AGMAZINE

VOLUME XXVIII No. 4 — 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 1975

Election Results

1265 AGMA members (the total of valid ballots received) voted in a banner election for a full slate of officers, and for members of the Board of Governors. All active members who were paid up in their dues were eligible to vote. Following is a complete report of the election returns, with elected officers and Board members in large type.

OFFICERS

President	
CORNELL MACNEIL	1149
Write-Ins	22
1st Vice-President	
GENE BOUCHER	1127
Write-Ins	11
2nd Vice-President	
HENRY BUTLER	614
Elinor Harper	557
Write-Ins	3
3rd Vice-President	
FRANK GUARRERA	899
Thomas Jamerson	312
4th Vice-President	
MURIEL COSTA-GREENSPON	708
Luigi Vellucci	481
Write-Ins	1
5th Vice-President	
THOMAS PYLE	1104
Write-Ins	9
Treasurer	
LAWRENCE DAVIDSON	1105
Write-Ins	7
Recording Secretary	
EDMOND KARLSRUD	1107
Write-Ins	2

NEW YORK AREA

Solo Singers
(9 Vacancies)

JOHN ALEXANDER	553
DOMINIC COSSA	470
NICO CASTEL	461
RICHARD T. GILL	430
ROBERT SCHMORR	401
DAVID HICKS	367

(Continued on Page 3)

Conference on Jobs for the Arts Sets Action and Legislative Priorities

Emergency conference explores proposals for enlarging employment opportunities for members of entertainment unions. From left: Henry Kaiser, general counsel of the Musicians; Edward M. Lynch, President, Broadcast Employees and Technicians; AFL-CIO economist Elizabeth Jager; Joan King, secretary, Council of AFL-CIO Unions for Professional Employees; Jack Golodner, council executive secretary; AFM President, Hal C. Davis, conference chairman; Executive Vice President George Gill, Communications Workers; Executive Secretary Sanford Wolff, TV and Radio Artists; Executive Secretary Donald Grody, Actors' Equity; Executive Secretary DeLloyd Tibbs, AGMA. (Photo by Dick Moore)

Washington, D.C., April 14, 1975—Leaders of American entertainment and communications unions held a two-day Emergency Leadership Conference on Jobs for the Arts at the AFL-CIO headquarters in Washington on April 2 and 3 and subsequently announced the results: an historic consensus for a job-producing package of action and legislative priorities. The Conference, called by the Council of AFL-CIO Unions for Professional Employees, brought leaders of the American Federation of Musicians, AFTRA, Actors' Equity, Communications Workers of America, IATSE, the IBEW, the American Guild of Musical Artists and NABET together with government representatives and AFL-CIO officials. Participating unions represent more than 500,000 members in the entertainment field and comprise the Council's Arts, Entertainment and Media Industries Committee, chaired by AFM President Hal Davis.

The meetings consolidated common positions on a wide range of subjects vital to employment in the arts, including development of public broadcasting; copyright reform; funding and administration of the National Endowment for the Arts and the National Endowment for the Humanities; television re-runs; cultural exchange; importation of foreign product; tax incentives for the American film and theatre industries; admission taxes; involvement by the Federal Government in the production of audio-visual materials; administration of the Comprehensive Employment and Training Act.

These are the statements and policies adopted by the Conference:

Public Broadcasting: Long-range funding proposed by the Corporation for Public Broadcasting should be approved by Congress provided the legislation prohibits use of federal funds to purchase foreign-made programming. Such funds presently amount to less than 30% of the budget for the public broadcasting system. PBS is advised that future support of the

(Continued on Page 6)

Directory of Opera Planned

by DeLloyd Tibbs
National Executive Secretary

A comprehensive international biographical directory of opera professionals is now in preparation. WHO'S WHO IN OPERA will be published by Arno Press, a division of the "New York Times". Performers, conductors, directors, managers, producers and designers the world over have been invited to complete biographical questionnaires. Approximately 3,500 to 4,000 entries are planned!

This book will mark the first time that information listing all major roles an artist has sung and all major companies with which he or she has sung will be available. Questionnaires distributed to singers contain over 1,700 roles from 500 internationally performed operas.

WHO'S WHO IN OPERA has a distinguished advisory panel made up of directors of leasing opera companies throughout the world.

