

AGMAZINE

VOLUME XXX, No. 2

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, 1977

Your Candidates for Office, Board

Here are your candidates for National Office and for members of the Board of Governors. This is your opportunity to study the qualifications of those willing to take on the responsibility of National Office and Board membership. It's up to you to determine who will represent you. It's your union . . . and your vote.

Here is the way to make sure your vote counts:

Be sure you are an active member in good standing whose dues are paid up to February 1, 1977.

Be sure you sign your name and address on the outside envelope enclosed with the ballot.

Be sure you mark the ballot with the candidates of your choice.

Be sure your ballot is mailed in sufficient time to reach the AGMA National Office, 1841 Broadway, New York City 10023 by Monday, May 30, 1977 at 9:30 A.M.

DO NOT SIGN THE BALLOT. Signing it will invalidate your vote.

Note: present incumbents who are running for reelection are indicated by a • next to their names.

OFFICERS

PRESIDENT

Harris W. Davis



Chorister. Member, 16 years. Past service, Administrative Procedures, Choral Committees. Current service, Choral Committee. Past Delegate, New York City Opera Company, Cincinnati Opera. Board member, 11 years. AE. Chorister and soloist with New York Opera, Cincinnati Summer opera, Connecticut, New Jersey Operas; Came-

rata Singers and other groups. *"I am running for two reasons: to effect a rules change that will allow component sections of a Basic Agreement to be voted on separately (choristers vote on chorus section, etc.); to see if it is possible for a chorister to be elected President of AGMA."*

• Cornell MacNeil



Solo Singer. President of AGMA since 1971. AGMA member since 1950 and Past Delegate for soloists, Metropolitan Opera Company. Past member, Met Negotiating Committee.

1st VICE-PRESIDENT

• Gene Boucher



Solo Singer. Member, 17 years. Board member beginning 1963. Progressively 3rd, 2nd, and now 1st Vice-President. Current member, Soloists Committee; Co-Chairman, Soloists' Committee of Metropolitan Opera AGMA Shop from 1966 to date. Debut, American Opera Auditions winner; Milan, 1958. AGMA showcase, 1962. Soloist with many major symphonies and opera companies throughout the U. S. Active in concert and oratorio field. In 12th year with Metropolitan Opera.

2nd VICE-PRESIDENT

• Henry Butler



Stage Director. Member, many years. Member, AFTRA, AE. Currently on Finance, National Opera Basic Agreement Negotiating Committees. First opera with Menotti, City Center, Montreal, Santa Fe, Met, NBC on tour opera companies. Past, present service, Board of Governors. *"I favor a Guild that creates as much employment as possible."*

Paul Plishka



Solo Singer. Member, 10 years. Has served on Met Opera Negotiating Committee; Past Delegate, Met Opera. Soloist with Met Opera; San Francisco, Philadelphia, Dallas, Milwaukee Opera Companies. Appearances with New York Philharmonic, Chicago Symphony, Los Angeles Philharmonic, San Francisco Symphony, Records: RCA, London, Columbia.

3rd VICE-PRESIDENT

• Frank Guarrera



Solo Singer. Member, 30 years. Soloist, Met Opera. Past, current member, Met Negotiating Committee for Soloists. Past member, Board of Governors. Presently 3rd Vice-President of AGMA. Debuts: New York City Opera, 1974; La Scala, 1947; Met Opera, 1948. Appearances with all major opera companies in U. S. including San Francisco, Chicago, Cincinnati, San Antonio, Philadelphia, and in Canada. Hundreds of community concerts in last 20 years. *"My long experience in the opera and concert field has given me a first hand outlook at the problems facing the American artist of today and tomorrow. It is in the improvement of these problems that I will direct my energy, if elected."*

4th VICE-PRESIDENT

• Muriel Costa-Greenspon



Solo Singer. Member, 15 years. Past member. AGMA Board. Past service, Grievance, Negotiating Committees. New York City Opera artist. Member, AE. European debut at Teatro de Zarzuela, Madrid; 4 summers at Spoleto. Appearances with New Orleans, Houston, Chi-
(Continued on Page 3)

Labor Department Reverses Stand

By DeLloyd Tibbs
National Executive Secretary



In the January 1977 issue of AGMAZINE, I reported to you that the U.S. Department of Labor had issued proposed regulations governing the admission and the certification of aliens for permanent employment in the United States pursuant to the 1976 amendments to the Immigration and Naturalization Act. As a result of timely intervention by interested and concerned parties, the Labor Department has amended its proposed regulations in several ways so that in the future it will be more difficult, not easier, for such aliens to enter the United States job market for performers.

Among these amendments are the following:

1. Performing artists of "exceptional ability" have been removed from the Schedule A list of occupations for which the Secretary of Labor pre-determines there are an insufficient number of Americans able, willing and qualified to work. Because of this, such artists will have to enter as third preference or non-preference aliens and meet several requirements set out in the credentialing process.

2. In the past, performers of exceptional ability did not need to have a firm job offer to apply for and receive a visa for permanent entry. In the future, this will be required.

3. In order to qualify for third preference as an artist of exceptional ability, certain documentation must be provided by the alien attesting to his or her abilities. The new regulations are more specific as to what this documentation must contain and are outlined in the new regulations as follows:

(i) Documents testifying to the current widespread acclaim and international recognition accorded to the alien, receipt of internationally recognized prizes or awards for excellence;

(ii) Documents showing the alien's work experience during the past year did, and the alien's intended work in the United States will, require exceptional ability;

(iii) Published material by or about the alien such as critical reviews in major newspapers, periodicals and trade journals.

