

AGMAZINE

VOLUME XXXI No. 4 OFFICIAL ORGAN OF THE AMERICAN GUILD OF MUSICAL ARTISTS
A Branch of the Associated Actors and Artistes of America, Affiliated with the AFL-CIO

FALL, 1978

Arts Endowment Creates New Opera/Musical Theatre Program

A program to serve the needs of opera and musical theatre has been approved by the National Council on the Arts and announced by Livingston L. Biddle, Jr., Chairman of the National Endowment for the Arts.

The new Opera/Musical Theatre Program evolved from a series of meetings and discussions between the advisory panels of the Endowment's Music and Theatre Programs and grew out of a general concern that, although the Endowment had funded musical theatre projects through a variety of program channels, the field has largely been neglected in the process. In addition, it was felt that many prospective musical composers and librettists were being lost to television and the motion picture industry because of lack of opportunity in this field. There was general consensus also that both opera and musical theatre are part of

one music continuum and that each could benefit from a closer association with the other and that by creating a new Program, the Arts Endowment would be encouraging the development of bridges between opera and musical theatre.

The first step in the new Program will be to select a staff and panelists and to draw up guidelines for the Program for possible implementation in fiscal 1980. However, Mr. Biddle has indicated a limited number of pilot projects for musical theatre may be possible in fiscal 1979.

Jim Ireland, previously in charge of opera support within the Music Program, has been named Assistant Director of the new Opera/Musical Theatre Program. He will also serve as its Acting Director during the transition period.

New Agreement With Chicago Lyric Opera

After a lengthy negotiation, a new two-year bargaining agreement has been signed between the Lyric Opera of Chicago and AGMA. The substantial improvements in this agreement include an average 15% increase in performance and rehearsal weeks compensation for the first year of the contract, and an additional 5% for the second year.

Choristers with ten or more years of service will receive a bonus payment of one week's performance-week salary.

Instructional pay is increased approximately 15% for the first year of the agreement and 10% for the second year.

Choristers who work in excess of the included rehearsal hours will receive a premium of time and one-quarter for each additional hour. Payment for such rehearsal hours had previously been at straight time.

Dancers will receive the same, or better, percentage increases. Dancers will also be included under the AGMA Health Insurance Program.

All other rates, including those for soloists, are increased by 15%.

AGMA Welcomes

AGMA members throughout the country warmly welcome the members of The Philadelphia Singers to the AGMA family. Founded in 1972, The Philadelphia Singers is composed of 30 to 40 singers excelling in solo as well as ensemble work.

Discussions during recent years culminated in the signing of a bargaining agreement between The Philadelphia Singers and AGMA which became effective during July of 1978.



Members of The Philadelphia Singers reviewing the newly signed bargaining agreement. Back row (l to r): Raymond Walters, Chorus Personnel Manager; Sharon Dworchak, AGMA Delegate-Elect; Michael Korn, Music Director. Front row (l to r): Doralene Davis, retiring AGMA Delegate; DeLloyd Tibbs, AGMA Executive Secretary.

Public Funding for the Arts Should Support the Arts in Their Professional Form

By DeLloyd Tibbs
National Executive Secretary



Some weeks ago, the United States Senate Appropriations Committee issued a report pertaining to the Fiscal 1979 appropriations for the Arts and Humanities Endowments.

Although the Committee's report recommended a substantial increase in funds for the Endowments it also in-

cluded the following language which we found most disturbing: "The agencies are instructed to give every possible consideration to aiding new and non-professional talent."

AGMA has opposed this position on the basis that the laws governing both Endowments give emphasis to assisting professional work.

In addition, the entire history of the legislation relating to the arts has demonstrated a concern of Congress for the arts in their professional form.

The language of the Senate Appropriations Committee—though not having the force of law—does have the

form of a strong warning to the agencies to lower their standards. This position would seem to represent a significant shift in policy by a very powerful committee.

By attempting to dictate, as it does, a cultural policy for the nation, this policy would circumvent both the Arts and Humanities Councils which are comprised of experts and professionals who are supposed to set cultural policy. If not opposed, this policy could result in further encroachment by Congress on the cultural policy of the nation.

