

AGMAZINE

VOLUME XXXI 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, 1978

Your Candidates for Board Membership

Here are your candidates for AGMA's Board of Governors.

You must be an active member, in good standing as of February 1, 1978, in order for your vote to count.

These, then, are the people who are willing to give their time, their energies and their thinking to the solution of Guild problems, to the improvement of compensation and conditions, to the many complex problems which confront AGMA today. They are volunteering to do this for

the membership; all that is asked of the membership is that candidates' qualifications be studied carefully and that votes be cast.

Responsible union leadership rests with a responsible membership. So be sure you cast your ballot in this election.

Note that presently incumbent members of the Board of Governors who are running for re-election are indicated by a • next to their names.

Your ballot must be sent to the

AGMA National Office, 1841 Broadway, New York City, 10023, and must be mailed in sufficient time to reach that office no later than **Monday May 29, 1978, at 9:30 A.M.**

Be sure that you

- 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.

NEW YORK AREA

SOLO SINGERS

(9 Vacancies)

• **John Alexander**



Member, 26 years. Leading tenor, Met Opera, currently and for past 11 years. Leading tenor, New York City Opera 8 years. 4 months' tour, leading tenor, Sutherland Opera, Australia. Appearances with major opera companies in U. S. and Canada; Vienna Staatsoper and Folkoper; Covent Garden. Symphonic appearances around U. S. Appointed Distinguished Professor of Opera and Voice, University of Cincinnati. Wolf Trap, Cincinnati Summer Opera. Member, Met Negotiating Committee, Opera Workshop Committee. Past, current Board service. Member, AFTRA, AGVA. U. S. premiere "Diary of One Who Vanished," by Janacek, Seattle, January, 1972. Toured Japan with the Met Opera.

Judith Anthony



Member, 15 years. Principal artist of the New York City Opera for 8 years. Has sung leading roles in Brussels, Kansas City Lyric Theatre, Dayton and Toledo Operas, New York Grand, Asolo Opera. Soloist with Oklahoma, Duluth and Youngstown Symphonies and Brooklyn Philharmonic. Member of Equity. *"Having been both a chorister and a principal artist, I feel that I can offer a more complete perspective in dealing with union matters. AGMA needs to be strengthened and unified towards a common goal of financial security and artistic integrity."*

• **Dominic Cossa**



Member, 17 years. Past Delegate, Central City Opera. Past, present member of Board of Governors. Leading baritone, New York City Opera, Met

Opera, San Francisco Opera. Recorded with London, RCA and Columbia Records. Currently a member of the Opera du Rhin, Strasbourg. *"My years of service on the AGMA Board have, I hope, given me the advantage of being able to look at a problem squarely, and try to do something about it. I do not believe in being passive."*

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."*

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Survey Finds Government Program Inadequate For Jobless Performing Artists

By DeLloyd Tibbs

National Executive Secretary



The first comprehensive study of performing artists ever conducted in the United States has found that the incidence of unemployment is far greater than for other workers, that performers are out

of work longer than other workers,

and that while they are more highly educated, their earnings are lower than other groups with similar education. Despite these facts, the survey reveals performing artists generally do not benefit as other workers do from most job-creating government programs.

Citing the evident need for assistance and the failure of government programs to benefit performers, their unions affiliated with the AFL-CIO Department for Professional Employees have called for more federal job assistance to unemployed and under-

employed performing artists. They also have recommended changes in the implementation of the Comprehensive Employment and Training Act (CETA) to help reduce unemployment.

The study was recently conducted by the Human Resources Development Institute in cooperation with the Department for Professional Employees, AFL-CIO under a grant from the Labor Department. Through the cooperation of five major performing artists unions, scientific samples of their memberships were surveyed by mail and by telephone interviews. Participating unions were: Actors' Equity (AEA); American Federation of Musicians (AFM); American Federation of Television and Radio Artists (AFTRA); American Guild of Musical Artists (AGMA); Screen Actors Guild (SAG). The study was conducted by the independent Washington research firm of Ruttenberg, Friedman, Kilgallon, Gutchess & Associates, Inc.

Stated briefly, the major findings of the survey are as follows:

Unemployment

Most performing artists experience some unemployment during the year, a much higher percentage than the 19% average of the labor force as a whole; 2/3 of Actors' Equity members reported some unemployment during the year, as did more than half of AFTRA, AGMA and SAG members, and 1/3 of the AFM.

Underemployment

Most performing artists work at jobs outside their profession primarily because there is not enough performing arts work available, yet these artists consider the performing arts their principal profession and would want to spend more time working in it.

Earnings

Median household income for performing artists is slightly higher than for the nation as a whole. However, when education attainment is considered, income for performing artists is very much out of line with that re-

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AGMAZINE

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NEW YORK AREA SOLO SINGERS

(Continued)

Ernesto Gasco



Member, 12 years. Alternate member, New York Area Nominating Committee. Debut at Teatro Colon, Buenos Aires. Appearances with major opera companies, including Met Opera, Lyric Opera of Chicago, Tulsa, Connecticut, Philadelphia, Florentine, Toledo and New Jersey State Opera Companies and the Symphony of San Antonio. *"Local artists and singers should be given more and better opportunities in their fields. They are as qualified as the best European performers. Who do we have to still accept the argument that European experience is necessary to qualify for our major opera companies? That's past history. AGMA should protect the American artists against such discrimination."*

Richard T. Gill



Member, 8 years. Past Delegate, New York City Opera; Past Delegate, Met Opera. Soloist, New York City Opera, Houston Grand Opera, Boston Symphony, and elsewhere. *"I would hope that my background in economics . . . which I taught at Harvard for many years and about which I have written several text books . . . might be helpful to AGMA as we try to achieve important goals in this difficult inflationary period."*

Gary Glaze



Member 10 years. Past, current service Board of Governors. Member, New York City Opera. Appearances with Little Orchestra Society, Clarion Concerts Society, Colorado Opera Festival, Central City Opera, Mostly Mozart Festival, Caramoor Festival, Florentine Opera of Milwaukee, San Antonio Opera, Musica Aeterna, Hawaii Opera Theatre, Louisville Opera.

