Casey wins fourth term as President

Full slate of officers, 66 Board members elected

A full slate of National Officers and 66 Board members have been elected — or re-elected — in AGMA’s recent election. A total of 1,707 ballots were received: 1,641 were valid and 66 were declared invalid for having arrived too late, lack of signature on the envelope, because the voter was in arrears in dues and other reasons. All active members in good standing as of February 1, 1989 were eligible to vote. A report follows, with the names of elected candidates appearing in larger type.

OFFICERS

President
NEDDA CASEI 1,537
Write-Ins 10

1st Vice-President
EILEEN SCHAUER 1,506
Write-Ins 7

2nd Vice-President
CHESTER LUDGIN 863
Elinor Harper 685

3rd Vice-President
EUGENE LAWRENCE 510
Paul Sackett 506
Robert Falk 485
Write-Ins 3

4th Vice-President
BARBARA BYSTROM 564
Barman Timberlake 519
Suzanne Laurence 451

5th Vice-President
PAMELA SMITH 642
Jacqueline Pierce 457
Luigi Vellauci 442

Treasurer
LAWRENCE DAVIDSON 1,484
Write-Ins 3

Recording Secretary
YOLANDA ANTOINE 1,490
Write-Ins 1

(continued on page 2)

AGMA wins claims for members

Several years ago when Fort Worth Opera cancelled the contracts of some of our members, we were successful through arbitration in achieving a $21,000 settlement for the members concerned. We thought then that was a banner settlement and one that would not soon be surpassed.

Last year, however, we entered into a settlement agreement with the Opera Company of Boston because of its cancellation of an entire season. The settlement calls for $80,000 to be paid to our members in three equal payments. The first payment was made promptly and the second one was due at press time.

Just to prove that the size of the claim does not control AGMA’s dedication to pursuing claims and achieving either awards or settlements for its members, we recently concluded a settlement with Pittsburgh Opera which distributed the sum of $800 to six choristers. This claim and settlement were somewhat esoteric inasmuch as the opera company’s commitment to employ those members was, according to the opera company, prevented by the failure of leased costumes to fit the members.

We look forward to more incidents of this nature throughout the country because of the increase in the practice of leasing productions, including costumes and scenery, by one opera company to the other. Small in dollars, this settlement was nonetheless important as a precedent.
NEW YORK AREA

Solo Singers — 13 Vacancies
MURIEL COSTA-GRENSPON 599
DAVID LLOYD 555
GABOR CARELLI 554
BEN HOLT 547
LEONORE LANZILLOTTI 539
ADIB FAZAH 529
GALE LIMANSKY 526
JOHN STAMFORD 517
DOLORES MARI-GALDI 516
ANTHEA DE FOREST 515
ALAN FISHER 512
JOHN ABSOLOM 509
STEPHEN LUSMANN 508
Write-Ins 16

Stage Directors/Stage Managers — 2 Vacancies
BRUCE DONNELL 436
LOHI ROSECANN 411
Stephen Chalke 318
Write-Ins 6

Choristers — 9 Vacancies
CONSTANCE WEBBER 482
BETTY BAISCH 478
ELEANORE LANGE 474
LYNDA JORDAN 457
ERBERT ALDRIDGE 427
KENNETH YOUNG 417
JOHN HANRIOT 412
JON BOWEN 356
WILLIAM LYON LEE 348
Rodie Brown 338

Bernard Fischer 335
Clifford Townsend 325
James Bingham 307

Dancers — 10 Vacancies
CHRISTINE DAKIN 502
KAREN BROWN 497
CHRISTINE SPIZZO 497
VICTORIA RINALDI 483
PATRICK HINSON 482
JEAN BARBER 481
GERALD OTTE 461
ROGER PLAUT 446
JOEY R. SMITH 440
LAWRENCE R. LERITZ 440
Charles Anderson 434
Write-Ins 5

LOS ANGELES AREA

Choristers — 4 Vacancies
NATALIE BECK 145
JUANITA McCOLLUM 126
JOHN GOLITZIN 124
JUDITH ADELE 117
Write-Ins 10