The response from Senators with whom we filed protests were sparse and varied. Senator Edward M. Kennedy of Massachusetts, for instance, responded in part as follows: "I share your deep interest in the arts and in the importance of emphasizing quality in determining what groups or individuals receive support from Endowments. At the same time, while stressing quality in the arts, I feel it is important to work for ways to integrate new opportunities for artists." Senator S. I. Hayakawa of California, who is not a member of the Appropriations Committee, responded in part that he had apprised Senator Magnuson, Chairman of the Senate Appropriations Committee of our concern and he would give the proposal the appropriate consideration when it comes before him in the Senate for action. Senator Clifford P. Case of New Jersey responded in part that he would give this matter careful consideration, mindful of our views, should any of the bills reach the floor of the Senate. Senator William Proxmire of Wisconsin appeared to understand and support our position without reservation. He responded as follows: "Thanks so much for letting me know of your opposition to spending the funds of the National Endowment for the Arts on non-professional arts. I am concerned about this, too. To add still another to the many areas we already support would lead to further budget increases, or else to thinner support for the groups to which we have already committed ourselves."

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Editorial Consultants, Dick Moore and Associates

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AFL-CIO Pilot Program Is Underway To Stimulate Jobs for Performers

Executive Secretary DeLloyd Tibbs has been named to the Performing Arts Advisory Committee and former AGMA Treasurer Abba Bogin has been named New York Coordinator of a pilot program recently undertaken by the AFL-CIO Human Resources Development Institute (HRDI) and the Department for Professional Employees (DPE), with which AGMA is affiliated, to help stimulate job activity for performing artists and support personnel. The program was launched as a direct result of the dismal employment picture presented by a recent government study entitled "Employment, Underemployment and Unemployment in the Performing Arts." The U.S. Department of Labor has provided a \$218,000 grant and offices have been opened in New York, Chicago and Los Angeles to deal with the specific problems of performing artists as recommended by the study. Coordinators in these offices will work under a national coordinator based in Washington, D.C. and all activities will be coordinated with the HRDI's present nationwide operation of employment and training specialists in 60 cities and with the DPE's Arts, Entertainment & Media Industry Committee.

The study showed that unemployment and underemployment for performing artists is severe and widespread and these problems are not being dealt with adequately under present federal employment and training programs, such as the Comprehensive Employment and Training Act (CETA).

National Coordinator for the program is Patricia Ewald. Ms. Ewald recently resigned her post as head of the Consumer Affairs Department for the City of Boston. She also is a former administrator of arts programs and Director of the Worcester, Massachusetts Office of Cultural Affairs. Assisting Ms. Ewald are three Regional Coordinators in New York, Los Angeles, and Chicago, respectively.

Mr. Tibbs attended a meeting of New York's Performing Arts Advisory Committee on September 13.

The meeting brought together groups interested in CETA (Comprehensive

Employment and Training Act) and other arts programs. Attending were representatives from all the participating performing arts unions, N. Y. City and State CETA related agencies and

the New York State Council on the Arts. Hope was expressed that this would be the first in a series of dialogues on CETA programs and would lead to mutually beneficial results.

"Off The Great Wall"

Joan Greenspan, AGMA's Assistant National Executive Secretary, was selected by the U.S. China People's Friendship Association to travel to China on their Friendship Study Tour from the Eastern Region. The group of 24 professional people represented a cross section of individuals in medicine, teaching, government and the arts. The 20-day trip on mainland China included visits to Peking, Harbin, Shenyang, Shanghai, Wushih, Canton and ended in Hong Kong. The group had extensive official briefings in factories, hospitals, schools, agricultural communes and theatres.

This was a rare opportunity to begin traveling in China now that the government policy on western travelers has changed so dramatically in the last two years since the fall of "the gang of four." A new openness in Chinese society and an eagerness to make contact with the west with an emphasis on growth and technology afforded the group opportunities to view many aspects of daily working life in China today which would not have been possible just two years ago.

Ms. Greenspan was able to meet with the Chinese performers in many cities and extend personal greetings and exchange views with performers in ballet, opera, variety shows and acrobatic troupes in the various cities where the group attended performances in tents, open air people's parks and indoor theatres. Since traditional western music and dance were forbidden in recent years, this was the first time in 12 years that western classical music was beginning again in China as well as classical ballet. Both are very popular with Chinese audiences. Many traditional Chinese operas and ballets are being performed once again in China and the response of the audiences was overwhelming. American



Greenspan

visitors were greeted with great warmth and friendship wherever they travelled officially, as well as just strolling the streets of Shanghai or Peking.

Ms. Greenspan expressed the interest and eagerness of American performing artists to travel and perform in China, now that cultural exchange has begun with the Peking Opera Ballet tour of the U.S.A. She said that international friendship among the performers of the world is universal and perhaps through cultural exchange other political issues could be resolved as diverse cultural traditions are shared.

AGMA members have always been in the vanguard as the U.S. ambassadors to the world representing the very finest in the American performing arts that this country has to offer. Since China will be increasing the number of American travelers to 10,000 in 1979, members who are interested in joining group trips to China should contact the U.S. China People's Friendship Association in their own local area.

