New three year Basic Agreement for the American Ballet Theatre

Following a lockout which began on October 29, 1979, the American Ballet Theatre dancers on December 20, 1979 ratified the new Basic Agreement which will be in effect through August 31, 1982. The ABT began rehearsals on January 2, 1980 and are currently on tour.

The unity and strength demonstrated by the ABT dancers throughout this complex negotiation stands as a model not only for dancers but for all performing artists.

In addition to substantial wage increases, one of the major accomplishments in the new agreement is the per diem arrangement for artists employed on a weekly basis outside the city of origination. Under the new agreement management will provide double room hotel accommodations for the artists while on tour plus a meal allowance of $20 per day during the first year of the agreement, $22.50 per day during the second year and $24 per day during the third year.

The new agreement also required a management—provided unemployment compensation of $25 per week for each off week during the second year of the agreement and $50 per week in the third year of the agreement.

In addition to pension and medical insurance benefits, the artists will receive an additional $200 per year to be used for medical services, including podiatry.

Hourly overtime rates are $20, $23, and $26 for the first, second, and third years of the agreement whereas penalty rates are $21, $35, and $40 for the first through third years of the agreement.

New in this agreement is a dismissal procedure wherein an artist must be given written notice of the artistic director’s desire not to renew an artist’s contract for the following year. Such notice cannot be given later than eight weeks prior to the end of the season. Such notice cannot be given unless, at least, eight weeks prior thereto the artistic director shall have served written warning and had a personal meeting with the artist during which the artistic director shall explain to the artist what the perceived deficiencies are and shall give the artist opportunity to correct said deficiencies prior to the service of a notice of non-re-engagement. If the non-re-engagement notice is served upon an artist, the artist may request that the artistic director meet with the artist and a group of fellow artists selected by the artist. The artistic director may also select other members of the company or other management employees to attend. At the conclusion of the meeting the determination of the artistic director is final and binding.

Appreciation is extended to all who supported the ABT dancers in this negotiation and, in particular, the members and representatives of the other performing arts unions.

The following is a summary of the minimum rates applicable to performance and rehearsal weeks.

<table>
<thead>
<tr>
<th></th>
<th>1979-80*</th>
<th>1980-81*</th>
<th>1981-82*</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>New Corps Dancers</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1st 14 weeks)</td>
<td>$300-300</td>
<td>$300-325</td>
<td>$335-500</td>
</tr>
<tr>
<td>1st Year Corps</td>
<td>300-310</td>
<td>345-360</td>
<td>380-405</td>
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<tr>
<td>2nd Year Corps</td>
<td>300-310</td>
<td>345-360</td>
<td>380-405</td>
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<tr>
<td>3rd Year Corps</td>
<td>320-330</td>
<td>350-365</td>
<td>385-410</td>
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<tr>
<td>4th Year Corps</td>
<td>350-360</td>
<td>370-380</td>
<td>395-420</td>
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<tr>
<td>5th Year Corps</td>
<td>375-390</td>
<td>400-410</td>
<td>425-435</td>
</tr>
<tr>
<td>6th Year Corps</td>
<td>400-410</td>
<td>430-430</td>
<td>460-460</td>
</tr>
<tr>
<td>7th Year Corps</td>
<td>415-415</td>
<td>445-445</td>
<td>475-475</td>
</tr>
<tr>
<td>1st Year Soloists</td>
<td>425-435</td>
<td>460-485</td>
<td>510-540</td>
</tr>
<tr>
<td>2nd Year Soloists</td>
<td>435-445</td>
<td>470-490</td>
<td>510-540</td>
</tr>
<tr>
<td>3rd Year Soloists</td>
<td>460-465</td>
<td>490-500</td>
<td>530-550</td>
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<tr>
<td>4th Year Soloists</td>
<td>480-480</td>
<td>515-515</td>
<td>570-570</td>
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<tr>
<td>5th Year Soloists</td>
<td>505-505</td>
<td>550-550</td>
<td>580-580</td>
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<tr>
<td>6th Year Soloists</td>
<td>535-535</td>
<td>570-570</td>
<td>610-610</td>
</tr>
<tr>
<td>Principal Dancers</td>
<td>575 —</td>
<td>600 —</td>
<td>650 —</td>
</tr>
</tbody>
</table>

*These rates increase twice during each year of the three year agreement.
AGMA supports performance rights legislation

By DeLloyd Tibbs
National Executive Secretary

Members of AGMA recently appeared in Washington, D.C. in support of "A Sound Performance Rights Amendment" to the copyright law. When Congress revised the copyright law in 1976, the copyright office was instructed to prepare a comprehensive report on the performance rights issue.

That report submitted to the Congress in 1978 strongly endorsed the creation of a performance right in sound recordings.

