

AGMAZINE

VOLUME XXXIII, No. 3 OFFICIAL ORGAN OF THE AMERICAN GUILD OF MUSICAL ARTISTS
A Branch of the Associated Actors and Artistes of America, Affiliated with the AFL-CIO

JULY, 1979

Officers and Board Members Are Elected

A full slate of National Officers and 36 Board members has been elected—and some cases re-elected—in AGMA's recent election. A total of 1,056 ballots were received; 1,004 were valid and 52 were declared invalid for having arrived too late, for lack of signature on the envelope, because the members were in arrears in dues and other reasons. All active members in good standing as of February 1, 1979 were eligible to vote. A report follows with names of elected candidates in larger type.



Boucher



Gill



Butler



Guarrera



Costa-Greenspon



Baisch



Davidson



E. Harper

OFFICERS

President

GENE BOUCHER 916
Write-Ins 12

1st Vice-President

RICHARD T. GILL 635
Harris W. Davis 304
Write-Ins 2

2nd Vice-President

HENRY BUTLER 539
Eugenia Hoeflin 380
Write-Ins 4

3rd Vice-President

FRANK GUARRERA 621
Maralin Niska 350

4th Vice-President

MURIEL COSTA-GREENSPON 920
Write-Ins 3

5th Vice-President

BETTY BAISCH 581
Anthea de Forest 332
Write-Ins 2

Treasurer

LAWRENCE DAVIDSON 887
Write-Ins 4

Recording Secretary

ELINOR HARPER 507
Thomas Jamerson 437
Write-Ins 1

BOARD OF GOVERNORS

NEW YORK AREA

Solo Singers—8 Vacancies

NEDDA CASEI 382
DAVID GRIFFITH 362
EILEEN SCHAUER 344
RICHARD MCKEE 343
ARLENE RANDAZZO 340
LUIGI VELLUCCI 291
HARLAN FOSS 280
ROBERT FALK 279
Judith Otten 262
Elizabeth Lamkin 251
Leonore Lanzillotti 228
Write-Ins 6

Stage Directors/Stage Managers

1 Vacancy

FRANCO GENTILESCA 330
Edward Q. Watts 158
Write-Ins 5

Choristers—5 Vacancies

TALMAGE HARPER 350
LORRAINE KEANE 339
MELVYN NOVICK 293
BARBARA BYSTROM 291
EDWARD AUST 285
John Broome 282
Lang Des Jardins 237
Write-Ins 5

Dancers—5 Vacancies

ANTOINETTE PELOSO 402
SUZANNE LAURENCE 386
RON LONG 385
BARBARA KAUFHOLD 376
LAWRENCE ROBERT LERITZ 362
Write-Ins 8

(Continued on page 4)

Beware of Increasing Anti-Unionism

By DeLloyd Tibbs
National Executive Secretary



During the 1970's there has developed in the United States an extremely sophisticated and very lucrative anti-union industry. The art of union-busting has become a boom business.

Consultant associations now offer seminars in every state of the union which carry titles such as, "How to Maintain

Non-Union Status," "What to do if the Union Knocks," "Union Avoidance," and "Strategies for Preserving Non-Union Status."

For employers who do not wish to travel to seminars, teams are available, composed mostly of psychologists and lawyers, who will make housecalls to a company's site to train the employer in how to break the union or how to avoid unionization.

If the employer does not wish to spend the substantial fees for either seminars or in-house sessions, he can purchase a training package called "Management Without Interference," which the employer presents himself. Included in the

"do-it-yourself" package is a "detailed leader's guide, discussion questions, role playing exercises, visuals for overhead projection and a copy of a detailed workbook for attendees."

One of the most important functions of these services is not only to expose employers to the so-called tactics of anti-unionism, but also to put employers in contact with the wide range of anti-union services available today.

The involvement of some colleges and universities in thinly disguised "labor management sessions" poses a serious threat to academic credibility. With titles such as "How to Maintain Non-Union Status," some universities allow academic credit towards continuing legal education programs.