Where Do You Go From Dancing?

AGMA Dancer Lili Cockerille Is a Dance Critic in Tulsa

One of the questions most frequently asked is what happens to dancers when they no longer wish to perform? Lili Cockerille married Stan Livingston, has two beautiful sons Alton and Zachary and a lovely old home in Tulsa, Oklahoma. When the new performing arts center was completed the management introduced a dance series and Lili as a professional performer with the Joffrey and Harkness ballet companies exhibited her expertise and knowledge in one of the most important forums as a critic who knows, lives and understands American dance. She writes . . . "to me it is very rewarding to see audience awareness of dance grow in Tulsa. Until our new Performing Arts Center was built, we only had performances by the Tulsa Civic Ballet (a regional troupe). Now we have Joffrey and Pilobolus as well as many others and the audience for the first time is being exposed to all kinds of dance they have never seen before. . . ."

Lili stresses that "dancers must become aware of the many new options open to them upon retiring at age 30. No longer is a dancer confined to the role of teacher or ballet mistress. With the importance of dance growing by leaps and bounds throughout America, many communities are seeking knowledgeable guidance to present, promote and appreciate dance at its very



Cockerille

finest. For me, it is a fulfilling and beautiful experience to be actively participating in the growing appreciation of dance in Tulsa, Oklahoma."

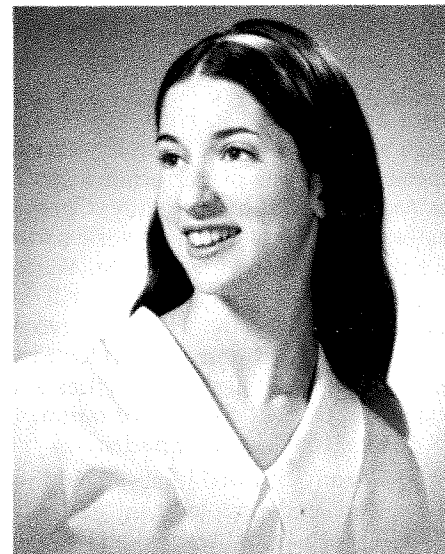
Lili has asked that we express her greetings to the many AGMA members she has worked with and if you're ever in Tulsa, Oklahoma. . . .

With the dance explosion in this decade a variety of job opportunities have unfolded and it would be a mistake to let these positions be taken over by anyone other than the only true professionals, the dancers themselves.

Fellowship to Ellen Parker

Former Pennsylvania Ballet dancer Ellen Parker has been awarded the Lesley Jane Rosen Memorial Fellowship for leadership potential and academic excellence at New York University's Graduate School of Public Administration. Ellen will pursue studies in the fall for a Masters Degree in Cultural Policy, Planning and Administration.

The first arts administration intern in the Dance Program of the National Endowment for the Arts and a former Fellowship Award student at Harvard's Institute in Arts Administration, Ellen is presently a consultant for the New York State Council on the Arts.



Parker



Executive Secretary DeLloyd Tibbs visits the Washington-Baltimore office and confers with members of staff and AGMA's Executive Committee on activities in their area. Standing (l to r) are: Lynne Anders, Executive Committee; Carol Ireland, National Board member; Valerie Eichelburger, Executive Committee; Yvonne Easter, National Board. Seated (l to r) are: Ann Hart, Executive Committee; Mr. Tibbs; Evelyn Freyman, AGMA Representative; Pat O'Donnell, Administrative Assistant.

Opera on Public Radio is Under AFTRA Jurisdiction

AGMA members are advised that a bargaining agreement is in effect between National Public Radio and the American Federation of Television and Radio Artists covering the recording in the opera house of chorus singers and soloists in selected theatrical performances of local and regional opera companies, in cities other than New York, Chicago, Los Angeles, and San Francisco, for non-commercial broadcast on radio stations affiliated with National Public Radio.

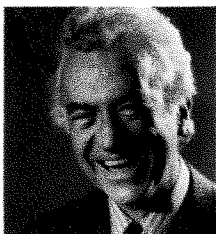
AGMA members who think that performances in which they are appearing are to be broadcast or re-

corded for broadcast on radio stations affiliated with NPR should advise the New York AFTRA office, (212) 265-7700.

The AGMA National Opera Basic Agreement provides that permission for filming, broadcasting, televising and so forth shall be granted at the absolute discretion of AGMA and upon such terms and conditions as determined by AGMA. AGMA's permission for broadcasts on National Public Radio is automatic when such broadcasts are made under the AFTRA-NPR Agreement.