CHICAGO AREA

Solo Singers — 4 Vacancies
ARNOLD VOKETAITIS 182
BARBARA PEARSON 179
LAWSON SKALA 151
JAMIE RIGLER 145
Susan Hofflander 105
Jean Gibbons 98
Write-Ins 2

Dancers — 3 Vacancies
CHRISTINE DORIAN 169
PATTI EYLAR 166
MICHAEL SHERIDAN 164
Samuel Bennett 91
Write-Ins 4

SAN FRANCISCO AREA

Solo Singers — 1 Vacancy
DONNA PETERSSEN 93

Choristers — 1 Vacancy
GREGORY DE SILVA 92
Write-Ins 1

Dancers — 1 Vacancy
JULIAN MONTANE 90

NEW ORLEANS AREA

Choristers — 1 Vacancy
KAREN KALIN 29

PHILADELPHIA AREA

Dancers — 1 Vacancy
JEFFREY GRIBLER
(Write-In vote)
Write-Ins 14

(continued on page 5)
What do you think?

Board considers two new rules

At its meeting on May 8, 1989, the Board of Governors reviewed and considered two proposals forwarded by an ad hoc committee formed for the purpose of suggesting ways and means of extending AGMA's efforts on behalf of its members.

The seriousness of both proposals prompted the Board of Governors to adopt an unprecedented procedure: Before acting on the following proposals, the Board wants to hear from the membership about how you feel about these proposals.

1. Should a National Rule be adopted which will prohibit AGMA members from working for employers who refuse to negotiate and enter into an agreement with AGMA?

2. Should a National Rule be adopted which will prohibit AGMA members from signing with agents and managers not party to an agreement with AGMA?

Concerning the proposals, National Executive Secretary Bud Wolff said:

"The first suggested rule (incidentally, it is known as Rule 1 at the Screen Actors Guild) is most difficult to consider for two important reasons. Primarily, it is not traditional in AGMA and therefore AGMA has never organized and 'staffed' for this purpose. Also, there is a pervasive notion that working for the many smaller non-union companies is the only way for a dancer or singer to get started. However, I am not convinced that this is so.

"The second rule is one already in place at all the other performing arts unions — Equity, AFTRA, SAG and AGVA. It is a rule designed to protect the individual artist as well as the membership as a whole.

"I feel it is right, proper and necessary for the benefit of the members and, as a matter of fact, the Supreme Court of the United States has ruled that such a rule is a legal and proper step for unions to establish."

You and your agent or manager

by Sanford I. (Bud) Wolff  
National Executive Secretary

Agents or managers franchised by the Guild are NOT permitted to:

1. Direct an employer to send your checks to the agent's office unless you so direct in writing.
2. Charge commissions on scale minimums.
3. Charge commissions on per diem, travel or compensation other than your fee for services.
4. Charge commissions in excess of this schedule:
   - Regular concert engagements including recitals (except recitals given at risk and expense of Artist), symphony orchestra and oratorio .............................................. 20%
   - Radio engagements, including electrical transcriptions ........................................ 10%
   - Phonograph Recordings ................................................................. 10%
   - Operatic Engagements ...................................................................... 10%
   - Ballet Engagements (other than concerts) .......................................... 10%
   - Civic and Community Engagements .................................................. 15%

If your agent/manager is violating these rules or if you have any questions, let me hear from you.
ELECTION
(continued from page 2)

WASHINGTON/BALTIMORE AREA

Solo Singers — 3 Vacancies
PATRICIA BOYD 80
ROBERT WILLIAMSON 77
GAIL MITCHELL 63
G. Stephen Stokes 57
Yvette Lewis 48
Write-Ins 2

Choristers — 2 Vacancies
MICHAEL BROOKS 78
JOAN MORTON 68
Shawnee Ball 53
Write-Ins 3

