AGMAZINE

VOLUME XXIV, No. 5 — OFFICIAL ORGAN OF THE AMERICAN GUILD OF MUSICAL ARTISTS — A Branch of the Associated Actors and Artistes of America, Affiliated with the AFL-CIO — JUNE, 1971

Officers, Board Members Elected

President

MacNeil

1st Vice-President

Hines

2nd Vice-President

Sgarro

4th Vice-President

Fredricks

5th Vice-President

Vellucci

Treasurer

Davidson

Recording Secretary

Shirley

1,066 valid ballots have elected a slate of National Officers of AGMA (with the exception of the office of Third Vice-President) and 36 members of the Board of Governors.

All active members who were up-to-date in their dues payments as of February 1, 1971, were eligible to vote.

A complete report of the election returns follows. Names of those elected appear in bold type.

OFFICERS

President	
CORNELL McNEIL	983
Write-ins	16
First Vice-President	
JEROME HINES	999
Write-ins	8
Second Vice-President	
LOUIS SGARRO	964
Write-ins	16
Fourth Vice-President	
RICHARD FREDRICKS	953
Write-ins	11
Fifth Vice-President	
LUIGI VELLUCCI	966
Write-ins	8
Treasurer	
LAWRENCE DAVIDSON	975
Write-ins	7
Recording Secretary	
GEORGE SHIRLEY	1012
Write-ins	3

NEW YORK AREA

Solo Singers—10 Vacancies

FRANK GUARRERA	462
CHARLES ANTHONY	436
MURIEL GREENSPON	396
GABOR CARELLI	392
DAVID LLOYD	390
RICHARD TORIGI	366
LLOYD HARRIS	363
MORLEY MEREDITH	337
DON YULE	320
EDMUND KARLSRUD	289
David Hicks	281
Mina Cravi	279
David Griffith	244
Irwin Densen	200
Write-ins	5

Stage Directors/Stage Managers
2 Vacancies

HENRY BUTLER	345
NAOMI ORNEST	251
Frank Gentilesca	188
David Pardoll	160
Write-ins	12

Choristers—4 Vacancies

CHARLES KUESTNER	251
BETTY COSTA	249
MARIA YAUGER	197
JOHN D. BROOME	190
Mara Yavne	188
Edson Hoel	188
Henry De Vito	187
Stig Helgren	171
Vinette Boyce	163
Irving Lavitz	94
Write-ins	13

Dancers—5 Vacancies

CHRISTINE KONO	313
SHAUN O'BRIEN	300
PHILLIP RICE	295
DALE MUCHMORE	289
DONALD MAHLER	278
Phyllis Lamhut	267
Herbert Kummel	230
Richard Rein	139
Write-ins	1

LOS ANGELES AREA

Solo Singers—1 Vacancy

PAUL HINSHAW	116
Write-ins	2

Choristers—3 Vacancies

RICHARD NELSON	76
THOMAS S. CLARKE	73
JUANITA McCOLLUM	60
Beverly Robinson	58
Frances Russell	42
Stephen Sweetland	41
Write-ins	2

Dancers—1 Vacancy

LOLA MONTES	78
Barbara Arms	32

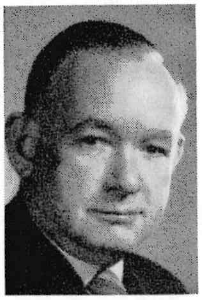
(Continued on Page 4)

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, 1970, appear on Pages 4 through 9 of this issue of AGMAzine.

Ford Foundation Study

by DeLloyd Tibbs
National Executive Secretary



The performing arts field welcomed the recent announcement by the Ford Foundation that it will undertake a massive computerized study of the nonprofit performing arts in this country, to obtain more sound data for managers in this field and for considerations of public policy.

Managers in the performing arts have traditionally been handicapped by the lack of financial and funding data, systematically compiled. Without this data, a true evaluation of their present economic situation and rational planning for the future are impossible.