Edmond Karlsrud



Has been a Member 29 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 the guiding force behind concert ensembles: Karlsrud Chorale, New York Sextet, Men of Song and many others. Member, AFTRA, AGVA.

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



Currently, leading artist with Mississippi Opera, New Orleans Opera, Toledo, Dayton, Honolulu Opera, London Symphony Orchestra; Teatro Municipal, Caracas; will tour the Orient in concert. Performed on Broadway, Off-Broadway, TV, radio and in films. Member, AE, SAG.

Edward Pierson



Member, 13 years, Principal singer, New York City Opera since 1966. Soloist with Cleveland Orchestra, Chicago, Hollywood Bowl, Miami Beach and Oregon Symphonies. Made NET

opera debut 1974 in "Rachel, La Cubana." European debut in Belgium, 1974, as 'Crown' in "Porgy and Bess." *"I should like to be given the opportunity of continuing to serve the best interests of AGMA members. With the increased participation in the performing arts around the country, we must continue to encourage the new as well as the continuing managements to include among their goals the welfare of the artists they employ."*

Emile Renan



Member, 34 years. Past service on countless Committees. Currently serving on Welfare Committee. Past Delegate, New York City Opera, NBC Opera, Central City, Boston Opera Companies. Soloist and stage director with most of the leading opera companies. Member, AFTRA, AE. Many terms as Board member; current Board member. *"I've been involved in every aspect of opera except conducting. Have sung over 300 roles, directed, produced, translated; teach singing and acting. Today, after 34 years, I still do all of these. With the ever-increasing problems we encounter, I feel every effort must be made to unify us. That's always been my endeavor. It's still my goal."*

Will Roy



Has appeared with New York City Opera Company, Washington Opera Society, Fort Worth, Philadelphia and New Orleans Opera Companies, Goldovsky Opera Theatre, Grand Theatre de Geneve, Radio France broadcasts, Philadelphia and Pittsburgh Symphonies, etc. Has served as Principal Deputy in Actors' Equity productions. *"AGMA must take a more active position of leadership and spokesmanship in the arts. We must become a strongly felt presence in the NEA and other funding organizations, helping formulate those decisions which affect us—to create avenues for continuous and dignified development for our members."*

(Continued on next page)

NEW YORK AREA SOLO SINGERS

(Continued)

• Robert Schmorr



Member 20 years. Past Delegate, Met Opera. Past, current Board service. Trustee of AGMA Relief Fund. Member, AFTRA, AE, 13th season with Met, plus more than 30 other US companies including Chicago, Philadelphia Lyric, Boston, Cincinnati, New York City Opera, etc.

CHORISTERS (13 Vacancies)

• Yolanda Antoine



Member since 1949. Past, current service on Board of Governors. Member Merit Award Committee, Negotiating Committee for Basic Agreement; Chorus Board Elections Committee. Has appeared with State Opera of Stamford, New Jersey State Opera, Opera Classics of New Jersey, New York Opera, Met Chorus, City Center Opera; Caracas, Venezuela and Santiago, Chile. *"I will continue—in these difficult times—to see that soloists, dancers and choristers are given a fair deal."*

Kenneth Bonjukian



Member over 20 years. Has appeared with stock companies as principal — Broadway and Jones Beach productions, parts and chorus. Principal roles and chorus in grand opera companies. Met Extra Chorus. TV work and movie extra in various films. *"As a Delegate for the Met Opera, negotiated favorable and improved contracts for the last 14 years. Have served as a regular Board member in AGMA in the past. Served on the Nominating Committee. Am an Equity and SAG member. Because of my experience as a negotiator and delegate at the Met Opera, and having experience as a Board member, I feel I can contribute to the general welfare of AGMA."*

• Gerald Carpenter



Member, 23 years. Past, present member, Board of Governors. Past service, Los Angeles Executive Committee. Member, AFTRA, AE, AGVA, SAG. Joined AGMA in Los Angeles as member, Roger Wagner Chorale. Since coming to New York, toured with Robert Shaw Chorale; appeared with many concert and opera companies in Greater New York area. Former member, Met Opera. *"After 23 years as an active concert and opera chorister, I have an excellent knowledge of the problems of the chorus singer, and if re-elected I intend to represent him on the Board of Governors."*

• Harris W. Davis



Member, 17 years. Past service, Administrative Procedures and Choral Committees. Current service, Choral Committee. Past Delegate, New York City Opera Company, Cincinnati Summer Opera. Board member, 12 years. Member, AE, AFTRA. Chorister and soloist with New York City Opera, Cincinnati Summer Opera, Connecticut, New Jersey Opera; Camerata Singers and other groups. *"More work under better conditions; pay relative to professional status; better cooperation between the artistic unions, including AFM—these are what I want to continue fighting for."*