To qualify for entry into WHO'S WHO IN OPERA, singers must have been featured in five major roles with some 150 selected companies and festivals since the 1971-1972 season. Conductors must have led five different operas, and directors, producers and designers must have been in charge of at least two new productions with these companies within the same period.

WHO'S WHO IN OPERA will be a universal reference work. In addition to personal biographies, it will contain profiles of the 150 international opera companies and festivals, with special details of their last four seasons. A pictorial section is planned featuring photos of leading artists.

The directory will carry no advertising and *there will be no charge* to individuals or organizations for being included.

WHO'S WHO IN OPERA will provide a much needed and unique casting guide by opera companies. It also will serve as a reference work for scholars and students as well as a handbook on vocal operatic repertoire for the young aspiring artist.

Individual questionnaires have been distributed to artists by opera companies, artists managers, and through direct mail.

In view of the significance of this project, AGMA is cooperating with Arno Press in obtaining the pertinent information.

Members of AGMA, upon receipt of the questionnaire, who have questions, comments or suggestions, should direct them to:

Ms. Marie F. Rich, Editor
WHO'S WHO IN OPERA
Arno Press, Inc.
330 Madison Avenue
New York, N. Y. 10017

You are no doubt familiar with the fact that the Congress has passed new legislation, popularly known as the "Pension Reform Act of 1974."

One part of that legislation sets up a government corporation to guarantee, under specific conditions, vested rights in Pension plans, and all plans are required to pay a premium in that corporation. As a result, we have defined what is meant by the term "plan participant", since that is the basis on which we pay a premium to the Pension Benefit Guarantee Corporation.

Article I, a new Section 1.13 is hereby amended to read as follows:

> **1.13 *Participant:* Participant means any Pensioner, any person receiving benefits as the beneficiary of a deceased participant, any person who has completed the requirements for a vested benefit, and any artist who earned at least $1,000 in covered employment in any previous fiscal years (not followed by a break in service).**
>
> **Prior to becoming a participant, an artist shall not in any event be credited with service; however, this shall not preclude credit for service prior to participation, to the extent provided by this plan, once an artist has become a participant.**

The Trustees want to assure every presently covered employee that no active person who would have been eligible for any benefit from this plan under the Fund's present rules is adversely affected by this new amendment.

THE BOARD OF TRUSTEES
AGMA PENSION FUND

A G M A Z I N E

Sandra Munsell, *Editor*

VOLUME XXVIII No. 4 — JUNE 1975

Lawrence Tibbett, Founding President

Jascha Heifetz, Founding Vice-President

Cornell MacNeil
President
Gene Boucher
1st Vice-President
Henry Butler
2nd Vice-President
Frank Guarrera
3rd Vice-President
Muriel Costa-Greenspon
4th Vice-President

Thomas Pyle
5th Vice-President
Lawrence Davidson
Treasurer
Edmond Karlsrud
Recording Secretary
DeLloyd Tibbs
Nat'l. Executive Secretary

Joan Greenspan
Alan Olsen
Assts. to the Nat'l Ex. Secy.
Annelise Kamada
Administrative Assistant
Catherine Thomas
Financial Secretary, Membership Department
Mildred Grant
Director of Public Relations
Asst. to Nat'l. Ex. Secy.

OFFICES: 1841 Broadway • New York 10023, New York Telephone: 265-3687

Becker & London, *Counsel*

Philadelphia
Edward Davis
925 Lafayette Building
5th and Chestnut Streets
629-1234

Washington, D. C.
Evelyn Freyman
Suite 210
Chevy Chase Center Bldg.
657-2560

New Orleans
Kay Long
34 San Jose Avenue
833-1324

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

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

Texas
Benny Hopper
4745 Shands Drive
Mesquite, Texas 75149
279-4720

Northwest
George Peckham
704 Bellevue East
Seattle 2, Washington
EAst 3-0438
MAin 2-8199

Los Angeles
Francis Barnes
6430 Sunset Boulevard,
Suite 603
Hollywood, Calif. 90028
461-3714

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

Canada
Burnard Chadwick
64 Shuter Street
Toronto, Ontario M5B IBI
(416) 869-1334

NEW YORK AREA

(*Continued from Page 1*)

EDWARD PIERSON	351
GARY GLAZE	340
EMILE RENAN	323
Judith Otten	301
Leonore Lanzillotti	261
Josef Gustern	240
David Johnson	240
Forrest Lorey	181
Write-Ins	2

Choristers
(13 Vacancies)

