

AGMAZINE

VOLUME XXIX No. 1

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

DECEMBER 1975

Eight Life Memberships in AGMA Awarded



At ceremonies during the National Board meeting on August 11, 1975, eight members were honored with the presentation of a Life Membership Card for Distinguished Service to AGMA. Gene Boucher, AGMA's First Vice-President, made the presentations and himself was so honored. A large gathering of Board members witnessed the event. From left to right, the happy recipients are Fifth Vice-President Thomas Pyle, Mara Yavne, First Vice-President Gene Boucher, Betty Stone, Betty Baisch, Joseph Hancock, Gabor Carelli and Wynema McKinley Fox.

Life Membership Defined in AGMA's Constitution

In 1964 the Board of Governors adopted an amendment to the AGMA Constitution which honored qualified members with Life Membership for Distinguished Service to the Guild. Since 1964 no less than 40 AGMA members have been honored by reclassification to this distinguished service category.

Earlier this year the Board of Governors authorized the issuance of Distinguished Service Life Membership Cards which have now been distributed

to eligible members throughout the country.

The Amendment defines the qualification for membership in the new classification as follows: "An Active Solo, Chorus or Dance Member who has served as an Officer and/or Member of the Board of Directors for no fewer than twelve years" shall be entitled to be reclassified as an "Active Life Member for Distinguished Service to AGMA."

(Continued on page 5)

Notice

Attention is called to the fact that the Annual Reports of the American Guild of Musical Artists Pension and Welfare Funds, filed with the Superintendent of Insurance in the State of New York and covering the fiscal year ending August 31, 1975, appear on Pages 4 and 5 of this issue of AGMAZINE.

The presentation of these reports is necessarily abbreviated. For a more comprehensive treatment, refer to the Annual Statement, copies of which may be inspected at the office of the Fund or at the New York State Insurance Department, Two World Trade Center, New York, N. Y. 10048.

Treigle Memorial Concert

by DeLloyd Tibbs
National Executive Secretary



"Norman Treigle, A Man Remembered" was the title of the souvenir program available at the Memorial Tribute to Norman Treigle on October 27, 1975 at the New York State Theater, the site of many of his triumphs.

The Norman Treigle Memorial Fund honoring the late distinguished singer has been established under the aegis of the New York City Opera Guild and

will have as its object the institution of permanent scholarships to assist young American singers of merit.

Beverly Sills, Julius Rudel and J. Ralph Corbett are Chairmen of the Fund. The project was initiated soon after Mr. Treigle's death on February 16th by his colleagues, John S. Stamford and Chester Ludgin.

Conducted by Julius Rudel and with narration by Beverly Sills, the program featured artists who had sung with Norman, during his twenty years with the New York City Opera, in excerpts from operas identified with him.

The overwhelming cooperation and

support of the many individuals and organizations who gave freely of their time and talents are indicative of the esteem in which Norman Treigle was held by the opera world.

Typical of Norman's involvement with the welfare of his fellow-artists was his service as AGMA's representative for the New Orleans Area as well as First Vice-President of AGMA.

Although we of the performing arts all shared the grief at the untimely death of Norman Treigle, the tribute to him on October 27th was one of the performing arts' finest hours.

4 A's Financial Statement

The annual financial statement of our international AFL-CIO union—the Associated Actors and Artistes of America—is posted on the bulletin board in AGMA's headquarters and copies are available for any member desiring one.

Two New Dental Offices

Members will be pleased to hear of the opening of two new dental facilities as part of AGMA's dental program. These are conveniently located in the following areas:

Bronx—2202 Grand Concourse

Westchester—160 South Central Avenue (Route 9A), Elmsford.

We are informed that the new offices are nicely furnished with modern equipment and that the same fees will be adhered to by these two new facilities.

Deceased

Lawson Bates
Sidor Belarsky
Lady Anne Breed
Mariano Caruso
Stacey Freeman
Glenn Jordan
John Kriza
Nicola Moscona
Paul Nickel
Amy Shuard
Charles Weidman

AGMA ZINE

SANDRA MUNSELL, *Editor*

VOLUME XXIX No. 1

DECEMBER 1975

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JASCHA HEIFETZ, Founding Vice-President

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Dick Moore, of Dick Moore and Associates, New York public relations consultants in the arts field, has written an excellent article which merits careful reading. It can protect members from unknowingly giving away their most marketable asset . . . their talents.

Benefit for Whom?

