Rallies for support of the arts

by DeLloyd Tibbs
National Executive Secretary

To quote Congressman Fred Richmond, “Shock waves are being felt throughout the arts community as the new administration in Washington cuts back its commitments to the arts.” On July 18, 1981, rallies in support of the arts were held in New York City and a half dozen other large cities throughout the country. Supported by a coalition of labor unions, producing organizations, arts service organizations and Endowment recipients, the purpose of these rallies was to focus attention and awareness on the key role that the National Endowment for the Arts has played in the fostering of the quality, diversity and distribution of American art and to mobilize opposition to the proposed cuts in Federal funding and any attempt to dismantle the National Endowment for the Arts.

As the rallies were all held on the same date, it was possible for me to participate in only one, which was the rally in Lincoln Center in New York City. This three-and-a-half hour event began with a march by picket-carrying supporters from Greenwich Village to the plaza of Lincoln Center.

A crowd estimated at 7,000 by the Lincoln Center Security was entertained by dancers, instrumentalists and singers and heard speeches by Tony Randall, Master of Ceremonies; City Council President Carol Bellamy; Comptroller Harrison J. Goldin; Theodore Bikel, actor/singer and head of Equity, and Fred O’Neal, President of the Four A’s. AGMA was represented among the speakers by our President, Gene Boucher, whose remarks are published elsewhere in this issue of AGMAZINE; Roberta Peters

(Continued on next page)
TIBBS (Continued)

of the Metropolitan Opera, and Eliot Feld of The Feld Ballet.

The stage for the occasion was erected at the foot of the steps to the Metropolitan Opera House and the audience gathered in the Lincoln Center Fountain Plaza. Approximately 50 individuals and groups appeared during the afternoon’s program, which included performances by a chorus of AGMA members and a trio of AGMA soloists: Maria Spacagna, Henry Price and Samuel Ramey.

Artists and elected officials backing them urged those attending to write to Congress and make their opposition to the arts budget cuts heard. Volunteers manned tables obtaining signatures on petitions and distributing letters to be signed. Signatures on petitions numbered about 5,000 and about 800 letters were signed to be mailed to appropriate government representatives.

Both wire services and the three television networks covered this event. The Administration and Congress cannot be insensitive to the impact of the media coverage that was seen throughout America.

Gratitude and appreciation are highly in order for the hundreds of people who assured the success of this undertaking.

Prior to the rally, the AGMA National Board of Governors passed the following resolution with respect to funding for the National Endowment for the Arts:

"WHEREAS, it is the policy of the American Guild of Musical Artists that the 1982 appropriation for the National Endowment for the Arts be fully funded at $175 million, and

"WHEREAS, this end cannot possibly be achieved without enlisting the support of the consumers of cultural products, i.e., audiences and the public, as well as producers of cultural products and workers in all fields of the Arts and Entertainment Industry, and

"WHEREAS, the Ad Hoc Industry-Wide Committee to Protest Cuts to the National Endowment for the Arts is sponsoring a rally to support the Arts on July 18, 1981 at Lincoln Center Plaza at 2:00 p.m.,

"THEREFORE, BE IT RESOLVED, that the American Guild of Musical Artists agrees to be among the endorsers of a rally to support the Arts, to take place out-of-doors at Lincoln Center Plaza on July 18, 1981 at 2:00 p.m."

(See photos on page 4.)

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AGM A Z I N E

Editorial Consultants, Dick Moore and Associates

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---

Deceased
"Essential nourishment for a healthy society!"

(Remarks made by AGMA President Gene Boucher at the Lincoln Center rally to protest the cuts in the National Endowment for the Arts)

To those of us who have devoted our careers as well as our personal enthusiasm to the Arts, the establishment of the National Endowment seemed long in coming and perhaps a bit late. But once here it grew and flowered and gave wonderful impetus direction to our professions. To us, the idea that such a positive and productive organization should be curtailed or threatened is unthinkable!

Since the establishment of the National Endowment for the Arts in 1965, 87 new opera companies have been created, more than doubling the audience for opera in 15 years. Three hundred and seventy new dance companies have developed with assistance from the NEA, employing 10,000 professionals and increasing their audience sixteen-fold!

