

AGMAZINE

VOLUME XXVI, 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

APRIL, 1973

Your Candidates for Officers, Board Members

AGMA's annual election gives all eligible voters an opportunity to elect a full slate of Officers, and members of the Board of Directors to fill vacancies which will exist as certain Board members' terms expire.

Active members in good standing as of February 1, 1973 will cast ballots for the candidates of their choice. All areas will participate in the election of Officers and most areas will make Board replacements or re-elect current members.

Officers

PRESIDENT

Richard Fredricks



Solo Singer. Two terms, Fourth Vice-President; Trustee, AGMA Pension and Welfare Fund; Negotiating Committee, New York City Opera 2 terms. Has served as AGMA Delegate with New York City Opera. Past, present service on Board of Governors. Member, AFTRA, AE, AGVA, SAG. 13 years with New York City Opera; performances with San Francisco, Houston Grand, New Orleans Opera Companies; appearances with leading symphony orchestras; TV on Dick Cavett, Mike Douglas shows, on "Odd Couple" and with Boston Pops. "I wish the post of President in order to exert stronger influence in the further tightening up and strengthening of our union. Among other

To study the qualifications of candidates, come to a decision and mark a ballot takes very little time . . . less time, actually than it takes to read a newspaper. That's why AGMA is hoping that this will be a record election, a reflection of the members' choices of who will represent them.

Note that present incumbents who are running for re-election are indicated by a • next to their names.

In order for your vote to count, your marked ballot must be sent to the

items, I wish to review commissions paid for recital and concert dates, where the artist is required to pay 15 to 20% of his fee before deducting his expenses. In many cases, a performer ends up with less than half his fee."

• Cornell MacNeil



Solo Singer. AGMA member since 1950 and Delegate for soloists, Metropolitan Opera Company. Member, New Shop Committee, Grievance Committee of the "Met." *One of AGMA's most pressing problems is the continued engagement of foreign artists of less than 'great merit and distinction,' thus creating unemployment for qualified American singers and dancers . . . sometimes even for whole companies. AGMA must intensify its efforts to protect the qualified American artists, while recognizing the necessity of adding foreign artists of excep-*

AGMA National Office, 1841 Broadway, New York City 10023 and must be mailed in sufficient time to reach that office by Friday, May 25, 1973 at 9:30 A.M.

It is important that you observe the following:

- Sign your name and address on the outside envelope enclosed with the ballot.
- Do NOT sign the ballot.
- Mark the ballot with the candidates of your choice.

tional quality to the rosters of AGMA companies."

FIRST VICE-PRESIDENT

• Louis Sgarro



Solo Singer. AGMA member more than 20 years. Past, present membership on Board; Past, current service on Committees II and V; on Negotiating Committee during "Met" crisis. Metropolitan, La Scala, Philadelphia Lyric, Connecticut, Toledo, Dayton, Omaha, Boston, Pittsburgh Opera Companies; American Opera Society, Chicago Lyric Opera, Grant Park concerts, San Diego Symphony. "Have mediated and settled situations in Hartford, Pittsburgh, and other places. Would like to use my experience as an AGMA officer to further opera in our country and to benefit members as much as possible."

(Continued on Page 3)

Concert Artists — Attention

It is AGMA's position that irrespective of the form of opera production, the commission that may be charged by a manager and the only commission an AGMA member may pay is the normal operatic commission of 10%.

This point has been objected to by one of the managements who claim that

concert versions of opera are not opera performances and are similar to other concert engagements and, therefore, that they may charge a 20% commission.

This AGMA disagrees with strongly and AGMA members are urged to report any violation of this rule and are advised not to agree to any different com-

mission.

If there is a disagreement involved between AGMA and a manager or between an AGMA member and his manager, as to what is or is not an operatic production, such dispute may ultimately have to go to arbitration. In the meantime, AGMA members must adhere to this rule.

Arts Legislation Needs Support

by DeLloyd Tibbs
National Executive Secretary



The time of the year has again arrived when we must address ourselves to the crucial problem of funding for the arts. The years 1970 through 1972 may well be judged in the future reckoning of the arts in America as among the most significant in their history.

The National Endowment for the Arts began its first year (1966) with a modest appropriation of 2.5 million dollars which by fiscal 1970 had climbed to 8.25 million dollars. Funds for fiscal 1971 increased to 15 million dollars and for 1972, \$29,750,000.00.

Hearings are now underway on two pieces of legislation that are of great importance to the National Foundation on the Arts and the Humanities. These two measures involve the appropriations for the fiscal year beginning July 1, 1973 as well as renewal of the authorization legislation for the Foundation and its programs. Unless renewed, the agencies' activities are scheduled to end June 30, 1973.

President Nixon has requested 80 million dollars for the National Endowment for the Arts for 1974. A bi-partisan group of Congressmen, under the leadership of Senators Pell and Javits, and Representatives Brademas, Thompson and Quie, have submitted a bill requesting 100 million dollars for 1974, 150 million dollars for 1975 and 200 million by 1976 for the National Endowment for the Arts, with equal amounts for the National Endowment for the Humanities.

In his address to the Associated Councils of the Arts Conference in Washington, D.C. on May 26, 1971, President Nixon said, "The government has accepted support for the arts as one of its responsibilities not only on the Federal level but on the State and local levels as well."

On the State level, only 18 councils were in existence before 1965, the year the Endowment was established. By 1972, there were councils in each of the 50 states and the five special jurisdictions.

As AGMAZine went to press, we were informed that the New York State legislature had passed a bill appropriating \$15 million for the New York State Council on the Arts.