Yes, there are those who seek "a union-free environment for the 1980's." The AFL-CIO's resolution to bring about a program to wage war on the anti-union industry in this country deserves the wholehearted support and participation of all union-minded persons. This program will fight union busting on the legal front, the publicity front, the research front, the legislative front and the organizing front.

Professional trade union leaders and all union members must work closely together with the AFL-CIO on this vital project. Our knowing in advance what to expect from employers trained in the science of "anti-unionism" will take us a long way down the road to successful countering of these anti-union coordinated tactics and strategies. The men and women who work in America today deserve to be treated with dignity and their voices will be heard in unison as we pursue our hard-earned rights and privileges as equal partners in pursuit of the American dream.

AGMAZINE

Editorial Consultants, Dick Moore and Associates

VOLUME XXXIII, No. 3

JULY, 1979

LAWRENCE TIBBETT, Founding President

JASCHA HEIFETZ, Founding Vice-President

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MURIEL COSTA-GREENSPON <i>4th Vice-President</i>		

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HAVE YOU MOVED?

Sending AGMA notices, announcements, AGMAZINE and other Guild documents to wrong addresses is costly and wasteful. Please be certain that AGMA has your correct address in its files. If you have moved recently and have not notified AGMA of your new address, please do so at once.

Board Members Elected



Casei



Griffith



Schauler



McKee



Randazzo



Vellucci



Foss



Falk



Gentilesca



T. Harper



Keane



Novick



Bystrom



Aust



Peloso



Laurence



Long



Kaufhold



Leritz



D. Lawrence



Cesario



Cansino



Bjornson



Stone



Eden



Kerchner



Schweikert



Zielinski



E. Lawrence



Winnington



Hodgson



Sarazin



Smouse



Holdridge



Boyd

(Not shown: John Glenister)

Election Results

(Continued from page 1)

LOS ANGELES AREA

Solo Singers—1 Vacancy

DOUGLAS LAWRENCE 70
Henry Reese 34

Choristers—3 Vacancies

JOHN CESARIO 76
EDWARD CANSINO 72
KATHERINE A. BJORNSON 62
Burman Timberlake 54

CHICAGO AREA

Solo Singers—1 Vacancy

WILLIAM STONE 119
Write-Ins 1

Choristers—4 Vacancies

THOMAS EDEN 103
KATHYE KERCHNER 94
SALLY SCHWEIKERT 94
ADOLPHE ZIELINSKI 91
Joan Millett 84

SAN FRANCISCO AREA

Choristers—3 Vacancies

EUGENE LAWRENCE 40
SALLY WINNINGTON 39
JOHN GLENISTER 28
Ramona Spiropoulos 27
Write-Ins 2

WASHINGTON/BALTIMORE AREA

Choristers—1 Vacancy

NELSA HODGSON 46
Write-Ins 4

NEW ENGLAND AREA

Dancers—1 Vacancy

ANAMARIE SARAZIN 27

TEXAS AREA

Choristers—2 Vacancies

ROBERT J. SMOUSE 23
GLORIA HOLDRIDGE 20

Dancers—1 Vacancy

THOMAS BOYD 32

AGMA RELIEF FUND

Statement of Assets and Liabilities (Cash Basis)

September 30, 1978

ASSETS	
Cash	\$ 237,758
Investments in marketable securities at cost:	
Debt securities (market value \$396,302) ...	442,933
Equity securities (market value \$286,736) ...	343,037
Due from investment custodian	451
Miscellaneous receivables	165
Total assets	1,024,344
LIABILITIES	Ø
FUND BALANCE	<u>\$1,024,344</u>

AGMA RELIEF FUND

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

Year Ended September 30, 1978

Income	
Theatre Authority, Inc.	\$ 100,450
Investment income	
Interest	\$30,985
Dividends	22,798
Gain on sale of securities	5,061
Repayments from members	18,228
Fines	828
Miscellaneous	
Total income	178,350
Expenses	
Monthly assistance payments to members	5,472
Other assistance payments to members	70,640
Outside administrative expenses	5,000
Outside secretarial services	4,191
Office supplies and expenses	933
Contributions	
Through Theatre Authority, Inc. ...	1,782
Other	1,080
Investment advisory fees	3,310
Accounting	2,033
Legal	400
Miscellaneous	92
Total expenses	94,933
Excess of income over expenses	83,417
Fund balance, beginning	940,927
Fund balance, ending	<u>\$1,024,344</u>