Many entertainers who think they're doing their bit for charity are unknowingly stealing from themselves

Watch it! Check the facts.

Fact one: Piracy of recorded works and even film and video tape is rampant, and causes the loss to American entertainers of hundreds of millions of dollars every year.

Fact two: As money gets tighter, worthy organizations that depend on contributions to keep them going lean more and more on charity appeals.

Fact three: The U.S. Bicentennial observance will see many deserving organizations—and some bogus ones—compete for support and, not incidentally, for the services of entertainers.

* * *

These facts may seem unrelated but taken together they mean that members of AFTRA, SAG, Equity, AGVA and AGMA are today potential victims of unauthorized "benefits" to a greater extent than ever before.

Today the damage that entertainers can do to their careers by appearing on uncleared telethons or other benefits is also greater than ever and these appearances often render their unions powerless to protect them. Take the case of the comedian who, after generously doing his club routine for what he thought was a cleared, live "benefit" later heard his act broadcast on the radio in another city—with no compensation to him, and without his consent. It had been surreptitiously taped without his permission—a variation on record piracy called "bootlegging." There went that act!

In another instance, several stars who performed at a dinner in connection with an uncleared charity tennis match, some months later saw on their TV screens their own performances included

(Continued on last page)



In the continuing efforts to further public interest in and support for the performing arts, AGMA and AFTRA members join Robert Sherman as guests on his WQXR program, "Listening Room" to promote serious music in the opera and concert fields. The participants in the discussion were left to right, Lin Garber, AGMA National Board Member; Robert Sherman, program host; Kenneth Groot, N.Y. AFTRA Executive Secretary; Helen Merritt, AGMA member; Lois Winter, National Board Member of both AFTRA and AGMA as well as Local N.Y. Board Member; Thomas Pyle, AFTRA member and AGMA Vice-President. (Photograph courtesy, Stephen F. Crout)

AGMA Pension, Welfare Administrator a Graduate



At a coffee-and-cake party in AGMA's office to celebrate Ellen Wagner's graduation, Alan Olsen helps Ellen show her diploma to the group.

For the past three years, the AGMA Pension and Welfare Fund Administrator, Ellen Wagner, has been attending the Joseph A. Martino Graduate School of Business Administration of Fordham University, as a night student, with a concentrated area of study in finance. On August 6, 1975, the degree of Master of Business Administration was conferred on Ellen Wagner by the Trustees of Fordham University.

Ms. Wagner was cited for distinguished academic achievement for her final project in the seminar on Financial Management of Non-Profit Organizations. Her presentation was on Financing and Budgeting for a labor union. Ms. Wagner was one of the top three students, as Dean Louis M. Spadaro of Fordham University informed her by letter.

Now that the formal program of study is over, Ms. Wagner is volunteering some of her free time to the Alumni Association in order to help establish a course of study at Fordham where proven business techniques can be adapted for use in the Arts.

ANNUAL REPORT
For the fiscal year ended August 31, 1975
AGMA Welfare Fund
1841 Broadway, New York, N.Y. 10023
to the Superintendent of Insurance of the State of New York

CHANGES IN FUND BALANCE (RESERVE FOR FUTURE BENEFITS)

Additions to Fund Balance

Contributions:		
Employer	\$148,873	
Employee	17,512	
Total Contributions		\$166,385
Dividends and Experience Rating Refunds from Insurance Companies		25,602
Investment Income:		
Interest	7,192	
Total Income from Investments		7,192
Other Additions		
Late Charges and Administrative Fees	289	
Total Other Additions		289
Total Additions		\$199,468

Deductions from Fund Balance

Insurance and Annuity Premiums to Insurance Carriers and to Service Organizations		\$110,701
Administrative Expenses:		
Salaries	\$12,907	
Clerical and Bookkeeping Service	2,329	
Taxes	1,085	
Fees and Commissions	5,464	
Rent	771	
Insurance Premiums	276	
Fidelity Bond Premiums	74	
Office and Sundry Expenses	1,953	
Total Administrative Expenses		24,859
Total Deductions		\$135,560

Reconcilement of Fund Balance

Fund Balance (Reserve for Future Benefits) at Beginning of Year	\$107,926
Total Additions During Year	\$199,468
Total Deductions During Year	135,560
Total Net Increase	63,908
Fund Balance (Reserve for Future Benefits) at End of Year	\$171,834