Our arts institutions are finding an increasingly severe financial crisis growing out of the rising costs and inflated economy, limits of income from sale of tickets and limits of the level of support which can be expected from private philanthropy.

We of the performing arts must recognize that the "arts industry" is of significant economic benefit to the United States.

In New York State, for instance, art is a 1 billion dollar industry employing more than 33,000 people. The "arts industry" in New York State has assets valued at more than 6 billion dollars. The State receives more than 10 million dollars in income and sales tax alone from people engaged in the arts.

Not only are the arts deserving of government support because they are the custodians of our artistic heritage, the arts also bring to our major cities people from outside the cities where, in addition to attending the arts institution, they add support to the economic life of the community.

On behalf of the entire membership of AGMA, I am writing to the appropriate Fed-

eral representatives but support of individual members is needed to get the arts appropriations approved. Please write to: Senators Claiborne Pell, Walter F. Mondale, Thomas F. Eagleton, Jacob K. Javits and Robert Taft, Jr.; as well as Representatives John Brademas, Patsy T. Mink, Lloyd Meeds, Shirley Chisholm, Ella T. Grasso, Romano L. Mazzoli, Herman Badillo, William Lehman, Albert H. Quie, Edwin D. Eshleman, Earl F. Landgrebe, Orval Hansen, Peter A. Peyser, and Ronald A. Sarasin.

Write also to your own Senators and Congressmen, or contact them personally and explain to them your support of the budget proposals for the arts.

Here is a sample letter for AGMA members to send to Washington. Personal or business

(Continued on Page 10)

AGMAZINE

SANDRA MUNSELL, Editor

VOLUME XXVI, No. 3

APRIL, 1973

LAWRENCE TIBBETT, Founding President

JASCHA HEIFETZ, Founding Vice-President

CORNELL MACNEIL
President
LOUIS SCARRO
1st Vice-President
GENE BOUCHER
2nd Vice-President
RICHARD FREDRICKS
3rd Vice-President
LUIGI VELLUCCI
4th Vice-President

THOMAS PYLE
5th Vice-President
LAWRENCE DAVIDSON
Treasurer
GEORGE SHIRLEY
Recording Secretary
DELOYD TIBBS
Nat'l. Executive Secretary

JOAN GREENSPAN
ALAN OLSEN
Assts. to the Nat'l Ex. Secy.
CATHERINE THOMAS
Financial Secretary,
Membership Department
MILDRED GRANT
Director of Public Relations
Asst. to Nat'l. Ex. Secy.

OFFICES: 1841 Broadway • New York 10023, New York Telephone: 265-3687
BECKER & LONDON, Counsel

Philadelphia
EDWARD DAVIS
925 Lafayette Building
5th and Chestnut Streets
629-1234

Washington, D. C.
EVELYN FREYMAN
Suite 210
Chevy Chase Center Bldg.
657-2560

New Orleans
KAY LONG
34 San Jose Avenue
833-1324

Chicago
RAYMOND A. JONES
307 North Michigan Ave.
Chicago 1, Ill.
FR 2-8081

Boston
ROBERT M. SEGAL
Room 1103
11 Beacon Street
Richmond 2-0208

Texas
BENNY HOPPER
4745 Shands Drive
Mesquite, Texas 75149
279-4720

Northwest
GEORGE PECKHAM
704 Bellevue East
Seattle 2, Washington
EAst 3-0438
MAIn 2-8199

Los Angeles
FRANCIS BARNES
6430 Sunset Boulevard,
Suite 603
Hollywood, Calif. 90028
461-3714

San Francisco
HARRY POLLAND
DONALD TAYLOR
Suite 2600
100 Bush Street
YUkon 6-4060

Canada
BURNARD CHADWICK
35 Hayden Street
Toronto 5, Ontario
924-1133

SECOND VICE-PRESIDENT

• Gene Boucher



Solo Singer. AGMA member 13 years. Currently member of Soloists, Education Information Committees; Co-Chairman, Soloists' Committee (Negotiating and Coordinating), Metropolitan Opera

AGMA Shop, 1966 to date. Debut, American Opera Auditions; Winner, Milan, 1958. AGMA Showcase 1962. Has been with Metropolitan Opera 8 years. Appearances with opera companies of Tulsa, Philadelphia, Brooklyn, Chautauqua, Washington, D. C. and City Center; leading orchestras and choral societies, including Cleveland Orchestra, Cincinnati Symphony, Robert Shaw Chorale, Bethlehem Bach Festival, Metropolitan Opera Studio. Recordings.

(Although Mr. Boucher's term of office would not have expired until next year, he has volunteered to run for reelection at this time so that all officer vacancies will occur in the same year).

Tito Capobianco



Stage Director. Member 12 years. Former director-designer-technical director, Teatro Colon; artistic director, Cincinnati Summer Opera; production director, Pittsburgh Opera, Philadelphia Lyric,

New Orleans and San Francisco Opera companies. New York City Opera productions of "Tales of Hoffman," "Giulio Cesare," "Don Rodrigo"; will direct Handel's "Rodelinda" for the Holland Festival, and "Anna Bolena" and "I Puritani" for New York City Opera, "Traviata" for San Francisco Opera. Director, new production of Handel's "Ariodante" inaugurating new opera house in Kennedy Center for the Performing Arts, Washington, D. C. Director, Opera Studies Program at Philadelphia Music Academy and artistic advisor to Hartt College of Music, University of Hartford; teaches and develops young singers.