Because of the great diversity in the ways in which artistic groups classify their activities and maintain their books, there has been no systematic compilation of comparable figures. The various studies of the economics of such groups, through the years, have not made possible this comparable study but with the availability now of the computer . . . and a Ford Foundation outlay of some $618,000 . . . a five-year financial history and analysis of some 200 nonprofit professional groups are possible. Groups included are theatre, opera, symphony and dance. A market study in key cities, to determine elements that could increase audience size and support, is also included in the budget.

With the performing arts chronically in financial difficulty, the new data being collected will give current and potential supporters a clearer picture of how the performing arts are financed, why they cost what they do and how these costs are met. This solid data is essential for an effective national policy for the arts.

First stage in the survey is a questionnaire which asks for completely detailed information on each group's income, including any subsidies, its expenses, deficits and audited financial statements for each of the five years, ending with the 1969-70 season. This "data bank" will be updated each year with current information.

Data emerging from the questionaires will be computerized and analyzed in three ways: for the nonprofit performing arts as a whole, for each of the four types represented (theatre, symphony, opera and dance); and within each type according to budget and size. The third analysis in particular will help each organization, for the first time, compare its operations with others of comparable kind and size. Each group will receive computer printouts converting its individual figures into the kinds of annual percentages and growth rates over the years in actual dollars, that will be used in the analyses in the general report. The latter is scheduled for publication in 1972.

In the published report, confidential budgetary information on individual organizations will not be revealed.

The audience survey, through analyses of some 8,000 interviews, will attempt to determine the factors that affect ticket-buying, and the relative importance of these factors.

Not only will the survey enable performing arts managers to compare their own income and expense patterns with those of other groups, but will also give them a basis for review of managerial and marketing practices and a yardstick for more accurate projections of future needs.

This much-needed, long overdue and finally undertaken program will be watched with keen interest by the performing arts community and publication of the findings in early 1972 is eagerly anticipated.

A G M A Z I N E

Sandra Munsell, *Editor*

VOLUME XXIV, No. 5 — JUNE, 1971

Lawrence Tibbett, Founding President

Jascha Heifetz, Founding Vice-President

Cornell MacNeil, *President*
Jerome Hines, *1st Vice-President*
Louis Scarro, *2nd Vice-President*
Gene Boucher, *3rd Vice-President*
Richard Fredricks, *4th Vice-President*
Luigi Vellucci, *5th Vice-President*
Lawrence Davidson, *Treasurer*
George Shirley, *Recording Secretary*
De Lloyd Tibbs, *Nat'l. Executive Secretary*
Joan Greenspan
Alan Olsen
Assts. to the Nat'l Ex. Secy.
Margaret Adams, *Financial Secretary, Membership Department*
Mildred Grant, *Director of Public Relations Asst. to Nat'l. Ex. Secy.*

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732-4310

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Evelyn Freyman
4706 Wisconsin Ave., N.W.
KEllogg 7-1010

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Harry H. Howard
104 Supreme Court Bldg.
Loyola Avenue
527-6520 523-6520

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307 North Michigan Ave.
Chicago 1, Ill.
FR 2-8081

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Robert M. Segal
Room 1103
11 Beacon Street
RIchmond 2-0208

Northwest
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Seattle 2, Washington
EAst 3-0438
MAin 2-8199

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Suite 603
Hollywood, Calif. 90028
461-3714

San Francisco
Harry Polland
Suite 2600
100 Bush Street
YUkon 6-4060

Canada
Burnard Chadwick
35 Hayden Street
Toronto 5, Ontario
924-1133

Elected to Board of Governors


Guarrera


Anthony


Greenspon


Carelli


Lloyd


Torigi


Harris


Meredith


Yule


Karlsrud


Butler


Ornest


Kuestner


Costa


Yauger


Broome


Kono


O'Brien


Rice


Muchmore


Mahler


Hinshaw


Nelson


Clarke


McCollum


Montes


Lukaszewski


Brown


Petersen


Gentry


Fox


Kubiak


O'Donnell


Hopper


Kostka


Brock

Election Report

(Continued from Page 1)