Under existing law, copyright protection is provided to numerous types of intellectual creations such as literary works, musical compositions, plays, dances, motion pictures and sound recordings. Ownership of the copyright carries with it the right to control the use of the creative product, including the right to copy and reproduce the work, the right to prepare derivative works, and with the sole exception of sound recordings, the right to perform the work publicly. House Bill HR 997 now in committee would extend the "performing rights" to the sound recording which is now the only copyright work without a "performance right," a royalty law that is long overdue. Fifty-four nations now recognize a performance right in sound recording. Because the U.S. does not, our performers are not receiving any benefits from the play of their records overseas. European and other singers and musicians are receiving royalty benefits.

Opposition to the performing rights principal is primarily limited to broadcasters who pay nothing for the creative efforts of singers and musicians whose talents provide their programming.

In contrast, broadcasters pay composers, and also pay for all other programming material.

Recorded music accounts for 75% of all radio programming in commercially available time. It draws radio audiences on the basis of which stations sell advertising time, earns substantial profits and builds equity value. Radio broadcasters claim they offer compensation in the form of free air time which supposedly promotes record sales and the popularity of the individual artist. Some even go so far as to state if any inequity exists it is that radio stations are not being adequately compensated for all the "free advertising" they give to performing artists. These self-serving arguments ignore the fact that the goal of broadcasters is to increase listenership so that advertising rates and profitability can also be increased. The goal of broadcasters is not to promote unknown, untested artists who may not attract listeners; rather, stations play the records of artists whose type of music or individual popularity will generate listeners. Hence it can be argued that the recorded work of the artist is used to promote the station rather than vice-versa. Many stations do not announce the names of artists so that listeners do not know who is providing them with entertainment.

Individuals tape music and other performances from broadcasts, thus obviating the sale of records. Some (continued on page 12)
Your candidates for Board membership

Here are your candidates for AGMA’s Board of Governors. This is your opportunity to study the qualifications of those willing to represent you. They are volunteering for this responsibility. In turn, it’s the responsibility of all members to vote. Responsible union leadership rests with a responsible membership. It’s your union, so be sure to vote and make it work.

Here is the way to make sure that your vote counts:

Be sure you are an active member in good standing with dues paid up to February 1, 1980.

Be sure you sign your name and address on the outside envelope enclosed with the ballot.

Be sure you mark your ballot with the candidates of your choice.

Be sure your ballot is mailed in sufficient time to reach the AGMA National Office, 1841 Broadway, New York, New York 10023 no later than Tuesday, May 27, 1980 at 9:30 a.m.

DO NOT SIGN THE BALLOT. Signing it will invalidate your vote.

Note: Present incumbents who are running for re-election are indicated by a • next to their names.

NEW YORK AREA

SOLO SINGERS
(9 Vacancies)

• Gabor Carelli


Anthea de Forest

Life member. Former Board member for four terms. Member of AFTRA, AE, SAG. Equally at home in opera, oratorio and musical comedy. Has sung with numerous opera companies, including New York City Opera, where she has also been employed as an Assistant Stage Director. “I feel it essential that the individual segments try to appreciate and respect each other’s needs, so we can show a strong front of responsible unionism when negotiating with employers.”

Adib Fazah

Past Delegate with Santa Fe Opera. Appeared with San Francisco Opera, New York City Opera, Miami Opera, Santa Fe Opera, Cincinnati, Pittsburgh, Houston, Boston Opera Companies; San Antonio, Central City, Opera Society of Washington; Seattle Opera, New Jersey State Opera, Hartford Opera, etc. “To work for improved conditions for ALL artists.”

• James Fleetwood

Member 20 years. Service as AGMA Delegate with Kansas City Lyric Theatre. Current member, Soloists Committee. Appeared with: Central City, Philadelphia Grand, Philadelphia Lyric, Toledo, Dayton, New York Grand, Connecticut Grand, Opera Company of Boston, San Antonio Opera, Baltimore Opera, Festival of Two Worlds (Spoleto, Italy), Art Park, New York; Opera Company of Nassau, Opera Theatre and Opera Classics of New Jersey; Opera Festival, St. Louis; San Carlo, Chaumtqua Opera, North Shore Friends of Opera; NBC-TV. Member, AFTRA, AE, SAG.

• Lloyd Harris

Member of Board of Governors since 1951. Charter member and 5th Vice-President, Grand Opera Artists Association, predecessor to AGMA with AFL, 1936. Has always sung as soloist in the free-lance field.