THIRD VICE-PRESIDENT

Frank Guarrera



Solo Singer. Member 26 years. Past, current member, Metropolitan Negotiating Committee for Soloists. Soloist with Metropolitan Opera. Past, current service, Board of Governors. New York City

Opera debut, 1947; La Scala debut, 1948;

Metropolitan Opera 1948. Has sung with every major opera company in U. S. including San Francisco, Chicago, Cincinnati, San Antonio, Philadelphia, and in Canada. Has sung hundreds of community concerts in last 20 years. *"I feel that my long experience in the field of concert and opera has given me a first hand outlook at the problem facing the American artist of today and tomorrow. It is to the improvement of these problems that I will direct all my energy, if elected."*

Don Yule



Solo Singer. Member 14 years. Past service on Negotiating Committees for New York City, Central City, Santa Fe and Turnau Operas. Past AGMA Delegate with these companies. Currently serving on

Nominating and Finance Committees. Past, current service on Board of Governors. Member, AFTRA, AE. Soloist with Central City Opera, Brooklyn and New York Philharmonic, Little Orchestra Society, American Opera Society, Santa Fe Opera, "Met" Studio. Member New York City Opera since 1960. *"For several years I have had annual engagements in Los Angeles, Washington, D. C. and Denver as well as in the New York area. This keeps me in touch with AGMA activities around the country as well as locally and I feel will enable me to serve as an effective officer."*

FOURTH VICE-PRESIDENT

Lynda Jordan



Chorister. Member many years. Previous service on Committees: Classification of Roles, To Extend Opera in Public Schools, Equity Merger, Nominating, Negotiating of New York City and Cincinnati

Summer Operas. Previously AGMA Delegate, New York City Opera 3 years. Past service, Board of Governors. Member, AE, AGVA, SAG, Local 802, AFM. Free lance chorister; singer-guitarist in duo concerts with husband Glen Ellsworth. *"I hope my past service to AGMA as well as my wide association with the other entertainment unions will help me to serve all members of AGMA."*

• Luigi Vellucci



Solo Singer. AGMA member 27 years. Past service on Role Classification, Merit Award, Basic Agreement for Small Houses, Apprentice Program Committees. Currently AGMA Delegate to the

4A's. Current member of Merit Award, Reor-

ganization, Chorus and Soloist Committees. Past Delegate, NBC Opera on tour, New York City Opera. Past, current service, Board of Governors. Member, AFTRA, AE, SAG. Soloist with most opera companies in America, Central America and Canada. TV, CBS and NBC Opera, etc. TV commercials and summer stock.

FIFTH VICE-PRESIDENT

• Thomas Pyle



Chorister. Member 25 years. Has service on following Committees: Showcase, 20th Anniversary, AE-AGMA Merger, Reorganization and Development and many others. Past Delegate, Robert

Shaw Chorale. Past, current service, Board of Governors. Member, AFTRA, AE, SAG. Chorister with Robert Shaw Chorale, American Concert Choir, American Opera Society, Amor Artists and others. *"We have made numerous advances in 25 years in the concert chorus field; at this time we should attempt to gain tighter control over non-union activities in this area."*

TREASURER

• Lawrence Davidson



Solo Singer. Member 26 years. Current, past service on many Committees. Trustee of Metropolitan Opera Pension Fund. Past Delegate, "Met" Opera. Past, current service, Board of Governors.

Treasurer for many terms. AFTRA, AE member. With "Met" since 1947; has sung with major opera companies in U.S., Canada, Mexico; orchestral appearances with Israel Philharmonic, Little Orchestra Society, Boston Pops; recordings. Directed Aria's "Jericho Road" with Philadelphia Grand Opera. Pension planning consultant and insurance advisor; Honor Guard, National Leader, Prudential Insurance; Million Dollar Round Table member; President, Adam Corporation (Insurance and Estate Planning Consultants), New York City. *"I am honored to again be asked to run for the position of Treasurer of AGMA. My experience in the financial area will enable me to continue my efforts to further our union's activities."*

Treasurer

Edward Pierson



Solo Singer. Member 8 years. Member, AE. Professional debut as soloist, Kansas City Starlight Theatre, 1963. Soloist, New York City Opera past 2 years, making debut in 1965. Soloist with major orchestras including Chicago Symphony, Hollywood Bowl Symphony, Cleveland Pops Orchestra, Los Angeles and Brooklyn Philharmonic. Toured 2 seasons with Pro Musica in "Play of Daniel" and "Herod." Has performed 'Joe' in "Showboat" more than 250 times. Currently affiliate artist in Portland, Oregon. *"I would like to take the opportunity to serve the members of AGMA. I should hope to speak of the problems confronting us as we strive individually and collectively to pursue our artistic lives."*

RECORDING SECRETARY

Edmond Karlsrud



Solo Singer. Member 24 years. Soloist, Metropolitan Opera. Past member, Finance Committee; Current member, AGMA Soloists' Committee; Co-Chairman, Metropolitan Opera Soloist Committee. Past, current member, Board of Governors. Member, AFTRA, AGVA. Has performed over 1300 concerts under AGMA jurisdiction. Appeared on all major TV and radio networks; opera, oratorio and symphony guest soloist. Organizer and guiding force behind concert ensembles: Karlsrud Chorale, New York Sextet, Men of Song, Concert Men, Rondoliers Trio, The Cosmopolitans.