CHICAGO AREA

Solo Singers—2 Vacancies

MARGARET LUKASZEWSKI	90
WILLIE BROWN, JR.	86
Write-ins	2

SAN FRANCISCO AREA

Solo Singers—1 Vacancy

DONNA PETERSEN	47
William Fleck	27
Write-ins	1

Choristers—1 Vacancy

STAN GENTRY	35
Cecilia MacLaren	21
Sally Sherrill	19

PHILADELPHIA AREA

Choristers—1 Vacancy

WYNEMA McKINLEY FOX	41
Write-ins	1

PITTSBURGH AREA

Choristers—2 Vacancies

ANNE KUBIAK	34
THOMAS O'DONNELL	34
Write-ins	1

NEW ORLEANS AREA

Choristers—1 Vacancy

BENNY HOPPER	56
Write-ins	3

NEW ENGLAND AREA

Solo Singers—1 Vacancy

KAROL KOSTKA	20

WASHINGTON/BALTIMORE AREA

Solo Singers—1 Vacancy

SUZANNE MEINTZER BROCK	34
Write-ins	1

RESUME OF VOTING

VALID BALLOTS:

New York Area	564
Los Angeles Area	124
Chicago Area	95
Philadelphia Area	45
San Francisco Area	79
Pittsburgh Area	37
New Orleans Area	64
New England Area	22
Washington/Baltimore Area	36
TOTAL VALID BALLOTS	1,066

(Continued on Page 9)

ANNUAL REPORT
For the fiscal year ended August 31, 1970
AGMA Pension Fund
1841 Broadway, New York, N.Y. 10023
to the Superintendent of Insurance of the State of New York

NOTES: (1) All data in the Annual Report is to be copied from the Annual Statement. Where a copy of U.S. Department of Labor Form D-2 has been filed in lieu of pages 7 to 14 of the New York Annual Statement, Part IV—Section A of Form D-2 may be substituted for Page 3 herein.

(2) The Annual Report is required to be filed, in duplicate, not later than five months after end of fiscal year. Address replies to New York State Insurance Department, 55 John Street, New York, New York 10038.

(3) The data contained herein is for the purpose of providing general information as to the condition and affairs of the fund. The presentation 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, 55 John Street, New York, New York 10038.

CHANGES IN FUND BALANCE (RESERVE FOR FUTURE BENEFITS)

Additions to Fund Balance

Item		
1. Contributions:		
(a) Employer	$96,529.00	
(b) Employee		
(c) Other (Specify)		
(d) Total Contributions		$96,529.00
2. Dividends and Experience Rating Refunds from Insurance Companies		
3. Investment Income:		
(a) Interest	2,376.00	
(b) Dividends	447.00	
(c) Rents		
(d) Other (Specify)		
(e) Total Income from Investments		$ 2,823.00
4. Profit on disposal of investments		
5. Increase by adjustment in asset values of investments		
6. Other Additions: (Itemize)		
(a)		
(b)		
(c) Total Other Additions		
7. Total Additions		$99,352.00

Deductions from Fund Balance

8. Insurance and Annuity Premiums to Insurance Carriers and to Service Organizations (Including Prepaid Medical Plans)	

9. Benefits Provided Directly by the Trust or Separately Maintained Fund		________
10. Payments to an Organization Maintained by the Plan for the Purpose of Providing Benefits to Participants		________
11. Payments or Contract Fees Paid to Independent Organizations or Individuals Providing Plan Benefits (Clinics, Hospitals, Doctors, etc.)		________
12. Administrative Expenses:		
(a) Salaries	5,149.00	
(b) Allowances, Expenses, etc.	________	
(c) Taxes	316.00	
(d) Fees and Commissions	4,734.00	
(e) Rent	80.00	
(f) Insurance Premiums	45.00	
(g) Fidelity Bond Premiums	________	
(h) Other Administrative Expenses (Specify) Office & sundry expenses	199.00	
(i) Total Administrative Expenses		$10,523.00
13. Loss on disposal of investments		________
14. Decrease by adjustment in asset values of investments		________
15. Other Deductions: (Itemize)		
(a)	________	
(b)	________	
(c) Total Other Deductions		________
16. Total Deductions		$10,523.00