• Thomas Jamerson

Member 21 years. Past service on National Opera Negotiating, Nominating Committees. Current soloist delegate, NYC Opera. Leading artist, NYC Opera, Baltimore Opera, Philadelphia Opera, Boston Opera, other regional companies. “Service on the National Board has given me better insight into the real working of AGMA, also giving me opportunities to better working conditions and salaries of many performers in opera and ballet. There are many things yet to be done. I hope to continue in my efforts to see these things accomplished.”

• Leonore Lanzillotti

Past, present member Board of Governors. Present service, Soloists Committee. Leading artist with Newark Opera, Toledo, Dayton Opera Companies, Metropolitan Opera, Teatro Municipal, Caracas, Artists Internationale, Mississippi Opera; toured South America. Performed on Broadway, Off-Broadway, TV, Radio and in films. Member, AE, SAG. “Only by respecting ourselves will the American public learn to respect our influence.”

Dana Talley

Member, seven years. Currently with Metropolitan Opera. Appeared with Central City, Lyric Opera of Chicago, N.J. State Opera. Has sung concerts with major symphonies and recitals both here and in

(continued on next page)
Candidates (continued)

Europe, Member, AE. “AGMA members’ salary levels and per diems should be consistent with inflationary demands, and I would like to work towards having the arts supported more fully through Congressional and State legislation.”

- Don Yule

Member since 1960. Past service on Nominating, Finance Committees; Negotiating Committee for New York City, Central City, Santa Fe, Turnau Operas. Past delegate with these companies. Past, current service on Board of Governors. Member, AFTRA, AE. Soloist with Central City Opera, Brooklyn and New York Philharmonic, Little Orchestra Society, American Opera Society, Santa Fe Opera, Met Studio, Art Park, Miami Opera. Member, New York City Opera since 1960.

STAGE DIRECTORS

(2 Vacancies)

Antoni Jaworski

Member, 3 years. Past, present delegate, NYC Opera. Worked as director, production and stage manager, coach, etc. with NYC Opera, Philadelphia Opera, Kennedy Center, Off-Broadway, American Conservatory Theatre, American Shakespeare Festival, Bar Harbor Festival & Ballet Co., summer stock, TV. “Negotiating with NYC Opera this summer has made clear to me the need for intelligent union organization. My multi-faceted experience and the eagerness and optimism of a relative newcomer might bring new perceptions and energy to the Board.”

- Nathaniel Merrill

Member, 25 years. Leading stage director, Met Opera. Staged productions, Miami Opera, San Francisco Opera, Chicago Lyric; in Philadelphia, Tulsa, Houston, San Diego, Washington, Montreal, Vancouver, Vienna, Hamburg, Frankfurt, Strassburg; Bregenz, Salzburg, Verona Summer Festivals. “In this time of financial crisis in the arts, eyes of management and union members are on AGMA’s leadership to find new solutions to financial and related operational problems. With vast experience in international and American regional opera, I believe I have an obligation to help at this time.”

- Joseph C. Haneock

Life Member of AGMA. Past, present Board member. Active on Committees over 25 years. Current member Choral, Welfare Committees, Trustee, AGMA Relief Fund. 1964 recipient, Award for Distinctive Service to AGMA. Appearances with many opera companies. Delegate service. Converted 2 N.J. companies from amateur status to full union coverage. Participated in picketing New Jersey Symphony at Carnegie Hall. “I feel my long understanding of the problems of members in opera, concert and dance fields will be put to very good use if I’m elected.”

- John Broome

Member, 16 years. Currently on Energy, Philharmonic Choral Agreement, Choral Tour Agreement Committees. Member of the Policy Committee of Manhattan Plaza. Two years Delegate, Gregg Smith Singers; stage manager, Norman Luboff Choir; four years, Member, AFTRA, AE. New Orleans Grand, Hartford, St. Louis Opera Companies; Friends of French Opera; American Opera Society; Little Orchestra Society; Camerata Singers; Schola Cantorum, Opera Orchestra of New York, Whiz-Lo Singers, Fred Waring’s Pennsylvanians, West Side Madrigalists.

- Lynda Jordan

Life Member. Service on Committees: Roles Classification, To Extend Opera in Public Schools, Equity Merger, Nominating, Negotiating of NYC Opera and Cincinnati Summer Opera. Past Delegate, NYC Opera three years. Past, present service, Board of Governors. Member, AE, AGVA, SAG, Local 802-AFM. Free-lance chorister; singer-guitarist in duo concerts with husband, Glen Ellsworth. “Past service to AGMA and my wide association with other entertainment unions enable me to serve all AGMA members.”

- Bernard Fischer

Member 25 years. Past service Negotiating Committee for NYC Opera (1977). Extra chorister with Metropolitan Opera, NYC Opera. Free-lance opera and concert, New Jersey State Opera, Empire State Festival; Assistant to Leopold Sachse, American Theatre Wing. On staff at Master Institute of United Arts. Member NYSTA. “I believe that the gains AGMA has made in regards to member-management relations should be factual, and I have fought for them (and will continue to fight) at the risk of my own position.”