BETTY BAISCH	411
NANCY KENDALL	391
ANTHEA DEFOREST	383
MARIA YAUGER	370
YOLANDA ANTOINE	368
LOIS WINTER	366
MARILYN PELLETIER	359
ALAN SOKOLOFF	355
GERALD CARPENTER	348
HARRIS DAVIS	345
JACQUELINE PIERCE	345
FRANK COFFEY	334
LIN GARBER	331
John Broome	324
Kenn Dovel	315
Joyce Lynn	311
Fawayne Murphy	276
Edson Hoel	261
Write-Ins	8

Dancers
(7 Vacancies)

EUGENIA HOEFLIN	424
TERRY ORR	423
MICHAEL RUBINO	411
PHYLLIS LAMHUT	400
RICHARD DRYDEN	390
BRYAN PITTS	388
ELLEN RIEVMAN	383
Frank Smith	362
Write-Ins	3

LOS ANGELES AREA

Solo Singers
(4 Vacancies)

MARVELLEE CARIAGA	90
WILLIAM CHAPMAN	90
JOHN LOMBARDI	84
SAM VAN DUCEN	68
Lillias Gilbert	62
Write-Ins	4

Choristers
(1 Vacancy)

BEVERLY ROBINSON	105
Write-Ins	3

Dancers
(1 Vacancy)

BARBARA ARMS	102

CHICAGO AREA

Solo Singers
(2 Vacancies)

ROBERT DURNBAUGH	100
SARAH BEATTY	92
Joseph Budziszewski	73
Write-Ins	5

Choristers
(4 Vacancies)

JACQUELINE FABISH	109
CASIMIR ZIELINSKI	105
CURTIS DICKSON	96
CLAYTON HOCHHALTER	85
Al Halas	79
Jon Szostak	67
Write-Ins	2

Dancers
(1 Vacancy)

ORRIN KAYAN	74
Michael Bjerknes	69
Write-Ins	1

NEW ORLEANS AREA

Solo Singers
(1 Vacancy)

MARY BERTUCCI	22

Choristers
(1 Vacancy)

HARRY H. HOWARD	20

PHILADELPHIA AREA

Solo Singers
(1 Vacancy)

RICHARD SHAPP	56
Write-Ins	4

Choristers
(2 Vacancies)

BERT KORNFELD	46
LORETTA DI NOFIA	41
Peter Koniers	22
Write-Ins	1

Dancers
(1 Vacancy)

DANE LA FONTSEE	58

WASHINGTON-BALTIMORE AREA

Solo Singers
(1 Vacancy)

CAROL CRAMER	65
Write-Ins	4

Choristers
(1 Vacancy)

YVONNE EASTER	41
Ann O'Dell	21
Write-Ins	5

Dancers
(1 Vacancy)

HILLER HUHN	64
Write-Ins	1

NEW ENGLAND AREA

Choristers
(1 Vacancy)

GERALDINE BARRETTO	29

TEXAS AREA

Solo Singers
(1 Vacancy)

EUGENE CONLEY	25

NORTHWEST AREA

Solo Singers
(1 Vacancy)

JOAN WINDEN	33
Write-Ins	1

Choristers
(2 Vacancies)

ROBERT H. SCHROEDER	30
MAURICE C. JACOBSON	27
Write-Ins	3

RESUME OF VOTING

Valid Ballots:	
New York Area	650
Los Angeles Area	129
Chicago Area	158
San Francisco Area	47
New Orleans Area	22
Philadelphia Area	64
Washington/Baltimore Area	71
Pittsburgh Area	33
New England Area	32
Texas Area	25
Northwest Area	34
TOTAL VALID BALLOTS	1,265
Invalid Ballots:	
Arrived Too Late	6
Arrears in Dues	18
Unsigned Envelopes	15
Other	6
TOTAL INVALID BALLOTS	45
TOTAL BALLOTS RECEIVED	1,310

Wed

Thomas Jamerson, soloist with the New York City Opera, and Madeleine Mines, member of the regular chorus, were married April 14th of this year in Southbury, Connecticut. Groom is a member of the Board of Governors of AGMA and congratulations and best wishes are sent to the newlyweds by all AGMAns.

Born

Stephanie Brooke Fredricks made her bow May 23d of this year, the daughter of Richard and Judith Anne Fredricks. Father is soloist with the New York City and other leading opera companies in the United States, and former officer (3rd and 4th Vice-President) of AGMA. AGMAns congratulate the happy parents and wish Stephanie Brooke a long and happy life.