Reconcilement of Fund Balance

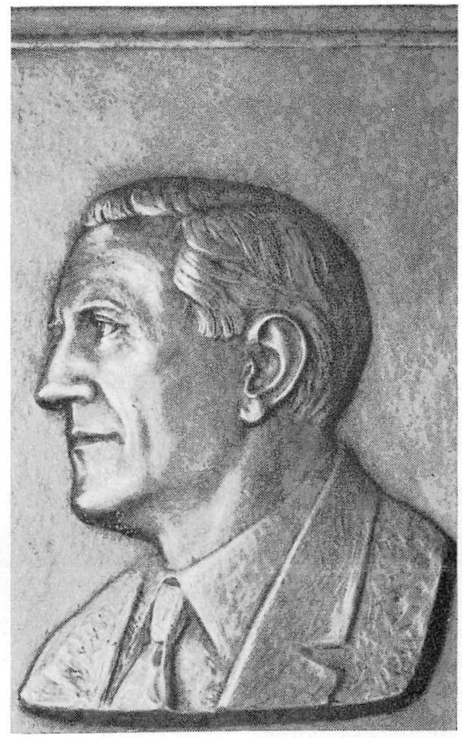
17. Fund Balance (Reserve for Future Benefits) at Beginning of Year		56,146.00
18. Total Additions During Year (Item 7)	99,352.00	
19. Total Deductions During Year (Item 16)	10,523.00	
20. Total Net Increase (Decrease)		88,829.00
21. Fund Balance (Reserve for Future Benefits) at end of Year (Item 14, Statement of Assets and Liabilities)		$144,975.00

Statement of Assets and Liabilities

ASSETS

Item	*End of Reporting Year*
1. Cash	$ 4,937.00
(a) Contributions:	
(1) Employer	________
(2) Other (Specify)	________
(b) Dividends or Experience Rating Refunds	402.00
(c) Other (Specify) Due from broker—Interest Receivable	103.00
3. Investments: (Other than Real Estate)	
(a) Bank Deposits At Interest and Deposits or Shares in Savings and Loan Associations	________
(b) Stocks:	
(1) Preferred	________
(2) Common	74,613.00
(c) Bonds and Debentures:	
(1) Government Obligations	
(a) Federal	9,806.00
(b) State and Municipal	________
(2) Foreign Government Obligations	________
(3) Non-Government Obligations	55,114.00

(*Continued on Page 6*)



February 23d saw the unveiling of a handsome plaque in memory of John Brownlee, at the Manhattan School of Music in New York, where the late singer served as administrative head from 1956 until his death in January, 1969. The cast bronze plaque, which measures 28″ x 40″, is the work of Paul Fjelde, and below the likeness of Mr. Brownlee appear these words:

1901 John Brownlee 1969
Director and President of Manhattan School of Music—1956-1969

"Under his leadership, the School's already excellent reputation was greatly enhanced nationally and internationally. The move to this building was his dream. He was the principal factor in Manhattan's nine and one-half million dollar expansion program to make it possible. His great achievement at Manhattan followed an outstanding career as a singer. Born in Australia, he was a leading artist of the Metropolitan Opera, Covent Garden, the Paris Opera and the Glyndebourne Festival. He served as President of the American Guild of Musical Artists from 1953 to 1967. This memorial is erected by his admirers and friends."

Present for the unveiling ceremony were Mrs. John Brownlee and her daughter, Delphina Bashkow, the Australian Consul-General and his wife, Sir John and Lady Bates, Miss Alice Tully, G. Lauder Greenway, with DeLloyd Tibbs and Alan Olsen representing AGMA. Also present were other friends of the Brownlees and members of the School's Board of Trustees.

