

# AGMAZINE

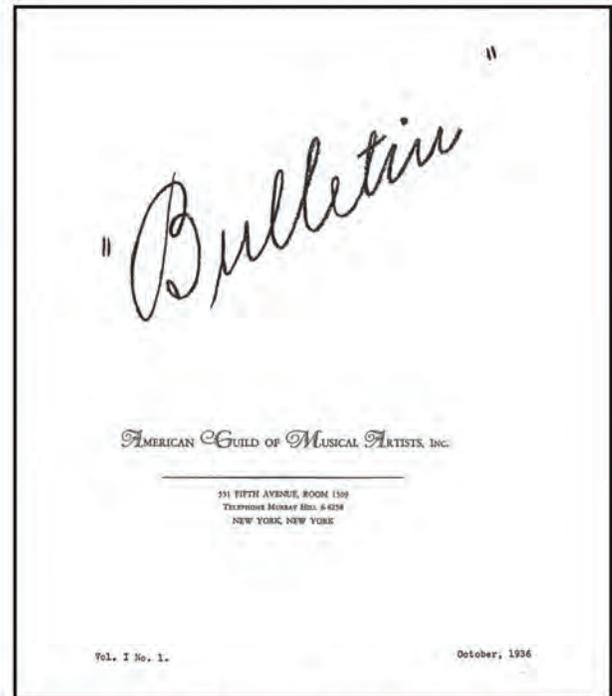
Official Publication of the American Guild of Musical Artists  
A Branch of the Associated Actors and Artistes of America • Affiliated with the AFL-CIO

Summer 2016



Volume 70, Number 2

If I Had Known Then...



*"AGMAzine", October, 1936*



*AGMAzine, Summer, 2016*

... What I know now...

The American Guild of Musical Artists  
1430 Broadway, 14th Floor  
New York, New York 10018-3308  
(212) 265-3687  
Fax: (212) 262-9088  
www.MusicalArtists.org

Lawrence Tibbett, *Founding President*  
Jascha Heifetz, *Founding Vice President*

James Odom, *President*  
John Coleman, *1st Vice President*  
Gregory Stapp, *2nd Vice President*  
George Scott, *3rd Vice President*  
J Austin Bitner, *4th Vice President*  
Jane Shaulis, *5th Vice President*  
Raymond Menard, *Treasurer*  
Louis Perry, *Recording Secretary*

Leonard Egert, *National Executive Director*

Gerry Angel, *Director of Operations*

**General Counsel** Bruce Simon  
Cohen, Weiss, & Simon  
(212) 563-4100

**Special Counsel** Gail Lopez-Henriquez  
Freedman & Lorry  
(215) 925-8400

**Associate Executive Director** Deborah J. Allton-Maher  
Deborah@musicalartists.org  
(800) 543-2462

**Midwest Counsel** John F. Ward  
John@musicalartists.org  
(312) 628-7830

**Western Counsel** John C. Russum  
AGMALA@ca.rr.com  
(310) 215-9554

**New York Area Dance Executive** Griff Braun  
Griff@musicalartists.org  
(800) 543-2462

#### Area Representation

**Mid-Atlantic** Eleni Kallas  
National Director of  
Organizing and Training  
AGMADC@comcast.net  
(301) 869-8266

**San Francisco** Nora Heiber  
National Dance Executive  
nheber@earthlink.net  
(415) 552-2800

Editor Denise Baker

## In This Issue

By Tim Smith, *MMRC Chair, AGMA Governor and Chorister*



In this issue, we bring you stories and advice from some of the many members who shared their thoughts on this issue's theme, "If I knew then what I know now." Who knew it would be such a loaded question?! As you will see, we had a very nice response.

Retiring Chicago Symphony Chorus Chorister Mary Ann Beatty shares with us what 40 years has taught her. Dancer Mathew Donnell talks about the importance of being an AGMA member. We bid a sad farewell to four members who have passed on.

We start this issue with a short introduction from our new National Executive Director, Len Egert. Deborah shares with us several good reflections on our theme. President Jimmy Odom gives us his wit and wisdom on the topic of the theme. We owe a great deal of thanks to the members of the search committee who were able to execute such a thorough and rapid search. We must also thank Deborah Allton-Maher and Gerry Angel for stepping up and taking such good care of us during the search.

I am excited to share that, at long last, AGMA will be rolling out a much needed website overhaul. Keep checking on the website in September and I am sure you will be pleased with the improved functionality and ease of navigation.

The National Office is always willing to help any AGMA member and direct them to the proper place for help, but if you ever feel uncomfortable contacting staff, please know that your elected leaders are also there for you. In fact, MMRC has created sub-committees called caucuses, which are designed to make it easy for members to bring their concerns about the union forward in a confidential way. This committee can then bring the concerns to AGMA's Board of Governors for action. Never be afraid to reach out and ask a question or raise a concern.

In addition to this issue of *AGMAzine*, do not forget to check out AGMA on the web ([www.musicalartists.org](http://www.musicalartists.org)), AGMA on Facebook and AGMA on Twitter (@AGMusicalArtist). Stay connected to your colleagues; get involved with your union; consider serving as a delegate in your shop or joining your contract negotiating team. AGMA grows stronger with your valuable input. As always, we invite you to write an article for *AGMAzine* and include some photographs to go with your article. All submissions should be sent for consideration to [dbaker@musicalartists.org](mailto:dbaker@musicalartists.org). That being said, we would like to SEE YOU! We would like photos of AGMA members doing AGMA work—please share with us rehearsal and backstage photos.

No issue of *AGMAzine* would be possible without all of the members who contribute articles and pictures. I am grateful that you took the time to share your stories with us. I must also express my extreme gratitude to MMRC and AGMA's Denise Baker for their tireless work on this issue. All involved are hoping that YOU, the membership, enjoys what you see. Thank you so much, everyone, for your part in making this issue a reality.

My answer to the question? I was told many years ago "you'll never be a soloist—maybe, if you are lucky, you can sing in an opera chorus somewhere." Well, going into my 22nd season at LA Opera, I guess I'm still "lucky." Stay true to yourself and keep moving forward. ♦

# CONTENTS

**NATIONAL EXECUTIVE DIRECTOR’S REPORT**  
.....4

**ASSOCIATE EXECUTIVE DIRECTOR’S REPORT**  
.....4

**PRESIDENT’S MESSAGE**  
Things I Wish I Had Known Then.....5

**FEATURED ARTICLES**  
How AGMA Selected its Next National  
Executive Director .....17  
A Beautiful Day at Juilliard.....18  
2015 Metropolitan Opera Bake Sale and Auction.....19  
The AGMA Relief Fund Assists Dancers.....19  
The Actors Fund: For All AGMA Members.....20  
AGMA is Improving its Website .....23

**DEPARTMENTS**  
In This Issue.....2  
*In Memoriam*.....18

**AREA NEWS**  
New York .....8  
Pittsburgh.....9  
Southern California.....10  
Northwest .....11  
Chicago/Midwest.....12  
San Francisco.....13  
Texas/Oklahoma.....15  
Washington/Baltimore.....15

**IF I KNEW THEN WHAT I KNOW NOW**  
Retirement—What 40 Years Has Taught Me.....6  
If I Knew Then What I Know Now.....7  
My Advice?.....17  
Best Piece of Advice She Ever Received.....21  
Expert Advice?.....22



p. 6



p. 7



p. 9



p. 11

©Lindsay Thomas



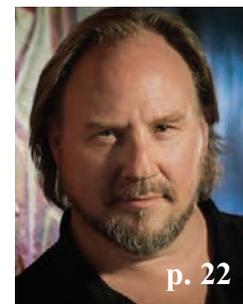
p. 15



p. 18



p. 21



p. 22

## National Executive Director's Report

By Len Egert



It is with great anticipation and excitement that I start my new role as your National Executive Director.

My first couple of weeks have been intense, engaging and informative. After meeting with the Executive Council, where I was introduced to multiple issues and opportunities for our Union, I met with our dedicated staff who provided an in-depth account of AGMA's history, its successes and its challenges along with a detailed explanation of its operations and negotiations.

Building on this initial foundation, I embarked upon an active assessment period to review all aspects of operations. Beginning in September we will bring together the entire senior staff to discuss contract negotiations, enforcement, internal organizing, and other issues that impact members in their respective Areas. In addition, I will be meeting with the Area Committees as well as management from across the country. Toward that goal, I have recently met with Lyric Opera of Chicago and Joffrey Ballet representatives.

