San Francisco Opera signs revolutionary new agreement

After many months of difficult negotiations, a revolutionary new agreement was approved by the San Francisco membership of AGMA with the San Francisco Opera Association. This agreement was negotiated by the local Executive Committee chaired by Winther Andersen together with the AGMA representatives in San Francisco, Harry Polland and Don Tayer.

With the completion of the new Davies Hall which permitted the San Francisco Symphony to perform outside of the Opera House starting last September, it became obvious that a greatly increased use of the Opera House would be made for opera. It was thus inevitable that when the previous agreement between AGMA and the Opera Association was about to expire in the Fall of 1980, the Association requested the elimination of the long standing limitation that chorus rehearsals occur only in the evening. This limitation has remained for many years a major provision of the agreement since it permitted choristers to retain other jobs—including teaching opportunities—to supplement their income from opera work since, except for the regular performance period from early September through November, there was no regular weekly compensation on which singers could rely. Daytime rehearsals were permitted only with the specific approval of AGMA except for certain limited rehearsals on Saturdays and Sundays.

The new agreement which runs from July 1981 through December 1983, changes all that. The Regular Chorus will now be guaranteed at least 26 weeks of employment with weekly compensation in each performance year as well as at least 208 hours of additional rehearsal pay. Compensation in 1981 for choristers with 12 years or more of service will be $350 per week. In 1982, the range increases to $330-370 per week and to $350-390 per week in 1983. These weekly rates include up to six performances or a maximum of 28 rehearsal hours in a week. The regular rehearsal rate starts at $12 per hour in 1981 and increases to $13.50 in 1983 with appropriate increases in rates for overtime and work on Sunday and free days. In consideration of these significant wage rates, the Association will be permitted to call daytime rehearsals on a regular basis.

One of the most troublesome areas of the negotiation was the question of protecting the rights of the established choristers. On one hand, there was a strong demand that all existing professional choristers (as opposed to "apprentice" choristers with only one or two years of experience) be given the right to employment in the new Regular Chorus. On the other hand, concern was expressed for those professional choristers who do not wish to change the basis of prior employment with rehearsals only in the evening. The new contract solves this dilemma by requiring the Company to offer em-

(continued on page 6)
AGMA must urge support for Arts and Humanities Endowments

By DeLloyd Tibbs
National Executive Secretary

The uncertain future of the National Endowment for the Arts and the National Endowment for the Humanities has become a matter of serious concern for the AGMA membership. The Reagan Administration’s call for a 50% reduction in funding for the appropriations for 1982 will have a serious impact on almost all of the companies that employ artists in the area of AGMA’s jurisdiction.

Yes, there are a limited number of employers for whom Endowment funding represents only a token of their annual budget. More important than dollars and percentages, however, is the abandonment of the arts by the Federal government.

It has been said that in the absence of governmental financial support, there is nothing for the arts community to fear because corporations will and can take up the slack. This is not true. In the absence of the NEA’s leverage ability and keen interest by the Federal government in the performing arts, corporate funding will indeed dry up. When the Administration shows its contempt, the business community is quick to get the message.

Since its inception in 1965, the Endowments have enjoyed continuous growth and program expansion. The Endowment grants serve as a catalyst. It is estimated that Endowment grants generate $3 to $5 from outside sources for every Federal dollar in grants to areas served by the Endowments. The National Endowment budget rose from $2.5 million in 1965 to $154.4 million in 1980. During the same period, private contributions to the arts rose from less than a quarter of a million dollars in 1965 to nearly $3 billion today. It should be noted that last year’s high level of funding for Endowment programs accounted for only an infinitesimal 3/10,000ths of the Federal budget.

The AGMA membership knows well the value of the Endowment’s support. At the time of the Endowment’s creation there was a serious question as to whether some of the most distinguished of the older arts institutions might even survive. On December 20, 1965, the late Vice President Hubert Humphrey presented a check from the Endowment to a company which employed AGMA members. This was the first funding ever awarded by the Federal government in a direct support to the arts and assured the continued cooperation of one of the nation’s great dance companies.

The Administration in Washington purports to be vitally concerned with economic stability. Yet it recommends crippling an agency that makes it possible for artists whose unemployment rate is near 40% to earn a livelihood, and at the same time produce millions of dollars in income for cities and town through taxes, tourism and attendance revenues. Decreasing the effectiveness (continued on page 6)
### Officers and Board members elected

A full slate of National Officers and 56 Board members have been elected—and in some cases re-elected—in AGMA’s recent election. A total of 1,307 ballots were received: 1,261 were valid and 46 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, 1981 were eligible to vote. A report follows with names of elected candidates in larger type.