NATIONAL BOARD CHANGES

In the New York Area, the following changes have taken place on the National Board of Governors: Emile Renan has replaced Jerold Siena and Elizabeth Lamkin has replaced James Billings.



Renan



Lamkin

STRICTLY PERSONAL

Born: To Muriel Costa-Greenspon and her husband, Giorgio Costa, Met Carpentry Shop, a son, September 9, 1978 at Mt. Sinai Hospital. Named Stefano Filippo Costa. His father was present at the birth. Mother is 4th Vice-President of AGMA and a soloist who has sung, not only in the major opera houses in the U.S., but also abroad.

Married: New York City Ballet dancers, Kira Nichols and Daniel Duell, married in Saratoga, California, September 3rd. Best man was Danny's brother, Joseph Duell, also a member of the New York City Ballet. Mrs. Duell's mother, Sally Streets, was for-

WHAT KIND OF MEMBER ARE YOU?

Some members keep their guild strong,
While others join and just belong;
Some dig right in; some serve with pride;
Some go along just for the ride.
Some volunteer to do their share,
While some lie back and just don't care.
On meeting days some always show,
While there are those who never go.

Some always pay their dues ahead;
Some get behind for months instead;
Some do their best, some build, some make;
Some never give, but always take.
Some lag behind; some let things go;
Some never help their guild to grow.
Some drag, some pull, some don't, some do.

Consider—Which of these are you?

—Anonymous

(Reprinted with permission from the Negro Actors Guild of America)

merly a dancer with the New York City Ballet.

American Ballet Theatre dancer, Susan Jones, was married to Eugene Eglin, on July 29th, in New York City. Miss Jones has just been appointed Assistant Ballet Mistress of the American Ballet Theatre.

Frank Ohman, New York City Ballet dancer, married Gloria Jean Isaksen, formerly with the Pennsylvania Ballet, now director of the Potomac Ballet, on June 24th.

AEA ADOPTS NEW MEMBERSHIP RULE

Actors' Equity Association has asked that we advise the AGMA membership of their new policy with respect to membership in Actors' Equity Association which is as follows:

"Resolved that as of April 1, 1979, membership in Actors' Equity Association shall be conferred only upon application following the signing of an Equity Contract or upon those who have come up through the apprenticeship system."

AEA has further advised that members of AGMA who were employed under AGMA contracts prior to October 1, 1978 will have until April 1, 1979 to join Equity without an Equity contract. After that time, membership in Equity will be permitted only with a signed Equity contract. The interchangeability agreement between Equity and AGMA will, as it affects the payment of initiation fee and dues, remain unchanged.

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

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

Dennis Wayne Dance Theatre

Mr. Tibbs' Report

(Continued from page 2)

In our protest to the members of the Senate, we pointed out that if our limited national funding for the arts is distributed to non-professional organizations, these organizations exist in such abundance that the funds available for the arts would be dissipated to the point where our national performing arts treasures could no longer survive. Such a development would have serious negative implications for the quality of life in the United States.

The avocational arts in America have always been part of our heritage for 200 years and there has not been a need for financial support in this area whereas, in contrast, the professional performing arts would be in dire jeopardy without substantial public funding as is traditional throughout the western world.

At the root of this problem is no doubt the fact that the appropriations for the two agencies, inadequate as they are, have now reached the point where the size of the appropriations make them targets for the problem often referred to as pork barrel.

Please discuss this with your friends, your Senators, your representatives. Our task is to convince our lawmakers that professional performing arts and pork barrel are not compatible.

Deceased

EVELYN ADAMS
GERALDINE BOROWSKI
PEARLE GOLDSMITH
FELICIA MONTEALEGRE
MARIO PALERMO
GUNTHER RENNERT
GEORGE ZACHARIAS

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SIGN YOUR NAME HERE

Sign Your own name only. Under the law, information in your social security record is confidential and anyone who signs another person's name can be prosecuted. If you have changed your name from that shown on your social security card, please copy your name below exactly as it appears on your card.

Loretta Tempel DiNofia Honored in Philadelphia

On Monday, May 8, 1978 the Philadelphia Chapter of AGMA held its annual dinner. This year's honored guest was Loretta Tempel DiNofia, who is retiring after serving as secretary to our membership for 17 years and after 27 years as an AGMA member. Messages of good will were received from present and past mana-

gers, as well as stage directors and conductors. A citation from the Board of Governors commended Loretta for her devoted service and expressed deep gratitude to this outstanding member.

All Philadelphia choristers joined in wishing Loretta years of retirement that will be as pleasant as the years she spent singing on the opera stage.

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