Unfair

The following organizations and individuals have been declared unfair by the AGMA Board of Governors and AGMA members are hereby advised that it is not in their best interests and the interests of their fellow AGMA members to accept employment from these organizations and individuals:

The Bronx Opera Company

**Garden State Opera Company
of New Jersey**

**Robert T. Gaus & Robert T. Gaus
Associates, Inc.**

**Laszlo Halasz and the Concert
Orchestra & Chorus of L.I.**

New Jersey Symphony Orchestra

New York Lyric Opera Company

**New York Philharmonic Symphony
Orchestra**

**Michael Signorelli and the Lyric
Opera Company of L.I.**

Dennis Wayne Dance Theatre



Happy Anniversary

AGMA's Group Life Insurance Plan has celebrated its 25th anniversary. At a recent meeting of the National Board of Governors, Sandra Brady-Meale, Group Representative from The Equitable Life Assurance Society, presented to AGMA's President, Gene Boucher, a plaque recognizing AGMA's 25-year association with The Equitable Life.

AMERICAN GUILD OF MUSICAL ARTISTS, INC.

Expenses (Cash Basis)

Year Ended September 30, 1978

Staff salaries—New York (Schedule B-1a)	\$216,484	
Less: Administrative expenses reimbursed	5,000	\$211,484
Payroll taxes		11,712
Secretarial and clerical services		2,208
Branch office expenses		
Los Angeles (Schedule B1-b) (Note 3)	18,113	
San Francisco	18,779	
Washington, D.C.	10,054	
Philadelphia	1,292	
Chicago	8,294	
Seattle	1,527	
New Orleans	240	
Boston	3,000	
Texas	324	61,623
Group life insurance—members		13,429
Employees' pension plan contributions, net		12,027
Insurance—general		1,645
Employees health and life insurance, net		7,254
Rent		18,277
Agmazine expense		8,245
Postage		10,425
Deferred compensation expense (Note 2)		2,560
Printing and mimeographing		5,090
Stationery and office expense		5,856
Telephone		6,296
Delegates fees and expenses		200
Travel expense		3,394
Meeting and dinner expenses		1,689
Per capita taxes		9,323
Contributions		250
Legal		12,548
Accounting		4,661
Arbitration fees		875
Maintenance and repairs		5,329
Dues and subscriptions		300
Depreciation—office equipment		4,287
Miscellaneous expenses		603
Total expenses		\$421,590

AMERICAN GUILD OF MUSICAL ARTISTS, INC.
Statement of Income and Expenses and Fund Balance
(Cash Basis)
Year Ended September 30, 1978

Income		
Dues		
Active		
Soloists	\$88,731	
Choristers	74,510	
Dancers	48,298	\$211,539
<hr/>		
Associates		
Soloists	32,819	
Choristers	26,100	
Dancers	28,603	87,522
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Miscellaneous		10,785
		\$309,846
Initiation fees		74,383
Working permits		29,312
Contract forms		1,217
Reinstatement fees		472
Guest status		18,889
		<hr/>
Total income		434,119
Expenses		
		421,590
		<hr/>
Operating income		12,529
Other income		
Interest	11,478	
Dividends	1,528	
		<hr/>
Total other income		13,006
		<hr/>
Excess of income over expenses		25,535
Fund balance, October 1, 1977		295,809
		<hr/>
Fund balance, September 30, 1978		\$321,344

AMERICAN GUILD OF MUSICAL ARTISTS, INC.
Statement of Assets and Liabilities
(Cash Basis)
September 30, 1978

