Members of Board of Governors are elected

A total of 1,434 ballots were received in the recent election: 1,378 were valid and 56 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, 1986 were eligible to vote. A report follows. Names of elected candidates appear in large type.

NEW YORK AREA

Solo Singers — 11 vacancies

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>JERRY HADLEY</td>
<td>556</td>
</tr>
<tr>
<td>GABOR CARELLI</td>
<td>511</td>
</tr>
<tr>
<td>LEONORE LANZILLOTTI</td>
<td>504</td>
</tr>
<tr>
<td>JIM FLEETWOOD</td>
<td>500</td>
</tr>
<tr>
<td>CAROL SPARROW</td>
<td>500</td>
</tr>
<tr>
<td>JOHN STAMFORD</td>
<td>500</td>
</tr>
<tr>
<td>DOLORES MARI-GALDI</td>
<td>495</td>
</tr>
<tr>
<td>DEBORAH MONCRIEF</td>
<td>492</td>
</tr>
<tr>
<td>ANTHEA DE FOREST</td>
<td>489</td>
</tr>
<tr>
<td>ELAINE BUNSE</td>
<td>486</td>
</tr>
<tr>
<td>PETER CODY</td>
<td>483</td>
</tr>
<tr>
<td>Write-ins</td>
<td>11</td>
</tr>
</tbody>
</table>

Stage Directors/
Stage Managers — 1 vacancy

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRUCE DONNELL</td>
<td>375</td>
</tr>
<tr>
<td>Franco Gratale</td>
<td>199</td>
</tr>
<tr>
<td>Write-ins</td>
<td>2</td>
</tr>
</tbody>
</table>

Choristers — 9 vacancies

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONSTANCE WEBBER</td>
<td>497</td>
</tr>
<tr>
<td>LYNDA JORDAN</td>
<td>462</td>
</tr>
<tr>
<td>ELEANORE LANGE</td>
<td>458</td>
</tr>
<tr>
<td>MAX GALLOWAY</td>
<td>444</td>
</tr>
<tr>
<td>SVEN LEAF</td>
<td>442</td>
</tr>
<tr>
<td>ERBERT ALDRIDGE</td>
<td>423</td>
</tr>
<tr>
<td>JOHN HANRIOT</td>
<td>406</td>
</tr>
<tr>
<td>PAULA LISCIO</td>
<td>390</td>
</tr>
<tr>
<td>WILLIAM LYON LEE</td>
<td>390</td>
</tr>
</tbody>
</table>

Dancers — 9 vacancies

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>KAREN BROWN</td>
<td>506</td>
</tr>
<tr>
<td>ELEANOR D’ANTUONO</td>
<td>492</td>
</tr>
<tr>
<td>VASILIS IRACLEDES</td>
<td>490</td>
</tr>
<tr>
<td>CHRISTINE DAKIN</td>
<td>486</td>
</tr>
<tr>
<td>TIMOTHY HARLING</td>
<td>477</td>
</tr>
<tr>
<td>LAWRENCE R. LERITZ</td>
<td>477</td>
</tr>
<tr>
<td>CHRISTINE SPIZZO</td>
<td>475</td>
</tr>
<tr>
<td>DAN DUELL (Write-in votes)</td>
<td>4</td>
</tr>
<tr>
<td>GERALD OTTE (Write-in votes)</td>
<td>4</td>
</tr>
<tr>
<td>Write-ins</td>
<td>74</td>
</tr>
</tbody>
</table>

CHICAGO AREA

Solo Singers — 4 vacancies

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARNOLD VOKETAITIS</td>
<td>200</td>
</tr>
<tr>
<td>KURT LINK</td>
<td>185</td>
</tr>
<tr>
<td>JOAN GIBBONS</td>
<td>170</td>
</tr>
<tr>
<td>JAMIE RIGLER</td>
<td>117</td>
</tr>
<tr>
<td>Write-ins</td>
<td>15</td>
</tr>
</tbody>
</table>

Dancers — 2 vacancies

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>PATTI EYLAR</td>
<td>146</td>
</tr>
<tr>
<td>GARRISON CLARKE</td>
<td>80</td>
</tr>
<tr>
<td>Daniel Burghart</td>
<td>77</td>
</tr>
<tr>
<td>Kip Sturm</td>
<td>57</td>
</tr>
<tr>
<td>Write-ins</td>
<td>4</td>
</tr>
</tbody>
</table>

(continued on page 6)

AGMA lobbies to protect performers from drastic tax reform inequities

At press time, the Joint Conferees of both houses of Congress were meeting to reconcile differences in their two tax reform bills. During the second week of July, all AGMA members were sent a long letter with enclosures detailing the dangers to our professional deductions and urging letters to Congressmen and to Senators. Many members responded well and quickly to the crisis, sending the National Office copies of their letters.