- Eleanor Lange

Member 23 years. Past, current member, Chorus Committee, Met Opera Contract Negotiating Committee. Past, current Delegate, Met Opera. Past, current service on Board of Governors. Member, AFTRA, AE, AGVA. Currently member, Met Opera extra chorus, NYC Opera Associate chorus; Cincinnati and NJ State Operas. “American singers need more opportunities to work at their craft on the level between opera workshops and major opera companies. I believe AGMA should give support and encouragement to the smaller companies.”

- Beno Foster

Member since 1951. Past, current member, New York City Opera Negotiating Committee. Past delegate, Schola Cantorum tour with Les Grands Ballets Canadiens, winter of 1967. Member AFTRA, AE. “I believe I have the type of dedication and experience that would be of value to AGMA and our Board of Governors.”

- William Lyon Lee

Member 20 years. Appeared with Roger Wagner Chorale, Los Angeles Master Chorale, Gregg Smith Singers, Camerata Singers. Toured in the US, Latin America, Japan, Europe. Member AFTRA, AE.
"These are critical times for the arts in general. Unless we participate en masse, it will be easy to forget our field as has happened before. Only by respecting ourselves will the American public learn to respect our influence. I hope our singers, dancers, soloists and ensemble musicians will work together to bring new strength to the true meaning of musical artistry."

Roland Miles

Member 29 years. Delegate to AGMA Convention, 1962. Past, present service, Nominating Committee; past service Grievance Committee Member, AFTRA, AE. Member, Reviewing Committee, Metropolitan Opera 1958-59 season. Appeared six seasons with NYC Opera; three seasons with NBC-TV Opera; 24 seasons with Metropolitan Opera. Appointed to Board of Governors of AGMA as replacement, 1963.

Janet Wagner

Member, seven years. Present service Met Opera Chorus Negotiating Committee; past service Met Opera Grievance Committee. Member, AFTRA. Presently with Met Opera chorus; formerly with NYC Opera chorus; soloist with various small opera companies; Juilliard Opera Theatre, six years. "As a self-supporting adult in the work I love, I'm proud my union is helping to make my life financially secure. I'd like to see as many of us as possible have that dignity."

DANCERS
(6 Vacancies)

• Karen Brown

Member six years. Past, present service Dance Committee. Past, present delegate, Dance Theatre of Harlem. Participated in Eugene O'Neill Theatre Center's Choreographers' Conference, 1977. Selected for leading roles by noted choreographers, Carmen de Lavallade and Billy Wilson. Currently learning lead role of Willis in "Giselle." "In addition to my duties as a professional dancer, I enjoy performing for children and doing lectures in the schools. I appreciate the significance of the Board of Governors' work and am enthusiastic in all its endeavors."

• Christine Dakin

Member five years. Currently on Dance Committee. Past, present delegate, Martha Graham Dance Company. Current Board member. Dancer with Martha Graham Dance Company. Performed with Pearl Lang Company and Kazuko Hirabayashi Company. "Let's try to increase modern and concert dancers' participation in, and protection by AGMA."

Terence Kalba

Has been a member of AGMA for 2 years. Past, present member of the ballet with the New York City Opera.

(Photograph not available at press time.)

Milton Myers

Member of AGMA 3 years. Currently is a member of the Alvin Ailey American Dance Theatre.

• Michael Owen

Member seven years. Past service, Negotiating Committees—American Ballet Theatre, Ballet Repertory Company. Currently member of American Ballet Theatre Advisory Committee. Past delegate, Ballet Repertory Company. Member AFTRA, SAG. Danced with Edward Villella's Concert Group, Ballet Repertory Company; presently Solo Dancer with American Ballet Theatre. "Being a Board member has been a thoroughly enjoyable and interesting experience. If elected, I would certainly do the utmost in my power to make the best possible decisions for the membership."

Michael Rubino

Member, NYC Opera Negotiating and Strike Committees. Past Delegate, San Francisco Opera, NYC Opera, San Francisco Ballet. Past service on AGMA Board. San Francisco Ballet, San Francisco Opera, American Concert Ballet, Western Opera Theatre, Cincinnati Opera, Miami Opera, Philadelphia Lyric Opera. "My past experience in union matters has equipped me with an understanding of our membership's needs and a voice to aid our direction towards strength of purpose and our right to respect in that purpose."