While in Chicago, I attended the Labor-Management Conference organized by the Federal Mediation and Conciliation Service entitled "Future@Work, Trends, Tools and Techniques for Partnering in the New Economy." The conference included multiple panels discussing and analyzing the latest trends in negotiations, labor-management collaborations and topical issues including a panel entitled "Lessons from the Original Gig Economy: Arts and Entertainment." During the conference I had the opportunity to meet with leaders in our industry on all sides: union, management and mediation.

AGMA will continue to seek to provide excellent member services, fortify AGMA's resources and develop practices that respond to our evolving and challenging field. Based on my previous experience in the labor movement, I have developed three general concepts to implement these basic principles: Reengagement, Relevancy, and Resource.

1. Reengagement—The true strength of a union is in its members. An active and engaged membership is crucial for all aspects of union activity. We will increase our effort to encourage all members to become active in AGMA and commit to providing meaningful opportunities to do so.

2. Relevancy—We will focus on keeping AGMA up-to-date on current trends and practices in the industry and to be the leader in implementing changes that respond effectively to this vibrant industry.

*(continues on page 6)*

## Associate Executive Director's Report

By Deborah Allton-Maher



I would like to begin by extending a warm welcome to AGMA's new National Executive Director, Len Egert. We look forward to working with you to build an even greater AGMA!

This is the first time that I am addressing the membership at large after serving as AGMA's Interim National Executive Director. I would therefore like to take this opportunity to express my gratitude to the esteemed Board of Governors, the Executive Council and President Odom for their support and for placing their trust and confidence in me, and to Gerry Angel and AGMA's exceptional staff for continuing to provide the level of service, protection and representation during this transition that became the standard under Alan Gordon's leadership.

Alan was a mentor to me, a vivid example of what it means to be an advocate, and a champion of AGMA and its exceptional Artists. It is with humility and gratitude that I dedicate this article to his legacy.

### If I Knew Then What I Know Now

The theme for this edition of *AGMAzine* is a dialogue that occurs internally and between people all the time and about an infinite number of circumstances and experiences. Everyone can relate to this sentiment. Sometimes it is tainted with regret, but sometimes it's an affirmation of life choices that brings about the unexpected outcome in the positive. Given that by nature I am an optimist, I like to think that positive outcomes are in the majority.

Using my own life as a springboard for this dialogue I ask myself: "*If I knew then what I know now...*"

*...Would I have chosen a career as a dancer?*

As an individual, the pursuit of a career in the performing arts forms your sense of self, your values and priorities. It requires focus, commitment, discipline, patience, perseverance, confidence, faith, compassion and integrity. Join these qualities with talent, a bit of luck and the blessing of opportunities and you have a career that is nourishing, sustainable, rewarding and meaningful.

This may be a controversial statement, but I believe that as a career, the performing arts is stable, enduring and serves as the cornerstone of our society. It is among the most human of endeavors. No matter what, people need to be entertained, enriched, challenged and transformed by creative expression. Artists are, above all, creative beings who need to express and who live to create. The performing arts is the nexus of those two fundamentally human urges. It survives wars, economic crises, societal upheaval and political discord.

*(continues on page 7)*

## FROM THE PRESIDENT JAMES ODOM



### Things I Wish I Had Known Then

1. Two semesters of conversational Spanish in college would not prepare me to learn князь Игорь in Russian. Or Wozzeck auf Deutsch. Or Jenůfa in Czech. Or... well, I think you see where I'm headed here.
2. While we're on the topic, with all due respect to Miss Bette Midler and her dresser Miss Frann Frank, a pointing finger is not worth a month at Berlitz.
3. Life does, on occasion, require you to figure percentages that are not even divisions of ten.
4. "I'll have time to worry about that later" is not a life plan.
5. Tap dancing is, in reality, more than just keeping your feet moving and smiling.
6. No matter how much or how little you know about any particular thing, there will always be somebody who knows less and there will always be somebody who knows more.
7. My mother was not telling the whole story when she said that "anyone who can read can learn to do anything." She did not mention that knowing in theory how to do something was not the same thing as having the skills to do that thing in practice.
8. "One or two seasons" quickly becomes fifteen years, and then the next thing you know, you're looking at retirement.
9. Taking that vow to never set foot in a gym again and then keeping it was not necessarily the smartest thing to do.
10. Tying a cherry stem into a knot using only your tongue and teeth is not terribly impressive to anyone over the age of 22. Or who is sober.
11. When you are 22 years old and you weigh 120 lbs. at 5'4", you are thin, no matter how many people tell you that you really need to lose ten pounds. It won't last, so you should enjoy it while it does.
12. Always do the math. That includes checking dates and sources.
13. No matter what you do or how hard you try, some people will simply not be happy.
14. I would one day, in all seriousness, be concerned about whether I have the skills to survive the zombie apocalypse.
15. I would one day, after being concerned about not surviving the zombie apocalypse, be concerned that surviving the zombie

apocalypse might not be the best plan for someone my age.

Looking at the above, it really is something of a list of Jimmy Odom quotes. So in that vein, I have one more favorite "if I had known" quote, or perhaps misquote\*, from a one-woman show entitled, "Brendene: The Lady and Her Laundry." As I remember it, Brendene is quoting her husband, who says, "Hell, Brendene!, If I'd a known you was serious about this singin' thang, I'd a never bought you that double-wide!"

There are days I wish I'd bought the double-wide.\*\*

But only a few days.

I realize that I am completely ignoring the point of the exercise here, which is to allow those of us who have accumulated some life experience to pass along some of that experience to those who are just starting the journey. And to some extent, I think I have. Perhaps some young singer will read my list and spend some extra time polishing his or her language skills. Perhaps some young dancer will work a little harder on perfecting the technique outside the style they usually perform. (Although my experience is that it's hard to find a dancer who isn't working as hard as a human can work in as many styles as they possibly can.) Perhaps some young Artist will realize that a little attention to financial planning will lessen the fear of a retirement spent in a refrigerator box under an overpass. But when I hear the phrase "If I knew then what I know now..." it always signals to me regret. It launches me into a round of circular thinking: If I had know this then, I would not be here now, but if I were not here now, would knowing that be important? Or would there simply be some different thing that I needed to know then?

So what would Jimmy's advice to the young artist actually be?

Trust yourself. Allow yourself to make mistakes. Own those mistakes; it's okay to explain, but don't make excuses. Learn from those mistakes. Listen to and watch everyone—choristers, solo singers, corps de ballet, principal dancers—you'll learn something, even if it's what not to do. Use what works for you and dump the rest, but don't dismiss things without trying them. Don't be afraid to ask questions, but be prepared to both hear far more than you want and to wait to get an answer.

Understand that someone is watching you and learning from what you do. Try to make that something worth learning and not what not to do.

And if you pick up a few skills that will help in the event of a zombie apocalypse, that's probably not a bad thing, either.

*\*I tried to find the exact quote, but couldn't. No, seriously, I really did try.*

*\*\*In case you don't know, a double-wide is a style of mobile home, widely considered to be the epitome of luxury living. At least in Brendene's trailer park. ♦*

## Retirement—What 40 Years Has Taught Me

By Mary Ann Beatty, Chicago Symphony Chorus Chorister



*The following message was delivered to her fellow AGMA Members and colleagues of the Chicago Symphony Chorus (CSC) at Mary Ann's 40-Year CSC*

*Retirement Honors Party.*

The many vocal musicians in this room have been “playing their instruments” ever since their parents realized that they had a kid who could sing in tune and with correct rhythm. And for most of us, our voices have been an integral part of our identities from an early age.

For the past forty years, singing as a professional AGMA member in the Chicago Symphony Chorus has been yet another part of *my* identity—a Latin teacher with a voice that Ms. Margaret Hillis thought could make a worthy contribution to this group back in 1974. Little did I think when I was a high school freshman and Ms. Hillis came to our northern Indiana school in 1962 to conduct those of us in the school’s elite, auditioned ensemble, that twelve years later I’d be auditioning for a spot in the CSC and working regularly with the same woman. Of course, this organization has been a priority for me ever since then with its subscription seasons’ and summer schedules tightly inter-woven into the lives of my husband and our four children, as well. It was a tricky balancing act, but we made it work so that I could continue to use this gift and passion of mine, to reap the musical, educational and emotional benefits of working with the greatest conductors in the world, performing the most glorious choral repertoire, with an orchestra and choral ensemble that are esteemed not only locally, but globally.