STATEMENT OF ASSETS AND LIABILITIES

August 31, 1975

Assets

Cash	\$ 25,002
Investments	
Bank Deposits at Interest and Deposits or Shares in Savings and Loan Associations	11,529
Bonds and Debentures	
Government Obligations:	
Federal	135,866
Total Assets	\$172,397

Liabilities

Payroll Taxes Withheld	\$ 563
Reserve for Future Benefits (Fund Balance)	171,834
Total Liabilities and Reserves	\$172,397

ANNUAL REPORT

For the fiscal year ended August 31, 1975
AGMA Pension Fund
1841 Broadway, New York, N.Y. 10023
to the Superintendent of Insurance of the State of New York

CHANGES IN FUND BALANCE (RESERVE FOR FUTURE BENEFITS)

Additions to Fund Balance

Contributions:		
Employer	\$248,862	
Total Contributions		\$ 248,862
Investment Income:		
Interest	40,445	
Dividends	12,464	
Total Income from Investments		52,909
Profit on Disposal of Investments		4,414
Other Additions:		
Late Charges & Administrative Fees	1,078	
Total Other Additions		1,078
Total Additions		\$ 307,263

Deductions from Fund Balance

Benefits Provided Directly by the Fund	\$ 8,172
Administrative Expenses	
Salaries	\$ 12,906
Clerical & Bookkeeping Services	6,697
Taxes	1,085
Fees and Commissions	5,977
Rent	770
Insurance Premiums	1,077
Fidelity Bond Premiums	147
Office & Sundry Expenses	1,960
Total Administrative Expenses	30,619
Loss on Disposal of Investments	14,137
Total Deductions	\$ 52,928

Reconcilement of Fund Balance

Fund Balance (Reserve for Future Benefits) at Beginning of Year	\$ 953,926
Total Additions During Year	\$307,263
Total Deductions During Year	52,928
Total Net Increase	254,335
Fund Balance (Reserve for Future Benefits) at End of Year	\$1,208,261

STATEMENT OF ASSETS AND LIABILITIES

August 31, 1975

Assets

Cash	\$ 3,265
Due from Broker	\$ 14,627
Interest Receivable	1,106
Investments	
Stocks	
Preferred	11,909
Common	461,569
Bonds and Debentures	
Government Obligations	
Federal	116,027
Non-Government Obligations	599,758
Total Assets	\$1,208,261

Liabilities

Reserves for Future Benefits (Fund Balance)	\$1,208,261
Total Liabilities and Reserves	\$1,208,261

ADDITIONAL INFORMATION AVAILABLE

REPORT ON EXAMINATION: These funds are subject to periodic examination by the New York State Insurance Department. All employee-members of these funds, all contributing employers and the participating unions may inspect the Reports on Examination at the New York State Insurance Department, upon presentation of proper credentials. If you wish to see the Report, please contact the New York State Insurance Department, Two World Trade Center, New York, N. Y. 10048.

OTHER INFORMATION: Also available for inspection—to the public generally—are the annual statements and registration documents filed by the Funds. These may be inspected during working hours at the above address or at the office of the Funds.

STATE OF NEW YORK }
COUNTY OF NEW YORK }

SS.

DeLloyd Tibbs and Ralph Black

Trustees of the Funds affirm, under the penalties of perjury, that the contents of this Annual Report are true and hereby subscribe thereto.

Ralph Black

Employer trustee

DeLloyd Tibbs

Employee trustee

Life Memberships

(continued from page 1)

Life Membership Card of AGMA member, Elizabeth Hoeppel. She, Jascha Heifetz and the late Serge Oukrainsky were the first three recipients of the Life Membership honor. It is regrettable that Miss Hoeppel was ill and could not attend the meeting which added eight new members to the select group of Life Membership awardees.

AMERICAN GUILD OF MUSICAL ARTISTS

(Branch of Associated Actors & Artistes of America)

Affiliated with AFL-CIO

1841 Broadway, N. Y., N. Y. - Co 5-3687

This is to certify that.....

Member No. 278.....has been designated a Life Member for Distinguished Service to AGMA.

In witness whereof, we have hereunder subscribed our names:

Conrad M. ...
President

DeLloyd Tibbs
National Executive Secretary



Chicago Area Meeting

Earlier this year, Lloyd Tibbs attended a Chicago Area meeting which was extremely well-attended by the membership. A change of Chairman took place, with the retirement from that office of Casimir Zielinski. He was succeeded by Jacqueline Fabish who then presided at the meeting. AGMA's Chicago representative, Herbert Neuer, helps Casimir Zielinski display his Life Membership Card as National Executive Secretary Lloyd Tibbs smiles approvingly.