LOS ANGELES AREA

SOLO SINGERS
(1 Vacancy)

John Arnold Ford

Member approximately 30 years. Past service, Los Angeles Executive Committee. Appeared with San Francisco Opera, Houston Opera, San Diego Opera, Pasadena Opera, Los Angeles Opera, Laguna Opera Festival, Los Angeles Philharmonic and in Hollywood Bowl and Greek Theatre. Founder of the Educational Opera Association, bringing opera to school students throughout Southern California. Artistic Administrator for the Guild Opera Company, presenting full length opera productions for elementary school students. For the past 7 years, he produced the Pilgrimage Play (Life of Christ).

Helen McComas

Member 17 years. Past, present member Los Angeles Executive Committee. Past service Nominating Committee. Appeared with Guild Opera, Melodyland Theatre — Anaheim, Circle Arts Theatre, San Diego; Soloist, William Hall Chorale, Robert Shaw Chorale, several Los Angeles orchestras. Member AE. "Let us hope for the trend in music to lean more towards the desire for Opera, Light Opera, Concerts—to give beautiful young voices a place to find expression and experience. It has been rewarding to be active in AGMA."

(continued on next page)
**Candidates**

(3 Vacancies)

- **Thomas S. Clarke**
  - Life Member. Past Chairman, Local Executive Committee; Past Committee service, Membership, Welfare, Dues Classification. Current service, Welfare Committee. Past Delegate, Guild Opera, Redlands Bowl, Greek Theatre, Los Angeles Opera Company. Past, current Board member. Member, AFTRA, AE, AGVA, SAG. Appearances with San Francisco, Los Angeles Opera; NYC Opera chorus; films, TV, recordings.
  - "I would like to see closer communication among the entertainment unions and the musicians union. AGMA members must become more personally involved."

- **Juanita McCollum**

**Burman Timberlake**


*Photo not available at press time.*

**CHICAGO AREA**

**SOLO SINGERS**

(3 Vacancies)

- **Clayton Hochhalter**
  - Member 9 years. Past, present delegate, Grant Park Chorus. Past service, Board of Governors. Soloist with various Chicago area groups, including Grant Park Concerts, Chicago Opera Theatre Music.
of the Baroque and others; long-time member of the Chicago Symphony Chorus, Grant Park Chorus.

Barbara Pearson

Member, 9 years. Winner of the 1971 Metropolitan Opera Auditions, followed a month later by debut with Chicago Symphony in Mahler's Eighth Symphony. From 1972-75, sang at the Cologne Opera in Germany. Since her return, appeared with the Chicago's Music of the Baroque as principle soloist and under the direction of Margaret Hillis.

- Arnold Voketasitis

Operatic debut with New York City Opera. Member, Met Opera National Company on its first nationwide tour; leading singer, Chicago Lyric Opera since 1968. Has appeared with Philadelphia Lyric, San Francisco Spring, Boston Operas; Central City and Colorado Opera Festivals; Miami, New Orleans, Connecticut, Toledo, Dayton, Mobile, Omaha Opera Companies and many others, including Spain and Mexico. Appearances with leading symphony orchestras, including New York Philharmonic, Boston, Pittsburgh, Chicago, St. Louis, Denver, Minnesota Symphonies.

STAGE DIRECTORS

(1 Vacancy)

Montgomery Davis

Member, 2 years. Appeared with Florentine Opera, Chicago Opera Theatre, Great American Children's Theatre, Skylight Theatre, Stage Manager and Stage Director, Florentine Opera. Member AE.

CHORISTERS

(1 Vacancy)

- Bruce Davis

Member ten years. Past, present member, Chicago Executive Committee; Past Chairman, Executive Committee. Member of Board of Governors since 1974. Past delegate 1973-75, Chicago Symphony Chorus. Member, Chicago Symphony Chorus, Grant Park Chorus. "The coming year promises to be a crucial one for AGMA in Chicago. A strong union requires strong leadership."

- Donna Petersen

Member, 29 years. Past, current member Board of Governors. Delegate, San Francisco Opera Company; past Delegate Spring Opera Theatre, San Francisco. Soloist with San Francisco Opera Company, Spring Opera Theatre, Western Opera Theatre, San Diego Opera, Guild Opera (Los Angeles). Lyric Opera of Chicago; soloist with many major symphony orchestras. Active in field of oratorio as well.

1. Richard Hirsh

Member eight years. Current President, Grant Park Chorus AGMA Committee. Past service, Chicago Symphony Chorus Committee. Member of Chicago Area Executive Committee, Past, present delegate, Grant Park Chorus. Member AFM. Active in orchestral and chamber music. Has appeared with Chicago Symphony Chorus seven years, Grant Park Chorus eight years. Presently author of this year's successful Grant Park contract which resulted in open auditions for AGMA members in the Chicago area.