#### Officers

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
<th>Votes</th>
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<tbody>
<tr>
<td>President</td>
<td>Gene Boucher</td>
<td>1,186</td>
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<td>Write-Ins</td>
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<td>19</td>
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<td>1st Vice President</td>
<td>Don Yule</td>
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<td>Henry Butler</td>
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<td>Christian Smith</td>
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<td>3rd Vice President</td>
<td>Eugenia Hoeflin</td>
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<td>Patricia Heyes Dokoudovsky</td>
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<td>Write-Ins</td>
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<tr>
<td>4th Vice President</td>
<td>Muriel Costa-Greenspon</td>
<td>791</td>
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<td>Lloyd Harris</td>
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<td>5th Vice President</td>
<td>Betty baisch</td>
<td>795</td>
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<td>Talmage Harper</td>
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<tr>
<td>Treasurer</td>
<td>Lawrence Davidson</td>
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<td>Erbert Aldridge</td>
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<td>Recording Secretary</td>
<td>Elinor Harper</td>
<td>710</td>
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<td>Thomas Jamerson</td>
<td>497</td>
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<tr>
<td>Write-Ins</td>
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#### Board of Governors

**New York Area**

- **Solo Singers**—9 vacancies
  - John Alexander
  - Dominic Cozza
  - Gary Glaze
  - Robert Schmorr
  - Elizabeth Carron
  - Will Roy
  - Edmond Karlsrud
  - Irwin Densen
  - Mina Crazi-Bozza
  - James Clark
  - Write-Ins 8

- **Dancers**—4 vacancies
  - Marcus Bugler
  - Candace Ito
  - Michael Bjerknes
  - Write-In winner to be determined

**Los Angeles Area**

- **Solo Singers**—2 vacancies
  - Beverly Robinson
  - John Lombardi
  - Write-Ins 2

**Chicago Area**

- **Solo Singers**—1 vacancy
  - Robert Orth
  - Robert Durnbaugh
  - Neva Bailey
  - Write-Ins 1

(continued on next page)
WASHINGTON/BALTIMORE AREA

Choristers—2 vacancies
DEBORAH MILLER 68
CLIFF THOMSON 67
Write-Ins 5

NEW ENGLAND AREA

Choristers—1 vacancy
GERALDINE BARRETTO 25
Michael Garroway 17
Randall Scheri 6
Mary Sindoni 5

TEXAS AREA

Solo Singers—1 vacancy
EUGENE CONLEY 31
Write-Ins 2

NORTHWEST AREA

Solo Singers—1 vacancy
LEONARD EAGLESON 45
Write-Ins 2

Choristers—2 vacancies
MONTE JACOBSON 42
EUGENIA SCARPELLI 42

Board members elected

SAN FRANCISCO AREA

Solo Singers—1 vacancy
CHARLES ROBERT TATE 51
Write-Ins 1

Dancers—1 vacancy
JAY LEHMAN 51
Write-Ins 1

NEW ORLEANS AREA

Solo Singers—1 vacancy
MARY S. BERTUCCI 18
Write-Ins 1

Choristers—1 vacancy
HARRY H. HOWARD 17
Write-Ins 2

PHILADELPHIA AREA

Solo Singers—1 vacancy
GREGORY POWELL 48
Michael Magiera 18

Choristers—4 vacancies
ELISABETH WALKER 42
MARY ANN TANCREDI 39
SHIRLEY GROBMAN 37
ROGER CROUTHAMEL 34
Janice F. Kestler 30
Neils Peter Dahlberg 29
Bert Kornfeld 29
Leslie Goldman 17

Alexander  Cossa  Glaze  Schmorr
Carron  Roy  Karlsrud  Densen
Cravi-Bozza  Kendall  Antoine  Der Derian
Ball  Yauger  Manno  Pelletier
TIBBS REPORT
(Continued from page 2)

of the Endowments not only hurts the artists, it also hurts the restaurateurs,
the cab drivers, the local merchants and others, including damage to the tax base of our beleaguered cities and towns.

A 50% reduction will strangle the Endowment for the Arts and the accompanying $100 million limitation for the future will bury it. The following vividly depicts, on a program-by-program basis, the consequences of the proposed $88 million Reagan budget for the National Endowment for the Arts for 1982. This data was excerpted from the National Endowment for the Arts’ publication “The Cultural Post,” Volume VII, Number 1.