I shared and celebrated so much with all of you these past forty years, including exciting tours within the United States and Europe; along with numerous recording sessions at Medinah Temple, and the resultant jubilation in winning ten *Grammy Awards* for “Best Choral Performance”—nine with Margaret Hillis and one with Duain Wolfe. I fondly remember the summer bonding parties at Ms. Hillis’ house and the rousing tent parties after Ravinia concerts with Maestro James Levine; as well as the exhilaration and relief of passing the written portion of the theory exam required to attain professional status back then. The sadness of getting the news of my father’s death during a break at a Wednesday orchestra rehearsal in 1980; experiencing, first-hand, the fatherly side of Maestro Georg Solti, who always personally articulated to me his concern for my well-being during my pregnancies, but especially during those back-to-back concert weeks in October of 1985 with our fourth kid one week overdue. Making music and sharing life’s experiences with all of you—and all those before you—truly changed my singing, my teaching, and my living.

No words can convey my gratitude to all the conductors, chorus managers, coaches, accompanists, and varied staff members and musical colleagues whom I’ve come to know and appreciate over the years. You have all brought such expansiveness, artistry, grandeur, and transcendency to my avocation. And, I must say that it was especially gratifying to have been chosen to serve as Second Soprano Section Leader by Ms. Hillis for 13 consecutive years, and then by Duain, for two more years. The veteran singers in this group have always added not only a special depth and richness to our char-

acteristic sound, but also an historical perspective and a kind of continuous stability, as the group evolved over the years, helping to sustain and secure the premiere choral reputation that the group still enjoys. Career members, who have continued to sing well and who also perform regularly as soloists and in ensembles outside the Chorus, have comprised the backbone of the CSC, similar to those orchestra members in the Chicago Symphony Orchestra. I know this organization will remain strong with the continued participation of you veterans.

I can tell you that I already miss our signature, high-level music-making, but I do NOT miss the 2½ hour drive—one-way—from Wauconda (which only took 50 minutes when I first started!). A special thanks goes to my husband, Carter, for the generosity and understanding he displayed in not begrudging me all the time spent on forty years of rehearsals and concerts, during our forty-two-year-and-counting marriage.

One piece of advice to my fellow singers and AGMA colleagues as I leave: cherish your gigs, take care of your instrument, and never take it for granted. Offer your gift generously, as often as you can, for no one but a vocal musician can truly understand how much this special endowment of a singing voice is connected to one’s identity. My decision to retire from this group was a very hard one for me; I deliberately put an end to one treasured identity. But I am proud and happy to say that, as a 68-year old, I continue to work as a professional musician around Chicago—a singer who still relishes in sharing this joy-filled gift and maintaining the identity begun in toddler-hood. SING ON—EVERYBODY!!!!!! ♦

---

**National Executive Director’s Report** (continued from page 4)

3. Resource—AGMA will strive to be the predominant resource for those performing and working in Opera, Ballet, Concert Choristers, and related venues. The Union is in a unique position to provide the best advice and representation for its members. We have experts in the field and can continue to set working and wage standards to best represent you in an ever-changing arena.

As we begin the journey, I believe these general guidelines will help us to develop policies and procedures for this dynamic union. I welcome your ideas, thoughts and suggestions as the evaluation process continues. There is no limit to what we can achieve when we work together toward common goals. Please feel free to contact me at [LEgert@musicalartists.org](mailto:LEgert@musicalartists.org). ♦

## If I Knew Then What I Know Now...

By Matthew Donnell, AGMA Governor, MMRC Member, Dancer



Having trained in classical ballet from the age of ten, I was no stranger to hard work when I first received a company contract with Kansas City Ballet. At the time I joined, KC Ballet was a non-AGMA company. While the dancers were protected by a caring management and governed by a contract that had been modeled after union contracts, the dancers were disgruntled.

If I knew then what I know now, it would be that dancers are always complaining. It seems to be in our nature to *kvetch* loudly without much thought of the message it is sending to our colleagues and to management. It's crucial to learn the true difference between venting and complaining. It's a fine line, and it's an important one to toe.

When I joined in 2000, I had been a member of a divided company about to participate in our first vote on whether or not to unionize. The vote came out 13 to 13, and thereby went in favor of management. I voted against the union because at that time, my questions weren't answered well enough to sway me toward giving my 2%. All I could see was how little money I made, how I didn't even own a car, and how scared the "nay-sayers" made me.

Fast-forward about seven years. I was experiencing a wonderful career. Following the early advice of a colleague who told me "You need to quit complaining," I had really strived to make the most out of dancing, and it had paid off. I loved my job. However, there was just one thing that was always nagging in the back of my mind and was fed by the other dancers. It was a phrase that said, "If only we were union then. . . (fill in the blank)." It began happening more and more, and was attached to issues both petty and substantial. One issue really grabbed my attention. As the company looked toward the eventual change in management, it gave some of us pause to wonder what would become of our great contract if new leaders were put in place?

I have long lived by the motto that "complaining without action is a waste of time." Having had enough of it, I picked up the phone, called AGMA, and left a message for James Fayette that I'd like to pick his brain about the union. Fortunately, despite AGMA just going through a tough unionization process with another mid-sized company, James called me back. What followed was an overall peaceful and productive negotiation of the Kansas City Ballet's first collective bargaining agreement in the history of the company.

Of course, hindsight being twenty-twenty and all that, one can only wonder if I knew then what I know now, would I have made the call sooner? I'd rather not spend too much time hypothesizing, but what I can speak to is the fact that in the time since Kansas City unionized, the dancers have enjoyed one of the best contracts I have seen for a company of their size.

Once I retired from company life, moved to New York to pursue musical theater (and thereby become a dual union card holder), I would annually attend the Kansas City Ballet audition. It was always wonderful to overhear hopeful young artists exclaim, "Oh look! They're an AGMA company!" Being a member of the union instantly held a high place in their minds and gave them even more reason to want to be offered a position. It's always brought a huge smile to my face and sense of pride to know that along with my colleagues, I helped secure the future for other dancers simply by picking up the phone.

So, if I knew then what I know now, I'd tell myself to do it all again. (Ok, well maybe a little sooner!)

*Matthew C. Donnell now resides in North Carolina where he directs the University of North Carolina School of the Arts Children's Preparatory Dance Program alongside his wife, former ballerina and Radio City Rockette, Alana Niehoff. ♦*

---

### Associate Executive Director's Report (continued from page 4)

As an industry the performing arts is a robust employer, not just for performers and creative artists and designers, but for carpenters, electricians, engineers, painters, tailors, seamstresses, sound and light technicians, administrative and support staff and countless other employees that are required to produce the performances that audiences pay to see.

When considered collectively, it is a driving economic force in our communities that intersects with virtually every industry. Imagine New York City without Lincoln Center, Broadway, Carnegie Hall, City

Center, Radio City Music Hall, Off Broadway theaters, and the multiple performing venues. There would be virtually no tourism; all the surrounding businesses and restaurants would be severely impacted, if not shut down. New York City without the performing arts would be unlivable and unsustainable. This scenario rings true in every city, town and community. Our society depends on the arts in order to thrive, socially and economically.

*...Would I have volunteered to become an AGMA delegate and negotiating committee member?*

Inspiration and creativity can take many forms. Inspired to take charge of my professional life, I joined generations of dedicated artists employed by ballet and opera companies throughout the country who stepped beyond their roles as artists to become advocates for their colleagues, prepared to engage with their employers to secure dignified wages and working conditions that support their collective contribution to the arts, to their communities and to society.

As an AGMA delegate, you are propelled into a role as a leader. You are the frontline

(continues on page 17)

# A R E A N E W S

## NEW YORK

### Tribute to Alex Dubé

*By James Fayette, Managing Director of L.A. Dance Project, former AGMA dancer, formerly AGMA's New York Area Dance Executive*



Alex Dubé really knew dance and understood dancers. In his own unique way he had become part of our intimate community and woven himself into the fabric of our world. The good that he did will continue to resonate for generations to come, but we can't help but be sad at losing such a strong force that inspired so many to action and a force that made dancers' lives better.

I first met Alex as member of the American Guild of Musical Artists negotiating committee at the New York City Ballet. I had just reached that moment early on in a dance career when you realize that being a professional dancer is an amazing privilege but also that it's damn hard work. Alex was leading our union negotiations, and in a ballet company environment where there is so much self-sacrifice, Alex inspired us to see value beyond company performances. He inspired us to recognize the importance in the daily work of dance and to value ourselves. It was this important revelation that not only allowed us to better protect ourselves but also encouraged us to be better artists.