PITTSBURGH AREA

Choristers — 3 Vacancies
DAVID JENNINGS SMITH 33
ROBERT W. SIMONI 31
WILLIAM G. BUCHANAN 27
Erma Thurston 26
Barbara Crigler 15
Violet Ruparich 14
Write-Ins 1

NEW ENGLAND AREA

Solo Singers — 2 Vacancies
S. MARK ALIAPOULIOS 52
ANDREA BRADFORD 48
Michael Calmes 28
Write-Ins 2

Choristers — 1 Vacancy
JONATHAN BARNHART 42
Nalora Steele 35
Write-Ins 1

TEXAS AREA

Solo Singers — 1 Vacancy
FRANCES BIBLE 49
Write-Ins 1

Choristers — 2 Vacancies
JAMES D. TINKLE 45
ROBERT D. SHEETS 44
Write-Ins 2

NORTHWEST AREA

Choristers — 1 Vacancy
TODD ANTHONY CASE 53

Dancers — 1 Vacancy
ALEJANDRA BRONFMAN 50

BOARD MEMBERS ELECTED

Petersen
de Silva
Williamson
Mitchell

Smith
Simoni
Buchanan
Aliapoulos

Bradford
Bible
Tinkle
Sheets
Case

Not Shown: Holt, Absalom, Adele,
Montaner, Kalin, Gribler, Boyd,
Brooks, Morton, Barnhart, Bronfman

Where do we go from here?

by Nedda Casei, President

Since the referendum on a dues increase failed to pass last winter, there are several important issues I feel we all need to think about. What is it that we expect from AGMA? What should the union accomplish for the membership? What is our future?

I believe we all need to remember why AGMA was formed, what we have gained over the years and what we still need to do. Unless we make decisions for ourselves, developments in our industry will force decisions on us.

Therefore, I want to propose to the Governing Board that a committee be formed to develop a five year plan of action for AGMA. We need to outline our goals and prepare a budget that will allow us to reach those goals. What do you, the members, want from AGMA in the next five years? What should we fight for? Let us hear from you. We need your support if we are to move ahead into the next decade.
Good news: The Seattle Opera has added performances to their schedule to accommodate the demand for tickets ... Houston Grand Opera has moved to a new home at the new Wortham Center Complex ... Los Angeles Music Center Opera is expanding its season to take advantage of the increased availability of its home, the Dorothy Chandler Pavilion, and, hopefully, that company may grow to a full time operation with increased employment for AGMA members. A special agreement has been negotiated by AGMA with Los Angeles Music Center Opera taking into consideration the likelihood of the expanded season.

At Chicago Lyric Opera a dispute arose concerning whether the last week of employment was to be paid for as a performance or rehearsal week. The problem was solved and arbitration avoided when the management agreed to pay for the week in the 1988-89 season at the higher rate and, by inference, for the 1989-90 season as well.

The Chicago Symphony Chorus leaves for its first European tour in August. The Chorus and Orchestra have performed an annual Christmas Concert, the proceeds going to the Margaret Hillis Fellowship Fund which finances lessons for Chorus members. The Christmas Concerts have been taped and broadcast by Chicago’s fine arts station, WFMT, so, in typical Chicago fashion, the tapes are being edited into phonograph records to be marketed and the funds will be used to help finance the tour.

Dance doins’ — On April 26, the dancers of the New Jersey Ballet Company voted unanimously to be represented by AGMA. We have invited management to negotiate, and have filed a petition with the NLRB.

Management and dancers of Ballet Arizona have expressed an interest in AGMA representation. We recently met with the company’s Artistic Director and Chairman of the Board. Dialogue will continue as a tool to exchange information. In the meantime, Ballet Arizona struggles for necessary funds.

The recently organized Cincinnati Ballet has had a most successful season. In addition to their performances in New Orleans, the company has added another city, Knoxville, Tennessee, which will increase the guaranteed work weeks and broaden touring possibilities.