The title, date and author of such material shall be indicated;

(iv) Documentary evidence of earnings commensurate with the claimed level of ability;

(v) Playbills and star billings;

(vi) Documents attesting to the outstanding reputation of theaters, concert halls, night clubs and other establishments in which the alien has appeared or is scheduled to appear; and/or

(vii) Documents attesting to the outstanding reputation of repertory companies, ballet groups, orchestras, or other organizations with which the alien has performed

during the past year in a leading or capacity.

Under the new regulations it is the intention of the Department of Labor that aliens of exceptional ability should be so far above the average members of their field that they will clearly be an asset to the United States.

May I express appreciation to those members of AGMA who took the time to register their protests against the proposed changes in the Labor Department regulations which if approved would have had serious and lasting effects upon American performing artists.

AGMAZINE

SANDRA MUNSSELL, Editor

VOLUME XXX, No. 2

APRIL, 1977

LAWRENCE TIBBETT, Founding President

JASCHA HEIFETZ, Founding Vice-President

CORNELL MACNEIL
President

GENE BOUCHER
1st Vice-President

HENRY BUTLER
2nd Vice-President

FRANK GUARRERA
3rd Vice-President

MURIEL COSTA-GREENSPON
4th Vice-President

BETTY BAISCH
5th Vice-President

LAWRENCE DAVIDSON
Treasurer

EDMOND KARLSRUD
Recording Secretary

DELOYD TIBBS
Nat'l. Executive Secretary

JOAN GREENSPAN
ALAN OLSEN
Assts. to the Nat'l Ex. Secy.

ANNELISE KAMADA
Administrative Assistant

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

HERBERT NEUER
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

BEESON, TAYER & KOVACH
Suite 1500
100 Bush Street
YUkon 6-4060

Canada

BURNARD CHADWICK
64 Shuter Street
Toronto, Ontario M5B 1T7
(416) 869-1334

FOURTH VICE-PRESIDENT

(Continued)

ngo Lyric, Boston Opera Companies: TV production of "La Fille du Regiment." "I am not about to make any promises as to what I can or will do. I will say only I believe in us and if I can help serve the interests of my fellow artists, I would be pleased to do so."

Anthea de Forest



Chorister. Current service, National Opera Basic Agreement Committee, and Committee IV. Past Delegate, New York City Opera. Currently 4th term as Board member. Member, AFTRA, AE,

SAG. Has sung with American Opera Society, Brooklyn, Goodspeed Operas, North Shore Friends of Opera. "Most unions have become so large they have lost sight of the reason for which they were created: PROTECTION OF THE INDIVIDUAL. AGMA is still small enough to give individual consideration to those who ask for it. Being small, however, makes us vulnerable and I feel it essential that the individual segments try to appreciate and respect each other's problems, so we can show a strong front of responsible unionism when negotiating with employers."

5th VICE-PRESIDENT

• Betty Baisch



Chorister. Past, current service on Board of Governors: currently 5th Vice-President of AGMA; past, current service, Basic Agreement Negotiating Committee. Member, AFTRA. Appearances with Robert Shaw Chorale, Norman Luboff Choir, Camerata Singers, Amor Artis, Bach Aria Group, New York City Ballet, American Ballet Theatre, Alvin Ailey Dance Company and others. "I would like to continue to represent my colleagues in AGMA and to help the concert choral field in the struggle to keep it totally professional."

TREASURER

• Lawrence Davidson



Solo Singer. Member, 31 years. Current, past service on many Committees; current, past service, AGMA Board; Treasurer currently and for many terms. Past Delegate, Met; with Met since 1947. AFTRA, AE member. Appearances with major opera companies in U.S., Canada,

Mexico, and with Israel Philharmonic, Little Orchestra Society, Boston Pops: recordings. Directed Aria's "Jericho Road" with Philadelphia Grand Opera. Pension planning consultant and insurance advisor; trustee of Met Pension Fund. Honor Guard, National Leader, Prudential Insurance; Qualifying and Life Member, Million Dollar Round Table; President, Adam Corporation (insurance and estate planning consultants), New York City and Long Island. "I am deeply honored to again be asked to run for the office of Treasurer of AGMA."

RECORDING SECRETARY

Elinor Harper



Chorister. Member, 17 years. Past, present member, Met Opera Chorus Negotiating Committee; past member, Met Grievance Committee. AGMA Committees IV and VI. Past, present Board member. Member, AFTRA. In Met chorus and performs some comprimario roles: concert, oratorio appearances in Eastern, Southern U.S. and Caribbean. "Feel I am in a position to contribute positive, strong ideas to increase union strength, bring out the full potential of membership and incorporate all elements that will make us a stronger, more powerful artistic body."

• Edmond Karlsrud



Solo Singer. Member, 28 years. Soloist, Metropolitan Opera. Committee service: Membership policy, Office Administration and Program Development, Auditors Review; former Co-Chairman, Met Soloist Committee. Recording Secretary, 4 years. Has sung in 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 and many others. Member, AFTRA, AGVA.