BOARD OF GOVERNORS

NEW YORK AREA

SOLO SINGERS

(3 Vacancies)

• Nedda Casei



Member 13 years. Past, current service on "Met" Grievance Committee; past, current Delegate, "Met"; past Delegate for contract negotiations for past two contracts (Negotiating Committees). Current member Board of Governors. Member, AE. Debut with La Scala at Theatre

Royal de la Monnaie, Brussels in Zeffirelli production honoring marriage of King Baudoin to Fabiola; has sung throughout Europe, U.S., Canada and South Africa in opera, concert, TV; Mozarteum, Salzburg. Soloist, Metropolitan Opera Company. Appeared at White House with Richard Tucker honoring Emperor Hailie Selassie's state visit. *"I believe in stronger cooperation and coordination between the artists and the direction of the theatres, working together for the future of the operatic, concert, ballet world which has tremendous growth possibilities for us all."*

Mina Cravi-Bozza



Member more than 20 years. Recipient of Fulbright Award. Appearances with San Carlo, Cosmopolitan, Connecticut, Mexico City, Salmaggi Opera Companies and American Opera in Philadelphia. *"I think more should be done for all AGMA members. They should be notified of all audits and informed what AGMA is doing for its members. Also I would work towards government subsidy of the arts if elected to the Board."*

• Robert Falk



Member since 1948. Past Delegate, Central City Opera (1966), Lake George Opera Festival (1969, 1970). Soloist, New York Concert Choir and regional opera companies. Extensive appearances in recitals and oratorio in America and Canada. NBC-TV Opera. Past, current service, Board of Governors. Member, AFTRA, AE. Continued activity in regional opera this season includes Pittsburgh, Connecticut, Dayton, Toledo operas, Vancouver (B.C.) as well as concerts and dinner theatre appearances. *"Constant alertness is required to protect our members against unfair labor practices, inflation, etc. A strong AGMA, firm but fair, is our best job insurance."*

• David Griffith



Member 11 years. Past, current Delegate, Metropolitan Studio. Appearances with U. S. Army Chorus, Karlsrud Chorale, Goldovsky Opera, Aspen and Newport Summer Festivals, Central City, Dallas Civic Opera, Metropolitan Studio, New York City Opera. Current service on Committee IV: Membership Education, Information and Membership Problems, and Committee VI: Program and Development.

Josef Gustern



Member 6 years. Past, current service as alternate on Nominating Committee. Member, AE. Winner, New York Singing Teacher Association Town Hall Recital Award, 1963; Graduate, Julliard School of Music. Soloist with Chicago Lyric, Pittsburgh, Baltimore, Philadelphia Grand, "Met" Studio, Goldovsky and many other opera companies. Also soloist, Little Orchestra Society and Brooklyn Philharmonic.

Thomas Jamerson



Member 15 years. Past Delegate, American National Opera Company. Member New York City Opera 4 years; "Met" National Opera 1 year; American National Opera 1 year; Boston Opera, American Opera Society, Little Orchestra Society, Santa Fe Opera, Hartford Symphony; RCA records.

Elizabeth Lamkin



Member since 1967. Past Delegate, Men of Song Enterprises, "Met" Opera Studio. Member, AFTRA, AE, SAG. Summer stock, "Met" Opera Studio, Brooklyn Lyric Opera, New Hampshire Music Festival, TV and radio; Broadway; industrial shows. *"A strong union is a necessity for our collective benefit and I would like to be a member of the Board of Governors in order to help our present strength continue to grow."*

Rosalia Maresca



Member many years. Past, current service on Workshop Committee; past member, Committees on Tibbett Library, Celebration, Discuss Introduction of Opera, Dance and Choral Groups in School System. Past service, Board of Governors. AFTRA member. Appeared with leading companies here and abroad; TV, radio, concert, opera tours in America, Canada, Europe and Japan. 5 years vocal soloist Martha Graham Dance Company in American and European tours. Spent 1971-72 touring Italy. Currently on voice faculty, Manhattan School of Music. *"There is pressing need for additional outlets for free lance artists and young professionals. If I may represent them, I*

would try not only to help organize more union-approved workshops but I feel I have a complete understanding of their problems to be qualified to speak in their behalf."

CHORISTERS

(4 Vacancies)

• Joseph C. Hancock



Member many years; served many terms on Board. Served on many Committees for more than 25 years. Current member Choral, National Awards, Nominating for Board, Welfare Committees.

Trustee, AGMA Relief Fund. 1964 recipient, active life membership for distinguished service to AGMA. Appearances with many opera companies; Delegate service. Worked to convert 2 New Jersey amateur companies to full union opera companies, giving work to AGMA members. Participated in picketing New Jersey Symphony at Carnegie Hall to help concert choristers. *"I feel that my long understanding of the problems of our members in opera, concert and dance fields will be put to very good use if I'm elected. Will work for action to improve dance floors for the safety of our dancers."*

• Elinor Harper



Member 13 years. Past Chairman, Metropolitan Opera Chorus Negotiating Committee; currently member "Met" Grievance Committee. Past, current service on AGMA Committees No. IV (Membership Education, Information and Membership Problems) and VI (Program and Development). Past, current member of Board of Governors. Member AFTRA. Sings in "Met" chorus and performs some comprimario roles; also concert and oratorio appearances in Eastern and Southern U.S. and the Caribbean. *"I would like to continue to work on the Board of Governors and I will continue to work for the people I represent to the best of my ability."*

Talmage Harper



Member 4½ years. Currently Delegate, New York City Opera. Member, AE, AGVA. In addition to chorus work at the New York City Opera, has done summer stock in Equity theatres in Massachusetts,

Pennsylvania and New York. Received undergraduate degree from University of Southern

Mississippi and Masters degree from University of Michigan. For 5 years choral director in public schools of Mississippi where he served as State Choral Chairman.