AGMA also has been very active in lobbying efforts with our sister unions, coordinated by the Department for Professional Employees in Washington. While it is not possible to know the outcome of our efforts, we have gotten our arguments well-presented. All Committee members (House Ways and Means — Senate Finance) received letters signed by President Casei and National Executive Secretary Boucher in mid-June expressing AGMA's concerns. The July mailing to members contained an example (a copy of the one sent to Representative Tom Downey of New York, Chairman of the Arts Caucus of Congress and a friend to performing artists, along with his reply).

Latest word was optimistic for preservation of some “miscellaneous” deductions critical to performers in lower income groups.
Half-a-century old, or 50 years young?

by Gene Boucher
National Executive Secretary

Shortly after I assumed the National Executive position at AGMA, I passed that frightening milestone myself. Some knowing friends ignored the event. Other very close or remote acquaintances made much mention and "whoop-la" of the BIG FIVE O. What should an organization do when it achieves such a significant birthday? The parallel with an aging human being is probably not appropriate. As I acquired years of knowledge about life and my profession, the once very dark hair passed through the salt-and-pepper stage into very GREY. A very fast walk slowed a little (not much)!

AGMA is not grey, nor is it slower. It seems to me to be very young, very frisky in what is a difficult era for most labor unions; moreover, we have accumulated through experience an expertise that is not limited by being encapsulated in a solitary decelerating brain. Today AGMA's better

ideas gleaned from past history are being acted upon by new, vigorous members — the enthusiasm of the neophyte channeled through sager thoughts. That is one of the remarkable things about a growing, vital organization. And therein is its very definite superiority over the individual. A valid organization of thinking, caring human beings, be it a nation, a club or a labor union, has the ability to not only continue, but to rejuvenate and to grow. New blood revitalizes the values and virtues of any group that moves forward remembering its past mistakes and advances, but which is not trying to go forward by looking only backward.

Nostalgia can be wonderful. It is the past remembered with kindness and respect. History of a person or an institution contains some other elements — what went wrong, what didn't happen and what should happen NEXT TIME.

This and the next two issues of AGMAzine will deal to a great extent with our 50th anniversary. What and who got us started is of great significance — so is the "WHY?" It is our "rear-view mirror." It would be stupid to ignore it; it would be worse to deny it!

Many of the abuses that called AGMA into existence in 1936 have been eradicated or have totally metamorphosed. Our contracts establish elaborate work rules for our difficult professions. In 1936 opera and dance employers acknowledged neither rules nor restraints! Managers took whatever percentages of a client's pay they could get away with — usually a lot! Legal protections for "performers" in 1936 were conspicuously inferior to those for "professionals" or even for manual laborers.

There are still non-union companies, "getting away with murder," taking advantage of performing artists' eagerness to be on the stage; but they must now answer to standards in the business. The "prevailing wage" that is quoted for grant applications and visa petitions for opera and

(continued on page 6)
Quite frankly this article is not for everyone!

It is for those hundreds of members nationwide who forget that their union is all about them and do not take an active part in AGMA's affairs.

The results of our latest election are published in this issue, and the voting count is appalling. To think that in some areas, having hundreds of members, less than one-fourth of the membership cast ballots! I hesitate to think that our non-voting members are also those who do not read this publication and are the very same who steadfastly maintain that AGMA is a "do-nothing" union. To these people I can only reply that any union is as strong as its individual members, i.e. the chain being as strong as its weakest link.

Having the right person on your Board of Governors is the only way to insure that the integrity of your rights as a member is upheld. The Board is the ruling body for this union and meets each week on a regular basis with the sole intent of passing judgement on contract negotiations, salary increases, safe and fair working conditions, as well as arbitrations and legal matters. Committees are formed to further investigate and report on timely matters vital to the existence of our performers. Appropriate decisions are made and passed along to you, our members.