BOARD OF GOVERNORS NEW YORK AREA SOLO SINGERS

(7 Vacancies)

• Gabor Carelli



Member, 34 years. Service on Nominating, Met Opera Negotiating, Met Grievance Committees. Past, present service on Board of Governors. 1942-51 with Salmaggi,

Ft. Worth, Charles Wagner, New Orleans, etc., opera companies. With Met Opera 1951-1974. Past Delegate, Met Opera. Recorded with Toscanini, Dorati, Leinsdorf; has sung with many symphony orchestras in America and abroad, European tours every summer for past 12 years. Solo album recordings in Europe. Voice teacher, Manhattan School of Music since 1964. Organized companies for San Salvador, C. A.

• 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 auditions and informed what AGMA is doing for its members. Also I would work towards more government subsidy of the arts, if elected to the Board."

• James Fleetwood



Member more than 18 years. Service as AGMA Delegate with Kansas City Lyric Theatre. Current member, Soloist Committee. Appeared with following opera companies: Central City, Philadelphia Grand, Philadelphia Lyric, Toledo, Dayton, New York Grand, Connecticut Grand; Opera Company of Boston, San Antonio Opera, Baltimore Opera, Festival of Two Worlds (Spoleto, Italy), Art Park, New York, Festival; Artists Internationales, Providence, Rhode Island; Opera Company of Nassau, Opera Theatre and Opera Classics of New Jersey; Opera Festival, St. Louis; San Carlo, Chautauqua Operas, North Shore Friends of Opera; NBC-TV, Member, AFTRA, AE.

• Lloyd Harris



Member of Board of Governors since 1951. Charter member and 5th Vice-President, Grand Opera Artists Association, predecessor to AGMA with AFL, 1936. Currently serving on Office Administration and Policy Committee, Merit Awards Committee, Classification of Roles Committee. Has always sung as soloist in the free-lance field.

(Continued on next page)

New York Area

Solo Singers

(Continued)

• Thomas Jamerson



Member about 19 years. Past, current service on Soloist, National Opera Negotiating Committees. Past Delegate, American National Opera, New York City Opera, Central City Opera. Past, current Board member. Currently leading artist with New York City Opera. Performed with the "Met" Opera National Company, American National Opera, Central City Opera, Santa Fe, Baltimore, Philadelphia, Ft. Worth, Mobile Opera Companies; Art Park Festival, St. Louis, Hartford Symphonies. RCA records. *"The National Board needs qualified artists who are familiar with the National as well as the New York Area's current problems and needs. As a New York Area representative, I feel I can continue to serve the members in New York and improve our union to the benefit of all our members."*

• Elizabeth Lamkin



Member since 1967. Past Delegate, Men of Song Enterprises, Met Opera Studio. Member, AFTRA, AE, SAG. Summer stock, Met Opera Studio, New Hampshire Music Festival; "Opera/Omaha" and Opera America consultant for Arts-in-Education and New York City Opera Ensemble. TV, radio, Broadway, *"Member, AGMA public relations Committee to work for greater support of the performing arts."*

Leonore Lanzillotti



Member, 16 years. Currently, leading artist with Mississippi Opera, New Orleans Opera, Toledo, Dayton, San Antonio Opera, inc., Honolulu Opera, Philadelphia, Greater Guild of Miami Opera companies, London Symphony Orchestra. Performed on Broadway, Off-Broadway, TV, radio and in films. Member, AE, SAG.

Maralin Niska



Member, 20 years. Member, AE, SAG. *"I offer honesty and integrity."*

• Jerold Siena



Member, 16 years. Past, current member, New York City Opera Negotiating Committee. Past, current member of Board. New York City Opera 4 years; Met Opera debut, January 1977; appearances with Cleveland Orchestra, Boston Symphony, Stratford (Ontario) Shakespeare Festival. *"The financial gap between the highly trained and committed American singer and his colleagues who play in the orchestra is still far too great."*

A. Leon Wheeler



Member, 8 years. Past service on Executive Committee, New England Area; past service, Negotiating Committee with Opera Company of Boston and Associated Artist Opera Company, Boston; Past Delegate, Opera Company of Boston. 2 years choral assistant conductor to Sarah Caldwell at Opera Company of Boston; sang major and minor roles with that company. Concertized widely in East, Midwest and Southeast and Europe. Appearances with Boston and Detroit Symphony Orchestras and with Philadelphia Orchestra at May Festival in Ann Arbor, Michigan. *"We need strong, assertive leadership on the Board: people with great vision, who will see that singers' rights are protected."*

• Don Yule



Member since 1960. Past service on Nominating, Finance Committees; Negotiating Committee for New York City, Central City, Santa Fe, Turnau Operas. Past Delegate with these companies. Past, current service on Board of Governors. Member, AFTRA. Soloist with Central City Opera, Brooklyn and New York Philharmonic, Little Orchestra Society, American Opera Society, Santa Fe Opera, Met Studio, Art Park; upcoming debut with Greater Miami Opera Association. Member, New York City Opera, since 1960.

STAGE DIRECTORS

(1 Vacancy)

Richard Getke



Member, 3½ years. Represented stage directors, New York City Opera Negotiating Committee, 1976. Past, current Delegate, New York City Opera. On directing staff, New York City Opera

since 1973. Career includes Caramoor Music Festival, Houston Opera, Harford Opera, Maryland; "Opera 68," San Juan, Puerto Rico. Helped organize and establish P Canto Opera Company, New York City. Currently artistic director of recently formed Annapolis Opera Company, Maryland. Recipient of \$6,000 National Opera Institute Grant; participated in MFA Theatre curriculum at Columbia University. *"I have supported and encouraged the development of small companies where young singers, directors, designers, etc. can obtain valuable performing and production experience."*

James Lucas



Member, 17 years. Past service on Classification of Roles and Audit Review Committees. Past service on Board of Governors. Associated with Met Opera, New York Opera Theatre, Opera Company of Philadelphia, Florentine Opera, New Jersey State Opera, Baltimore Opera.