After Alex left AGMA's employ, I continued to be inspired by his leadership at Career Transition For Dancers, where he tirelessly spread the word of important resources available to dancers and compelled so many to stand behind and support those efforts of that organization. He was a fixture at the annual Fall Career Transition For Dancers gala evening where he must have traveled many miles just in the activity of running from table to table managing what was always a successful fundraising achievement.

I never saw Alex at rest; he was always a flurry of activity and passion for what he was doing. I cannot overstate the effect he had on people, constantly driving them to lean in and care about dancers and the beauty of dance, that in turn seemed to inspire and fuel him.

Alex did so much for us artists and I like to think that we reciprocated in our own way by thriving as individuals and as a dance community because of his efforts. It makes me sad that this idealistic, optimistic ball of energy has gone quiet. However, I believe that he is finally at rest now and very much satisfied with all that he did to help us as we proudly stand on his shoulders, still benefiting from his unwavering support. Two AGMA staff colleagues, both long-time dancers themselves, each had a reflection of Alex.

*What moves me most about Alex, even more than his enthusiasm and ebullience, is that he dedicated his entire professional life to dance and to the well-being of dancers in every facet of their careers. The dance community mourns the loss of a champion.—Deborah Allton-Maher, Esq., Associate Executive Director, American Guild of Musical Artists*

*I knew Alex Dubé for nearly 25 years, both in his work at AGMA and at Career Transition For Dancers. His combination of boundless energy and real passion for people and art made him a great champion for dancers and for dance. Bravo, Alex, and many thanks for all that you did for so many.—Griff Braun, New York Area Dance Executive, American Guild of Musical Artists*

*Editor's Note: Alex Dubé, dancer advocate and artist manager, died from pancreatic cancer on May 19 at the age of 67. ♦*



*Saturday, April 9, 2016, after a performance of Simon Boccanegra at The Metropolitan Opera, left to right: Production Stage Manager Ray Menard, Company Manager Stephen Brown, Stage Manager Gary Dietrich, Plácido Domingo, Master Electrician PJ Volpe, violinist Sylvia Danburg Volpe, Stephen Hawking, Stage Director Eric Einhorn, Stage Manager James Darrah and Stage Manager Scott Moon*

## AGMA Pioneer, Elinor Harper, Remembered

By Linda Mays, AGMA Governor, Chorister



On January 21, 2016, Elinor Harper died, but her legacy of ground-breaking advocacy lives on. As the first female African-American full-time employee of the Metropolitan Opera, Elinor was asked in 1960 by General Manager Rudolf Bing if she had the courage to face all of the indignities that she would encounter as a young, black female traveling with an essentially all-white company on tour in the then-segregated states. Elinor's courage, in solidarity with Leontyne Price, Nadyne Brewer and George Shirley, prompted Rudolf Bing to announce in 1962 that the Met would no longer tour in cities in which the entire company was not welcome. The legendary non-discrimination clause, along with job security and benefit provisions, are still part of the Met's Collective Bargaining due, in large part, to Elinor's stalwart leadership during the Met Lockout in 1969.

During her working career, Elinor served as AGMA's Secretary, Second Vice President, member of the Board of Governors, and many related committees.



In the spring of 2002, Elinor Harper, Anna Moffo and Robert Merrill were presented the "Lift Every Voice" Legacy Award by the National Opera Association. On that day they joined the ranks of AGMA member recipients Leontyne Price, Grace Bumbry, Shirley Verrett, Martina Arroyo, Todd Duncan, William Warfield and Reri Grist.

As AGMA members and artists, we should remain grateful that, "Indeed, Elinor Harper was the right person, at the right time, for the challenges of the time," as stated by Annette Spann Lewis, Elinor's longtime friend and current Metropolitan Opera Chorister. ♦

## PITTSBURGH



Four generations of "young artists" graced the stage in Pittsburgh Opera's 2016 production of *Il barbiere di Siviglia* (left to right): Kevin Glavin (Bartolo, Pittsburgh Opera Center alumnus), Jesse Davis (Un ufficiale, chorister), Corrie Stallings (Rosina, second year Resident Artist), Jonathan Beyer (Figaro, Resident Artist alumnus), and Claudia Rosenthal (Berta, first year Resident Artist). The production, owned by Pittsburgh Opera, is set on a 1950s Hollywood sound stage and uses references to Rita Hayworth's (Rosina) 1948 film, "The Loves of Carmen," featuring Rita Hayworth (Rosina), Louis B. Meyer (Bartolo, to whom Rosina is bound by a studio contract), Elvis Presley (Figaro, head of Wigs and Make-up), the "mousy" dresser destined to be the ingénue (Berta), and a clip from Warner Brothers' *The Rabbit of Seville* during the Overture. The immensely popular production also featured Michele Angelini (Almaviva), Brandon Cedel (Basilio), and first year Resident Artist Brian Vu (Fiorello), who is a 2016 Grand Finalist in the Metropolitan Opera National Council Auditions. The updated production was conceived by director Linda Brovsky.



Area Chair and Opera Executive Committee Chair Bill Buchanan (left) and Opera Negotiating Committee Co-Chairs J. Patrick McGill and Joshua Mulkey share a moment backstage at Pittsburgh Opera's *Il barbiere di Siviglia* as chorus "Smugglers" a la Rita Hayworth's film, "The Loves of Carmen."

## SOUTHERN CALIFORNIA

By James Guthrie, Southern California Area Chair



### LA OPERA @ 30

LA Opera's 30th Anniversary Season closes with Gustavo Dudamel on the podium making his conducting debut for the final two performances of *La Bohème*. The production began with Maestro Speranza Scappucci leading the cast for the first six performances. The Herbert Ross production is a favorite with Los Angeles patrons.



February 2016 began with the return of the popular silent film inspired production of *The Magic Flute* on the main stage. Pictured above are the ladies of the chorus—or ARE THEY MEN?—an interesting twist on gender in this fun version of *The Magic Flute* from the Komische Oper Berlin.

*Madame Butterfly* was next with a new production to LA Opera featuring Ana Maria Martinez in the title role in a production originally designed and created by Santa Fe Opera.

Great Opera Choruses, returned for this third annual event, to the Valley Performing Arts Center featuring members of the LA Opera chorus. This concert was free to the public and included an Audience Sing-Along of the Habanera, Toreador Song both from *Carmen* and the Anvil Chorus from *Il Trovatore*. The event was part of the "LA Opera's Off Grand" program with special support from Los Angeles County Supervisor Shelia Keuhl (aka Zelda from *The Many Loves of Dobie Gillis* TV show). The featured soloists were Lacey Jo Benter, Kihun Yoon and Rafael Moras, all members of the Domingo-Colburn-Stein Young Artists Program. Kudos to our AGMA Stage Managers Meredith Greenburg and Lyla Forlani for guiding us while working away from our home stage at the Dorothy Chandler Pavilion. LA Opera continues to reach out to the community in an endeavor to develop and cultivate audiences throughout the Los Angeles metro area.

LA Opera opens their 31st Season this fall with Plácido Domingo in the title role of Verdi's *Macbeth*. Stay tuned for more news from the west coast and LAO—great weather and Great Opera. ♦

## Los Angeles Master Chorale

By Dylan Gentile, AGMA Delegate



The Los Angeles Master Chorale closed out its 2015-16 season on June 5 with *Sonic Masterworks*, a concert devoted to pieces that create stunning and unique soundscapes. The concert marked the debut of Eric Whitacre in his new position as Artist-in-Residence; he conducted three works on the program, including a world premiere of his setting of the e.e. cummings poem *i carry your heart with me*. Other notable works on the program included Ligeti's *Lux Aeterna* and Steven Stucky's *Three New Motets*, conducted by Lesley Leighton in her farewell performance as Associate Conductor of the Master Chorale. Dr. Leighton has been a part of the organization for over 15 years and will be missed by audiences and singers alike.

To kick off the summer, 32 members of the Chorale traveled in June to the Ravinia Festival in Chicago to perform Tan Dun's *Water Passion after Saint Matthew*. The Master Chorale has performed this

evocative setting twice in the Walt Disney Concert Hall to great acclaim; the performance at Ravinia marked the mid-west premiere.