(d) Common Trusts:	
(1) (Identify)	______
(2) (Identify)	______
(e) Subsidiary Organizations (Identify and Indicate Percentage of Ownership by this plan in the subsidiary)	______
(1) %	______
(2) %	______
4. Real Estate Loans and Mortgages	______
5. Loans and Notes Receivable: (Other than Real Estate)	
(a) Secured	______
(b) Unsecured	______
6. Real Estate	
(a) Operated	______
(b) Other Real Estate	______
7. Other Assets:	
(a) Accrued Income	______
(b) Prepaid Expenses	______
(c) Other (Specify)	______
8. Total Assets	$144,975.00
LIABILITIES	
9. Insurance and Annuity Premiums Payable	______
10. Unpaid Claims (Not Covered by Insurance)	______
11. Accounts Payable	______
12. Accrued Expenses	______
13. Other Liabilities (Specify)	______
14. Reserve for Future Benefits (Fund Balance)	144,975.00
15. Total Liabilities Reserves	$144,975.00

ANNUAL REPORT OF THE AGMA PENSION FUND

STATE OF New York }
COUNTY OF New York } SS.

Alan D. Olsen and Norman Singer

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

Norman Singer
Employer trustee

Alan D. Olsen
Employee trustee

Discrimination in Insurance?

The 4 A's, prompted by complaints from union members, has formed a committee to spark a nation-wide investigation of the extent of discriminatory practices against performers on the part of some insurance companies. As an example, some auto insurance companies determine each individual car owner's cost for insurance by a point system, evaluated in terms of age, medical history, accidents, past driving record and *occupation*. Examination of the system reveals that artists are discriminated against by *profession* without regard to their driving records.

The newly created committee is concerned with all forms of insurance: Life, Health and Accident, Automobile, Home Owners, etc.

If you have been denied insurance because you are a performer or have been forced to pay higher premiums because of your profession, write promptly to:

Associated Actors and Artistes of America
Insurance Committee, Room 1408
165 West 46th Street
New York City 10036

Be sure to give your name, address, union affiliation, the kind of insurance you applied for.

Backstage Noises —

by Emile Renan

It has long been a view of this column that we AGMAns really know each other too little. We tour together. And if we don't loathe one another, we usually get to like each other immensely—for the duration of the tour and, perhaps, a bit longer. But some of our greatest problems arise from the fact that mutual awareness and insight are in too short supply.

So-o-o, this issue is devoted to some of the things we do and do not know about ourselves and about our "field."

John Dyar sends the following, stemming from a recent opera performance in Los Angeles. The new, young back-stage guard was told by the stage manager, during the final performance:

—You may have to stay a little later tonight. We're striking.

—Gee, that's too bad. I'm sorry to hear it!

Stage Manager (guessing that the guard was hazy about "striking") You may even have to stay 'til four o'clock since we're taking down the sets.

—Hell, if *I* was striking, I wouldn't even TOUCH the damned things!

* * *

O.K. So the guard was young and new to the "game." But what of this tale?

Many years ago, Thelma Votipka ("Tippy" to her friends) was approached by a worried colleague during a Don Giovanni rehearsal at the Met. Now, this colleague was both an excellent basso and a world-famous artist.

—Tippy, how is the blend in the male trio (the Don, Leporello, Masetto)? Did you hear it?

With honest enthusiasm, Tippy replied, "Marvelous!"

—You really think so? asked the doubtful colleague.

—I'm telling you that I never heard it better!

The unsatisfied basso tried again.

—You're not just saying it?

—I'm telling you the blend was so marvelous that the three of you sounded like *one voice!*

—Like one voice?

—Exactly! Like one voice!

—Good (said the apparently inconsolable basso). Then I must sing louder!

* * *

Or this one . . . . .

Giorgio Tozzi was sitting in a bar near the old Met when a "name"-haunting fan spotted him.

—Oh, Mr. Siepi! What a break! Please, Mr. Siepi, may I have your autograph?

—Certainly, replied our imperturbable Mr. Tozzi, and he calmly wrote down, "Cesare Siepi."

As the fan chortled away in happy retreat, Tozzi's drinking companion (it would be nice to know who it was) burned.

—How do you like that ignorance, that stupidity! Why did you reward him for not knowing you?

Tozzi's signal hushed his companion. The fan was returning, bearing in tow a very skeptical-looking friend.

—There he is, smartie! See for yourself! You know *everything!* "He couldn't be Siepi; he's not in town!" Well, there he is! So what do you say now?

The second fan looked, gulped, then, handsomely, ate crow. He too asked Tozzi for Mr. Siepi's autograph. And again, Giorgio graciously obliged, and then smiled them happily on their way.