ASSETS		
Cash		\$207,638
Investment in marketable securities at cost (market value \$91,568)		95,927
Office furniture & equipment	\$42,371	
Less: Accumulated depreciation	33,579	8,792
		<hr/>
Cash value—life insurance and annuity contract (Note 2)		8,864
Deposits and miscellaneous receivables (Note 4)		2,491
		<hr/>
Total assets		\$323,712
LIABILITIES		
Claim adjustments payable	\$ 606	
Security deposits payable	248,136	
Concert singers committee escrow payable	5,141	
	<hr/>	
	253,883	
Less: Cash and marketable securities held in escrow	253,883	Ø
	<hr/>	
Exchanges and taxes payable		2,368
		<hr/>
Total liabilities		2,368
		<hr/>
FUND BALANCE		\$321,344

AFL-CIO Opposes Communications Law Changes

The AFL-CIO Executive Council has adopted a statement strongly opposing three bills pending in Congress that would revamp present laws governing the nation's communications industry. The AFL-CIO acted on a recommendation of the Department for Professional Employees, of which AGMA is an affiliate.

The Executive Council's statement acknowledged the need to revise the communications law, but the Council stated that the legislation had to be judged on its own merits and that each of the bills fails to measure up.

In evaluating the legislation, the Executive Council applied public interest guidelines which it adopted in February.

House Bill #3333, the most comprehensive of the bills, was faulted because it would: eliminate the public interest standard as a basis for granting broadcast licenses and evaluating performance of licensees; end regulations that for years insured that radio, television and cable operators would carry important political messages, news and public service programs. These rules also require operators to provide equal time to opposing political candidates and to present contrasting views on issues of public importance, under the so-called Fairness Doctrine; permit unlimited ownership of radio broadcast stations and cable TV systems, making it possible for a few huge conglomerates to own and control the communication of information and ideas; permit the tax supported, non-commercial public broadcasting stations to carry commercial advertising, thus increasing this system's dependence on corporate sponsorship and, in effect, ending public broadcasting's role as an alternative to the corporate-controlled media.

Congress to Act on Performance Royalty

Performance Royalty legislation currently before the Congress will have a tremendous impact on AGMA members. At present, the only copyrighted work which does not carry a royalty payment with it is the sound recording. The performance rights bill seeks to remedy this long-standing inequity by establishing rights and royalties for the public performance of copyright sound recordings. It requires broadcasters and others who use sound recordings for profit to compensate vocalists, musicians and record companies for the commercial use of sound recordings.

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 Congress in 1978, strongly endorses the creation of a performance right in sound recordings. It rejects as unfounded every argument which has been advanced by opponents of the bill. Some of the arguments advanced by the proponents of the legislation are:

1. The production of a sound recording is a creative activity deserving of copyright protection. Congress and the courts have acknowledged this fact.

2. Recorded music accounts for 74% of all radio programming in commercially available time. It draws radio audiences on the basis of which stations sell advertising time, earn substantial profits and build equity value.

3. Broadcasters pay nothing for the creative efforts of the artists and record companies which produce this programming material. In contrast, they pay the composers, and they pay for all their other programming material.

4. Fifty-four nations, including most of the western world, respect a performance right in sound recordings.

5. U.S. performers and the recording companies that employ them are being deprived of income from abroad because there is no such reciprocal right in this country.

6. "Live" performances by vocalists and musicians have been replaced, to a great extent, by their own recordings. Technological unemployment, some call it.

7. For the future, a performance right is needed to protect vocalists, musicians and recording companies from technological change. If radio uses records for profit, without paying, who knows what tomorrow may bring.

8. Broadcasters can easily pay the royalty. The proposed rate is fair and not burdensome. The maximum royalty is one percent of advertising receipts for the big stations—those with revenues

greater than \$200,000 a year. Smaller stations (61% of the total) would pay only token royalties: \$250 a year for stations with revenues between \$25,000 and \$100,000 and \$750 for stations with revenues between \$100,000 and \$200,000. Stations with revenues below \$25,000 are totally exempt.

9. Opposition to the performance right principle is limited to broadcasters and their representatives.

Supporters of the legislation include: the AFL-CIO, the American Federation of Musicians, the American Federation of Television and Radio Artists, Actors' Equity Association, the American Council for the Arts, the Consumers Federation of America, the U.S. Copyright Office, the National Endowment for the Arts, the Copyright Section of the American Bar Association, the National Citizens Communications Lobby and the Recording Industry Association of America.