• Lang Des Jardins



Member, 14 years. Past member, Negotiating Committee for National Opera Basic Agreement. Member, AFTRA. Professional singer and actor for 20 years; founding member, Theatre 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."*

Douglas C. Dunnell



Member of AFTRA, Equity. Principal tenor with Eastern Opera Theatre of New York. Has performed with Musica Sacra, Bach Aria Group, Camerata Singers, Clarion Music Society, Schola Cantorum, Amor Artis, Caramoor Festival, Mostly Mozart Festival; student programs for Lincoln Center, "The Bicentennial Singers," and "Kaleidoscope." Has toured with "No, No, Nnette," "The Student Prince," and "Naughty Marietta," the National Chorale and Paul Hill Chorale. Has soloed with Hudson Valley Philharmonic, Baltimore Symphony, Tulsa Philharmonic, Syracuse Symphony, Rochester Symphony, Erie Philharmonic, Queens Symphony and Little Orchestra Society. Has also sung for New York City Ballet, American Ballet Theatre and Stuttgart Ballet.

• Lin Garber



Past, current service Concert Choral Negotiating Committee, Coordinator Concert Singers Committee. Past, current Delegate, Gregg Smith Singers, Camerata Chorale. Appearances with Little Orchestra, Clarion Concerts, American Symphony, Musica Aeterna and many others. *"I would like to continue my efforts to get full employment and a fair shake for the professional concert singer."*

Edson Hoel



Member, 32 years. Chorus Delegate from San Francisco Area to AGMA National Convention in 1950. Past Delegate, Cincinnati Summer Opera, Puerto Rico Opera, City Center Opera. Has served on Board by election and by appointment since 1956. Member, 1957 Negotiating Committee, City Center Opera. *"If elected, my main purpose and intent will be to promote the interests of the members of AGMA."*

Mark Jacoby



Member 7 years. Past and present service Concert Singers Negotiating Committee. Choral appearances with Norman Luboff Choir, Gregg Smith Singers, Camerata Singers, Amor Artis, Bach Aria Group, Musica Sacra, National Chorale, Schola Cantorum. Member AFTRA, AE.

Robin Ann Kay



Member 2 years. *"As a newer member I feel it is the obligation of the union professional to get involved to insure the future of our union which will be an ever present part of our careers."*

• Nancy Kendall



Member, 30 years. Past, present member of Board of Governors. Past, present service, Concert Singers Basic Agreement Negotiating Committee, Philharmonic Negotiating Committee and Concert Singers Committee. Has served as Delegate, National Chorale. Member of AFTRA. Appearances with Bach Aria Group, Amor Artis, Opera Orchestra of New York, Musica Aeterna, Camerata Singers, National Chorale, American Ballet Theatre, Alvin Ailey Dance Theatre, New York City Ballet, Stuttgart Ballet. *"I will continue to work for the betterment of employment for the PROFESSIONAL concert singer."*

• Charles Kuestner



Member, 28 years. Past service on Committees IV and VI; currently serving on Committee IV. Designated Life Member for Distinguished Service to AGMA. Past Delegate, New York City Opera. Past, current Board member. Member, AFTRA, AE. 5½ years with New York City Opera; 23

years with Met Opera; appearances with Shaw Chorale, Schola Cantorum, NBC-TV Opera, Empire State Music Festival, freelance opera groups.

William Lee



Member 18 years. Appeared with Roger Wagner Chorale, Los Angeles Master Chorale, Gregg Smith Singers, Camerata Singers, John Biggs Consort, the Western Wind (S.E.M. Ensemble). Have toured in the US, Latin America, Japan and Europe. Member AFTRA, AE. *"These are critical times for the arts in general. Unless we participate en masse, it will be easy to forget our field as has happened in the past. The only way the American public will learn to respect our influence is if we respect ourselves. I hope our singers, dancers, soloists and ensemble musicians will work with each other to bring new strength to the true meaning of musical artistry."*

Richard Nelson



Member 10 years. Previous Board service. Presently finishing third year as chorister at New York City Opera. Toured with Roger Wagner Chorale, Gregg Smith Singers. Soloist with Los Angeles Philharmonic, Pasadena Symphony, Tucson Symphony, Ojai Festival and on Columbia and Vox Records. Chorister in 15 recordings on 7 labels.

• Marilyn Pelletier



Member, 18 years. Past, current member Nominating Committee, Negotiating Committee for Concert Singers Basic and New York Philharmonic Agreements; Committee II; committee for doing a study of children's roles and the hiring of children in performances under AGMA's jurisdiction. Soloist and Concert Chorister through-

out US and part of Canada, but mainly in New York and Midwest. Aqua Folies, St. Paul Civic Opera, Bach Aria, American Ballet Theatre, American Opera Society, Opera Orchestra of New York, Caramoor Festival, Handel Society, Musica Aeterna, Mostly Mozart, Schola Cantorum, Camerata Singers, etc. Past, current member, Board of Governors. Member, AFTRA. *"This is a crucial period of development within the Concert Choral field. It is important that we work TOGETHER, with integrity and vision, to set and maintain the highest possible professional standards. If re-elected, I will continue to serve and represent you to the best of my ability."*

• Jacqueline Pierce



Member, 13 years. Soloist with Met Opera, American National, Philadelphia Lyric Opera Companies; American Symphony, Little Orchestra Society, Orpheon Chorale, New York City Choral Society, Princeton Chamber Orchestra. Member, AE.