To not have an interest in who these people are who handle your affairs is criminal and only increases the "do-nothing" theory of that part of our membership who refuse to vote. Those of you who read this publication and take an active part in the voting procedure are urged to spread the word: "We are a do-something union" and we need your help and support in the form of ideas, suggestions, and foremost, in placing the right people on your Governing Board to speak for you!

We are now 50 years young and maturing gracefully into a caring yet strong union. With your help we can further the performing arts into the 21st century where wages, benefits, and conditions are equal for all members nationwide. Begin now by informing your fellow members of the importance of casting their votes.

Franco Gentilesca

The Board of Governors upon receiving the election report, at its regular meeting on June 2nd, resolved that a special article addressing the poor election response appear in the election issue of AGMAzine.

Congratulations!

Two recent events in the life of AGMA member Eleanor Otto are worthy of note. She was publicly honored with two poetry awards: one, the Golden Poet Award, at the World of Poetry Convention in Nevada for entering five separate contests and winning five awards; and the other a poet laureate crown and a Certificate of Merit for poetry writing from the United Poet Laureate International at the 8th World Congress of Poets in Florida. The Taiwan delegation presented Miss Otto with two crimson and gold banners, one for poetry writing and the other for contributing to world understanding and peace through poetry.

Miss Otto's extensive background in the arts as a writer, singer, musician and actress includes acting roles at the Metropolitan Opera House at Lincoln Center as well as lectures and readings on poetry all over the country. Many of her poetry works and plays have been published.

Miss Otto also finds time to take an active part in her tenants' association as well as volunteering to assist at social centers throughout New York City. It is AGMA's pleasure to take this opportunity to recognize Ms. Otto's productive and fulfilling life.

Eleanor Otto with a representative of the Orlando cultural affairs office, who presented her with a laurel crown for poetry.
Health Fair is a success!!!

The first Health Fair was enthusiastically received by the entire entertainment community. "Better Health for Better Performance," the 1986 Health Fair in New York City on May 19, sponsored by the Performing Arts Association for Better Health, began with the reading of Official Proclamations from Mayor Koch and Governor Cuomo.

Opening remarks at the Fair came from Colleen Dewhurst, Actors' Equity Association President; Vincent B. Vitelli, Secretary and General Manager of The Actors' Fund of America; Gene Boucher, National Executive Secretary of AGMA; Nedda Casei, AGMA's President; Carl Janelli, American Federation of Musicians Local 802 Secretary; Margo Donaldson, member of the Performing Arts Association and Managing Director of The Miller Health Care Institute for Performing Artists at St. Luke's-Roosevelt Hospital, and Frances Gaar, Executive Vice President of the American Guild of Variety Artists (AGVA).

Diane Nichols, as Chairperson of the Sponsoring Association and Director of Social Services at The Actors' Fund, coordinated the opening ceremonies and introduced the other Association members: Ted Gompers, Administrative Director, Local 802 Project Straight Life; John J. Kella, of the Metropolitan Opera and American Ballet Theatre Orchestras; Michiko Terajima, Administrator of the AGMA Sick and Relief Fund; Charles Wood, Director of the AFTRA Broadcasting and Recording Industry Program on Alcoholism and Drug Abuse, and Floran Yagoda, Administrator of the AGMA Relief Fund.

The Health Fair marked the first time so many entertainment organizations cooperated so closely on such a project. Over 500 people participated in the Health Fair. Those attending the Health Fair took advantage of the information at the numerous booths and the various workshops/panels on nutrition, AIDS, posture and movement re-education, osteoporosis, medical problems of performing artists, fitness/exercise, stress management, retirement, substance abuse, performance anxiety and career transition.

Interspersed among the workshops and panels were various artists who entertained a most appreciative audience. These artists included Dolores Mari-Galdi, formerly with the New York City Opera; Mark Potter, professional mime; Carla Stallings and John Wey Ling of the American Ballet Theatre; The Tome Futardo Combo; Patti Brown, pianist; Mihai Tetel, cellist and Aki Ando, pianist.

More than 150 people went through the Health Screening Program given at the Fair by the Miller Institute. These screenings, provided by health care professionals and physicians included a confidential summary of the individual health picture and offered referrals to those who needed specialized care.