• Lorraine Keane



Member 12 years. Past and current service on Committees IV and VI; Past and present service as Delegate, Metropolitan Opera. Past, current service on Board of Governors. Current service on "Met"

Negotiating and Electronic Committee. Appearances with Metropolitan Opera chorus; NBC-TV Opera; Amato Opera; Richmond Opera, Empire State Music Festival; concert and radio appearances in Germany. Master of Music degree. *"AGMA has made tremendous strides in the last few years in dealing with the problems of today's artists and in helping to solve them. As a current member of the Board, I am glad to have been part of this progress and would like to continue working for AGMA and its members by being re-elected."*

Eleanor Lange



Member 15 years. Currently Metropolitan Opera delegate for extra chorus women. Member, AFTRA, AE, AGVA. Currently member of extra chorus, "Met" Opera and New

York City Opera; also Cincinnati Summer Opera. *"American singers need more opportunities to work at their craft on the level between opera workshops and the major opera companies. I believe AGMA should give support and encouragement to the smaller companies where chamber opera and contemporary works can be performed on a professional basis."*

Dorothy Melville



Member since 1940. Former regular member, San Carlo Opera, Cincinnati Summer Opera. Many seasons with most smaller opera companies of Eastern U.S. including Hartford, Bagarozzi, Salmaggi;

two seasons with Paper Mill Playhouse. Formerly violinist with Trenton Civic Symphony; Studied voice with Horatio Connell, Curtis Institute, and with L. S. Fabri, New York. Also church choir director. *"I feel it is imperative to re-establish a fair rotation system for choristers in regard to employment of free lance choristers. Every phase should be investigated and corrected."*

Fawayne Murphy



Member 9 years. Current service on Negotiating Committee and Electronic Committee; "Met" Opera chorus. Member, AGVA. Appearances at Radio City Music Hall, Little Orchestra Society, "Met" Opera extra chorus; 4 years regular chorus, "Met" Opera; New York Sextet.

• Guy C. Waid



Member 11 years. Past service on New York Area Nominating Committee. Currently member of Committees I (Chorus, covering both operatic and concert choristers) and VI

(Program and Development). Central City Opera, Santa Fe Opera, New York Sextet, "Men of Song," After-Dinner Opera, Wichita Symphony, Pittsburgh Light Opera, Goldovsky Opera Theatre. Currently member of Board of Governors. Member AE.

DANCERS

(3 Vacancies)

Raymond Bussey



Member approximately 6 years. Previously served on Nominating Committee. Past and current service as Delegate with Harkness Ballet. Performed with Kansas City, Dallas, New York City Opera Companies;

New York City Ballet, Pennsylvania Ballet, Nelle Fisher Ballet Companies; European tour with American Festival Ballet Company. *"Having performed in many other forms of theatre, such as night clubs, off-Broadway, Broadway, Television, etc. and with many ballet companies, I now feel qualified to help in any way I can."*

Gary Wahl



Member 4 years. Current member, Nominating Committee. Currently solo dancer with Harkness Ballet Company.

Roy Woodmansee



interest in AGMA."

Member 4 years. One year with National Ballet of Washington; two years with Harkness Ballet. *"Have always followed AGMA's business closely and feel that all dancers should take a more active*

PHILADELPHIA AREA

SOLO SINGERS

(1 Vacancy)

• Walter Knetlar



Member 26 years. Member, Local Auditions Board, Local Executive Committee; assisted in contract negotiations for 1972-73 season with Philadelphia Grand and Lyric Opera Companies. Current member of Board, and has been Board member during most of his membership in AGMA. Past Delegate service with Philadelphia Grand and Lyric Operas, Opera 1967, Caracas, Venezuela. Soloist with San Carlo, Cincinnati Operas, New York Opera Festival, Hartford, Philadelphia La Scala, Philadelphia Grand and Lyric Opera Companies; TV on local stations. *"It is my opinion that singers who do supporting roles on a free lance basis need more help and support from AGMA, that something should be done to cut down the number of non-union singers in this field and thus improve the calibre of opera productions by using experienced, professional, dues-paying singers."*

NEW ENGLAND AREA

DANCERS

(1 Vacancy)

• Anamarie Sarazin



Member 8 years. Past service on various Committees. Local Dance Representative for New England Area. Past Delegate, Chicago Lyric Opera; past and current Delegate, Boston Ballet Company. Past and current service on Board. Performed with Nureyev in "Apollo", Mexico City, summer of 1972. American Festival Ballet, Boston Ballet, Chicago Lyric. Ballets include "The Duel," "Road of the Phoebe Snow," "Catulli Carmina," "Minotaur," "Stars and Stripes," "Serenade," "Pas de Dix," "Reflections," etc.