• Alan L. Sokoloff



Member, 26 years. Member, AFTRA, AGVA, SAG. Past Delegate, AGMA conventions. *"In my present term on the Board, I have served as negotiator for all concert chorister contracts. Such ground work has been laid to insure a workable climate with our employers. I should like to continue to devote my energy in that direction."*

• Lois Winter



Member 25 years. Member A F T R A, SAG. Currently member AFTRA Local and National Boards. *"Would like to continue serving AGMA Choristers, particularly in our efforts to discourage loss of our jobs to amateur choristers."*

(Continued on next page)

CHORISTERS

(Continued)

• Maria Yauger



Member, 24 years. Past service, Metropolitan Opera Chorus Negotiating and Grievance Committees. Past service, Board of Governors. Member, Met Opera Chorus for last 23 years. Appearances with Cincinnati Zoo Opera, Paper Mill Playhouse, etc. *"I shall work to keep AGMA strong. I shall try also to be aware of the needs and aims of my fellow members so that AGMA can truly represent all its members."*

DANCERS (7 Vacancies)

• Eugenia Hoeflin



Member 10 years. Past and present service, Board of Governors. Past service on Met Grievance Committee, Met Negotiating Committee, Past Delegate, Met Opera. Presently with Met Opera. Member, AE. Under AE, Dance Captain for Lazowski at Jones Beach. Danced with Les Grands Ballet Canadiens. *"It has been a privilege to serve AGMA as a member of its Board and, should the membership so desire, I would be honored to continue."*

Michaela Hughes



Member 5 years. Past and present Delegate, Eliot Feld Ballet Company. Previously with Houston Ballet, 1973-74 season. Currently principal with Eliot Feld Ballet Company.

Candace Itow



Member 9 years. Member New York City Opera Negotiating Committee. Past, current delegate, New York City Opera. Has danced with the Pittsburgh Opera, Philadelphia Lyric Opera, Philadelphia Grand Opera, Pittsburgh Ballet Theatre and New York City Opera.

Philip Jerry



Member 3 years. Served on Negotiating Committee, Basic Agreement for Joffrey Ballet 1977-80. Current Delegate, Joffrey Ballet. Member, Joffrey II—3 years; appeared with Eglevsky Ballet and Virginia Ballet Theatre.

Lucinda Mitchell

Member 5 years. AGMA delegate, Martha Graham Co.
(Photo not available at press time.)

• Dale Muchmore



Member 15 years. Past, present service on Dance Committee. Current member new Committee on touring company problems during fuel shortage. Former Delegate, New York City Opera Ballet, Harkness Ballet, American Festival Ballet. Past, current service on Board. Appearances with America Dances, American Festival Ballet, Les Grands Ballets Canadiens, New York City Opera Ballet, Harkness Ballet. Recently AE Deputy, Jumpers Company. Member, AE, SAG.

• Raven Wilkinson



Member, 22 years. Past, present member, Board of Governors. Member of New York City Opera Negotiating Committee. Member, AFTRA. 7 years with Ballet Russe de Monte Carlo; 2 years with Oleg Briansky Title III program; 2 years own lecture demonstration group, Brooklyn Museum; 7 years with Het Nationale Ballet, Amsterdam, Holland; 4 years and currently with New York City Opera; 7 years member of ANOUK-Dutch Union. *"I fully believe the primary strength and protection of an American performing artist lies solely within the union, and directly within our own participation and devotion to it. Through conviction and experience in ballet, the musical theatre and opera, and union membership here and abroad—I would hope to be able to contribute to the progress of our American musical artist."*

LOS ANGELES AREA

SOLO SINGERS (3 Vacancies)

• Marvelling Cariaga



Member, 13 years. Past, current member, Board of Governors. Member, AFTRA, Equity. TV Great Performances Magda Soler in "The Consul," Spoleto USA; Opera Companies: San Francisco, Portland, Vancouver, Pittsburgh, Seattle (10 Wagner "Ring" Cycles), San Diego, Hawaii; at Carnegie Hall with the Philadelphia Orchestra in Verdi's "Requiem." Other orchestras include Pittsburgh, Rochester, Seattle, San Diego, San Antonio, Hollywood Bowl, Los Angeles Philharmonic. 200 recitals, USA and Canada. *"We must keep our union strong and influential in all the arts."*

• John Lombardi



Member, 35 years. Past, current service, Board of Governors. Past, current member Los Angeles Area Executive Committee, Nominating Committee. Member, AFTRA, SAG. Past President, Los Angeles Chapter-National Association of Teachers of Singing. *"I feel the AGMA is exerting more influence on the thinking of the artists, but it must be shown by people like me to the upcoming artists that we offer protection against unscrupulous impresari. We must insist on union rules."*

Beverly Robinson



Member, 29 years. Past, current Chairman, Local Blood Bank. Member, Local Executive Committee. Member, AFTRA, AE, SAG. Current member, Board of Governors. Has served as Delegate, Palm Spring Opera. Active with many vocal groups in Southern California for several years. Appearances with Los Angeles Civic Light, New York City, San Francisco Opera Companies; Greek Theatre productions. Soloist, Los Angeles Philharmonic; Roger Wagner Chorale, Hollywood Bowl productions.