There was lively discussion on the matter of the appointment of Area Nominating Committee members.

In Pictures



Chairwoman Fabish performs in her new role, flanked by, at her left, Lloyd Tibbs, and at her right, Herbert Neuer and his assistant, Grace Fair.



Dancers were well represented at the meeting. Those pictured are all members of the Chicago Ballet, with the ladies outnumbering the men.

Benefit for Whom?

(Continued from page 3)

as part of a special. They had not authorized the telecast, nor did they get paid.

This kind of thing is happening more and more. It's happening because too many otherwise savvy, solid union members are giving their time to so-called benefits that have not been cleared and monitored by Theatre Authority. Some of the biggest names in the business fall into the trap.

Theatre Authority was created over twenty years ago by the various unions of the Four A's (including AGMA) to protect their members from the exploitation of endless "benefits" not all of them legitimate. It was created in short, to take you off the spot; and it can, and it does—if you just remember to check with the nearest AGMA or TA office *before* you agree to give a benefit performance.

Here's the story. Theatre Authority is a non-profit organization which ensures that benefits, telethons and other charitable functions at which entertainers are asked to donate their talents are legitimate. TA determines the terms and conditions under which performers may appear at charity benefits and it receives contributions for certain cleared benefits. These contributions are used to aid needy performers who belong to the organizations whose members contribute their talents to the benefits. These contributions are based on the type of event being held, the number of stars appearing and the potential amount to be raised as a result of the function.

For the performer, Theatre Authority has established several rules and regulations for safety, comfort and convenience and other very important "fringe benefits." A Performers Insurance Policy is provided in case an injury is sustained in connection with the appearance. For the unpaid star performer, an appropriate contribution to TA actually becomes the star's own contribution to less fortunate colleagues. For the non-star, TA collects the applicable minimum scale fee and sends it to the proper union for disbursement. An important protective clause requires that payment be made to Theatre Authority rather than to the individual. The TA contract specifically prohibits "solicitation, direct or indirect, of any performer for return

of their compensation whether as a contribution or otherwise." Nothing in a Theatre Authority clearance, however, abrogates a performer's right, star or non-star, to be paid a usual fee, if he so desires.

Additionally, the TA Clearance Agreements provide that all expenses incurred by the artist appearing in a cleared charity function shall be paid. Rehearsal time is limited, and future rebroadcasts, tapes or films of the original function are prohibited, except under very specific conditions. This protection is becoming increasingly important, because when an artist appears on an uncleared function he has no control over the future use of it. It could even become a commercial venture at a later date and the artist still will receive no compensation. The possibilities are mind-boggling when unauthorized performances by major stars get into circulation with no requirement to pay the artists involved.

Any time an entertainer fails to ascertain prior to making a commitment whether or not a function has Theatre Authority clearance, a serious violation of union rules has occurred. The member could be subject to disciplinary action by his union.

Members involved in *any* free appearance (even sports events) must check first to see if they are cleared by Theatre Authority and that there is no taping for further use unless they are certain

the taping is AGMA and/or Theatre Authority approved. Don't take clearance for granted simply because the organization is well-known. Approval must be received by the organization *in writing* from Theatre Authority.

When TA was born, most benefits were live. (Most TV once was live, too.) A few years ago there were about 75 live benefits in New York City alone; today there are about 30. Telethons meanwhile have proliferated, until today there are at least 100 annually around the country sponsored by such diverse organizations as the March of Dimes in Binghamton, New York to the Lions Club for Children's Diseases in Padukah, Kentucky. United Cerebral Palsy sponsors over 30 telethons a year. The largest single telethon is the one hosted by Jerry Lewis every Labor Day on behalf of the Muscular Dystrophy Associations of America. Every authorized appearance must be safeguarded against improper future use.

There are two main offices of Theatre Authority. One is in New York City at 485 Fifth Avenue (telephone 212 MU 2-4215); this has jurisdiction over all benefit performances east of Omaha, Nebraska. Beverly Roberts is Executive Secretary. The West Coast office, with jurisdiction west of Omaha, is at 6253 Hollywood Boulevard (telephone 213 HO 2-5761). Julian Christensen is Executive Secretary. Be glad, not had. Check first!

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