Officers, Board Members Elected

President

MacNeil

1st V-P

Boucher

2nd V-P

Butler

3rd V-P

Guarrera

4th V-P

Costa-Greenspon

5th V-P

Pyle

Treasurer

Davidson

Recording Secretary

Karlsrud

Alexander

Cossa

Castel

Gill

Schmorr

Hicks

Pierson

Glaze

Renan

Baisch

Kendall

De Forest

Yauger

Antoine

Winter

Pelletier

Sokoloff

Carpenter

Davis

Pierce

Coffey

Garber

Hoeflin

Orr

Board Members Elected


Rubino


Lamhut


Dryden


Pitts


Rievman


Cariaga


Chapman


Lombardi


Van Ducen


Robinson


Arms


Durnbaugh


Beatty


Fabish


Zielinski


Dickson


Hochhalter


Kayan


Bertucci


Howard


Shapp


Kornfeld


Di Nofia


La Fontsee


Cramer


Easter


Huhn


Barretto


Conley


Winden


Schroeder


Jacobson

Comprehensive Recommendations of Conference

(*Continued from Page 1*)

unions will be conditioned on the system's ability to achieve a more realistic balance between imported and domestically produced program material in the cultural and performance categories. In all broadcast activities supported by federal funds, artists and craftsmen must be paid salaries and fringe benefits prevailing in their occupations. The governing boards of the CPB and of local public stations must include representation by labor, young people, minorities and women.

Copyright reform: The Copyright laws should be amended to create a performance royalty. This legislation (S.1111 in the Senate; HR 5345 in the House), introduced by Senator Hugh Scott (R., Pa.) and Representative George Danielson (D., Calif.) would remedy a basic injustice by requiring broadcasters and others who use sound recordings for their profit to pay modest royalties to the performers, musicians and record companies who created their programming material. Since 75% of all broadcast time sold to advertisers is devoted to playing sound recordings, it is only appropriate that broadcasters make this token payment for the primary material they use to draw their audiences and advertising revenues.

National Endowment for the Arts: The Administration's Fiscal '76 budget request of $82 million for NEA is inadequate. Congress authorized a $126 million ceiling for the Bicentennial year and this is the amount that should be appropriated.

While the work of the Endowment is laudable, it can and should do more. The Endowment should study and develop new programs by which the nation can encourage all domestic arts, non-profit and commercial, through low interest loans and tax relief.

The Arts Council and the Endowment should play a leadership role in encouraging copyright reform, and should vigorously support the Scott Bill (S.1111).

Performer and craft unions stand ready to assist the Endowment in every possible way, but they deplore the paucity of union leadership on the National Council for the Arts and on the Endowment's advisory panels. As practical professionals who deal daily with the realities confronting artists and the arts, they can do much to advance the Endowment's goals and programs.

National Endowment for the Humanities: The insensitivity displayed by the Humanities Endowment to the need to foster American institutions is manifest by the use of taxpayers' money by the Endowment to underwrite the appearances in the U.S. of foreign companies and the acquisition of foreign television programming at a time when U.S. artists and arts institutions face staggering problems of unemployment. These Endowment policies highlight the need for Congressional action that would restrict the expenditures of federal funds appropriated to the Humanities Endowment to American artists and institutions.

While the legislation which established the Arts Endowment requires that in all grant-making activities, grantees provide artists and craftsmen in their employ not less than the prevailing wage, salary and fringe benefits, a similar requirement was not written into the original legislation creating the Humanities Endowment. This requirement should be imposed without delay.

Television re-runs: Constant use of re-run material in prime time television is deplorable. This practice short-changes viewers, artists and technicians. The petition pending before the Federal Communications Commission (Balmuth petition) to limit prime time re-runs to 25% of total prime time and to require that all re-runs be so identified to the viewing public should be approved forthwith by the FCC.

Cultural exchange: True reciprocity in cultural exchange must be sought. Achievement of this objective requires pragmatic awareness of hard reality. While other nations actively support and export their cultural product, the U.S. does relatively little. Others safeguard their arts, entertainment and media industries by protecting them against imported competition. Our nation does not.

For years the Cultural Presentations Program, under the aegis of the State Department, has been a program in name only. Undernourished with a budget of approximately $1,000,000 to service the entire world, it is a source of embarrassment to the U.S. While those who must administer cultural presentations at the State Department have done their best, they have been hobbled by a Department that views the program with indifference.