• Nathaniel Merrill



Member, 22 years. Leading stage director, Met Opera with 15 new productions. Artistic Director, Central City Festival; New York St. Stephen's Britten Church Parables: productions staged with San Francisco, Chicago Lyric, Philadelphia Lyric Opera Companies and in Tulsa, Ft. Worth, Houston, Washington, Miami, Vancouver, Montreal, Vienna, Frankfurt, Hamburg, Bregenz, Austria, Verona, Italy, Festivals. *"In this time of financial crisis in the arts, eyes of management and union members are on AGMA's leadership to provide new and lasting solutions to financial and related operational problems."*

Naomi Ornest



"Twenty-nine years as a performer and a director give one a comprehensive view of the performing arts scene, as well as an empathy with members who have problems. I would continue to make use of that long experience if chosen to extend my period of service on the Board of Governors."

BE SURE TO VOTE

John Christian Smith



Member, 15 years. Past Delegate, New York City Opera. Member, AFTRA, AE, AGVA. Currently on staging staff of New York City Opera; past years have encompassed not only work as stage

director but as chorister and soloist under AGMA, AFTRA, AE and AGVA. Served as AGMA, AE and AGVA Delegate on Negotiating Committees for New York City Opera and Radio City Music Hall performing contracts. *"Having worked as director, soloist, and chorister under AGVA jurisdiction, I have a tremendous insight to the needs of the overall AGMA membership."*

CHORISTERS

(3 Vacancies)

Lang Des Jardins



Member, 13 years. Past member, Negotiating Committee for National Opera Basic Agreement. Member, AFTRA. Professional singer and actor for 20 years; founding member, Theater VII

production company. Varied experience in all fields of theatre, including Broadway, City Opera, concert tours, regional opera and drama. *"The needs of choristers should be served in direct proportion to their monetary contributions. No more but certainly no less."*

• 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 Commit-

tees. Trustee, AGMA Relief Fund. 1964 life 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 my long understanding of the problems of members in opera, concert and dance fields will be put to very good use if I'm elected. I will try to improve working conditions for our members with free lance opera managers."*

• Lynda Jordan



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

Operas. Past 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."*

• Charles E. Kuestner



Member ,27 years. Past service on Committees IV and VI; currently serving on Committee IV. Past Delegate, New York City Opera. Past, current Board member. Member, AFTRA, AE. 5½ years

with New York City Opera; 21 years with Met Opera; appearances with Shaw Chorale, Schola Cantorum, NBC-TV Opera, Empire State Music Festival, free lance opera groups.

• Eleanor Lange



Member 20 years. Past, current member, Chorus Committee, Met Opera Contract Negotiating Committee. Past, current Delegate, Met Opera. Past, current service on Board of Governors.

Member, AFTRA, AE, AGVA. Currently member of Met Opera extra chorus, New York City Opera, Cincinnati Summer Opera. *"American singers need more opportunities to work at their craft on the level between opera workshops and 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."*

LOS ANGELES AREA CHORISTERS

(3 Vacancies)

• Thomas S. Clarke



Member, 24 years (Life Member). Past Chairman, Local Executive Committee; Past Committee service: Membership, Welfare, Dues Classification. Delegate, Los Angeles County Federa-

tion of Labor, AFL-CIO. Current service on Welfare Committee. Past Delegate, Guild Opera, Redlands Bowl, Greek Theatre, Los Angeles Opera Company. Past, current Board member. Member, AFTRA, AE, AGVA, SAG. Appearances with San Francisco, Los Angeles Operas; films, TV, recordings. New York City Opera chorus; 20 years in administration. Greek Theatre; Los Angeles Philharmonic. *"I would like to see closer communication among the entertainment unions and the musicians union. AGMA members must become more personally involved."*

• Robert Faris



Member, 21 years. Past service, Los Angeles Executive Committee, 1968-70, 1972 to date. Currently member of that Committee. Current Board member. Member, AFTRA. Member of Roger Wagner Chorale and Los Angeles Master Chorale.

ger Wagner Chorale and Los Angeles Master Chorale.

• Juanita McCollum



Member, 28 years. Past service, Nominating, Tellers, Blood Bank Committees. Currently member, Welfare, Chorus, Ad Hoc Committees. Past Delegate, Los Angeles Opera, Greek Theatre,

Pasadena Opera. Past, current service on Board. Chorister with Los Angeles Opera, Guild Opera, Greek Theatre, Hollywood Bowl, Redlands Bowl, Melodyland. Women's clubs programs; recording artist. Chorus Contractor, Los Angeles and Pasadena Opera Companies. Member, Los Angeles Executive Committee.

CHICAGO AREA

SOLO SINGERS

(1 Vacancy)

Arnold Voketaitis



Operatic debut with New York City Opera, graduating from smaller roles to major ones, including many premieres of new productions. Member, Met Opera National Company on its

first nationwide tour; leading singer, Chicago Lyric Opera since 1968. Has appeared with Philadelphia Lyric, San Francisco Spring, Boston Operas; Central City and

(Continued on next page)

Colorado Opera Festivals; Miami, New Orleans, Connecticut, Toledo, Dayton, Mobile, Omaha Opera Companies and many others, including Spain and Mexico. Appearances with leading symphony orchestras, including New York Philharmonic, Boston, Pittsburgh, Chicago. St. Louis, Denver, Minnesota Symphonies.