DANCERS
(1 Vacancy)

Donna Anderson



Member, 23 years. Past, current member Los Angeles Area Executive Committee. Current member, West Coast Dance Committee. Member, AFTRA,

Equity, SAG. Has appeared in motion pictures, TV, stage, commercials. Founder and Artistic Director, The Players Theatre. *"I wish to help AGMA continue its growth as a stalwart of the Four A's and to continue the fine representation of its superb artists and performers."*

CHICAGO AREA

SOLO SINGERS
(2 Vacancies)

• **Sarah Beatty**



Member, 5 years. Debut with Chicago Symphony in Beethoven's "Missa Solemnis," Georg Solti conducting, on 1 hour's notice. Soloist under Giulini

in "Das Paradies und Die Peri;" performed "Salome," under Solti and "The Creation" under Henry Mazer, all with Chicago Symphony. Apprentice, Santa Fe Opera, 1974. Holds Master's degree in Applied Music from Northwestern University.

• **Robert Durnbaugh**



Member for 13 years. Committee service, past and current: Chicago and Midwest Executive Committee. Past service on Chicago Symphony Chorus Negotiating Committee, Chicago Symphony Chorus Liaison Committee, Chicago Symphony Chorus Executive Board. Past, current member, Board of Governors. Past Delegate, Chicago Symphony Chorus; member of that Chorus 10 years. Soloist, Barrington Lyric Opera Chapter; various churches. *"I would like to devote my involvement with AGMA to upgrading and protecting not only the artist but the art itself."*

CHORISTERS
(5 Vacancies)

Martha Edwards



Member 10 years. Past, current member of Chicago Area Executive and Negotiating Committees. Bachelors' and Masters' Degrees from Northwestern University; 10 seasons in Chorus of Lyric Opera of Chicago.

• **Jacqueline Fabish**



Past service on Negotiating Committee, Lyric Basic Agreement 1969, 1972, 1974. Former Chairman and member, Executive Committee. Past,

current Delegate, Lyric Opera of Chicago. Past Financial Secretary of Executive Committee. Member, Lyric Opera of Chicago Chorus. Staff MTTW-TV (Chicago Public Television). Past, current member, Board of Governors. B. Mus.; M. Mus.

Richard A. Livingston

Member 6 years. Served on Local Nominating Committee; Chicago Symphony Chorus Negotiating Committee. Current Delegate, Chicago Symphony Chorus. Holds M. Mus., M. Div. and Ph.D. degrees. Professional experience as chorister, soloist, organist and choral conductor.

(Photo not available at press time.)

Dennis Marshall

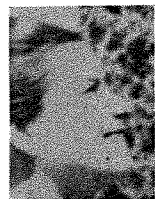


Member, 7 years. Has served on contract negotiations and Executive Committee of Chicago Symphony Chorus; member, committee that initiated

action on AGMA's involvement in Grant Park Symphony Chorus' jurisdiction. Chairman of Grant Park Executive Committee for one year. Past, current member of the Negotiating Team for 3 years. Has served AGMA as Delegate, Grant Park Symphony Chorus. Member of Equity. Professional singer-actor (full time) for 7 years, industrial theatre under Equity;

a Chicago Symphony chorister for 8 years. Sang The Celebrant in Chicago premiere of Bernstein's Mass. Appeared with Chicago Opera Theatre. Currently a member of Lyric Opera Chorus and Lyric Opera School of Chicago. *"The plight of the performing artist continues to command the attention of but a few sympathetic listeners. As such, the struggle of the singer to gain acceptance, validity, and respect is a monumental one. Some favorable results have been achieved, but, sadly, much remains to be done. The era of 'ALWAYS THE WILLING VICTIM BE' (at least in management's eyes) must come to an end. My work on various Equity and AGMA committees has pointed towards improvement; now I'd like to serve the rank and file in further pursuit of this worthy quest!"*

Catherine M. Niziol



Member, 2 years. Past, current Delegate, Florentine Opera Company of Milwaukee. Instrumental in facilitating first all-union chorus in the history

of the Florentine Opera Company. *"As a fairly recent member of the ranks of professional choristers, I feel that I am able to bring the point of view of the new, young singer to an office on the Board of Governors, in addition to understanding that of the long-standing members. Our opinions should be expressed, noted, and responded to."*

Jon Szostak



Member, 16 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."*

(Continued on next page)

CHORISTERS

(Continued)

- **Casimir Zielinski**



Served on Negotiating Committee, Chicago Area Executive Committee, 16 years. Chairman of Executive Committee 16 years. National Board of

Governors, 14 years. Delegate, 6 years. Appeared with St. Paul, Minneapolis, New York City, Milwaukee Opera Companies; Chicago Lyric Opera, past 23 years. Appeared in 7 films and 14 TV commercials. *"Maintain the opportunities I had for others coming into the ranks, with reasonable wages, working conditions and proper recognition—achieved with talent and respect, instead of force."*

DANCERS

(1 Vacancy)

- **Jodie Pattee**



Joined AGMA, 1969. Past, current member, Chicago Area Executive Committee; past Treasurer, Chicago Area Executive Committee. Has served as

Delegate, Chicago Ballet. 4 years Ford Foundation scholar at School of American Ballet and Joffrey's American Ballet Center. Member, Pennsylvania Ballet, University of Utah Dance Department, Cleveland Ballet and Chicago Ballet. *"All dancers are familiar with the attitude management has toward us: that we are 'irrepressible children' who have such a lark dancing 8 hours a day that we should do it for free. I hope that through a strong union we can demonstrate that we are thinking, upstanding artists, with a right not only to pursue our artistic goals, but also to have a decent standard of living and job security. I would like to see dancers and singers become more actively involved in AGMA, in order to make it a union more responsive to our needs."*

NEW ORLEANS AREA

SOLO SINGERS

(1 Vacancy)