Americans have long cherished the arts, but the governmental nucleus of the Endowment triggered ever greater support and brought to the performers and to the audience a stability and purpose that had previously been lacking.

It is important to us, performers of AGMA: singers, dancers and artists behind the scenes, such as stage directors, choreographers and stage managers, to witness your concern here today. We worry for our jobs, of course, but we worry also about a deeper loss of morale, if this country takes such an obvious step backwards in the disguise of "economy."

Your presence encourages us to believe that the "low priority" value judgement put upon the National Endowment by a few men does not reflect the feeling of the public.

Beyond your very helpful support here this afternoon, I should like to urge you all to follow through with our efforts here in four easy but essential ways:

1. Think about it: what the Arts mean to you, as well as what would be missing in your life if they were seriously curtailed. The Arts are not emergency rations prescribed for a crisis or an occasion; they are essential nourishment for a healthy society!

2. Talk about it: to your neighbors, to friends, to strangers on the bus! They may think you're just another "one of those," but you might get someone to react—to care. In a city where there are arts in such abundance that they can be taken for granted, apathy could be just as destructive as a slashing pencil in Washington.

3. Write: to express gratitude to our friends in Congress; but write to our enemies, too. Tell that rascal who spends taxpayers’ dollars to stockpile butter that he’s killing the ballet program that was keeping some of his constituents slim.

Lastly: Believe in what the arts do for all of us! The greatest support will come out of such conviction.

Defense would seem to be the only part of our Federal budget to grow unchecked without limit. Well, the arts and the humanities are our best, perhaps our only, weapons against cynicism, mediocrity and despondence.

If it is true that these are trying, uncertain times, and I believe they are, then more than ever we need the heart, the spirit and the dignity that the arts bring to our lives. The National Endowment has proven ably its importance and its competence in leading the way to richer life at small cost.

The Federal Government must not back away from its commitment. Public support for the arts must continue—THOROUGHLY, CONSISTENTLY and PERMANENTLY!

Thank you.
Rally at Lincoln Center

AGMA Soloists (l to r): Sam Ramey, Maria Spacagna and Henry Price entertain.

Frederick O'Neal.

AGMA Chorus.

The message is clear.
New dance theatre slated for New York

Joan Greenspan and the dancers of The Feld Ballet attended the ground-breaking ceremonies of the new small dance theatre being erected in the Chelsea section of Manhattan. Mayor Edward I. Koch officiated at this historical event and participated in renaming the theatre the Joyce Theatre in memory of Lu Esther Mertz's daughter who has been a major benefactor of the theatre and of The Feld Ballet for many years. The complete renovation will cost $3.5 million and was financed by the city of New York, an Urban Development Grant and the restored funding by President Reagan of a federal Economic Development Administration guaranteed loan.

The new theatre will be the first theatre in America designed exclusively for year-round dance performances and will present small and medium-sized dance from throughout the United States in an economic and artistic setting which can best present the dancers.

The completion of this theatre comes at a crucial time for dancers in our country. With dance touring funds coming to a trickle and airline and freight costs skyrocketing, a home downtown for the younger and growing companies becomes critically essential. The basic question is where can we perform in New York City on an ongoing basis when touring becomes financially prohibitive? We hope one of the answers is The Joyce Theatre. It is scheduled to open on February 2, 1982, not a moment too soon!

Seven are awarded Life Memberships

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.

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

At its meeting on June 29, 1981, the Board of Governors of AGMA awarded Life Membership for Distinguished Service to AGMA to the following members: Yolanda Antoine, Yvonne Easter, Jacqueline Fabish, Edmond Karlsrud, Bert Kornfeld, Beverly Robinson and Robert Schmorr.

Wed

AGMA members Will Roy and Marilyn Brustadt were married on July 5, 1981. The service was performed by Marilyn's brother, Rev. L. Brustadt, in Mentor, Minnesota.

Have you moved?

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.
Management Under AGMA Agreements

AGMA artists may perform only with Producers or Associations listed in these columns. Any violations of this ruling will result in disciplinary action by the Board of Governors.