CHORISTERS

(1 Vacancy)

• Bruce Davis



Member, 7 years. Current member, Negotiating Committee for Chicago Symphony Chorus, Grievance Committee for same. Past Delegate, 1973 and 1975, Chicago Symphony Chorus. With Chicago Symphony Chorus since 1969. Past, current member, Board of Governors. *"I support AGMA's continued growth in the Chicago Area in terms of both size and influence, and look forward to increasing cooperation among the various AGMA affiliates."*

Jane Green

Photo and biographical material not available at press time.

Alice Pfingstag



Member, 13 years. Past service, Contract Committee for Cincinnati Opera; past, current Delegate, Cincinnati Opera, 2 years. 13 years regular chorus member of Cincinnati Opera; formerly with Cincinnati May Festival Chorus, 9 years; 10 years with Cincinnati All-City Boys Choir; formerly private secretary to Max Rudolf, music director, Cincinnati Symphony Orchestra, and to Program Director, WCET, Cincinnati's educational TV station. Currently elementary music teacher for 10 years with Cincinnati Public School System. *"I feel the chorus is an important part of opera and chorus members' ideas can be useful. Representation by a chorus member helps to round out the total picture of any opera company."*

Jon Szostak



Member, 15 years. Past, current Delegate, Chicago Lyric Opera; 15 years with that company. 3 seasons, Grant Park Symphony Chorus. Concert work with St. Paul and the Redeemer Choir; 1½

years, 7th Army Soldiers Chorus in Europe. *"The time has come for us in the opera field, to achieve a realistic understanding of what it takes to make opera work. We must try to cooperate rather than try to destroy the very existence of our art form, such as the orchestra people seem to be attempting."*

SAN FRANCISCO AREA

SOLO SINGERS

(1 Vacancy)

• Donna Petersen



Member, 26 years. Past, current member, Board of Governors. Past, current Delegate, San Francisco Opera Company, past Delegate, Spring Opera Theatre, San Francisco. Soloist with San Francisco Opera Company, Spring Opera Theatre, 4 year with Western Opera Theatre; San Diego Opera; Guild Opera (Los Angeles), Lyric Opera of Chicago; soloist with many major symphony orchestras. Active in field of oratorio as well.

CHORISTERS

(1 Vacancy)

• Louise Corsale

Member since 1956. Past service, Local Executive Committee, Human Relations Committee. Past Delegate, San Francisco Opera, San Francisco Spring Opera. Past member, AGMA Board. Chorus and roles with San Francisco Opera, San Francisco Spring Opera, Cosmopolitan Opera, San Francisco Symphony Chorus, Giannini Polyphonic Chorus; soloist at Treasure Island Chapel.

DANCERS

(1 Vacancy)

Michael Dwyer



Member, 6 years. Member of the San Francisco Ballet since 1973; currently appearing in the company's widely praised *Romeo and Juliet* as "Lord Capulet." Early training with Walter Camryn and Bentley Stone in Chicago; later attended North Carolina School of the Arts. Scholarship to Harkness House, New York; studied at American Ballet Theatre School. 1971 toured Europe as soloist with North Carolina Dance Theatre, then joined Ruth Page's Chicago Ballet; promoted to soloist

in 1972; as member of this company, toured extensively in the U.S.

• Anton Ness



Member, 7 years. Past service, San Francisco Ballet Committee; currently Chairman, San Francisco Ballet Committee to improve existing AGMA Basic Agreement; Current Delegate, San Francisco Ballet. 2 years as soloist with San Francisco Opera Company; 1972 member, Bejart Ballet; 6 years with San Francisco Ballet and current soloist. *"My efforts along with others to strengthen the dancer's position on the West Coast have been fruitful. Dancers need continuing, effective representation on the Board of Governors."*

WASHINGTON/BALTIMORE AREA

SOLO SINGERS

(2 Vacancies)

• Suzanne Meintzer Brock



Graduate, Peabody Conservatory of Music, Baltimore. Appeared in wide variety of operatic roles, in oratorio, solo concerts. Appearances with Opera Society of Washington, Washington Civic Opera, Lake George Opera Festival, Northern Virginia Opera Theatre. Soloist at Washington Cathedral, Columbia, Maryland, Post Pavilion, National Symphony Orchestra. Sang *"Laetitia"* in PBS-TV production of *"Old Maid and the Thief"* on national television; *"Musetta"* in Hartford Opera Company's *"La Boheme,"* Bel Air, Maryland. Past, current Board member. Member, AFTRA, AE.

Carol Ireland



Member, 13 years. Current member, Local Executive Committee. Past Delegate: New York City Opera, at Kennedy Center; Joffrey Ballet; Opera Society of Washington; Wolf Trap Park; American Ballet Theatre; Australia Ballet, Stuttgart Ballet, at Kennedy Center. Current Delegate: Opera Society of Washington, New York City Ballet. Performed with Opera Society of Washington, Turnau Opera, Children's Opera Theatre; Washington Performing Arts Society, Haydnfest (Kennedy Center); numerous dinner theatre performances; Ches Brown, Festival Caroleers (Kennedy

Center); 12 days of Christmas; leading roles with Arlington Opera Theatre; TV and radio appearances; contractor for several local AGMA chorus productions. "I will present the viewpoints of all members on all issues affecting the Washington community to the National Board of Governors."