Back in Los Angeles, the Master Chorale performed in four summer engagements with the Los Angeles Philharmonic at the Hollywood Bowl. First up were two performances of the classic musical *West Side Story*, conducted by Gustavo Dudamel (July 14, 19). Dudamel also led the Chorale in Puccini's masterpiece *Tosca* on July 24. Just two days later, the Master Chorale joined the exciting young conductor Mirga Gražinytė-Tyla and famed pianist Jean-Yves Thibaudet in Beethoven's *Choral Fantasy* and Ravel's *Daphnis and Chloé Suite No. 2* (July 26). Finally, "A Handel Celebration," on August 16th, is a survey of the composer's most stirring works, led by Nicholas McGegan.

The Master Chorale then looks ahead to an exciting 2016-17 season, featuring a breadth of works from Orlando di Lasso to John Adams and everything in between. Go to [www.lamc.org](http://www.lamc.org) for tickets and more information. ♦

# NORTHWEST

By George Scott, Northwest Area Chair, AGMA Third Vice President and Chorister



In preparing a short article for the upcoming summer edition of *AGMAzine*, I found it very difficult to write due to the event of June 12, 2016. Fifty members of the LGBT community were gunned down in a vicious act of violence. As a member of that community, it has had an emotional toll on me as I am sure it had on many of you. I know that we as artists, singers, dancers, and those members of our AGMA family who are a part of the LGBT community extend our deepest love, support, and deepest sorrow to the families, friends, and the community of Orlando who have lost loved ones. May the art of music and dance help us to heal the sadness and shock we feel from this horrible incident. ♦

©Angela Sterling



*Pacific Northwest Ballet* principal dancer James Moore with company dancers in Twyla Tharp's *Waiting at the Station*, which PNB presented as part of *American Stories* from June 3 to 12, 2016.

©Lindsay Thomas



*Pacific Northwest Ballet* principal dancers Jerome Tisserand and Lesley Rausch in Jean-Christophe Maillot's *Roméo et Juliette* which was performed from February 5 to 14, 2016.

©Philip Newton



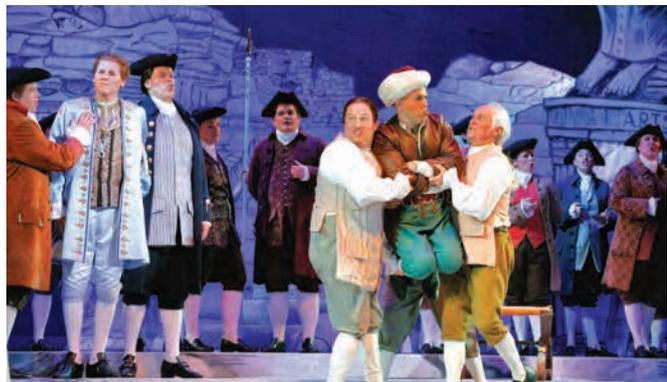
*Seattle Opera*'s chorus in Gaetano Donizetti's *Mary Stuart* which was performed from February 27 to March 12, 2016.

Portland Opera's Sweeney Todd © 2016 Cory Weaver



*Portland Opera*'s 2016 production of *Sweeney Todd*

Portland Opera's The Magic Flute © 2016 Cory Weaver



*Portland Opera*'s 2016 production of *The Magic Flute*

©Philip Newton



*Seattle Opera*'s women's chorus sing the "Spinning Song" in the 2016 production of *The Flying Dutchman*

## CHICAGO/MIDWEST

By Cole Seaton, AGMA Governor, MMRC member, Chicago Area Committee Secretary and Chorister



The Chicago/Midwest Area has enjoyed an incredibly full and wonderful season of music and dance this past year, and for some of our signatories, the performances are still going strong as of this writing. Our annual Area

Meeting was held this past March here in Chicago with well over 40 members representing a majority of our Chicago/Midwest houses in attendance. The event was hosted by AGMA President and Chicago Area Chair Jimmy Odom, and we were happy to have our Midwest Counsel John Ward also attending. Each of our signatories gave reports on their season, Area business news and upcoming events of their respective houses. A good time of food, friendship and getting to know one another was enjoyed by all.

The Lyric Opera of Chicago and Lyric Opera Chorus had a rousing past six months of great performances starting with the highly anticipated world premiere of their new dramatic opera, *Bel Canto*, by composer Jimmy López, based on the novel by Ann Patchett, with libretto by Nilo Cruz and featuring Danielle de Niese in the leading role. This new work, curated by Lyric's creative consultant Renée Fleming, became a powerful opera. *Bel Canto* was followed up by an incredible production of Verdi's *Nabucco* and finally, closing out the regular season in March, were the simultaneous performances of *Der Rosenkavalier* by Richard Strauss and Gounod's beautiful *Roméo et Juliette*. In April, Lyric Opera of Chicago presented the beautifully costumed and wonderfully fun production of Rogers and Hammerstein's *The King and I* to much critical acclaim in over 25 performances!



The Chicago/Midwest Area Meeting was held in March. Left photo: former AGMA Officer and dancer Sara Schumann, chorister Garrett Johannsen, and AGMA Governor and soloist Rodell Rosel; right photo: actor/supernumerary Rosie Jo Neddy and dancer and former AGMA Governor Michael Anderson

The Chicago Opera Theater (COT) recently held its 2016 Annual Gala at Chicago's Museum of Contemporary Art on May 5 with Denyce Graves as the featured entertainer. COT's last season was comprised of several productions: Mozart's *Lucio Silla*, R.I. Gordon's *A Coffin in Egypt*, T. Picker's *Thérèse Raquin* and Puccini's *Gianni Schicchi*.

Florentine Opera in Milwaukee offered up a terrific season of productions and utilized many of our AGMA colleagues in works such as Puccini's *Madama Butterfly*, and special Valentine Day weekend performances of *Vienna...City of My Dreams*, featuring operetta, arias and songs sung by the new quartet of Florentine Opera Studio Artists, Ariana Douglas, Katherine Fili, Thomas Leighton and Leroy Y. Davis. March productions featured American composer Jake Heggie's opera *Three Decembers*, which was followed in May by the charming and playful performances of Johann Strauss' *Die Fledermaus*. This June, Florentine Opera was excited to release their world premiere recording of Carlisle Floyd's *Wuthering Heights*.

Floyd's operatic masterpiece, based on the classic English novel by Emily Brontë, takes you to the heart of Catherine and Heathcliff's devastating love story.

The Chicago Symphony Chorus (CSC) enjoyed a busy couple of months in April and May, singing Berlioz's beautiful *Romeo and Juliet* which was then immediately followed by several amazing performances of the critically hailed production of Verdi's *Falstaff*, under the direction of Maestro Riccardo Muti. During the final week of May, the women of the CSC were heard in Gustav Holst's *The Planets*, and the last week of June, the entire chorus was featured in Bruckner's *Te Deum*. In July, the chorus headed to the Ravinia Music Festival to perform Mahler's Symphony No. 2 (*Resurrection*) under the baton of conductor James Levine.



The First Day of School: The cast and creative team of Fellow Travelers are eager to get to work on their first day of rehearsal. It was a galvanizing experience for all of us, crew and cast alike.—Constance Grubbs, Stage Management Delegate, Cincinnati Opera

The Grant Park Chorus once again played a big role performing with the Grant Park Summer Music Festival at

Millennium Park here in Chicago! They made their season debut the weekend of June 17 and 18 in Michael Torke's *Book of Proverbs*. This was followed on July 1 and 2 by Martinu's rarely performed heroic oratorio, *The Epic of Gilgamesh*. The end of July found the chorus on the road performing at the beautiful Columbus Park Refectory on July 24 and the South Shore Cultural Center on July 26. These concerts, under the direction of Chorus Master Christopher Bell, featured the chorus in a cappella choral songs and settings of the Bard's verse as part of Shakespeare 400 Chicago. Mozart's *Great Mass in C Minor* was performed during the first weekend in August and then the Festival's 2016 season came to a thrilling close with Berlioz's masterpiece, *The Damnation of Faust*, in mid-August.