**OPERA**

American Opera Repertory Company, Inc.
Ansonia Hotel, 2109 Broadway
New York, N.Y. 10023

Artpark
Box 371
Leawood, N.Y. 14092

Artists Internationale, Inc.
Fletcher Building, Union St, Suite 409
Providence, Rhode Island 02903

Asolo Opera Company
c/o James H. Pouliot,
173 W. 78th Street, #3C,
New York, N.Y. 10024

or Box 68, Sarasota, Florida 33578

Associate artists Opera Company
Boston Center for the Arts
551 Tremont St., Boston, Mass. 02116

Baltimore Opera Company
40 Chase Street, Baltimore, Maryland 21201

Boston Lyric Opera Company
551 Tremont St.
Boston, Massachusetts 02116

Central City Opera Assn.
1615 California St., #510
Denver, Colo. 80222

Charlotte Opera Association
921 E. 7th Street
Charlotte, North Carolina 28202

Chattanooga Opera Association
P.O. Box 1212, Chattanooga, Tenn.
Chauffeur's Association
Chattanooga, Tennessee

Cincinnati Opera Assn.
Cincinnati Music Hall
1241 Elm St., Cincinnati, Ohio 45210

City Center of Music and Drama
New York City Opera
New York State Theatre
Columbus Ave., at 63 St., N.Y. 10023

Connecticut Grand Opera Co.,
756 Post Road
Darien, Conn. 06820

Connecticut Opera Association
15 Lewis Street, Hartford, Conn.

Dallas Civic Opera Association
3000 Turtle Creek Plaza, Suite 100
Dallas, Texas 75219

Dayton Opera Association, Inc.
c/o Lester Freedman
Baltimore Towers Lobby,
210 N. Main Street, Dayton, Ohio 45402

Educational Opera Association, Inc.
1976 North Normandie Ave.
Los Angeles, Calif. 90027

The Florentine Opera Company
750 No. Lincoln Memorial Driv
Milwaukee, Wisc. 53202

Florida Lyric Opera
P.O. Box 5162
Clearwater, Florida 33518

Fort Worth Opera Assn.
3505 W. Lancaster, Ft. Worth, Tex.

Goldovsky Opera Institute, Inc.
183 Clinton Road, Brookline 46, Mass.

Guild Opera
427 W. 5 St., Suite 722
Los Angeles, Calif. 90013

Hollywood Bowl Association
Music Center, 135 N. Grand Avenue
Los Angeles 90012, Calif.

Houston Grand Opera Association
615 Louisiana, Houston, Texas 77002

Kentucky Opera Ass'n of Louisville
Gardencourt, Alta Vista Rd.,
Louisville, Ky.

Lake George Opera Festival
Box 471, Glens Falls, N.Y.

Lyric Opera of Chicago
20 North Wacker Drive
Chicago, Ill. 60606

Lyric Opera of Kansas City
1029 Central, Kansas City, Mo. 64105

Lyric Opera of Orange County
608 Laguna Canyon Road
Laguna Beach Calif.

Metropolitan Opera Assn.
Lincoln Center Plaza, N.Y. 10023

Minnesota Opera
850 Grand Avenue, St. Paul,
Minnesota 55101

Mississippi Opera Association, Inc.
P.O. Box 1551, Jackson, Miss. 39205

Mobile Opera Guild
P.O. Box 8366, Mobile, Ala. 36608

New Jersey State Opera
Symphony Hall
Newark, New Jersey 07102

New Orleans Opera Assn.
Suite 907, Masonic Temple Bldg.
333 St. Charles Ave., New Orleans, La. 70130

New York Grand Opera Co.
c/o Vincent LaSelva,
2188 Broadway, New York, N.Y. 10024

Opera Classics, Inc., of New Jersey
c/o George Ungaro
P.O. Box 394, Paramus, N.J.

Opera Company of Boston
593 Washington St.
Boston, Mass. 02111

Opera Company of Philadelphia
1518 Walnut St., Suite 600
Philadelphia, Pa. 19102

Opera Guild of Greater Miami
1200 Coral Way, Miami, Fla. 33145

Opera Memphis
MSU Station
Memphis, Tenn. 38152

Orchestra of New York
10 E. 53 Street, New York, N.Y. 10022

Opera Theatre of Northern Va.
300 North Park Dr., Arlington, Va. 22203

Opera Theatre of St. Louis
P.O. Box 13148
St. Louis, Missouri 63119

Pacifica West Coast Opera Co.
2125 Mayview Drive
Los Angeles, Calif. 90027

Pittsburgh Opera, Inc.
Heinz Hall, 600 Penn Ave.
Pittsburgh, Pa. 15222

Portland Opera Association
P.O. Box 8598
Portland, Oregon 97201

Providence Opera Theatre
O.S.P. 540. P. Bldg. (2nd Floor)
228 Weybosset St., Providence, R.I. 02903

Riverside Opera Association
3940 Chapman Place, Riverside, Calif.