The San Francisco Ballet performed in Paris in May ... American Ballet Theatre is taping in Arhus, Denmark following the season in New York. ABT will be returning to Japan in the fall and negotiations are currently underway to tour the USSR ... Members of Ballet Chicago voted for the taping of a short piece of Balanchine’s Apollo or Allegro Brillante and the Board of Governors approved its use on the CBS Morning Show with Charles Kuralt. Ballet Chicago completed its first fiscal year in the black. Company goes to Jacob’s Pillow and Vail, Colorado this summer and into a new home in the fall — the Shubert Theatre.

Wed

Lisa de Ribere, choreographer and former ballerina with American Ballet Theatre, and Jay Larkin, executive with Show Time Cable TV, were married in New York City on May 28.

Color it goldenrod

There is a new four-part form for Individual Artists Contracts in the field of opera. The fourth copy (which is in the color goldenrod) is to be sent to AGMA by the artist.

(212) 247-0247: IT’S THE NEW AGMA HOTLINE

The AGMA Hotline, a new information service for members, is now available. The number is (212) 247-0247. The Hotline will carry news of auditions, services available, union business, fellowships, competitions, career assistance and health matters. It’s new! It’s yours! Use it!

Kamada celebrates 30th anniversary

Officers, Board members, colleagues and friends toasted Membership Director Annelise Kamada on June 19 as she celebrated her 30th anniversary with AGMA.

Mrs. Kamada came to AGMA as secretary to then Assistant Executive Secretaries DeLloyd Tibbs and Howard Laramy, moved up to the post of Administrative Assistant and became Director of the Membership Department in 1983. She also serves as the unofficial AGMA archivist and wrote a wonderful history of the beginnings of the union for the special AGMazine published at the time of AGMA’s 50th anniversary in 1986.

The name “Annelise Kamada” can be found prominently displayed on more than AGMA letterhead. She has written and published two novels set in 14th century England, A Love So Bold and A Banner Red and Gold, and is working on a modern novel dealing with the world of opera.

Did you know?

Dance Magazine reports:

• More people attend dance performances than live baseball games.
• More than 206 colleges and universities offer dance major programs.
• There are more than 250 regional ballet companies in addition to nine major national dance companies.
Members list priorities for dance negotiations

The 1989-90 season will mark a very important turning point for our National Dance Basic Agreement negotiations as well as contract negotiations for the New York City Ballet, Ballet Chicago, Nikolais Dance Theatre, New York City Opera Ballet and the Pittsburgh Ballet Theatre.

A questionnaire was circulated among the dancers and stage personnel of our National Dance Companies for the purpose of compiling information for the upcoming negotiations. Clearly, the results indicate that in addition to substantial increases in salaries, and a three-year contract rather than a four-year agreement, such major "new" items as severance pay, dental insurance, supplemental unemployment benefits and supplemental disability insurance will be vigorously pursued at the negotiating table.

Thanks to all who responded so candidly and a special note of appreciation to the AGMA Delegates and Committees who compiled results of the questionnaires.

Fund raising activities benefit the Relief Fund

Because it has to be there when you need it, this year the AGMA Relief Fund launched its first fund raising effort and there already are some very encouraging results.

Contributions have been received from members who received assistance from the Fund in the past, from over 300 members responding to the solicitation letter, from several foundations, from one fund in memory of a member in Chicago and another honoring the memory of a member in Southern California. A benefit performance by a group of members in Chicago added to the total and a significant contribution was the result of soirées hosted by Ms. Nedda Casei, at her home.

Previously, a memorial fund had been established in honor of AGMA's President's deceased husband, and another in memory of a principal ballerina who had been a member of both New York City Ballet and the American Ballet Theatre. In addition, frequent contributions are made "in memory of" and "in honor of" both members and non-members.

The Relief Fund provides assistance to members who are needy, aged, infirm or unable to obtain the essentials of living — rent, food and medical care.

AGMA in reciprocal agreement with Canadian Actors' Equity

AGMA is a party to a reciprocal agreement with Canadian Actors' Equity Association. It provides that:

1. Members of CAEA may be engaged on the same basis as American artists, and, in Canada, members of AGMA may be engaged on the same basis as Canadian artists.