- **Mary S. Bertucci**



Member, 23 years. Has served on local Executive Committee and Board of Governors 12 years; current Board member. Past, current Delegate, New Orleans Opera House Association. Church soloist; audition winner, New Orleans Summer Pops. Soloist at conventions, carnival balls, New Orleans Recreation Department; sings the National Anthem for most civic organizations and banquets. Completed 28 years with present employer as Personnel Assistant. *"I have really enjoyed every minute of fellowship, knowledge and friendship service on the Board of Governors has afforded."*

CHORISTER

(1 Vacancy)

- **Harry H. Howard**



Member, 18 years plus. Served 3 terms on Board of Governors and 5 years as AGMA representative in New Orleans Area. Served as Delegate for Area when it embraced 10 Southern states. Service, past and current, on Local Executive Committee; also service on Nominating and Negotiating Committees. *"I favor increased participation in union business by encouraging wider use of referendum votes of all Board members. I also favor increased voting rights for associate as well as active members."*

PHILADELPHIA AREA

SOLO SINGERS

(1 Vacancy)

- **Walter Knetlar**



Member, over 30 years. Past, current service, Board of Governors. Has served on Audition Committee 4 years; also served on Local Executive Committee and Grievance Committee; Union Delegate in 1967 tour to Caracas, Venezuela. Has appeared as soloist with most professional opera companies

in the Northeast and has toured extensively with union opera companies. *"Members of our local committee have asked that I seek reelection in order that we all might keep in close contact with matters in this area and be able to deal much better with them."*

CHORISTERS

(3 Vacancies)

- **Neils Peter Dahlberg**



Member since 1968. Past member, Area Executive Committee. Past Co-Chairman, Auditions Committee. Professional soloist, Philadelphia churches. 28 year member, International Federation of Professional and Technical Engineers. *"I believe in democratic unionism, equal and responsive representation, candor in collective bargaining, and in a mutual interest and responsibility for quality theatre. And I believe that unionism's prime interest should be to 'uphold the dignity of man' and be the premise upon which all thought shall be based."*

- **Wynema McKinley Fox**



Member over 30 years. Has served on various committees. Past, present service, Board of Governors. Recipient, 1962 AGMA Merit Award for Distinguished Service and, in 1964, Active Life Membership. Member National Constitutional Convention. Over 30 years on National Board. Helped organize Philadelphia AGMA and for over 25 years served as Chairman of Philadelphia Executive Committee. During this period effected substantial improvements in remuneration and working conditions. Serves on numerous national committees. Currently member of Office Administration and Policy Committee.

- **Shirley Grobman**



Member, 6 years. Past and current Treasurer of Philadelphia AGMA Chorus; member, Philadelphia Area Executive Committee. Has served as Delegate, Philadelphia Grand Opera and Phila-

delphia Lyric Opera. Current Delegate, Opera Company of Philadelphia. Extensive choral and quartet work in Philadelphia Area. Local and national TV and radio. Choreographer for Rittenhouse Opera Company. *"I feel that an informed membership is dependent upon representation that is responsive and sensitive to its needs. I also believe in furthering conditions that will provide more work for more members."*

Elizabeth Hessner



Member since 1945. Has served on Auditions and Better Relations Committees. In addition to the Opera Chorus, was Co-Founder and Co-Director of "Opera Intime," an operatic workshop with units in Trenton, N.J., and New York City. Has also been active as church soloist, presently at Unitarian Church in Germantown. *"Having seen many changes in AGMA over the years (all for the better!), I would be happy to contribute in any way to the continued growth and development of the organization that has meant so much to me and to my husband."*

• **Bert Kornfeld**



Member, 26 years. Has served on Auditions and Better Relations Committees for 16 years, and for past 7 years as Chairman, Philadelphia Area Executive Committee. Past, current service on Board of Governors. Vice Principal, Fels Junior High School; member, Philadelphia Association of School Administrators and Pennsylvania Congress of School Administrators.

Frank Nardi



Member, 5 years. Has served 1 year on Better Relations Committee. Choir director, cantor and soloist at St. Cecilia's Church, 6 years. TV appearances as soloist and choir director. Soloist, Matinee Musical Club of Philadelphia.

English and Reading teacher in Camden, School System—8 years. Has Masters Degree in Education. Sang in recent Eucharistic Congress held in Philadelphia.

DANCERS
(1 Vacancy)

• **Dane LaFontsee**



Member, 13 years. Past and current service on Dance Committee. Past, current service, Board of Governors. Past Delegate, Pennsylvania Ballet. Past appearances with National Ballet of Washington, Dallas Civic Opera, Washington, Atlanta and Philadelphia Lyric Opera Companies. Choreographer for 1977 Choreographers Workshop for Pennsylvania Ballet and a work for the Dayton Ballet's 40th Anniversary Performances. Is married to Ballet Mistress Fiona Fuerstner and has a 4 year old daughter.