• **Mary Kennedy**



Member, 21 years. Past service, Nominating Committee. Past Delegate, Bernstein's "Mass" at Kennedy Center. Member, Local Executive Committee. Extensive appearances in opera, concert, TV, radio, oratorio. Currently singing and teaching in Washington area. Member, AFTRA. "I would endeavor to (1) stimulate active participation of all members; (2) focus attention on problems relevant to this Area; (3) assist in keeping all informed of their rights and privileges as AGMA members."

Nicholas Muni

Current member, Local Executive Committee, Graduate of Oberlin Conservatory of Music. Roles with Opera Company of Boston, New York City Opera, Opera Society of Washington, Washington Civic Opera. Directed with Opera New England, Opera Theatre of Northern Virginia, Chesapeake Opera. "Having worked as a performer and director-administrator, I understand the feelings involved with both management and union. I will work for absolute fairness on both sides with an emphasis on cutting a lot of the baloney talk which now exists."

Calvin Remsberg



Member, 2½ years. Member, AE. Graduate, College of William and Mary. Appearances with Washington Opera Society, Wolf Trap Opera, Met Opera, Alvin Ailey Dance Theatre, New York City Ballet. Presently director of Theatre Arts at the Madeira School. "In order for our union to remain strong, we members must abide closely by the rules, so that we can expect, even demand, that management does so. I also feel standard artist contracts should be re-written to reflect current practices in AGMA and then the letter of the contracts and rules should be strictly adhered to."

CHORISTERS

(1 Vacancy)

• **Barry Butts**



Member, 6 years. Past service on Local Executive Committee. Past, current Board member. Member, AFTRA. Educated at University of Maryland. Extensive radio, TV, opera and concert work; appearances with Washington Civic Opera, National Symphony Orchestra, Wolf Trap Farm Park, Kennedy Center's Mozart Festival, Bernstein's "Mass." Performed before 6 U. S. Presidents, rulers and leaders of Europe. "My experience as a present Board member shall be enhanced if re-elected because I sincerely feel I will be able to continue exerting positive, strong approaches for AGMA that will increase union strength and potential employment because of our stronger and now more powerful artistic body which serves our nations Capital area."

Katherine Ray



Member, 5 years. Past service, Executive Committee, 3 years; Nominating Committee. Current member, Executive Committee. Past Delegate, tour of "Mass" by Bernstein, Voice of America TV show on Afro-American Legacy, Harford Opera Theatre. Soloist, St. Paul's Lutheran Church, Washington, 1974 to present; New York City Opera at Kennedy Center; Northern Virginia Opera Theatre; Harford Opera Theatre; Opera Society of Washington; National Symphony Orchestra, "Porgy and Bess," at Kennedy Center; concerts, oratorios, musicals; actress. Member, AFTRA. "If chosen to represent the chorus members of the Washington/Baltimore Area, I will try to see that all persons have equal and ample opportunities to perform, to speak up for their rights as members."

Cliff Thomson

Photo and biographical material not available at press time.

Robert Williamson



Member, 8 years. Currently member, Nominating Committee; Past, current Delegate, Opera Society of Washington. Chorus and supporting roles with Opera Society of Washington. Leading roles with Washington Civic Opera, National Symphony. Performed with Lake George, Harford, Annapolis Opera Com-

panies; Opera Theatre of Northern Virginia, Wolf Trap Festival, Miami Beach Symphony; Children's shows with Bob Brao Marionettes. Radio, TV interview-performances; dinner theatres. "If elected, I shall work to improve AGMA's position with local companies as well as its relations with sister unions."

PITTSBURGH AREA

CHORISTERS

(2 Vacancies)

• **Frank Kerin**



Past service, Nominating Committee; past, current member of Board of Governors. Past, current Delegate, Pittsburgh Opera Company. Pittsburgh Opera Company chorus and in minor roles; Pittsburgh Civic Light Opera, Pittsburgh Playhouse, Cincinnati Opera, Educational TV Opera productions, Summer stock productions.

Violet J. Ruparcich



Member, 19 years. Schooled on two continents; is an educator and folklorist with a major in Health and Physical Education and a specialty in folk music and folk dance; Co-Director of Pittsburgh Tamburitzans; free lances as interpreter and translator; recording artist in the ethnic field. Director of Slovenian Folk Section of Pittsburgh Folk Festival. Has toured throughout entire U. S. A., Canada and Europe with the Tamburitzans, as well as extensively in the U. S. S. R. and Africa.

NEW ENGLAND AREA

SOLO SINGERS

(1 Vacancy)

• **Karol Kostka**



Member more than 16 years. Current member, New England Executive Committee, and Board Committee on Office Administration and Policy. Past Delegate, Opera Company of Boston, 16 years. Martyn Green. Gilbert and Sullivan Company, 3 years; American National Opera Company, Opera Company of Boston. Past, current Board member. Member, AFTRA, AE. Appearances with New York City Opera; over 20 years in opera, summer stock, dinner theatre, TV and radio. (Continued on next page)

VOTE

"After having the experience of championing the cause of my fellow performers before the Federal Mediation Board and the Opera Company of Boston on Basic Agreement negotiations, I feel I am well fortified to stand up for the rights of my fellow musical artists."