—Giorgio! Why did you do it? WHY did you sign for them? One of the most famous singers in the whole world—and they don't *know* you! Why did you do it?

Tozzi's smile broadened. "Well, now, obviously they don't know Siepi either!"

* * *

And still on the subject of knowing . . . Jay Harrison gave a preliminary examination to check the "knowledge" of prospective students in a History of Opera class.

One beautiful "answer" was: A basso continuo is a mechanical device used by castrati!!??

* * *

On that matter of knowing, will some kind soul explain the following to me?

Will Lorin recalls a remark attributed to Brahms, when asked his opinion of an acquaintance. The maestro is supposed to have replied: Can't STAND him. He's so . . . so . . . so B flat!

* * *

William L. Stein makes a somewhat murky contribution to our by-now-abused "knowledge."

Writes the impresario, "Did anyone know that Mozart was not only a talented composer but a clairvoyant? He foresaw that there would be Communism in Yugoslavia and better even, that it would be a moderate form. With that in mind, he wrote LA CLEMENZA DI TITO!

* * *

There are some days when I just DON'T KNOW . . . But perhaps one more attempt. There are already two versions of this story, both good.

It is alleged that a difference of opinion arose between Otto Klemperer and George Mendelssohn, A&R (Artists and Repertoire)

(*Continued on Page* 8)

ANNUAL REPORT
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AGMA Welfare Fund
1841 Broadway, New York, N.Y. 10023
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CHANGES IN FUND BALANCE (RESERVE FOR FUTURE BENEFITS)

Additions to Fund Balance

Item		
1. Contributions:		
(a) Employer	$56,107.00	
(b) Employee	8,491.00	
(c) Other (Specify)		
(d) Total Contributions		$64,598.00
2. Dividends and Experience Rating Refunds from Insurance Companies		
3. Investment Income:		
(a) Interest		
(b) Dividends		
(c) Rents		
(d) Other (Specify)		
(e) Total Income from Investments		
4. Profit on disposal of investments		
5. Increase by adjustment in asset values of investments		
6. Other Additions: (Itemize)		
(a)		
(b)		
(c) Total Other Additions		
7. Total Additions		$64,598.00

Deductions from Fund Balance

8. Insurance and Annuity Premiums to Insurance Carriers and to Service Organizations (Including Prepaid Medical Plans)	40,924.00

(*Continued on Page* 8)

9.	Benefits Provided Directly by the Trust or Separately Maintained Fund		———
10.	Payments to an Organization Maintained by the Plan for the Purpose of Providing Benefits to Participants		———
11.	Payments or Contract Fees Paid to Independent Organizations or Individuals Providing Plan Benefits (Clinics, Hospitals, Doctors, etc.)		———
12.	Administrative Expenses:		
	(a) Salaries	5,149.00	
	(b) Allowances, Expenses, etc.	———	
	(c) Taxes	319.00	
	(d) Fees and Commissions	2,796.00	
	(e) Rent	960.00	
	(f) Insurance Premiums	23.00	
	(g) Fidelity Bond Premiums	———	
	(h) Other Administrative Expenses (Specify) Office & sundry expenses	293.00	
	(i) Total Administrative Expenses		$ 9,540.00
13.	Loss on disposal of investments		———
14.	Decrease by adjustment in asset values of investments		———
15.	Other Deductions: (Itemize)		
	(a)	———	
	(b)	———	
	(c) Total Other Deductions		———
16.	Total Deductions		$50,464.00

Reconcilement of Fund Balance

17.	Fund Balance (Reserve for Future Benefits) at Beginning of Year		5,994.00
18.	Total Additions During Year (Item 7)	64,598.00	
19.	Total Deductions During Year (Item 16)	50,464.00	
20.	Total Net Increase (Decrease)		14,134.00
21.	Fund Balance (Reserve for Future Benefits) at end of Year (Item 14, Statement of Assets and Liabilities)		$20.128.00