Kip Snyder

Member, 5 years. Currently AGMA Bass representative, Chicago Symphony Chorus. Has been member of the Chicago Symphony Chorus for 5 years; in his 3rd year as principle bass; principle bass, Ars Vocalis; member of the Holy Name Cathedral choir.

SAN FRANCISCO AREA

SOLO SINGERS

(2 Vacancies)

John Miller

Member 10 years. Sung extensively on West Coast as soloist with San Francisco Symphony, San Francisco Opera, Oakland Symphony, San Jose Symphony, Spring Opera. Member AE. "As a full-time professional for the past 8 years, I have had the experience of dealing with managements on my own behalf. Having faced many of the problems of developing and maintaining a career, I would like to share some of my time and energy in return for the help shown by the union in the past."

DANCERS

(1 Vacancy)

Vane Vest

Member, 11 years. Received his early training in Denver, Colorado with Larry Boydett. Appeared for 4 years with the American Ballet Theatre. Currently with the San Francisco Ballet since 1972 and is married to company dancer, Elizabeth Tienken. (continued on next page)

Be sure to mail your ballot in sufficient time to reach the AGMA National office by May 27, 1980 at 9:30 a.m.
AGMA RELIEF FUND
Statement of Assets and Liabilities
(Cash Basis)

<table>
<thead>
<tr>
<th></th>
<th>September 30</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1979</td>
<td>1978</td>
</tr>
<tr>
<td>ASSETS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>$156,548</td>
<td>$237,758</td>
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<tr>
<td>Investments in marketable securities at cost</td>
<td>$576,245</td>
<td>$442,933</td>
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<tr>
<td>Debt securities (market value $519,581; $396,302)</td>
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<td>$343,037</td>
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<tr>
<td>Equity securities (market value $242,426; $286,736)</td>
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<td>$451</td>
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<tr>
<td>Due from investment custodian</td>
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<tr>
<td>Miscellaneous receivables</td>
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<td>165</td>
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<tr>
<td>Total assets</td>
<td>$1,071,315</td>
<td>$1,024,344</td>
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<tr>
<td>LIABILITIES</td>
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<tr>
<td>FUND BALANCE</td>
<td>$1,071,315</td>
<td>$1,024,344</td>
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AGMA RELIEF FUND
Statement of Income and Expenses and Fund Balance
(Cash Basis)

<table>
<thead>
<tr>
<th></th>
<th>Year Ended</th>
<th>September 30</th>
<th></th>
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<tr>
<td></td>
<td>1979</td>
<td>1978</td>
<td></td>
</tr>
<tr>
<td>Income</td>
<td></td>
<td></td>
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<tr>
<td>Theatre Authority, Inc.</td>
<td>$93,400</td>
<td>$100,450</td>
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<tr>
<td>Investment income Interest</td>
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<td>$30,985</td>
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</tr>
<tr>
<td>Dividends</td>
<td>19,740</td>
<td>22,798</td>
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<tr>
<td>(Loss) gain on sale of securities</td>
<td>(5,226)</td>
<td>58,932</td>
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<tr>
<td>Repayments from members</td>
<td>32,741</td>
<td>18,228</td>
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</tr>
<tr>
<td>Fines</td>
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</tr>
<tr>
<td>Miscellaneous</td>
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<tr>
<td>Total income</td>
<td>$188,606</td>
<td>$178,350</td>
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<td>Expenses</td>
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<td>Monthly assistance payments to members</td>
<td>5,702</td>
<td>5,472</td>
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<tr>
<td>Other assistance payments to members</td>
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<tr>
<td>Outside administrative expenses</td>
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<tr>
<td>Outside secretarial services</td>
<td>4,837</td>
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<tr>
<td>Office supplies and expenses</td>
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<tr>
<td>Contributions Through Theatre Authority, Inc.</td>
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<tr>
<td>Other</td>
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<tr>
<td>Investment advisory fees</td>
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<td>Custody fees</td>
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<tr>
<td>Accounting</td>
<td>2,932</td>
<td>2,033</td>
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<td>Legal</td>
<td>400</td>
<td>400</td>
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</tr>
<tr>
<td>Miscellaneous</td>
<td>177</td>
<td>92</td>
<td></td>
</tr>
<tr>
<td>Total expenses</td>
<td>141,635</td>
<td>94,933</td>
<td></td>
</tr>
<tr>
<td>Excess of income over expenses</td>
<td>46,971</td>
<td>83,417</td>
<td></td>
</tr>
<tr>
<td>Fund balance, beginning</td>
<td>1,024,344</td>
<td>940,927</td>
<td></td>
</tr>
<tr>
<td>Fund balance, ending</td>
<td>$1,071,315</td>
<td>$1,024,344</td>
<td></td>
</tr>
</tbody>
</table>

Carol Ireland

Gail Mitchell
Member since 1978. Appeared with the Opera Theatre of Northern Virginia, Washington Opera and others as both soloist and chorister. Presently member of recital duo, Segal-Mitchell. Graduate of the Cleveland Institute of Music. "I believe a strong union is the key to members being treated as the professionals they are. The key to a strong union is involved, committed members."