The law governing the National Endowment for the Arts should be amended to permit the NEA to fund overseas activities of American artists and institutions. Adequate funding for these additional programs should be provided to the NEA and the Department of State should be phased out of cultural exchange programming, except for appropriate diplomatic and logistical support. The present budget request for $2,200,000 for the CPP for Fiscal Year '76 is a modest step in the right direction.

Importation of foreign product: The Conference acknowledges the special value of certain imported products that contribute to the understanding and appreciation by Americans of other cultures; but it sees no cultural or social benefit to be gained from the continuing practice of U.S. producers and sponsors making overseas commercial films, jingles or spots which are used to advertise in the U.S. market. This obscene custom is a transparent attempt to sell commercial products to U.S. workers while denying them the jobs and wages necessary to purchase the products advertised.

The government should regulate this practice by imposing high tariffs on such imported film, video tape and audio-visual material.

In no instance should federal funds be used to underwrite the production or acquisition of any programs or other material produced overseas. This applies to all taxpayer-financed institutions, including CPB and the Humanities Endowment.

The Conference strongly supports the AFL-CIO in opposing provisions in the tax laws that make it easier for American businesses to operate abroad rather than in the U.S. It opposes deferrals of taxes due on income earned overseas, and opposes credits on U.S. taxes for taxes paid to foreign countries by U.S. corporations.

Tax incentives for U.S. film and theatres: The Congress should legislate tax benefits for those who produce motion pictures, video tapes, sound recording and live presentation of the performing arts in the United States. This would help to balance the incentives offered by other countries and stimulate greater production and employment within the U.S.

Admission taxes: The 43rd Annual U.S. Conference of Mayors on January 31, 1975 noted that the "arts are a vital resource to the quality of life in the urban environment..." Despite the Conference's laudable resolution of support for the arts, 8 of our nation's 25 largest cities now impose admission taxes on both non-profit and commercial cultural activity. These repressive taxes should be repealed.

Federal government and audio-visual production: While many commercial audio-visual facilities lie vacant, and highly skilled and talented people are unemployed, the federal government continues to be one of the largest producers of audio-visual material in the world, spending approximately $250,000,000 annually on A/V programming. This constitutes an unconscionable waste of resources and of taxpayers' money. The Office of Telecommunications Policy study urging the federal gov-

(*Continued on next page*)

AMERICAN GUILD OF MUSICAL ARTISTS, INC.-RELIEF FUND

Statement of Income and Expenses and Fund Balance
(Cash Basis)

Year Ended September 30, 1974

Income		
Theatre Authority, Inc.		$ 66,600
Investment income		
Interest—bonds	$ 10,398	
Interest—savings accounts	2,757	
Dividends	20,850	34,005
(Loss) on sale of securities		(672)
Payments from members		5,403
Fines		576
Miscellaneous		1,864
Total income		107,776
Expenses		
Monthly assistance payments to members	10,105	
Other payments to members	43,493	
Contributions		
Through Theatre Authority, Inc.	1,354	
Other	290	
Accounting	1,348	
Legal	400	
Miscellaneous	48	
Total expenses		57,038
Excess of income over expenses		50,738
Fund balance, October 1, 1973		728,376
Fund balance, September 30, 1974		$ 779,114

AMERICAN GUILD OF MUSICAL ARTISTS, INC.-RELIEF FUND

Statement of Assets and Liabilities
(Cash Basis)

September 30, 1974

ASSETS		
Cash		$ 79,561
Investment in marketable securities at cost:		
Stocks (market value $264,474)	$ 426,636	
Bonds and U.S. Government Securities (market value $193,270)	269,216	695,852
Due from investment broker		3,701
Total assets		779,114
LIABILITIES		0
FUND BALANCE		$ 779,114

ernment to contract out its A/V work to the private sector should be implemented. Representative Phillip Burton has introduced legislation to require that people employed by private A/V producers on government contracts be paid prevailing wages, salaries and benefits. Such legislation should be enacted.

Comprehensive Employment and Training Act: Late last year Congress passed and the President signed new legislation which can augment the CETA with up to $2.5 billion in federal funds, to be used in creating public service employment.

During the depression of the 1930's, artists were recognized for their needs as working people and for their contributions to the quality of the society. The investment made in artists and entertainers under WPA has been returned manifold to the nation through taxes paid by those artists, some of whom went on to influence generations of people all over the world.