Wed

On May 31, in the Second Presbyterian Church of Lexington, Kentucky, Erik Johanson, Chorus delegate with Cincinnati Opera, married Cecilia Anne Harris, a violinist with Local #1, AF of M. Forty singing and instrument-playing colleagues performed at the service.

Ashley Janeway, a dancer with the New York City Opera Ballet, was married on April 12 to Paul S. Warren, a New York City stockbroker. The ceremony took place at the Episcopal Church of the Heavenly Rest in Manhattan. The bride recently appeared in Brigadoon.

Birth Announcement

Byron Ellis, Northwest Area Board of Governors member, and his wife became the proud parents of a 10 pound 11 ounce baby boy on May 20, 1986. Bradley Frank Ellis will be spending a lot of time around Seattle Opera, where his daddy sings regularly with the chorus and his mother is Production Assistant, as well as Stage Manager for Seattle Opera's Silver Series.

Deceased

Scott Banfield
Melvin Earl Brown
Ronald Bundt
Dale Caldwell
William Dansby
Patricia Nell Evans
Ward Fleming
Donald Grohe
William Justus
Robert Kelso
Zolley W. Lerner
Robert Meadows
Dorothy Melville
Sir Peter Pears
Luis Pichardo
Richard Roytek
Ron Smith
Anthony Tamburello
Dimiter Uzunov
Charles Ward
Claire Watson
Patricia Welting
ELECTION RESULTS
(continued from page 1)

SAN FRANCISCO AREA

Solo Singers — 1 vacancy
DONNA PETERSEN 108
Write-ins 2

Choristers — 1 vacancy
KATHY ANDERSON 52
Sigmund Seigel 30
Thomas Reed 20
Ann Moreci 8
Write-ins 1

NEW ORLEANS AREA

Choristers — 1 vacancy
KAREN KALIN 23

PHILADELPHIA AREA

Dancers — 1 vacancy
EDWARD MYERS (write-in vote) 1
Write-ins (other) 3

WASHINGTON/BALTIMORE AREA

Solo Singers — 3 vacancies
ROBERT WILLIAMSON 90
CAROL IRELAND 88
GAIL MITCHELL-MULTOP 85
Write-ins 2

Choristers — 2 vacancies
G. STEPHEN STOKES 92
JOAN MORTON 85
Write-ins 5

PITTSBURGH AREA

Choristers — 2 vacancies
EDWARD MELODINI 34
JOHN G. WUCHENICH 33
Write-ins 10

NEW ENGLAND AREA

Solo Singers — 2 vacancies
S. MARK ALIAPOULIOS 43
ROBERT HONEYSUCKER 42
J. Scott Brumit 27

Choristers — 1 vacancy
NALORA STEELE 49
Write-ins 8

TEXAS AREA

Solo Singers — 1 vacancy
CARROLL FREEMAN (write-in votes) 5
Write-ins (other) 17

Choristers — 2 vacancies
JAMES TINKLE 39
JOSEPH M. SHOCKLER 34
Write-ins 5

Dancers — 1 vacancy
ERIC DEININGER 45
Write-ins 2

NORTHWEST AREA

Dancers — 1 vacancy
JENNIFER HOMANS 35
Write-ins 2

HALF-A-CENTURY OLD
(continued from page 1)

dance companies is AGMA’s. In 1936 the wage was truly minimal; there was nothing “prevailing,” and employers frequently reneged on promises (contracts, if signed, were vague and misleading). Many of AGMA’s complex clauses concerning employment “out-of-town” came into being because of the frequency with which entire companies were abandoned penniless on the road.

AGMA has done wonders. I do not say this to indicate any credit to myself. I have made changes — yes! Another individual’s approach to a changing business. My predecessors accomplished amazing things for AGMA members. My “predecessors” includes National Executive Secretaries, of course, but also Board members, delegates, our lawyers (oh, how they have helped us!), and MEMBERS, lots of earnest, caring, active MEMBERS.

We shall “recap,” as the newscasts say, in future AGMAZines. We shall celebrate in communications mailed to the membership other than AGMAzine. And we shall move from a very amazing past into a promising second half-century.

For the individual — at 50 — the medical profession suggests checkups “frequently.” There is not a clinical determination that I have heard of for labor unions. “Frequently” would seem to be wise and healthy for a man.

That is what this slightly older man believes AGMA to be — Fifty, Wise and Healthy.

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