San Antonio Symphony
600 Hemisfair Plaza Way, Suite 102
San Antonio, Texas 78205

San Diego Opera Company
House of Hospitality, Bahboa Park
P.O. Box 988, San Diego, Calif. 92112

San Francisco Opera Association
War Memorial Opera House,
San Francisco, Calif. 94102

Santa Fe Opera Association
P.O. Box 2408, Santa Fe, New Mexico 87501

Seattle Opera Association, Inc.
335 Harrison St.
P.O. Box 9248, Seattle, Wash. 98109

Spring Opera of San Francisco
War Memorial Opera House, San Francisco, Calif. 94102

State Opera Company, Inc.
74 Marseille Drive, Stamford, Connecticut 06905

Toldeo Opera Association, Inc.
Sheraton Westgate, Suite 212
3540 Secord Rd., Toledo Ohio 43609

Tulsa Opera, Inc.
1510 S. Boulder, Tulsa, Okla.

Washington Opera
The Kennedy Center,
Washington, D.C. 20566

Western Opera Theatre
War Memorial Opera House,
San Francisco, Calif. 94102

Wolf Trap Farm
1524 Trap Road
Vienna, Virginia 22180

**DANCE**

Alvin Ailey Dance Theatre
Minskoff Bldg.
1515 Broadway, N.Y.C. 10036

American Ballet Theatre
888 Seventh Avenue, N.Y.C. 10019

Boston Ballet
19 Clarendon Street,
Boston, Massachusetts 02116

Chicago Ballet
300 N. Dearborn St., Chicago, Ill. 60610

Cunningham Dance Foundation
453 West Street, N.Y.C. 10014

Dallas Ballet
Majestic Theatre
1925 Elm
Dallas, Texas 75201

Dance Theatre of Harlem
466 West 152 Street
New York, New York 10031

Eliot Feld Ballet
830 Broadway, New York 10003

Martha Graham Dance Company
316 East 63rd Street, N.Y.C. 10021

Houston Ballet Company
615 Louisiana, Houston, Texas 77002

Joffrey Ballet
130 West 57th St., New York, N.Y. 10019

Lola Montes
1529 No. Commonwealth Ave.,
Los Angeles, Calif. 90027

London Festival Ballet
Festival Ballet House
39 Jay Mews
London SW 2 ES, England

Metropolitan Fair & Exposition Authority
McCormick Place-on-the-Lake
New York City Ballet Company
New York State Theatre
Columbus Avenue at 63rd St.
New York City

New York Dance Festival
C/o T.A.G. Edtn., 463 West St.,
New York 10014

Pennsylvania Ballet Company
2333 Fairmount Ave.
Philadelphia, Pa. 19130

Pittsburgh Ballet Theatre, Inc.
244 Boulevard of the Allies
Fitchburg, Pennsylvania 15222

The Royal Ballet
Royal Opera House
Covent Garden
London, W. C. 2, England

San Francisco Ballet
375—18th Ave., San Francisco, Calif.

Arthur Shalman International, Ltd.
1560 Broadway, Suite 315
New York, New York 10036

(Continued)
Management Under AGMA Agreements

(Continued)