CHORISTERS

(1 Vacancy)

Michael Garroway



Master of Music degree in choral conducting, New England Conservatory of Music where he was also an Assistant Conductor of the choruses. Appearances with Opera Company of Boston, Opera New England, Associate Artists, Connecticut Opera Association, Artist Internationale, Rhode Island Summer Opera. Currently Executive Director, Community Music Center of Boston. "The development of AGMA activity in the New England Area over the last few years has been enormous. Yet, because of this fast growth, members may not be fully aware of their rights and responsibilities in AGMA. My hope is to further strong communication between artists as well as being responsive to their needs."

Nalora Steele



Member, 17 years. New England Executive Committee, 14 years; past Chairman, Negotiating Committee, Opera Company of Boston, Boston Ballet, Associate Artists, Artists Internationale. Currently member, New England Executive Committee. Past Delegate, Opera Company of Boston. Roles and chorus with Opera Company of Boston, American National Opera Company, Cambridge Opera Workshop, Boston Symphony. Directed opera for Northshore Philharmonic Orchestra. "I am proud of the growth that AGMA has had in New England over the years and pledge to continue working for growth in the future."

TEXAS AREA

CHORISTERS

(1 Vacancy)

• Benny D. Hopper



Member, 20 years. Past service on Nominating Committees with Dallas Civic Opera. Past, current service, Delegate with Dallas Civic Opera. Past, current member, Board of Governors. 20

years with Dallas Civic Opera. Sang in chorus of Texas State Fair summer musicals.

DANCERS

(1 Vacancy)

• Mary Margaret Holt



Member, 4 years. Past, current Delegate, Houston Ballet Company—2 years. Past, current member, Board of Governors. 4 years as soloist with Houston Ballet, which she joined as soloist in the fall of 1972. Attended contract negotiations in Houston, February, 1977. Currently filling term of Robert Raimondo.

Propositions Carry

Earlier this year, members were asked to vote on two propositions to amend the AGMA Constitution. Amendment 1 proposed a revision of initiation fees; Amendment 2 altered the percentage of votes required to request the Board of Governors to direct a shop to strike.

4959 ballots were mailed to members; 1483 were returned of which 119 were invalid. Both propositions carried.

Accordingly, here is the revised table of initiation fees. Note that there is no change in the dues structure.

Classification	Income Range Based on Gross Earnings in AGMA's Field	Present	New
		Initiation Fee	Initiation Fee
A	\$ 0- 500	\$ 25.00	\$100.00
AA	501- 1,000	100.00	100.00 (nc) *
B	1,001- 2,000	100.00	150.00
BB	2,001- 3,500	100.00	150.00
C	3,501- 5,000	100.00	150.00
CC	5,001- 7,500	100.00	150.00
D	7,501-10,000	100.00	150.00
DD	10,001-15,000	200.00	200.00 (nc)
E	15,001-20,000	200.00	200.00 (nc)
EE	20,001-25,000	200.00	200.00 (nc)
F	over \$25,000	200.00	200.00 (nc)

* (Indicates no change)

Proposition 2 dealt with the different percentages of yeas votes required to agree to recommend strike action to the Board of Governors.

Prior to the 1977 referendum, strike action could be authorized by the Board of Governors if 3/4 of Delegates at an annual convention so voted; or if 3/4 of membership at a special meeting called for members affected thereby; or 2/3 of the members so affected voted affirmatively in a mail referendum.

The new Amendment provides that for all 3 procedures of voting, the minimum requirement for concurrence is 60% of the members voting.

An instance where this would have made a difference is the New York City Opera strike vote last fall which found over 1/2 of the members present voting "yes" but this did not total 3/4 of the meeting.

Voting on both propositions went as follows: On revision of initiation fees, 1,209 approved; 134 disapproved. On "Members' Contracts" (as the provision for strike procedure is called in the Constitution) 1,123 approved; 212 disapproved.

Invalid ballots totalled 119, of which 77 arrived too late, 70 were cast by members arrears in due, 22 members did not sign the outer envelope; 6 inactive members voted.

UNFAIR

The following organizations and individuals have been declared unfair by the AGMA Board of Governors and AGMA members are hereby advised that it is not in the best interests and the interests of their fellow AGMA-members to accept employment from these organizations and individuals:

The Bronx Opera Company
Garden State Opera Company of New Jersey
Robert T. Gaus & Robert T. Gaus Associates, Inc.
Laszlo Halasz and the Concert Orchestra & Chorus of L. I.
New York Lyric Opera Company
New Jersey Symphony Orchestra
Michael Signorelli and the Lyric Opera company of L. I.
Dennis Wayne Dance Theatre

AMERICAN GUILD OF MUSICAL ARTISTS, INC.
Statement of Income and Expenses and Fund Balance
(Cash Basis)

Year Ended September 30, 1976

Income			
Dues			
Active			
Soloists	\$ 89,722		
Choristers	75,559		
Dancers	43,725	\$209,006	
Associates			
Soloists	30,930		
Choristers	23,193		
Dancers	27,073	81,196	
Miscellaneous		5,448	\$295,650
Initiation fees			41,136
Working permits			8,521
Contract forms			2,146
Reinstatement fees			599
Guest status			23,300
Total income			371,352
Expenses			
			389,671
Operating (loss)			(18,319)
Other income (loss)			
Interest		8,421	
Dividends		1,170	
(Loss) on security writedown		(300)	
Total other income			9,291
Excess of expenses over income			(9,028)
Fund balance, October 1, 1975			314,452
Fund balance, September 30, 1976			<u>\$305,424</u>

Help Needed

There are no certain figures of the number of handicapped people in the United States. Estimates range from 1 out of every 11 working adults, according to a 1970 U.S. Census Bureau sampling, to 1 out of every 4 or 5.1 million, according to a 1971 National Center for Health Statistics study. In addition, the Council for Exceptional Children estimates that 1 out of every 10 school children is handicapped in some way and it is reasonable to assume that many people over 64, and the major portion of those living in institutions, are also handicapped.