Our wonderful colleagues at The Joffrey Ballet also had a pretty exciting 2015-16 season as well with the U.S. Premiere in October of *Sylvia* by choreographer John Neumeier and music by Léo Delibes. Joffrey's *Bold Moves* program featured three ballet's: *Forgotten Land* with choreography by Jiří Kylián and music by Benjamin Britten, *World Premiere* from choreographer Ashley Page and with music by Thomas Adès, and also *RAkU*, choreographer Yuri Possokhov and music by Shinji Eshima. In April, the company celebrated its 60th Anniversary Gala Performance featuring Arpino's haunting *Round of Angels* with music by Gustav Mahler, as well as his groundbreaking ballet-with-a-rock-band, *Trinity*. And in May, the dancers of the Joffrey finished up their season with the beautifully stunning fairy tale come to life, *Cinderella*, from choreographer Frederick Ashton and music by Sergei Prokofiev. ♦

## SAN FRANCISCO

By Nora Heiber, National Dance Executive



With the Colorado Ballet, San Francisco Opera, San Francisco Ballet and San Francisco Symphony Chorus contracts all expiring by the end of July of this year, negotiations have been the ongoing theme in the San Francisco Area.

### San Francisco Opera

In February, Nora Heiber and San Francisco Area Chair Colby Roberts, along with a devoted negotiating committee made up of members from the San Francisco Opera chorus, ballet, production staff and soloists, began an extremely challenging negotiating process with the San Francisco Opera (SFO) management led by General Manager Designate Matthew Shilvock, Director of Finance and Administration/CFO Michael Simpson and Director of Music Operations Jennifer Good. SFO management began the negotiating process by proposing a severe reduction in the guaranteed number of regular chorus members. About 10 negotiating sessions in, both parties thought it best to bring in Federal Mediator Gregory Lim to help facilitate a deal.



San Francisco Opera negotiating committee

After receiving authorization for a job action up to and including a strike from the AGMA Board of Governors and a strike vote by the San Francisco Opera Shop, the AGMA negotiating committee was able to reach an agreement that could be recommended to the shop.

Here are some words offered by some of the negotiating committee members about the negotiating process.

*I was very impressed how systematically the process was run while still being able to react in real time to changes both in topic and mood. The ebb and flow of the sessions ultimately resulted in an improved and reasonable contract.—Thomas Hart, San Francisco Opera Extra Chorister*

*Throughout the entire process, but especially when discussing crucial issues, members of the committee were always given the opportunity to voice concerns, sometimes even passionately, taking the focus away from numbers and spreadsheets and giving our concerns a real human voice. All shops were loyally represented and supported throughout the process and we achieved a fine result.—Richard Walker, San Francisco Opera Tenured Chorister*

(continues on page 14)

**San Francisco Area News** (continued from page 13)

Although a difficult and emotional task, it was an honor to work with such a devoted and intelligent group of colleagues including representatives from principal artists, production staff, chorus and dancers. All factions were nobly supportive of each other's concerns.—**Virginia Pluth, San Francisco Opera Tenured Chorister**

**Colorado Ballet**

This past March, National Dance Executive Nora Heiber and an extraordinary negotiating committee were able to complete negotiating the Colorado Ballet contract with Artistic Director Gil Boggs, Managing Director-Operations and Finance Mark Chase and Company Manager Brandi Glass in five days. A uniquely collaborative approach between AGMA and management resulted in a contract that both parties are pleased with.



Colorado Ballet negotiating committee

One negotiated gain included a commitment to establishing a Dancer Strategic Committee to facilitate a forum for meaningful and timely output from the dancers in the creation of Colorado Ballet's artistic, marketing/educational outreach projects.

Upon hearing about the gains, Colorado Ballet Dancer Christopher Moulton sent the following text to the negotiating committee: "Thank you to you and the negotiating committee for all your hard work. You guys have managed to make a real difference and I am proud now more than ever to be a member of Colorado Ballet."

The following comments were made by members of the negotiating committee:

*We needed big change in light of Denver's rapid economic growth and those of us committed to trying really wanted to be able to work together with management but much of our company was skeptical. They were happy to be proven wrong. I think what we were able to achieve goes beyond a good contract for our dancers. It proves that being respectful, listening, and working together has the ability to go much further not only in what we get in our contract but in creating a work environment we are happy and proud to be in.—Francisco Estevez, Colorado Ballet Dancer*

*I am so happy with the outcome of our new contract. I think that it really represents what is best for both the Colorado Ballet dancers and the company as a whole. The process proved to me that when we work together as a team, we can make some really great changes. I am now even more proud to be working with such wonderful dancers and colleagues thanks to this experience.—Tracy Jones, Colorado Ballet Dancer*

*Negotiations are a vital part of being an AGMA member. Even if you're just in the room observing, knowing you were part of the negotiations process makes a difference in how you view your day-to-day work experience!—Morgan Buchanan, Colorado Ballet Dancer*

**San Francisco Symphony Chorus**

Contract negotiations on behalf of the San Francisco Symphony Chorus will reconvene in the Fall. Although parties remained far apart in compensation, negotiations between AGMA and the San Francisco Symphony management have been amicable thus far.

**San Francisco Ballet**

Federal Mediator Joel Schaffer has been requested to come into what has proven to be an extremely challenging negotiation process with the San Francisco Ballet that began on February 10 and started up again on July 26. ♦



San Francisco Symphony Chorus negotiating committee

## TEXAS/OKLAHOMA

George Eison, age 66, passed away on June 18 after struggling for nearly a decade with Alzheimer’s disease. He was an AGMA member for 33 years.

George was a member of The Dallas Opera (TDO) chorus for 25 years. He served several terms as AGMA delegate and on TDO negotiating committee, before his illness forced him to retire. He also served on the AGMA Board of Governors for 15 years, and was awarded Life Member status for that service in 2004. During his tenure as an AGMA Governor, he served four years on the Administration and Policy Committee.

George’s dedication and service to AGMA is much appreciated. ♦



## WASHINGTON/BALTIMORE

David Prager, age 59, passed away peacefully in his sleep on April 30. He was an AGMA member for 30 years.

During that time he sang at Washington National Opera (WNO) for thirty years, the former Baltimore Opera Company and Wolf Trap Opera Company (WTOC).

He served many years on the Washington/Baltimore Area Committee and for 11 years on the Board of Governors and its subcommittees.

Additionally, he participated on AGMA negotiation committees at WNO and WTOC. He was a devoted member of AGMA and served his colleagues well. ♦



David Prager (center) with the Washington National Opera negotiating committee



AGMA member Hilary Ginther poses with famed opera singer Renata Scotto backstage at Florida Grand Opera’s Barber of Seville.



Three of Washington National Opera Wagner’s “Ring” production staff members wearing Valkyrie helmets: Lynn Krynicki, Laura Krause and Diane Lin



The AGMA delegates, negotiating committee, and dancers of Atlanta Ballet, along with New York Area Dance Executive Griff Braun (front seated), following a successful contract negotiation in May of this year.

(continues on page 16)

## Washington/Baltimore Area News (continued from page 15)



The Washington/Baltimore 2016 Spring Area Meeting was held on February 27 immediately following the Washington National Opera's *Götterdämmerung* chorus rehearsal.



The 14 members of the *Washington National Opera* "Ring" staging staff, left to right, clockwise: Tracy Hofmann, Laura Krause, Jill Krynicki, Lynn Krynicki, Patty Garvey, Andrea McGray, Jenny Harber, Meg Edyvean, Amanda Consol, Ophelie Wolf, Lisa Anderson, Kristy Matero, Diane Lin and Sean Corcoran.



In March 2016, *Lyric Opera Baltimore*'s chorus men backstage for *The Barber of Seville*; left to right, kneeling: William Clark, Colin Brown, Michael Bevard, David Dimmock; middle row, standing: David Sexton, David Artz, Christopher Rhodovi, Thomas Hochla, Timothy Kjer, George Wilkerson, Samuel Keeler, Michael Dodge; rear: Albert Niedel (behind feather), Peter Tomaszewski and Peter Murphy



*Lyric Opera Baltimore* chorus women in *Romeo and Juliet*, left to right, kneeling: Catrin Davies, Taylor Boykins, Jessica Satava, Elizabeth Sarian; standing: Melissa Wimbish, Leslie Proctor, Zoe Band, Kimberly Christie, Vikki Jones, Kerry Holahan, Diane Schaming, Heather Lockard-Wheeler, Gabrielle DeMers, Karen Myers Rhodovi, Delaney Rosen, and Belinda Lau



*Washington Concert Opera* (WCO) completed negotiations on May 10, seated, left to right: Andrew Bawden, AGMA National Director of Organizing and Training and Mid-Atlantic Area Representative Eleni Kallas, WCO Artistic Director and Conductor Antony Walker; WCO Executive Director Urusla Kuhar; standing: Washington/Baltimore Area Chair) Harvey Fort, Treasurer, Board of Directors for WCO Kenneth Hance, AGMA member Ros Manier Pettit, AGMA 4th Vice President J Austin Bitner, President, Board of Directors for WCO Melissa Rhea, WCO Board of Directors Harlowe Case and AGMA member Tricia Lepofsky; missing: AGMA member Vito Pietanza.