CHORISTERS
(1 Vacancy)

Catherine M. Niziol
Member, five years. Past Delegate, Florentine Opera Company of Milwaukee. Instrumental in facilitating first all-union chorus in the history of the Florentine Opera Company. "I feel that I am able to bring the point of view of new, young singers to the Board of Governors, in addition to understanding that of the long-standing members. Our opinions should be expressed, noted, and responded to."

Candidates (continued)

PHILADELPHIA AREA

DANCERS
(1 Vacancy)

• Paul Kloeke
Member 3 years. Currently on the National Board of Governors. Member of the Pennsylvania Ballet since 1977. Studied ballet in Buffalo for 4 years and trained one year at the Dance Theatre of Harlem.

WASHINGTON/BALTIMORE AREA

SOLO SINGERS
(3 Vacancies)

Lynne Anders
Member since 1968. Past service, Executive Committee. Active soloist in recital, opera, operetta, musical comedy, symphonic words with orchestra. Guest artist on radio and television. President of the D.C. Fed-
American Guild of Musical Artists, Inc.
Expenses
(Cash Basis)
Year Ended September 30, 1979

Staff salaries—New York $218,878
Less: Administrative expenses reimbursed 5,000 $213,878
Payroll taxes 13,031
Secretarial office expenses 3,302
Branch office expenses
Los Angeles 13,724
San Francisco 19,209
Washington, D.C. 10,000
Philadelphia 1,250
Chicago 17,916
Seattle 1,500
New Orleans 240
Boston 3,018
Texas 240 67,097
Group life insurance—members 14,719
Employees’ pension plan contributions, net 15,583
Insurance—general 2,413
Employees health and life insurance, net 8,211
Rent 18,416
AGMazine expense 8,582
Postage 12,015
Deferred compensation expense 5,064
Printing and mimeographing 6,533
Stationery and office expense 7,598
Telephone 6,370
Delegates fees and expenses 223
Travel expense 5,824
Meeting and dinner expenses 2,058
Per capita taxes 9,261
Contributions 240
Legal 14,450
Accounting 4,857
Arbitration fees 475
Equipment and office maintenance 3,608
Interest expense 1,132
Dues and subscriptions 339
Depreciation—office equipment 3,884
Miscellaneous expenses 1,121
Total expense $450,284

Pittsburgh Area
Choristers
(2 Vacancies)
• Frank Kerin
Past service, Nominating Committee; past, current member of Board of Governors. Past, current Delegate, Pittsburgh Opera Company. Pittsburgh Opera Company chorus and in minor roles; Pittsburgh Civic Light Opera, Pittsburgh Playhouse, Cincinnati Opera, Educational TV Opera productions, Summer stock productions.

Carol Kissel
Member 27 years. Past, present service, Local Advisory Committee, Contract Negotiating Committee, Member Pittsburgh Opera Chorus 17 years. Church soloist, organist-choir director; piano accompanist.

New England Area
Solo Singers
(1 Vacancy)
Robert Honeysucker
Member 8 years. Present service, alternate New England Area Executive Committee; past service Nominating Committee. Appeared with Opera Company of Boston, Opera New England, Opera South, "I would use my position to stimulate active participation of all solo singers in my area, to help clarify existing rules, as well as push for any changes that the regional constituents feel would benefit their situation locally as well as on the national level."

(continued on next page)

Michael Sparacino
Member, 9 years. Past, present service, Executive, Chorus Committees; Past service, Nominating Committee. Past, present delegate, Washington Opera, North Virginia Opera; Past delegate, NYC Opera (at Kennedy Center), Wolf Trap, Australia, Stuttgart Ballets, Handel Festival, Principal tenor, Children’s Opera Theatre; Debut, Kennedy Center Concert Hall in title role, "Judas Maccabees" with Shir Chadash Chorale. “I have the experience, time and energy to give individual members the type of positive and knowledgeable representation they need with AGMA.”

