 94121

Dina Bader Associates
444 East 82nd Street
New York, N.Y. 10028

Herbert Barrett Management Inc.
1860 Broadway
New York, N.Y. 10023

Belleante & Hammel Management Inc.
309 Edgewood Avenue
Tenneck, N.J.

Bernard & Rubin Management
255 West End Avenue
New York, N.Y. 10023

Wayne Bolton Agency
6347 Hillcrest Place
Alexandria, VA 22312

Joseph N. Catania Associates
215 West 78th Street
New York, N.Y. 10024

Ciabonne & Associates
Artists Management Inc.
166 Lexington Avenue
New York, N.Y. 10016

SYMPHONY ASSOCIATIONS

Chicago Symphony Orchestra
Orchestra Hall, Room 700
220 South Michigan Avenue
Chicago, IL 60604

Columbus Symphony Orchestra
101 East Town Street
Columbus, Ohio 43215

Duluth-Superior Symphony Orchestra
506 West Michigan Street
Duluth, Minn 55802

Grant Park Symphony
425 East McFetridge Drive
Chicago, IL 60604

Mostly Mozart
140 West 65th Street
New York, N.Y. 10023

New York Philharmonic
Avery Fisher Hall
Broadway at 65th Street
New York, N.Y. 10023

Oakland Symphony Orchestra
Paramount Theatre of the Arts
Oakland, CA 94612

San Francisco Symphony Orchestra
Davies Symphony Hall
201 Van Ness
San Francisco, CA 94102

(continued)
Management Under AGMA Agreements (continued)

Colbert Artists Management Inc.  
111 West 57th Street  
New York, N.Y. 10019

Columbia Artists Management Inc.  
(incl. Community Concerts)  
165 West 57th Street  
New York, N.Y. 10019

Dorothy Cone Artists  
Representatives Inc.  
250 West 57th Street  
New York, N.Y. 10107

Courtenay Artists Inc.  
511 East 53rd Street Suite 6F  
New York, N.Y. 10022

Crusader Diversified  
Productions Ltd.  
1415 East 23rd Street  
Oakland, CA

C.M.I. Talent Associates Ltd.  
250 West 57th Street  
New York, N.Y. 10019

Dubin Zakin Management Inc.  
1841 Broadway  
New York, N.Y. 10023

William Felber and Associates  
2126 Cahuenga Boulevard  
Los Angeles, CA 90068

John B. Fisher  
Dorchester Towers  
155 West 68th Street  
Suite 801  
New York, N.Y. 10023

Lou Ann Francis  
4231 South 35th Street  
Arlington, VA

Erica Castelli  
50 Riverside Drive  
New York, N.Y.

Robert M. Gewald Management Inc.  
Tower 58  
58 West 58th Street  
New York, N.Y. 10019

Reuben Guss Enterprises Inc.  
215 West 92nd Street  
New York, N.Y. 10025

Tony Hartmann Associates  
250 West 57th Street  
Suite 1120  
New York, N.Y. 10107

Kazuko Hillyer International Inc.  
250 West 57th Street  
New York, N.Y. 10107

ICM Artists Ltd.  
40 West 57th Street  
New York, N.Y. 10019

International Artistic Productions Inc.  
2109 Broadway - Hotel Ansonia  
New York, N.Y. 10023

Judd Concert Bureau  
155 West 68th Street Suite 1003  
New York, N.Y. 10023

Paulina Kakides  
Lincoln Towers  
170 West End Avenue  
New York, N.Y. 10023

Melvin Kaplan Inc.  
1860 Broadway  
New York, N.Y. 10023

Albert Kay Associates Inc.  
Concert Artist Management  
58 West 58th Street (31-E)  
New York, N.Y. 10019

Kolmar-Luth Entertainment Inc.  
1776 Broadway  
New York, N.Y. 10019

Richard Lescak  
60 West 68th Street  
New York, N.Y. 10023

Lew & Benson Artists Representatives  
204 West 10th Street  
New York, N.Y. 10014

Ira Lieberman Artist Representative Inc.  
11 Riverside Drive  
New York, N.Y. 10023

Liegner Management  
1860 Broadway  
New York, N.Y. 10023

Ludwig Lustig Artists Management  
41 West 72nd Street  
New York, N.Y. 10023

Allan Lokos Enterprises Inc.  
250 West 57th Street  
New York, N.Y. 10107

William Morris Agency Inc.  
1350 Avenue of the Americas  
New York, N.Y. 10019

Nutneg Artists Inc.  
33 White Avenue  
West Hartford, CT

Vicki Pannini Associates Inc.  
8525 - 14th Avenue  
Brooklyn, N.Y. 11228

Sardos Artist Management Corp.  
180 West End Avenue  
New York, N.Y. 10023

David Schiffman International Artists Management  
58 West 72nd Street 5-A  
New York, N.Y. 10023

Jim Scovotti Management  
185 West End Avenue  
New York, N.Y. 10023

Joseph A. Scuro International Artists Management  
111 West 57th Street, Suite 1115  
New York, N.Y. 10019

Eric Semon Associates Inc.  
111 West 57th Street, Suite 1209  
New York, N.Y. 10019

Artur Shafman International Ltd.  
723 Seventh Avenue  
New York, N.Y. 10019

Shaw Concerts, Inc.  
1995 Broadway  
New York, N.Y. 10023

Sheldon Soffer Management, Inc.  
130 West 56th Street  
New York, N.Y. 10019

TRM Management Inc.  
527 Madison Avenue  
New York, N.Y. 10022

Tomay Management Inc.  
127 West 72nd Street  
New York, N.Y. 10023

Unique Talent Association  
(William H. Johnson)  
197 Lenox Road  
Brooklyn, N.Y. 11229

Warden Associates Ltd.  
45 West 60th Street Suite 4K  
New York, N.Y. 10023

Lois Williams Personal Management  
3650 Los Feliz Boulevard Suite 57  
Los Angeles, CA 90027

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