*Washington National Opera* chorus women in *Götterdämmerung*; kneeling: Maria Dolan, Patricia Portillo, Shaina Kuhn, Jennifer Matthews; first row standing: Angela Knight, Patricia Hussey, Catherine Foster (*Brünnhilde*), Suzanne Chadwick, Annadaire Ingram, Pamela Simonson, Linda Kirk; second row: Lisa Berger, Erin Passmore, Jihanna Davis, Angeli Ferrette, Marta Kiriloff Barber, Connie Bailey, Grace Gori, Margaret Stricklett, Teresa Reid and Denise Gulley



Mid-Atlantic Area Representative and National Director of Organizing and Training Eleni Kallas (far right) gave a presentation about AGMA at the *Kirov Academy of Ballet* in Washington, D.C. in February 2016.



On March 10, 2016, Eleni Kallas gave an AGMA presentation at the *Peabody Conservatory of Music* in Baltimore.

## How AGMA Selected its Next National Executive Director

At the regularly scheduled meeting of the Board of Governors on January 18, 2016, the Executive Council, the President, and such staff as deemed necessary, were authorized to begin the search to fill the position of National Executive Director (NED). The Executive Council (EC) engaged O’Keefe Search to assist in this search. The Board also asked Associate Executive Director Deborah Allton-Maher to serve as Interim National Executive Director.

At that time, a sub-committee of the Executive Council was created to work with Mr. O’Keefe to identify possible candidates and begin initial interviews. The sub-committee reviewed more than twenty resumes from a diverse group of candidates whom were either recruited by the firm or saw the position posted. Based on those resumes, the subcommittee decided to interview twelve candidates who it felt met the basic requirements of the National Executive Director position. For the initial interviews, the sub-committee created a template of questions in order to ensure that each candidate was evaluated on the same basis. The questions were organized in the categories of Management and Supervisory Experience, Negotiations, Organization, and Communications.

Each of the sub-committee members asked the questions in a specific category. Although the template was followed to ensure consistency, the sub-committee also had the liberty to ask additional questions, allowing the candidates to expand on their responses. While each of the candidates interviewed had strengths, the sub-committee easily identified three candidates that appeared to be a good match for AGMA and the position.

A second round of interviews was scheduled with the entire Executive Council. Also invited to participate in those interviews were Area Chairs who are not members of the EC or Board. Director of Operations Gerry Angel, Interim National Executive Director Deborah Allton-Maher, Special Counsel Gail Lopez-Henriquez, and General Counsel Bruce Simon participated as well. One of the three candidates withdrew their candidacy just prior to this second interview. At the conclusion of the interviews with the two remaining candidates, there was unanimous and overwhelming consensus that one candidate was the proper choice for the position. We are pleased to welcome Mr. Leonard Egert as AGMA’s new National Executive Director. ♦

### My Advice?

Be on time. No, be early! For most of my life I could not get my act together to be on time.

There was always “too much to do” at the last minute, or I would get lost finding a new location. Back then I didn’t have the respect for myself or whom-ever I was meeting to be there at the

agreed-upon time. I even missed an airline flight once, but that was many years ago.

It took me awhile to learn how to prepare things ahead of time like my clothes, bag, shoes, etc., so I could be early for jobs and meetings and enjoy using the extra time to relax or chat with

colleagues. I’m embarrassed that it took so many years to create the habit of planning ahead. Don’t be like I was, so unprofessional that you lose a job because you’re late.

Be on time. No, be early!

*From a reformed procrastinator... ♦*

#### Associate Executive Director’s Report (continued from page 4)

representative of the union and the on-site voice of fellow artists to the leaders in management. You apply your intellect, integrity, skill, experience and creativity to identify issues, construct viable solutions and create strategies to realize those solutions. These efforts are critical to the strength and success of the union in protecting workers rights, settling contract disputes and nurturing productive, respectful and open communication between labor and management.

Assuming the role of a leader imposes a process of professional development, maturity and the mastery of a diverse set of skills that can change your life beyond just the immediate circumstances. It opens doors of possibilities, commands respect from peers, employers and professional contacts and fortifies your confidence and self-worth that you carry with you forever forward.

*“...Would I have gone to law school?”*

It seemed to be a logical next step. Every choice that I had made before seemed to inform this one. It was one of the hardest things I have ever done, but the quote “*Nothing worthwhile ever comes easy*” proves to be true. There are many sources that are credited with some version of this quote, but the sentiment is consistent.

Education is never a waste of time, or effort. It is valuable on its own for its own sake, and it can lead to choices you can’t imagine.

*“...Would I have chosen a career with AGMA?”*

A career with AGMA has merged every facet of my artistic, professional and educational experience into a relevant, meaningful, worthwhile and rewarding endeavor. As an attorney, in the positions of Associate Executive Director and as Interim

*(continues on page 23)*

## A Beautiful Day at Juilliard

By Osceola Davis, PAAC Facilitator, AGMA Governor, New York Area Committee member and Soloist



March 31 of this year was a clear, warm day, making it the perfect time to visit The Juilliard School in Manhattan, NY. It was also the day that PAAC (Pre-AGMA Awareness Committee) visited Juilliard for the fifth time. The atmosphere was very welcoming—friendly, relaxed and informal.

Using a table in the lobby, fellow PAAC member Karen Grahn and I were able to display the AGMA banner along with materials the AGMA office provided us to hand out, such as *AGMAzines*, pamphlets, and pens with AGMA's name and phone number. To our satisfaction, many curious passersby approached our table to talk with us.

The majority of individuals with whom we chatted that day were glad to learn about AGMA, a union for musicians other than instrumentalists. They ranged from present students, to potential students, to parents of incoming students, and a few friendly faculty and staff members. We even met an Austrian couple inquiring on behalf of their daughter's boyfriend who sings and is planning to move to New York from Israel in order to further his musical education.

Juilliard's president, Joseph Polisi, passed by our table and kindly introduced himself. After we explained to him our purpose for being there, he mentioned that members of the American Federation of Musicians' Local 802 visit Juilliard twice each school year and give their presentations in a classroom. We quickly expressed a desire to give AGMA's future presentations



Juilliard students joined Karen Grahn and Osceola Davis.

in a similar venue. Needless to say, we were very glad to have had the opportunity to converse with him.

MMRC is pleased to announce that a PAAC slideshow presentation is now available for showing at colleges, universities and music institutes throughout the country.

For further information or to request a PAAC presentation at your school, please contact the office at (212) 265-3687, (800) 543-2462, or [agma@musicalartists.org](mailto:agma@musicalartists.org). ♦

### *IN MEMORIAM*

*Loretta Abbott, Dancer*  
*Randy Toler Ahmed, Stage*  
*Manager*

*Brian Asawa, Soloist*  
*Yvonne Chouteau, Dancer*  
*Kay Walker Castaldo, Director*  
*Phyllis Curtin, Soloist*  
*Daniela Dessi, Soloist*  
*Elena Doria, Chorister*  
*George Eison, Chorister*  
*George Gaynes, Soloist*  
*Harriet Greene, Chorister*  
*Deborah Guscott, Chorister*

*Elinor Harper, Chorister*  
*Desmond Heeley, Designer\**  
*Ken Howard, President of*  
*SAG/AFTRA\**  
*James Javore, Soloist*  
*Katherine Keem Dale,*  
*Chorister*  
*Murray Louis, Dancer/*  
*Choreographer*  
*Raymond Martinez, Chorister*  
*Garry Marshall, Director*  
*John McCollum, Soloist*  
*Patrice Munsel, Soloist*

*Marjorie Nemec, Dancer*  
*Maralin Niska, Soloist*  
*Marni Nixon, Soloist*  
*Robert O'Hearn, Designer\**  
*Myrna Paris, Soloist*  
*Tania Philip, Dancer*  
*Charlotte Povia-Kelly,*  
*Chorister*  
*Gregg Smith, Choral Director*  
*and Composer\**  
*Jed Springfield, Chorister*  
*Cliff Thomson, Chorister*  
*Violette Verdy, Dancer*

*\*Indicates a distinguished individual in a related profession*

## 2015 Metropolitan Opera Bake Sale and Auction

By Linda Mays, AGMA Relief Fund Director of Development



“Yum!” “Fabulous!” “Sweets!” “Savories!” “Gluten-free, Gluten-full!” “Vegan, non-Vegan!” “Rum, Kahlua!” “Pumpkin, Chocolate!” “How does Chris keep coming up with these edible works of art?” “OMG!” This is just a sampling of what was overheard at the phenomenal 2015 AGMA Relief Fund Bake Sale and Auction held on December 21, 2015 in the Chorus Ladies’ Lounge at the Met.