<table>
<thead>
<tr>
<th>($ in thousands)</th>
<th>FY 1981</th>
<th>FY 1982</th>
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<tbody>
<tr>
<td>Artists-in-Education</td>
<td>5,254</td>
<td>235</td>
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<tr>
<td>Challenge</td>
<td>13,450</td>
<td>2,500</td>
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<tr>
<td>Dance</td>
<td>8,992</td>
<td>5,752</td>
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<tr>
<td>Design Arts</td>
<td>5,150</td>
<td>3,118</td>
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<td>Expansion Arts</td>
<td>9,189</td>
<td>5,049</td>
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<tr>
<td>Fellows (Management)</td>
<td>134</td>
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<tr>
<td>Folk Arts</td>
<td>3,000</td>
<td>2,252</td>
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<tr>
<td>Inter-Arts</td>
<td>5,136</td>
<td>2,775</td>
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<tr>
<td>International</td>
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<tr>
<td>Literature</td>
<td>4,813</td>
<td>3,277</td>
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<tr>
<td>Media Arts</td>
<td>12,407</td>
<td>6,250</td>
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<tr>
<td>Museums</td>
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<td>Music</td>
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<td>Opera-Musical Theater</td>
<td>6,193</td>
<td>3,960</td>
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<td>Partnership Coordination</td>
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<tr>
<td>Research</td>
<td>1,495</td>
<td>-0-</td>
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<tr>
<td>Special Constituencies</td>
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<td>-0-</td>
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<tr>
<td>State Programs</td>
<td>23,598</td>
<td>11,600</td>
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<tr>
<td>Theater</td>
<td>10,745</td>
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<tr>
<td>Visual Arts</td>
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<td>4,732</td>
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<tr>
<td>Total Program Funds</td>
<td>146,660</td>
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<tr>
<td>Administrative Funds</td>
<td>11,900</td>
<td>12,665</td>
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<tr>
<td>Total Budget</td>
<td>158,560</td>
<td>88,000</td>
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</table>

The purpose of this column is to urge you to communicate with your elected representatives with a view to saving the National Endowments as we have come to know them.

If you do not know the name and address of your local representatives, we will be happy to provide them for you.

SAN FRANCISCO OPERA
(Continued from page 1)

ployment in the Regular Chorus to all current professional choristers (39 in number) but guarantees the continuation of an Auxiliary Chorus for those who do not wish to accept daytime employment. Since such employment in the Auxiliary Chorus guarantees rehearsal and performance compensation approximating what was received in prior years, this was regarded as a reasonable alternative for the professional chorister—including a minimum of 54 per performance services at the rate of $75 in 1981, $80 in 1982 and $85 in 1983. However, as protection for those professionals who do accept employment in the Regular Chorus, employment through the Fall season of 1982 is guaranteed.

Employment in either group constitutes working each year in a new Summer Festival season of approxi-
Ardis Krainik, new General Manager of the Lyric Opera of Chicago, addresses the Midwest area AGMA membership meeting. The membership was most appreciative of Ms. Krainik for taking the time from her very busy schedule to participate in the area membership meeting. Shown here (left to right) are: Herbert Neuer, AGMA representative for the Midwest area, Ms. Krainik, Chicago attorney Seymour Schriar, and Grace Fair, assistant to Mr. Neuer.

San Diego members play an active role in the LA Area AGMA activities. Each month the San Diego Executive Committee members travel to Los Angeles for the Area Executive Committee meetings. In the photograph above, taken at a recent meeting in Los Angeles, the San Diego members were much in evidence. Front row, left to right, are: Joyce Jones, Katie Bjornson, Jamison Gill and John Ford, of Los Angeles. In the rear, third from the right, is San Diego Executive Committee member Jim Lundy.
Hail and farewell

Retiring San Diego Opera chorus delegate, Grace Magee, front row right in picture, received roses from National Board member and Los Angeles Area Executive Committee member, Katie Bjornson. Ms. Magee, outstanding AGMA delegate, has been a member of the San Diego Opera since the inception of the company in 1965. An AGMA member for 14 years, Ms. Magee served as delegate from 1976 to 1981 and was a member of the 1979 negotiating team which achieved a 100% AGMA chorus with the San Diego Opera. When not singing, Ms. Magee is an Executive Secretary. Paul Combs, the new AGMA delegate, at the extreme left of the photograph, has been a San Diego Opera chorus member for five years. He teaches music and English at San Diego's School for the Creative and Performing Arts and is active in the National Education Association and its local affiliate organizations. AGMAGAZINE extends its deep appreciation to both Ms. Magee and Mr. Combs for their outstanding work on behalf of their fellow members.

Wed

Jami Cascio, the AGMA Membership Department's computer operator at its National Headquarters, was married on May 16, 1981 to her childhood sweetheart, Joseph Anella, at St. Aloysius Church in Brooklyn. Every good wish for a lifetime of health and happiness is extended to the Anellas by all of AGMA.

HAVE YOU MOVED?

Sending AGMA notices, announcements, AGMAGazine 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.

Deceased

Nana Gollner
Edward Herrnkind
Paul Petroff
Rosa Ponselle
Kita M. Skutt
George Southern

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