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157 West 57 St., N.Y.C. 10019
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1860 Broadway, New York, N.Y. 10023
Friends of French Opera
20 E. 74 St., New York, N.Y. 10021
Karlsruhe Concerts, Inc.
948 The Parkway
Mamaroneck, New York 10543
Los Angeles master Chorale
Music Center, 135 N. Grand Ave.
Los Angeles, Calif 90062
Lyndian Productions
553 Marling Ave.
Tarrytown, New York 10591
Norman Luboff Choir
35 W. Shore Drive
Port Washington, N.Y. 11050
Musica Sacra of New York
20 W. 86 St.
New York, New York 10024
New Little Orchestra Concerts
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c/o Dino Anagnost
Orphen Chorale
1860 Broadway NYC 10023
The Philadelphia Singers, Inc.
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Philadelphia, Pa. 19103
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c/o Dr. Hugh Ross
410 E. 57 St., New York 10022
Gregg Smith Singers
c/o Gregg Smith
171 West 71 St., N.Y.C. 10023
Southern California Choral Musical Ass'n.
Music Center, 135 N. Grand Ave.
Los Angeles, Calif. 90053
Clyde S. Turner
240 West 63 St., Apt. 12-C
New York, New York 10023
Frederic Waldman
375 Riverside Drive N.Y.C. 10025
Dorothy Warenfield Music Theatre
c/o CAMI, 165 W. 57 St.
New York City 10019

AMATEUR CHORUSES
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Collegiate Chorale, Inc.
130 West 56th Street. New York 10019
Desoff Choruses
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New York City 10003
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165 West 57 St., N.Y.C. 10019
Oratorio Society of New York
504 Carnegie Hall
57 St. & 7th Ave., N.Y.C.
St. Cecilia Chorus
c/o Richard Mishell
P.O. Box 455, Canal St. Station
New York, New York 10013

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Chicago Symphony Orchestra
Orchestra Hall, Room 700
220 So. Michigan Ave.
Chicago, Ill. 60604
Columbus Symphony Orchestra
101 East Town Street
Columbus, Ohio 43215
Duluth-Superior Symphony Orchestra
506 West Michigan Street
Duluth, Minn. 55802
San Francisco Symphony Ass'n.
War Memorial Opera House, San Francisco, Calif.
Shreveport Symphony Society
P.O. Box 4057, Shreveport, La. 71104
Wichita Symphony Orchestra
Century II Concert Hall
225 West Douglas
Wichita, Kansas 67202

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New York, New York
Sardos Artist Management Corporation
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Eric Semon Associates
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New York, New York
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Tornay Management
1995 Broadway, New York 10023
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New York, New York 10019
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Ridgeland, Connecticut
Lousse Williams
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New York, New York 10028
New Portland Opera agreement

As the Portland Opera Association embarks upon a “Season of Favorites,” AGMA has completed negotiations for a very favorable contract for local artists. Chief negotiators, Chuck Meek and Dorothy La Du, long-time Portland Area leaders, have been working several months with Bruce Chalmers, General Director of the Portland Opera Association and Carolyn Carpp, Northwest Area AGMA Representative, to achieve this agreement. Chuck and Dorothy have contributed to negotiations for several years and are recognized as AGMA “pioneers” in the Portland Area. They have now resigned their positions as chorus manager and secretary in order to give newer AGMA members the opportunity to become involved. AGMA commends and thanks Chuck and Dorothy for their contribution to the growth of AGMA in Portland.

The Portland Opera Agreement which is for two years until 1983, includes advances in the basic number of choristers to be employed from 36 to 38. It contains an audition policy with limitations regarding the replacement of choristers during any audition period. Portland AGMA members feel this will help increase AGMA unity and chorus morale as well as the level of competency and experience.

Salary gains are reflected in a sliding scale for performances from $47.50/$52.50 in the 1981-82 season to $50/$55 in the 1982-83 season. Rehearsal rates show early increases of $6 and $6.50 per hour.

A major addition to the Portland agreement has been the inclusion of the Summer Opera Production which is held in Portland’s beautiful Washington Park each year.

Portland’s participation in AGMA is also increasing with the recent election of Eugenia Scarpelli to AGMA’s Board of Governors. Eugenia, who has sung with the Portland Opera for eleven years, intends to become active in the future of AGMA on the West Coast. AGMA is pleased to hear of the progress being made in the Portland Area and wishes Portland artists well in the coming seasons.

Hailing the new Portland Opera agreement are (l to r): Carolyn Carpp, Northwest Area Representative; Eugenia Scarpelli, member of AGMA Board of Governors; Chuck Meek and Dorothy LaDu, Chief Negotiators and (seated) Bruce Chalmers, General Director of Portland Opera.

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