TEXAS AREA

CHORISTERS

(1 Vacancy)

Jeanette Ford



Member 14 years. Past, current service as Alternate AGMA Delegate, 1972-73; 1973-74 Contract Negotiating Committee. Past, current service as Delegate with Dallas Civic Opera Company. *"I am very familiar with the problems of choristers in a growing opera company and grateful that, with our manager, they have been few."*

LOS ANGELES

SOLO SINGERS

(1 Vacancy)

• Stephen Sweetland



Member 8 years. Served on Local Executive Committee 3 years; Past, current Delegate to 4A's Leadership Conference of A F L - C I O. Member, AFTRA, AGVA, SAG. Current Board member. *"As a young AGMA member, my record of achievements is yet to come. But my desire to strengthen and improve the union of my future has many years already to its credit. I would welcome the opportunity to continue to serve actively in the affairs of AGMA."*

CHORISTERS

(2 Vacancies)

• John Cesario



Has served on National Choral Committee, Membership and several other Committees. Currently member Local Executive Committee. Past, current service on Board. Member, AFTRA, SAG. Roger Wagner Choral, Los Angeles Master Chorale, Hollywood Bowl, TV specials for Bob Hope, Johnny Carson and other top TV personalities; recordings; opera; motion pictures. *"AGMA must take on the role of leadership so that each member contributes his share of professional responsibility in the best interests of all members. We must all become involved in the musical community in promoting and working with producers to create more jobs. This means doing your share other than just as a performer. I shall continue to work for the best interests of all. I challenge you to get more involved."*

• Anne Turner



Member 12 years. Past service on Telephone Membership, Blood Bank, Nominating, Chorus Committees. Currently member Local Executive Committee. Has served as Equity deputy for Los Angeles Civic Light Opera and as contractor and ensemble director for Euterpe Opera. AGMA Delegate, Center Theatre Group, Bernstein's "Mass." Past, current member of Board. Soloist with Ojai Festival, Los Angeles Bureau of Music, Theatre Group, Monday Evening Concerts, Euterpe Opera, Johnny Mathis, Gregg Smith Singers, Roger Wagner Chorale (5 tours), New York City Center, Los Angeles Guild Opera, Greek Theatre, Pasadena Opera, Hollywood Bowl, Los Angeles Civic Light Opera; records; TV; movie sound tracks; commercials; music teaching credentials. Member, AFTRA, AE, AGVA, SAG. *"It has been my privilege to serve for 7 years on both the Board of Governors and the Los Angeles Executive Committee."*

WASHINGTON/BALTIMORE AREA

CHORISTERS

(1 Vacancy)

• Gordon Allen



Member 9 years. Regular chorister with Baltimore Opera Company for past several years, as well as with Chamber Opera Society of Baltimore. Currently member local Executive Committee and Chorister Committee. Past and current Delegate, Baltimore Opera Company. Appearances in several Gilbert and Sullivan productions and with various choral groups. For many years member of Rochester, New York, Local, AFM, traveling coast-to-coast in musical variety act and playing extensively on radio and the concert stage. Professional watercolorist. Has Master's degree in Social Work and was formerly Executive Director, Baltimore Community Chest. Past, current service on Board.

Barry Butts



Member 2 years. Member, AFTRA. Appeared in opening of Kennedy Center in Bernstein's "Mass" and again, in same work, at Academy of Music in Philadelphia and the "Met". Extensive opera and concert appearances with Washington Civic Opera Company and National Symphony Orchestra. Have performed before 5

U.S. Presidents, and before rulers and leaders of Europe. *"The changing times now welcome new, fresh ideas to enhance AGMA members' futures. If elected, I shall endeavor to (1) stimulate sustaining employment for AGMA membership in forthcoming productions; (2) bridge the gap between the Baltimore and Washington members, thus focusing attention on the solution of problems relevant to the Area, in addition to improving communication between each member and our union."*

SAN FRANCISCO AREA CHORISTERS (2 Vacancies)

Doris Baltzo



Member 6 years. Chorister and small parts, San Francisco Opera and Spring Opera, San Francisco Symphony. Concert and recital soloist, church soloist; with various organizations in San Francisco Bay Area. Leading roles in Woodminster Light Opera and various operas in Bay Area. *"I would like to further fair and equitable treatment of my fellow artists and choristers, foster a greater understanding of their problems and needs by all concerned, and otherwise help in any way possible."*

Jan Budzinski



Member almost 15 years. Has served on Nominating Committee. Has sung with Detroit Civic Light Opera, Cosmopolitan Opera, Western Opera Theatre on tour and locally, with San Francisco Symphony, Giannini's San Francisco Polyphonic Chorus; as chorister and soloist with Michigan Opera Company of Detroit, in opera and concert; chorister and soloist with Spring Opera Company of San Francisco; and with San Francisco Opera Company since 1958. Church soloist. *"I would like to profit from my background of experience in serving whatever beneficial goals I could for the San Francisco Area."*

Arlene Woodburn



Member 13 years. Past, current service, Local Executive Committee. Member, San Francisco Opera Chorus 13 years. *"There are many problems facing the performing artist and only by discussion and level-headed consideration can management and the artist attain their common goal . . . as near perfect a performance as is humanly possible."*

DANCERS

(1 Vacancy)

John McFall



Member 7 years. Has served as Delegate with San Francisco Ballet Company for 1969 and 1970 and has been a member of that company's ballet for 7 years. In 1971 member of Bayerischer Staatsoper Ballet in Munich; has guested with Seattle Opera numerous times as well as the Wenatchee Civic and Texas Western Ballet Companies. Has choreographed two ballets for San Francisco Ballet summer seasons; both works have been performed on Caravan tours. Married to dancer Victoria Gyorfi of San Francisco Ballet; appeared in two films. *"San Francisco Ballet is America's major West Coast ballet company and should be represented with a dancer member on the Board of Governors."*

Vane Vest

Member 4 years. Formerly with American Ballet Theatre. Currently with the San Francisco Ballet.