Katherine Ray
Member, 8 years. Past service, Executive Committee, Nominating Committee. Current member, Soloist Committee. Past delegate, Bernstein “Mass,” Washington Opera. Appeared with National Symphony Orchestra “Porgy and Bess”, N.Y.C. Opera, Kennedy Center; Northern Virginia and Harford Opera Theatres, Washington Opera. Member, AFTRA. “If chosen to represent the chorus members of the Washington/Baltimore Area, I will try to see that all persons have equal and ample opportunities to perform, to speak up for their rights as members.”
Tribute to Dr. Hugh Ross

On February 23, 1980 some 300 singers honored Dr. Hugh Ross in a special singing tribute at the Cathedral of St. John the Divine. Conductors Jon de-Revere, Karen Motley, Daniel Pagent, Alice Parker, Richard Vogt and Charles Dodsley Walker led members from nine choruses which included the Schola Cantorum, which Dr. Ross has led since 1929, and the chorus of the Manhattan School of Music, where he has directed for almost 50 years.

Solo artists for the occasion were Richard Anderson, Fay Kittleson, Stephen Markuson, Jacqueline Pierce, and Arthur Woodley.

Congratulations and appreciation are extended to Richard Vogt and his excellent committee for making possible this beautiful and highly deserved tribute.

Information, Please

AGMA member Thomas A. Rexdale is seeking information on Jean de-Reszke. Mr. Leon Volan recently published “Jean deReszke Teaches Singing to Edith deLys,” an account of her lessons with the great singer-teacher from 1915 to 1917. Mr. Rexdale is preparing a companion piece to this work for the second printing which will put the work of deReszke into historical and pedagogical perspective. Anyone with pertinent information or who knows of anyone living who might have studied with Jean deReszke should contact Mr. Rexdale in care of the AGMA office, 1841 Broadway, New York, New York 10023.

AGMA Thanks

AGMA wishes to express its appreciation for the splendid cooperation shown by Local 802, American Federation of Musicians, and in particular by Lewis Waldeck, Chairman of the New York City Opera Orchestra’s 1979 negotiating committee.

We are currently engaged in an arbitration with the New York City Opera, the outcome of which can be of substantial importance to all AGMA members at the New York City Opera.

This spirit of cooperation must be nurtured, and we must rededicate ourselves to greater understanding and unity among all union members.

Thanks Lew!

Strictly Personal

Born: To Carol Wilcox and Robert Owen Jones, opera soloists and AGMA members, a son, Christopher Owen Jones, in St. Luke’s Woman’s Hospital on November 29, 1979. Their first child, he weighed 7 lbs. 14 oz.

Deceased

RICHARD CHAMBERLAIN
ROYES FERNANDEZ
ANNE KUBIAK
PETER LAGGER
MARILYN MAGNUS
GERTRUDE RIBLA
NANCY ROY
FRANK B. SPENCER
LOCKED OUT
On the picket line

In the AGMA National Board Room
stations actually encourage their listeners to make recordings.

The often used argument that the proposed legislation would result in making rich performers richer is untrue since the proposed legislation would provide that each performer on a sound recording would share equally with every other performer in the performance royalties provided in the bill. Live performances by singers and musicians have been replaced to a great extent by their own recordings; this is called technological unemployment.

A performance rights law is needed to protect singers, musicians and recording companies from technological changes. If radio uses records for profit without paying, what about tomorrow? Pushbutton music at home? Equipment with memory?

Broadcasters can easily pay the minimum royalties provided in the proposed legislation.

The principal underlying the bill is the same as that previously supported by broadcasters when they asserted that cable systems should be required to pay them when Cable TV picks up their over-the-air signals. Similarly, broadcasters should be required to pay the creators of sound recordings when broadcasters use the copyrighted programming material for their profit. They cannot have it both ways.

In view of the foregoing, AGMA members throughout the country are urged to contact the members of the House Sub-committee on Courts, Civil Liberties and the Administration of Justice and urge immediate attention to the matter of performance royalties.

The passage of HR 997 is the only remedy for an omission that results in discrimination against a particular segment of performing artists. To win our case, we must make our voices heard.

Letters to Committee members should be addressed as follows:

Honorable
House of Representatives
Washington, D.C. 20515

The members of the Committee are:
Robert W. Kastenmeier, Chairman
Robert Carr
George E. Danielson
Lamar Gudger
Herbert E. Harris II
Romano L. Mazzoli
Carlos J. Moorhead
Tom Rainsback
Harold S. Sawyer

In writing to the Committee members, be sure to identify the bill as HR 997. Urge that the bill be reported favorably by the committee. Explain to the representatives how the passage or defeat of the bill will affect you and your colleagues.

BU Who’s Who

If you worked, attended or graduated from Boston University’s School of Theatre Arts (SFAA, Theatre Division) please contact: Judith Flynn, School of Theatre Arts, 855 Commonwealth Ave., Boston, Massachusetts 02215.

You are cordially invited to the 25th Anniversary Celebration in Boston on April 25 and 26, 1980, and to help establish a BU Theatre Network of Talent.