Tibbs Re-elected

DeLloyd Tibbs, AGMA's National Executive Secretary, has been re-elected Second Vice-President of the Associated Actors and Artistes of America (Four A's). Also elected or re-elected at the ninth Biennial Convention of the Four A's held on June 14, were the following International Officers: President, Frederick O'Neal; First Vice-President, Chester Migden; Third Vice-President, H. O'Neil Shanks; Fourth Vice-President, Donald Grody; Fifth Vice-President, Alan Jay Nelson; Treasurer, Harold M. Hoffman; Executive Secretary, Sanford

I. Wolff. Representing AGMA on the Four A's Board are Elisabeth Hoepfel and Luigi Vellucci.

The Four A's branches include (along with AGMA): Actors' Equity; the American Federation of Television and Radio Artists; American Guild of Musical Artists; American Guild of Variety Artists; Association Puertorriquena de Artistas y Tecnicos del Espectaculo; Hebrew Actors' Union, Inc.; Italian Actors Union; Screen Actors Guild; Screen Extras Guild, Inc.

Hail and Farewell!

On Sunday evening, April 29th, immediately following a New York City Opera performance of "Miss Havisham's Fire" at the New York State Theatre, a large group of friends and associates gathered on stage to sing "Auld Lang Syne" in a surprise public salute to Maestro Julius Rudel on the occasion of his last podium appearance as the Director of the New York City Opera.

During the party which followed there was an outpouring of appreciation for all he has contributed to the New York City Opera as well as best wishes for his future happiness and success.



Photo by Quaintance Eaton

Mr. Rudel (second from left) is congratulated by Mildred Grant (back to camera) and Alan Olsen, Assistants to the National Executive Secretary, and National Executive Secretary DeLloyd Tibbs.

Caution to Members Re Life Insurance

Members are urged to make direct and timely dues payments in order to assure continuity of their insurance coverage.

Our Group Life Insurance Policy with The Equitable Life Assurance Society of the United States provides coverage during the time that a member is in good stand-

ing and for a 31 day grace period thereafter.

A member, for instance, paid up to May 1st will be insured to May 31st after which the insurance coverage will lapse.

It is clearly to the members' interest to maintain dues payments for this and other obvious reasons.

Deceased

Roger W. Ardrey

Carlo Coscia

Norman Grogan

Marjorie Janzen

Robert Pitman

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

Honorable Withdrawals

Members are advised that requests for an honorable withdrawal from AGMA must be made in writing and will not be accepted unless so submitted.

There is a form for this purpose which can be obtained from the AGMA office, or a member may simply write a letter giving reasons for the request. But only a written request will be considered.

A withdrawal will not be granted unless the member is paid up to the current dues quarter.

An honorable withdrawal suspends payment of dues during a member's period of inactivity in fields of AGMA's jurisdiction, provided the member remains inactive for a year or more. If work in AGMA's jurisdiction is resumed before one year has passed, dues are payable as though the withdrawal had not been granted. If this return to the AGMA field is made after one year has expired, the member will be required to pay only current dues at that time plus a service charge of \$2.00.

The AGMA Group Life Insurance Policy does *not* cover members on Honorable Withdrawal. However, once a member is again in good standing with AGMA, he is immediately covered by the policy.

YOUR SOCIAL SECURITY

Do you know how much money you have accumulated in your Social Security account during working years?

It's important for you to have this information so that you can plan realistically for your retirement. If you do not know your Social Security earnings, you should ask for a statement of your account.

Just fill in the coupon below and mail it to:

Social Security Administration
P.O. Box 57
Baltimore, Md. 21203

REQUEST FOR STATEMENT OF EARNINGS

Social Security Number

Date of Birth
Month Day Year

Please send a statement of my Social Security earnings to:

Name

Street & Number

City & State Zip Code

(DO NOT PRINT)
SIGN YOUR NAME HERE

Sign Your own name only. Under the law, information in your social security record is confidential and anyone who signs another person's name can be prosecuted. If you have changed your name from that shown on your social security card, please copy your name below exactly as it appears on your card.

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