Today, the Emergency Jobs Act bears the potential for doing the same. But, despite commendable efforts by the Endowment for the Arts to encourage cities to make use of the services of performing artists and supporting craft personnel under the CETA program, artists are not being included in proper numbers. They, like others, share the problems of being poor and unemployed. Their skills are wasted as they remain idle, yet they are given low priority and only a handful have been assisted. Many of those who have been brought into the program have been involved in activities which fail to recognize the nature of their work.

The Conference therefore:

—Calls upon cities to do more in hiring performing artists and supporting craft personnel under CETA programs;

—Urges cities to avail themselves of the knowledge and experience of existing nonprofit artistic institutions and public broadcast stations and to employ artists and craftsmen through them;

—Demands that administrators of CETA programs abide by the law and maintain prevailing economic standards so laboriously achieved by artists unions through a century of collective bargaining. The Conference is appalled at the cavalier manner in which the cities of Los Angeles and San Francisco have ignored the advice of appropriate unions of artists and have sought to place performers under civil service, thus denying to them professional standards of employment provided in union contracts and pension benefits. This practice not only is harmful to the long-run economic interests of the individual but it raises serious questions regarding government control of the artist's product;

—The Conference urges that the salary of an artist under CETA be figured, where prac-

(Continued on last page)

Four A's Charters Puerto Rico Branch

At a meeting earlier this year in the Board Room of New York's Screen Actors Guild, The Associated Actors and Artistes of America issued a charter to the Asociación Puertorriqueña de Artistas y Técnicos del Espectáculo (APATE).

Upon receipt of the charter, APATE became a full-fledged member branch of the Four A's; its jurisdiction is the island of Puerto Rico. Subsequent to the issuance of of the charter, APATE and AGMA entered into an Interchangeability Agreement similar to the agreement that has existed for some years between Actors' Equity in Canada and AGMA.

Any member of AGMA who is engaged to appear on the island of Puerto Rico should contact AGMA concerning the new Interchangeability Agreement.

The APATE offices are located at Ponce de Leon #804, Oficina 404, Santurce, Puerto Rico 00907, telephone (809) 722-4153 and 4154.

Present at the presentation of the charter were (left to right):

Standing:

Sal Carollo, Executive Secretary, Italian Actors Union; Harold M. Hoffman, Treasurer, Associated Actors & Artistes of America, and representative of Screen Actors Guild; Michael Mann, Director, Region 7, AFL-CIO; Alan Kistler, Director, Department of Organizations, AFL-CIO; Herman Yablokoff, President, Hebrew Actors Union; DeLloyd Tibbs, National Executive Secretary, American Guild of Musical Artists; Ken Groot, Executive Secretary, New York Local, American Federation of Television and Radio Artists.

Seated:

Barbara Colton, Recording Secretary, Actors' Equity Association; Frederick O'Neal, President, Associated Actors & Artistes of America; William Valentin, Secretary General, Asociación Puertorriqueña de Artistas y Técnicos del Espectáculo, AFL-CIO (APATE); Orlando López, Joint Secretary General, APATE; Elizabeth Hoeppel, representative of American Guild of Musical Artists.

Conference

(*Continued from Page 7*)

ticable, on a project basis rather than a weekly basis;

—The ceiling of $10,000 in federal funds per year for CETA-supported jobs is unrealistic in terms of today's economy for highly-skilled personnel involved in audio-visual and performing arts activity. This ceiling should be increased to $12,000.

The Arts, Entertainment and Media Industries Committee is a component of the Council of AFL-CIO Unions for Professional Employees (CPE). CPE is composed of 19 AFL-CIO unions that represent more than one million professional and technical people, including musicians, actors, broadcast and theatre technicians, teachers, doctors, chemists and engineers. Virtually all unions in the entertainment industry are affiliated with CPE. George Gill, Executive Vice President of the Communications Workers of America, is Acting President of the Council.

Covering the Arts

May 19th saw the newsstands of the country aglow with full-color photographs of performing artists *on the covers* of three nationally circulated magazines . . . TIME, NEWSWEEK and U. S. NEWS AND WORLD REPORT. Feature articles on dancers and singers, in each of the publications, reported in depth on the important growth of the performing arts and the brilliant treasure they are to this country.

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

85

PRINTED IN U.S.A.