Statement of Assets and Liabilities

ASSETS

Item		*End of Reporting Year*
1.	Cash	$20,485.00
2.	Receivables	
	(a) Contributions:	
	(1) Employer	———
	(2) Other (Specify)	———
	(b) Dividends or Experience Rating Refunds	———
	(c) Other (Specify)	———
3.	Investments: (Other than Real Estate)	
	(a) Bank Deposits At Interest and Deposits or Shares in Savings and Loan Associations	———
	(b) Stocks:	
	(1) Preferred	———
	(2) Common	———
	(c) Bonds and Debentures:	
	(1) Government Obligations	
	(a) Federal	———
	(b) State and Municipal	———

Backstage Noises

(Continued from Page 7)

man for a large recording firm. Supposedly, Dr. Klemperer was less than pleased with the advertising given his recording of Beethoven's Symphony No. 5.

The A&R man, Mendelssohn, suggested that they drop in to a nearby record shop and asked for the recording. This proved unsatisfactory, for there were no copies available. This is said to have increased Klemperer's dissatisfaction.

The record-seller, in a pacifying mood, asked, "Look I got ten, fifteen different recordin's o' the Beethoven Fift'. Why's it so importan' I should have de Klemperer?"

Dr. Klemperer is said to have stood taller and said, "Because *I* am Dr. Klemperer!"

"Oh yeah," replied the dubious record-seller. "An' I suppose *he* (pointing to the A&R man) is Beethoven?"

"No," screamed the exasperated Klemperer. "He's Mendelssohn!"

* * *

It was good to hear from you. As always, you will receive "program credit" for anything you send which is printed here.

AGMA Supports Schomberg Plan

AGMA has urged Mayor John Lindsay's support of the plan to obtain a suitable site for the Schomburg Collection of Negro History and Literature. The Board of Governors, at a February meeting, completely endorsed the Schomburg Coordinating Committee's plan to preserve this fine collection of Negro literature, culture and history and DeLloyd Tibbs wrote the Mayor and members of the City Council of New York conveying the Board's feelings.

Long range plans call for the construction of a large facility in Harlem, to house three major facilities, meeting rooms and an auditorium. The three facilities consist of a research library and archives, display and storage facilities for art objects and artifacts, and a regional library center.

The Schomburg Community Coordinating Committee has already begun plans for a fund-raising drive and is seeking out potential sources of revenue. While the complex of cultural and educational facilities would be erected through both public and private financing, it is important that the New York City Board of Estimate appropriate funds for the plan.

(2) Foreign Government Obligations	
(3) Non-Government Obligations	
(d) Common Trusts:	
(1) (Identify)	
(2) (Identify)	
(e) Subsidiary Organizations (Identify and Indicate Percentage of Ownership by this plan in the subsidiary)	
(1) %	
(2) %	
4. Real Estate Loans and Mortgages	
5. Loans and Notes Receivable: (Other than Real Estate)	
(a) Secured	
(b) Unsecured	
6. Real Estate	
(a) Operated	
(b) Other Real Estate	
7. Other Assets:	
(a) Accrued Income	
(b) Prepaid Expenses	
(c) Other (Specify)	
8. Total Assets	$20,485.00

LIABILITIES

9. Insurance and Annuity Premiums Payable	
10. Unpaid Claims (Not Covered by Insurance)	
11. Accounts Payable	
12. Accrued Expenses	
13. Other Liabilities (Specify) Payroll taxes withheld	357.00
14. Reserve for Future Benefits (Fund Balance)	20,128.00
15. Total Liabilities and Reserves	$20,485.00

ANNUAL REPORT OF THE AGMA WELFARE FUND

STATE OF New York }
COUNTY OF New York } SS.

Alan D. Olsen and Norman Singer

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

Employer trustee: Norman Singer

Employee trustee: Alan D. Olsen

Election Report

(Continued from Page 4)

INVALID BALLOTS:

Arrived too late	**5**
Arrears in dues	**21**
Unsigned envelopes	**13**
Associate Member	**1**
Incorrect form	**1**
Ballot returned (moved, left no forwarding address)	**10**
Honorable Withdrawals	**2**
TOTAL INVALID BALLOTS	**54**
TOTAL BALLOTS RECEIVED	**1,120**

Notice

Members are advised that the Garden State Opera Company of New Jersey is presently a non-union company. It is suggested that AGMA members refrain from accepting employment from this organization.