WASHINGTON/BALTIMORE AREA

SOLO SINGERS
(1 Vacancy)

• **Carol Cramer**



Member, more than 14 years. Past, current member, Board of Governors. Has own twice-weekly hour cultural program on WGTS-FM, with local, national and international artists, community leaders and media people, called "The Sounding Board." One-woman concert for 9 years for Washington Performing Arts Society; has sung with National Symphony and members of Buffalo Philharmonic. Fifth Church of Christ Scientist, Washington, D.C., since 1965. Member, AFTRA. *"I am in a much better position to serve more efficiently, having my own radio show which is far-reaching in scope. I appreciate and enjoy the opportunity and privilege of serving my fellow artists."*

Mary Kennedy



Member, 22 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."*

CHORISTERS
(2 Vacancies)

• **Yvonne Easter**



Member, 18 years. Past, current service on Committees: #5, Area Executive, Nominating, Relief Fund. Chairman, Chorus Committee. Past, current Board member. Past Delegate, Opera Society of Washington, Arlington Opera Theatre. Opera Society chorus; soloist at Kennedy Center with New Haven Symphony, at Metropolitan Museum of Art, Watergate Concerts, Corcoran Gallery of Arts, with Tivoli Singers, Arlington Symphony, New Haven Chorale, Connecticut and New Haven "Pops" concerts, Washington Cantata Group. *"I pledge continued efforts to improve communications between individual members and their union and to promote increased support and recognition of opera and ballet by the government and general public through AGMA action."*

Ann Hart

Member 3 years. Member of Local Executive Committee and Subcommittee-Choral Committee. Delegate Washington Opera. Professional opera debut Michigan Opera Theatre. Member of Washington Opera Chorus. About to receive Master's Degree in voice from Catholic University. *"My primary concerns are communication between the*

(Continued on next page)

CHORISTERS

(Continued)

AGMA officers and its members and employment for AGMA singers."

(Photo not available at press time.)

David Link

Member 8 years. Member of Local Executive Committee and Subcommittee-Choral Committee. Appearances with Baltimore Opera, Opera Society of Washington and Annapolis Opera. *"If elected, I would encourage greater participation of membership and pride in being a member of AGMA."*

(Photo not available at press time.)

NEW ENGLAND AREA

CHORISTERS

(1 Vacancy)

• Geraldine Barretto



Member, 20 years. Past member, Resolutions Committee, 25th Anniversary Convention; many years on New England Executive Committee and its

past Chairman. Past Delegate, Negotiating Committee, Boston Ballet. Currently member, Executive Committee, Executive Board Committee No. IV. Past Delegate, New England Opera Theatre, American National Company. Past, current delegate, Opera Company of Boston. Past, current member, Board of Governors. Member, AFTRA, AGVA. Soloist with Boston Pops, roles with major opera companies; program coordinator for 15 years on WERS-FM. *"It is my aim to continue to aid AGMA maintain a high professional level and to provide more professional opportunities in this time of economic crises in the arts."*

TEXAS AREA SOLO SINGERS

(1 Vacancy)

• Eugene Conley



Member, 38 years. Past, present member, Board of Governors and Local Executive Committee. Has served on Committee III (Soloists). Member, AF-

TRA. Was leading tenor of the Met and with major opera companies here and abroad, including La Scala, Covent Garden, Stockholm Royal Opera, Teatro Colon, etc. Recorded "Missa Solemnis" with NBC Symphony under Toscanini. Regular guest artist on TV's "Voice of Firestone" in the '50's. Professor of Voice, American Institute of Musical Studies, Graz, Austria. Host for WRR-FM "Sunday Night at the Opera," when Met visits Dallas. Premier of Stravinsky's "Rake's Progress" at the Met. Resident Tenor and Professor of Voice at North Texas State University School of Music since 1960.

NORTHWEST AREA

SOLO SINGERS

(1 Vacancy)

Alyce Rogers

Member 9 years. Performs throughout the Northwest. Is active in the Portland AGMA Chapter. She is anxious to be of assistance in AGMA matters.

(Photo not available at press time.)

CHORISTERS

(2 Vacancies)

Rudy Jones

Member of AGMA 10 years. Member of Seattle Opera Chorus. Active participant in developing Chorus By-Laws.

(Photo not available at press time.)

Bett Samuelson



Member, 15 years. Has served as Delegate, Seattle Opera. Member of Seattle Opera Chorus, performing in 55 operas. 15 years choral director and soloist. *"Having been a charter member of the Seattle Opera Chorus, I have seen the needs from the beginning and have been actively working to help promote better working conditions and a harmony between management and chorus."*

• Robert Schroeder



Member, 16 years. Past Vice-President, Seattle Executive Committee. Has sung with Seattle Opera since its inception. *"I have been privileged to participate in the professional growth of the AGMA chorus in this Area. I would like the opportunity to make the term 'plan ahead' a reality in AGMA-Management relations."*

(Photo not available at press time.)

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 their 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 Jersey Symphony Orchestra

New York Lyric Opera Company

**New York Philharmonic Symphony
Orchestra**

The Philadelphia Singers

**Michael Signorelli and the Lyric
Opera Company of L.I.**

Dennis Wayne Dance Theatre

Deceased

ANDRE EGLEVSKY

NORMA HETSCH

RICHARD PARK

ALMA REBUGLIO

EARL RINGLAND

CYRIL RITCHARD

Strike Against N. Y. Philharmonic

The strike against the New York Philharmonic has made the concert singers one of the most active segments of AGMA in the current season. Regrettably there has been no movement by the management toward a settlement, and it appears that strike action will have to be carried on for some time to come.

There is better news from another quarter: a settlement has been reached with the Opera Orchestra of New York. This employer had insisted that no agreement would be signed prior to a Philharmonic settlement. Therefore a meeting of the Opera Orchestra shop on February 14 authorized a strike to take effect by March 1 if an agreement was not signed. Arduous negotiations ensued, and an agreement was reached providing that all Opera Orchestra performances at New York City sites under AGMA jurisdiction will utilize AGMA choruses exclusively. In exchange for Opera Orchestra's written commitment that this provision will apply in future agreements regardless of any other changes which might be negotiated, AGMA is permitting the use of one non-AGMA chorus in the 1978-79 season because of the unique circumstances of the presentation as planned by Opera Orchestra well in advance of the dispute.