CHICAGO AREA

CHORISTERS

(2 Vacancies)

Andrea Fodor



Member since 1954. With Lyric Opera since then; appearances in solo roles with small opera companies in Chicago and nearby; appearances as soloist organized for Hungarian clubs in and around Chicago. *"My experience through the years as an active chorister has exposed me to problems of both new and seasoned choristers; I believe their problems are quite similar and not beyond solution, with effective representation."*

Dolores Gundersen



Member of AGMA 16 years. Former member, Negotiating, Nominating and Local Executive Committee. Present member, Local Executive Committee. Former Board member. Past Delegate, Lyric Opera of Chicago; member of Lyric Opera of Chicago chorus for 16 years.

Diane Haskell

(Photo and biography not available as AGMAZine went to press).

Donald Olds

(Photo and biography not available as AGMAZine went to press).

Ward Smidl



Member about 11 years. Past, current service as Chairman, Chicago Symphony Chorus Negotiating Committee, 1966-71. Past, current Delegate Chicago Symphony Chorus, 1966 to present. Chorister with Chicago Symphony Chorus, Ravinia Festival, Chicago Symphony Chamber Chorus (10 seasons); Chicago Baroque Ensemble, Chicago Chamber Singers. Has sung with choral groups on radio, TV, with Niles College of DePaul University Chorus, Canadian Ballet.

A Word to Concert Artists

Concert Artists are possibly not aware of the many provisions in the AGMA-Managers Basic Agreement which govern their relationship with their managers. These provisions are included in the Basic Agreement for your benefit—sometimes they can mean money to you.

One example is a clause covering the concert artist whose average regular concert fee is \$750.00 or less and who receives for concert appearances gross fees aggregating less than \$7,500.00 for any 12-month concert season. Such an artist shall have his commission reduced on concert engagements from 20% to 18% for that period, and if a higher commission has been charged, an appropriate rebate has to be made to the artists. Community Concert fees are excluded from the "average regular concert fee."

There are many other clauses which you should know about. Future AGMAZINES will include other provisions which are found in the AGMA-Managers Basic Agreement. However, if you have any problems or questions at any time, feel free to call the AGMA office and obtain the benefit of your union's knowledge of the contract as well as the advice of its legal counsel.

Excellent New Contract with San Francisco Opera

A new Basic Agreement with the San Francisco Opera Association was successfully negotiated in August of this year by the Local Executive Committee and our San Francisco Area Representatives, Harry Polland and Don Tayer. The Agreement went into effect as of the Fall 1972 season and concludes on December 31, 1974. AGMA members who wish to have a full copy of the new contract may obtain one from the AGMA area San Francisco office by writing. The series of rates listed below represent a 5% increase in 1972, an additional 5% increase in 1973 and a 7% increase in 1974. This Basic Agreement is considered an exceptional achievement for our members both in San Francisco and by visiting performers from other AGMA areas.

Principal Artists and Staging Personnel Single Performance Rates

	1972	1973	1974
Leading Singer	\$229.05	\$240.50	\$257.35
Comprimario Singer	122.40	128.55	137.55
Stage Director	229.05	240.50	257.35
Assistant Stage Director and Stage Manager	122.40	128.55	137.55
Assistant Stage Manager	73.45	77.15	82.55
Solo Dancer	122.40	128.55	137.55
Ballet Mistress	158.90	166.85	178.55
Choreographer	163.90	172.10	184.15
Ballet Captain	122.40	128.55	137.55

All Principal Artists and Staging Personnel who are not residing in San Francisco receive during pre-season rehearsals the following per diem allowance:

1972—\$19.85; 1973—\$20.85; 1974—\$22.30.

Weekly Performance Rates

	1972	1973	1974	Maximum Number of Performances Per Week
Leading Singer	\$376.45	\$395.30	\$423.00	4
Comprimario Singer	243.35	255.55	273.45	4
Ballet Mistress	293.45	308.15	329.75	6
Choreographer	313.50	329.20	352.25	6
Solo Dancer	243.35	255.55	273.45	5
Stage Director	357.85	375.75	402.05	6
Ass't. Stage Director & Stage Manager	260.50	273.55	292.70	6
Ass't. Stage Manager	132.40	139.05	148.80	6
Ballet Captain	243.35	255.55	273.45	6

Choristers

Single Performance Rates and Hourly Rehearsal Rates

	1972	1973	1974
A Choristers Hourly Rehearsal	\$5.00	\$5.25	\$5.65
B Choristers Hourly Rehearsal	4.05	4.25	4.55
A & B Choristers Performance	36.60	38.45	41.15

Free Day Rehearsal is at the appropriate time and one half hourly rate for rehearsals.

Weekly Compensation for a Maximum of Six Performances Per Week

A Choristers	\$146.35	\$153.70	\$164.45
B-2 Choristers	124.40	130.65	139.80
B-1 Choristers	114.60	120.35	128.80

Dancers

Single Performance and Hourly Rehearsal Rates

	1972	1973	1974
Hourly Rehearsal Rate	\$3.68	\$3.90	\$4.20
Single Performance Rate	36.60	38.45	41.15