Asset

Daniel Kossow joined the firm of Becker and London, AGMA's counsel, early in January, and has been familiarizing himself with AGMA's problems and interests. AGMA welcomes Mr. Kossow's expertise and looks forward to a rewarding association.

Two New Projects

The AFL-CIO announced two new projects which will benefit union members everywhere. The first is a program to develop an extensive network of speakers bureaus in the offices of state and city labor councils. This will make available speakers, designated by their individual unions, to talk effectively on matters pertaining to labor in their respective jurisdictions and the labor movement in general.

The second project involves the use of cassettes in the education of membership in such subjects as the trade union movement, health care, Board of Registration, antipollution, etc. The first cassettes have already been made and will shortly be distributed. A cassette a month will be released to the various union bodies for use in any way they see fit.

Members wishing to participate in this program should contact AGMA's National office in New York City.

Members Vote Dues, Initiation Fee Increase

For the first time in 7 years, AGMA went to its members with a referendum on increasing Guild dues and Initiation Fees, and the tally of the ballots indicates approval by members.

3996 ballots were mailed out to active and associate members; 1640 ballots were returned.

Voting went as follows:

In Favor	1167
Not in Favor	309
Void Ballots	164

The high number of void ballots results in part from the fact that AGMA mailings are sent from our addressograph plates, and the plates for members who are arrears in dues are not removed from the files, until members have been suspended for non-payment of dues after a period of 6 quarters. Therefore ballots, in some instances, are sent to members who are arrears in dues and their ballots are void if their dues are not paid up by the time of the ballot count.

Accordingly, effective August 1, 1971, the new schedule of dues and Initiation Fees will go into effect as follows:

Income Range Based on Gross Earnings in AGMA's Field	*New Quarterly Rate*	*New Initiation Fee Rate*
$ 0- 500	$ 8.00	$ 25.00
501- 1,000	8.50	100.00
1,001- 2,000	11.25	100.00
2,001- 3,500	16.50	100.00
3,501- 5,000	18.50	100,00
5,001- 7,500	23.75	100.00
7,501-10,000	28.00	100.00
10,001-15,000	36.00	200.00
15,001-20,000	50.00	200.00
20,001-25,000	62.50	200.00
25,001-	71.25	200.00

Members who have one of the other4A unions as a parent and who are paying full dues to their parent union willpay a reduced rate to AGMA.

Sorry, Lloyd...

Apologies are humbly offered to Lloyd Harris whose lengthy service on the Board of Governors was shortened, by a typographical error in the previous issue, by 10 years. Actually he has served on the Board of Governors since 1951.

Deceased

Mrs. Thomas Newton Walker, the former Jessie Pauline Sherman, passed away in Chestnut Hill, near Philadelphia, on April 6th of this year. The late member had sung with the Philadelphia Grand and Philadelphia Civic Opera for many years, and was formerly president of the Philadelphia Chapter of AGMA in the early days of AGMA's establishment in that city. Mrs. Walker was highly esteemed by her fellow AGMA members and by the Philadelphia music community. She is survived by a daughter and grandson.

Rina Desana, chorister, who joined AGMA in 1940, passed away in New York City May 9th of this year. The late member had sung with the Metropolitan Opera chorus. Her daughter, Erica Gastelli, is a member of AGMA in the solo singer category.

Otto Lehman, opera conductor, coach, musicologist, passed away in New York City April 29th of this year, at age 65.

William Barrett Terrell, a chorus member of AGMA since 1956, died last December in Middletown, New York. Mr. Terrell was a music instructor at Valley Central High School in Middletown.

Joseph Tesmer, a member of AGMA for over 35 years, passed away at the age of 64. He sang with the Old Chicago Opera Company, the St. Louis Company and the San Carlo Company. He has acted as stage manager, stage director and production manager with the Dallas and Arizona Companies, and served on the Chicago Executive Committee, the Board of Governors and as AGMA Delegate, at various times.

AMERICAN GUILD OF MUSICAL ARTISTS
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