These statistics are taken from a Report of the Educational Facilities Laboratories and the National Endowment for the Arts, entitled *Arts and the Handicapped—An Issue of Access*.

Many of us at one time or another know what it is to be handicapped in some way. The elderly, the temporarily disabled professional sports figure, the amateur skier, even the very young . . . are but a few of the ever-changing percentage of Americans who do not have full command, at all times, of their physical abilities.

Recognizing that both physical and social barriers prevent millions of Americans from enjoying the arts on a regular and meaningful basis, the National Endowment for the Arts has made a commitment towards elimination of these barriers and has now undertaken a joint venture with Educational Facilities Laboratories to create an information network in the area of the handicapped. The National Endowment, recognizing that there are many handicapped professional artists who are crippled or deaf or blind, is seeking to compile a resource of professional artists who could be called upon from time to time to advise on arts programs for the handicapped.

If you are interested, through personal experience, in making the arts more accessible to the disabled, please communicate with AGMA and we will put you in touch with the appropriate individuals in the National Endowment's special constituency's program.

AMERICAN GUILD OF MUSICAL ARTISTS, INC.
Statement of Assets and Liabilities
(Cash Basis)

September 30, 1976

ASSETS			
Cash			\$189,638
Investment in marketable securities at cost (market value \$84,848)			95,927
Office furniture & equipment	\$ 43,719		
Less: Accumulated depreciation	26,286		17,433
Cash value—life insurance			4,973
Total assets			307,971
LIABILITIES			
Claim adjustments payable	\$ 9,981		
Security deposits payable	280,726		
			290,707
Less: Cash and marketable securities held in escrow	290,707		
Loans and taxes payable		2,547	
Total liabilities			2,547
FUND BALANCE			<u><u>\$305,424</u></u>

Deceased

Thomas Cannon

Pamela Green

New Benefit Added to Medical Plan

The Trustees of the AGMA Welfare Fund are happy to announce that a new benefit has been added to the Blue Cross insurance contract held by the Welfare Fund, that will help covered AGMA members make a more informed decision regarding possible surgery.

This benefit is for accidents or illness away from work and is not to be used for Workmen's Compensation cases.

The plan developed by Blue Cross of Greater New York is called the Program for Elective Surgical Opinion (PRESSO, for short) which provides the insured with the opportunity to have a second opinion on proposed elective surgery without any out-of-pocket expense to the insured. The cost for the second opinion and any necessary diagnostic tests to aid that opinion will be paid by PRESSO, which will charge the cost to the experience rating of the AGMA Welfare Fund.

All specialists co-operating with PRESSO are Board certified, and in order to maintain objectivity, the referral specialists have agreed not to perform the surgery for the condition in question, and to accept the payment provided by PRESSO as their full fee.

However, second appointments can be made only with participating PRESSO specialists. In order to use this benefit, a covered AGMA member, having to make a decision regarding elective surgery, should call the Second Opinion Referral Center (212) 481-2657. The Center will provide the eligible member with names of three qualified surgical specialists in the field of the recommended surgery. The covered member then makes an appointment with one of the three specialists.

If the second opinion agrees with the recommendation for surgery, the insured

AMERICAN GUILD OF MUSICAL ARTISTS, INC.		
Expenses		
(Cash Basis)		
Year Ended September 30, 1976		
Staff salaries—New York		\$195,294
Payroll taxes		9,902
Secretarial and clerical services		615
Branch office expenses		
Los Angeles	\$ 27,425	
San Francisco	18,342	
Washington, D.C.	6,257	
Philadelphia	1,269	
Chicago	8,333	
Seattle	1,500	
New Orleans	240	
Boston	3,211	
Texas	321	66,898
Group life insurance—members		13,013
Employees' pension plan contributions, net		13,148
Insurance—general		1,425
Employees health and life insurance, net		8,489
Rent		17,828
Agmazine expense		5,239
Postage		9,622
Deferred compensation expense		2,334
Printing and mimeographing		2,014
Stationery and office expense		4,822
Telephone		6,112
Delegates fees and expenses		255
Travel expense		1,382
Meeting and dinner expenses		1,474
Per capita taxes		8,066
Contributions		150
Legal		7,667
Accounting		3,375
Arbitration fees		312
Maintenance and repairs		4,559
Dues and subscriptions		385
Depreciation—office equipment		4,372
Miscellaneous expenses		919
Total expenses		\$389,671

should go back to the original surgeon. Should the second opinion not recommend surgery, the insured can request a third opinion through the Referral Center.

At all times it is the insured who must

make the final decision as to whether or not to have the operation.

At this time, PRESSO is available only in the New York area, and it is hoped that in the future it will be available in other areas of the country.

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

 341

Non-Profit Org.
U.S. Postage
PAID
New York, N.Y.
Permit No. 4178