Weekly Compensation for a Maximum of Six Performances Per Week

A Dancers	\$139.00	\$145.95	\$156.20
B Dancers	124.36	130.60	139.75

Weekly Rehearsal Rates

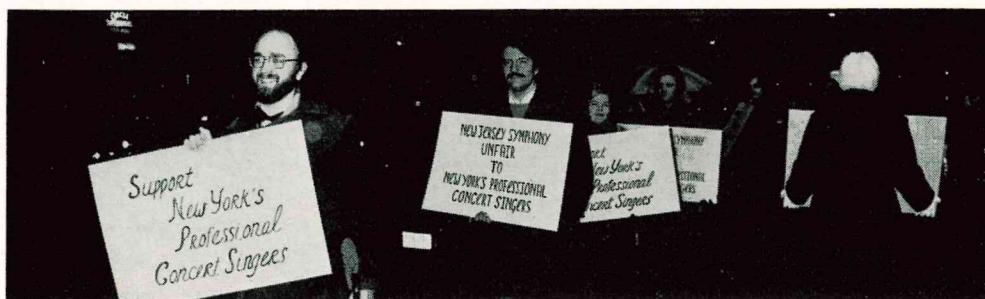
A Dancers	\$104.80	\$110.10	\$117.80
B Dancers	92.66	97.30	104.15

Included in the Agreement are new procedures to protect professional choristers from arbitrary decisions by the Association refusing reengagement. The contract establishes a system of warning notices during the course of an opera season to any chorister the Company feels is not performing in a satisfactory manner. If, at the end of the season, the Company desires not to reengage a chorister, who has received such warning notices, it must give written notice of such non-reengagement. These notices cannot be given to more than 15% of the choristers in any one year. Furthermore, any chorister who receives the final notice of non-reengagement may protest through AGMA and have an arbitrated audition before a Committee consisting of one AGMA representative, one representative of the Opera Association and a neutral party selected by the others. This Committee then determines whether or not the chorister should be re-engaged, from an artistic standpoint, with the San Francisco Opera Association.

This procedure has recently been tested and the one member was judged artistically satisfactory for reengagement and the Committee ordered reengagement of this chorister.

* * *

The negotiations with the San Francisco Opera Association have been arduous and very time consuming for all parties to the Agreement. The Board of Governors acknowledges its appreciation to the members of the Negotiating Committee and the San Francisco Area representatives for obtaining meaningful results in this collective bargaining agreement.



New Jersey Symphony Unfair

At its meeting of February 5, 1973, the AGMA Board of Governors declared the New Jersey Symphony Orchestra unfair to AGMA artists because of the Orchestra's failure to sign a collective bargaining agreement with AGMA. AGMA members hereby are advised and urged that it is not in their best interests and in the interests of their fellow AGMA members to accept employment from this organization because although the Orchestra has made it a practice to pay not less than what would be the ap-

plicable minimum scale payments, it nevertheless does not provide benefits such as Social Security and unemployment insurance and does not necessarily adhere to rehearsal and working condition requirements as applicable under a Basic Agreement.

AGMA members picketed Carnegie Hall at two concerts of the New Jersey Symphony . . . February 8th and March 21st and distributed the following statement to patrons of the concert and passers-by:

"The New Jersey Symphony Orchestra has failed to bargain collectively with the American Guild of Musical Artists (AFL-CIO).

"The purpose of this informational picketing is to inform the public that the New Jersey Symphony Orchestra is unfair to American professional concert singers.

"Please support union professional concert singers."



DeLloyd Tibbs

(Continued from Page 2)

stationery is preferable to that of any music-affiliated organization.

Dear _____:

Due to rising costs and inflating economy, limits on income from the sale of tickets and limits on the level of support which can be expected from private philanthropy, our arts institutions are facing a peril unprecedented in their history. I am writing to urge your support of expanded appropriations for the National Endowment for the Arts for fiscal 1974.

The arts provide education and entertainment for millions of students, the elderly and underprivileged. These public service programs have received wide recognition from all segments of our society. Our celebrated opera and ballet companies cannot survive without urgently needed public financial support.

Please vote in favor of the appropriation for the arts in order that the quality of life can be enhanced in our community.

Sincerely yours,

New York State residents only should write to their respective Senators and Assemblymen expressing deep appreciation for their support.

Your splendid letter campaigns of the past have produced excellent results so start right away to get your letters off to the persons indicated.

Lauritz Melchior

The "voice of clarion power," as the New York Times' Harold Schonberg called it, has been stilled, when death came to Lauritz Melchior in Santa Monica, California. His death on March 18th preceded his 83rd birthday by two days. The tenor, one of the earliest AGMA members, held card No. 28.

The world-famous heldentenor sang over 1,000 operatic performances from 1926 to 1950. As Harold Schonberg wrote, "... no matter how brilliant he sounded, he still had infinite power in reserve. Melchior always gave the feeling that he could follow a matinee of "Tristan" with an evening performance of "Siegfried."

AGMA speaks for all its members in extending deepest sympathy to the tenor's son, Ib Jorgen Melchior, his daughter Birte, and five grandchildren.



Some of the members of the Executive Committee of the San Francisco Area: (Standing, left to right) Richard Styles, Donald S. Tayer, Eugene Lawrence, Harry Pollard, Stan Gentry. The ladies are Alma Wells, Arlene Woodburn, Cecilia MacLaren.

Deceased

Los Angeles member John Moss succumbed to a heart attack March 4th, in San Clemente, California. The late chorister had been a member of AGMA since 1954.

Luigi Raybaud, stage director and an AGMA member since 1937, passed away February 24th at the age of 93, in Goshen, New York. It is likely that he was the oldest AGMA member.

AGMA laments the loss of its respected members and extends its condolences to family and friends.

Henrietta LaCroix Honored

Henriette LaCroix, one of the founding charter chorus members, now residing in Michigan, was recently decorated by the French government with the Palmes Academiques for services rendered since her residence in America these many years. She has coached French repertoire with choristers as well as with leading singers. The decoration, not freely given, is one of which Miss LaCroix, member No. 802, is justly proud and we're sure all AGMA members are proud of her.

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