The AGMA negotiators feel that the long-term commitment by Opera Orchestra to AGMA's goal of all-professional choruses is a major victory which will serve to isolate the New York Philharmonic as the only user of amateur singers in the professional concert field.

Members should take the following steps to support the Philharmonic strike:

1. Refrain from accepting employment with the Philharmonic, whether as soloist or chorister, for the duration of the dispute. Note: This step is mandatory as per the order of the AGMA Board of Governors.

2. Set aside April 27 and 29 at 7:30 p.m. and April 28 at 1:00 p.m. for a massive show of picketing. This last series of concerts in the season should have been performed by an AGMA chorus.

3. Anyone who pledged a donation

to the Philharmonic Phone Festival with the stipulation that the amount would be forwarded after settlement and who received a bill for same,

should return the bill with a letter repeating the stipulation, with a copy to Albert Webster, General Manager of the Philharmonic.

AGMA RELIEF FUND

Statement of Assets and Liabilities

(Cash Basis)

September 30, 1977

ASSETS	
Cash	\$193,649
Investments in marketable securities at cost:	
Stocks (market value \$376,456)	411,895
Bonds and U.S. Government Securities (market value \$295,324)	332,383
Due from investment broker	3,000
Total assets	940,927
LIABILITIES	Ø
FUND BALANCE	\$940,927

AGMA RELIEF FUND

Statement of Income and Expenses and Fund Balance

(Cash Basis)

Year Ended September 30, 1977

Income	
Theatre Authority, Inc.	\$ 76,250
Investment income	
Interest	\$26,859
Dividends	23,204
Gain on sale of securities	1,583
Total income	51,646
Repayments from members	11,171
Fines	5
Miscellaneous	1,595
Total income	140,667
Expenses	
Monthly assistance payments to members	4,805
Other payments to members	68,804
Outside administrative expense	5,000
Outside secretarial services	2,910
Contributions	
Through Theatre Authority, Inc. ..	1,466
Other	1,040
Accounting	1,125
Legal	400
Miscellaneous	115
Total expenses	85,665
Excess of income over expenses	55,002
Fund balance, beginning October 1, 1976	885,925
Fund balance, ending September 30, 1977	\$940,927

TIBBS' REPORT

(Continued from page 2)

ceived by other groups with similar education. Almost half of the performing artists had four or more years of college and/or post-graduate training, compared to only 16.5% of the labor force as a whole.

Household income for many performing artists is below the national median income level as well as below \$7,500, the income eligibility level for participation in CETA, and thus would qualify for CETA programs. The percentages reporting household income below \$7,000 are as follows: 28% for AEA, 25% for SAG, 17% for AFTRA, 16% for AGMA and 15% for AFM.

Education and Training

Participation in organized study or training continues throughout their careers for most performing artists. To pay for this additional training, most performing artists spend between \$100 and \$500 a year, and 1/3 spend over \$1,000 a year.

* * *

In light of the survey findings, the participating unions have called on the Department of Labor to review and revise federal employment policies and programs to better meet the needs of low-income or jobless performers.

The following policy recommendations by the unions suggest specific ways in which the employment needs of performing artists might be discussed:

1. To reduce unemployment the federal government should make a greater effort to assure that eligible

professional artists are reached by CETA programs. Special efforts to encourage prime sponsors to develop arts-related programs should be undertaken.

2. The CETA regulations should be amended or interpreted to permit greater participation of underemployed professional performing artists.

3. Another approach to addressing the employment difficulties of performing artists would be to revise Title III of CETA to establish a national employment and training program aimed specifically at unemployed and underemployed performers. An alternative approach would be to pro-

vide special supplemental funding to prime sponsors for arts employment and training programs in the areas where performing artists are concentrated.

4. Steps should be taken to improve the unemployment insurance service to performing artists. This would involve the provision of technical assistance to the state and local employment offices so that local officials become better informed about the special nature of performing artists' employment. It would also require an effort to make performing artists more aware of the benefits to which they are entitled.

Francis Barnes Retires in Los Angeles

Francis Barnes, AGMA Representative for the Los Angeles area since 1965, an Assistant Representative since 1961, has been a member of AGMA since the Guild's earliest days.

As a former Chairman of the Los Angeles Area Executive Committee and as a long-time member of the National Board of Governors, Mr. Barnes was made a Life Member for Distinguished Service to AGMA in 1964.

As a Life Member, Mr. Barnes will continue as an active member of the Guild.

AGMA extends its deep appreciation to Fran for his years of devoted service and extends best wishes to him and his wife, Barbra, for a happy and rewarding retirement.

Effective January 1, 1978, AGMA is represented in the Los Angeles area

by the firm of Brundage, Beeson & Pappy. Please see the masthead for the address and telephone number of the new Los Angeles representatives.

Labor Dispute with Spoleto Festival-USA

The AGMA Board of Governors at its meeting of March 20, 1978 ordered all of its members not to perform any act or make any contract or commitment with respect to working for SPOLETO FESTIVAL-USA until the labor dispute with the Festival has been resolved and a collective bargaining agreement concluded, provided, however, that contracts already in existence calling for performance with the Festival are not affected by the foregoing.

AMERICAN GUILD OF MUSICAL ARTISTS
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