2. Members of both unions shall be eligible to audition and may be offered engagements in both the United States and Canada.

Four A's elects

Theodore Bikel was elected to his first full term as president of the Associated Actors and Artists of America at the organization's 14th Biennial Convention held on June 8. AGMA's Thomas Jamerson, Assistant to the National Executive Secretary, was elected Second-Vice-President.

Also elected were: Kendall Orsatti (SAG), First Vice-President; Rod McKuen (AGVA), Fourth Vice-President; Bernard Sauer (Hebrew Actors Union), Fifth Vice-President; Willard Wire (AEA), Treasurer and John C. Hall, Jr. (AFTRA), Executive Secretary. The office of Third Vice-President remains temporarily vacant pending resolution of the status of the Screen Extras Guild.

AGMA has named long-time Four A's delegate Elizabeth Hoeppel as its Delegate Emeritus and Ms. Hoeppel will remain an honorary participant at Four A's proceedings.

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Casei elected to arts group Board

President Nedda Casei recently attended Arts Advocacy Day on Capitol Hill in Washington. She was elected to the Board of the American Council for the Arts, where she will continue her efforts on behalf of artists generally, and for AGMA members specifically.
The view from Lincoln Center reveals several cast changes

"Musical chairs" is the best way to describe the high level changes that are taking place at New York's Lincoln Center. Beverly Sills has resigned her post as General Director of the New York City Opera and has been succeeded by Christopher Keene who, like Ms. Sills, has had a long association with the company both as a conductor and as Music Director. This change comes as AGMA's current Basic Agreement with New York City Opera is about to expire and negotiations proceed for a new collective bargaining agreement.

The Metropolitan Opera's General Manager, Bruce Crawford, resigned his post effective April 1, 1989. At press time, a replacement had not yet been named. The Met also will soon be losing its Director of Presentations, Jane Herman, who moves to the American Ballet Theatre as Executive Director, assuming the post from Charles Dillingham, who resigned. Mr. Dillingham has not announced his future plans, but we hope he stays in the field and as a trustee of AGMA's Pension and Health Funds.

The New York City Ballet has lost its Managing Director with the resignation of Charles "Chip" Raymond. William P. Wingate who replaces him had been Executive Managing Director of the Mark Taper Forum and The Ahmanson Theater in L.A. Ms. Patricia Turk has been named company manager.

Rounding out the Lincoln Center circle of musical chairs is Zubin Mehta, Music Director of the New York Philharmonic Orchestra, who has announced his departure effective at the end of the 1990-91 season, enabling the Philharmonic Search Committee to research the matter thoroughly before announcing a successor.

Fortunately in all of these cases there are experienced and capable management teams who will continue with each company during the transition period. For the foreseeable future, however, we won't know who all the players are until we get a program.

Help is available

In New York State, there is the New York State Division of Substance Abuse, 1-800-522-5353 and the Alcoholism Hotline, 1-800-ALCALLS.

In New York City, there is the Recover Hotline, run by Addictions Anonymous® Information and Education Project. The number is R-E-C-O-V-E-R (732-6837).

Nationwide, there is the Cocaine Hotline, 1-800-COCAINEN, National Institute on Drug Abuse, 1-800-622-HELP, AIDS Hotline, 1-800-342-AIDS.

For general tax information, call the Internal Revenue Service, 1-800-424-1040.

Deceased

Roger Owen Childs
David Davenport
Vladimir Davidov
Harry Delange
Jeff Duncan
Oran Gros
Robert Kerns
Dennis Kotecki
Mari Liepa
Umberto Luciani
Zinka Milanov
Frank Milazzo
Giuseppe Patane*
Robert Petersen
Leo Postrel
Gunter Reich
Ronald Sequoio
Richard Waidelich

*Distinguished individual in related profession.

AMERICAN GUILD OF MUSICAL ARTISTS
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