It was a monstrously busy rehearsal day on-stage, so the wizards of Bake Sale organization, Laura Fries, Rose Sullivan and Meredith Woodend, proposed that the sale could only happen if we could find a team to set-up and run the sale while the choristers were on stage. So, former regular and extra choristers (in the photo) came to the rescue and helped raise Relief Fund awareness and a healthy sum of \$3,325.

The magnificent bakers (choristers, stage managers, stage directors, dressers, extra choristers and retirees) donated an outstanding array of creative and delicious offerings. The bakers: Roger Crouthamel, Lianne Coble-Dispensa, Andrea Coleman, Maria D’Amato, Suzanne Falletti, Laura Fries, Terry Ganley, April Haines, Jimmy Holder, Gina Lapinski, Annette Spann Lewis, Paula (aka diLiscio) Liscio, Elyssa Lindner, Ashley



Logan, David Lowe, Linda Mays, Rose Nencheck, Anne Nonnemacher, Mary Petro Noonan, Martine Ogawa, Deborah Saverance, Christopher Schaldenbrand, Carolyn Sielski, Daniel Clark Smith, Marie Te Hapuku and Meredith Woodend. Profuse apologies if any names were inadvertently omitted.

On behalf of all AGMA members who have been assisted by the AGMA Relief Fund, I’d like to forward profound thanks to all who donated, worked, purchased and devoured (and maybe had some fun) to make the Bake Sale/Auction such a success. ♦

## The AGMA Relief Fund Assists Dancers

By Linda Mays, AGMA Relief Fund Director of Development



In light of the announcement of the abrupt closure of Silicon Valley Ballet, National Dance Executive Nora Heiber initiated an emergency meeting with the dancers and representatives of The Actors Fund (administrators of the AGMA Relief Fund). The majority of the dancers that attended the meeting had been dancing with Silicon Ballet Company for five-plus seasons. The dancers expressed feelings of shock and sadness by the sudden closure of the company that had been their professional home for many years, and were now faced with navigating the unexpected loss of employment and benefits.

Eighteen dancers met individually with directors of The Actors Fund’s Social Services Department and Health Insurance Resource Center. They received counseling on health insurance issues and were assessed for emergency financial assistance. Ten dancers have reached out for emergency financial assistance to date. So far, seven have completed the process and received financial assistance. Four dancers utilized The Health Insurance Resource Center to get enrolled in Covered California health insurance plans and four dancers were directed to The Career Transition For Dancers program.

The biggest concern has been to pay for rent, medical and basic living expenses.

Several dancers will continue to receive ongoing case management to navigate other life stressors.

The dancers were grateful for the advocacy and for the financial assistance and resources offered by the AGMA Relief Fund and The Actors Fund. The emergency financial assistance provided a safety net and gave the dancers time to engage with other benefits like unemployment as well as begin to strategize other work opportunities inside and out of the world of dance.

Your donations to the AGMA Relief Fund make it possible to provide these incredible resources for our artistic treasures. ♦

## The Actors Fund: For All AGMA Members

Whether you are new to AGMA or a veteran member, did you know that you have access to a caring community—there to help you in times of need, crisis or transition? Your community is called The Actors Fund.

### The Actors Fund Services

Founded in 1882, The Actors Fund is a national human services organization designed to meet the needs of our performing arts and entertainment community with a unique understanding of the challenges involved in a life in the arts. Their services include emergency financial assistance, housing resources, healthcare and insurance counseling, senior care, secondary career development and much more.

### Am I Eligible for Help?

The Actors Fund helps all AGMA members, as well as a wide range of people working in theatre, film, television, radio, music, dance, opera and circus. They provide free and confidential assistance nationally to actors, dancers, musicians, stagehands, playwrights and many more. Whether you work on stage or on camera or behind the scenes, you can contact The Actors Fund for support.

- The best way to find out if you are eligible is to check their website at [actorsfund.org/Services](http://actorsfund.org/Services).
- Emergency financial assistance requires an application, documentation of your professional earnings, an interview and assessment of need, and/or proof that you're an AGMA member in Good Standing or on Honorable Withdrawal.
- Still not sure if The Actors Fund can help you? Contact their regional office closest to you to speak with a social worker. See the end of this article for the contact information for the three regional offices.

### The Actors Fund's Services and Programs

The Actors Fund is there to help you to maintain and pursue your career in performing arts and entertainment by giving you the support you need to survive and thrive when faced with life's challenges. Their programs exist to help you solve problems and make positive changes in your life.

### Social Services and Financial Assistance

With respect and understanding, their professional social workers can offer you help to address a wide array of issues such as

HIV/AIDS, women's health, the impact of injury and disability, senior services, and addiction and recovery via counseling and support groups, education, emergency financial assistance and practical help.

### The Career Center

Their career counseling, employment training and job development services can help you find work that can be done while continuing in the industry or while developing a new professional direction. Career Transition For Dancers, now a program of The Actors Fund, helps dancers to thrive during all phases of their careers.

### Health and Health Insurance

They provide personalized health insurance counseling, guidance and enrollment support and referrals to health care resources.

### Housing

The Actors Fund operates several affordable housing residences in Los Angeles and New York City and also offer resources to learn more about affordable housing opportunities and other housing-related issues.

### Senior Care

Their experienced social workers develop plans to meet each person's unique needs as they reach age 65 and beyond. The Actors Fund's Lillian Booth Actors Home in Englewood, New Jersey provides assisted living and skilled nursing care for those who have dedicated a major portion of their professional lives to performing arts and entertainment, as well as their immediate families.

### Finances and Managing Money

They also provide education and support around cash flow management, credit and debt, savings and investing, and financial planning. You can attend an array of free seminars to explore and address limiting beliefs and behaviors around money.

Reach out to The Actors Fund to contact a social worker at one of their three regional offices. You can also sign up today to receive their monthly e-blast to learn more about all of their free and confidential services at: [actorsfund.org/SignUp](http://actorsfund.org/SignUp).

### The Actors Fund – Eastern Region

729 Seventh Avenue, 10th Floor,  
New York, NY 10019  
(212) 221-7300 ext. 119  
[intakeny@actorsfund.org](mailto:intakeny@actorsfund.org)

### The Actors Fund – Central Region

8 South Michigan Avenue, Suite 601,  
Chicago, IL 60603  
(312) 372-0989  
[intakechicago@actorsfund.org](mailto:intakechicago@actorsfund.org)

### The Actors Fund – Western Region

5757 Wilshire Boulevard, Suite 400,  
Los Angeles, CA 90036  
(323) 933-9244 ext. 455  
[intakela@actorsfund.org](mailto:intakela@actorsfund.org) ♦

## Soloist Joyce DiDonato Shares the Best Piece of Advice She Ever Received

*From an interview conducted on Classic FM radio on July 1, 2016*



I had two fantastic pieces of advice early on. One was in a very scary voice lesson—I went to New York for the first time and I found one of the “big named” voice teachers in New York, and I was really scared, I was probably 21. I walked in and it was very imposing and intimidating—I’m from Kansas, I’d never been to New York and I didn’t know what I was doing. And she looked very sternly at me and said: “If there’s anything else you can do in this world, do it, because this is far too difficult a career.”

And I really didn’t know what she meant, until—I’m still understanding what she meant. And it is true. This is a career that you have to be utterly committed to and you have to **need** to do it. And it is tough and it’s demanding and it will take everything that you have and everything that you are. I’m a kind of person I thrive on that, it feeds me and it excites me and I love that challenge. But it’s not for everybody and what I did early on is I took that advice in, and I said “OK”—I didn’t know then that this was for me, I didn’t know. But what I did say to myself was “If I ever decide that this is not for me, I give myself permission at any moment to walk away, I don’t want to be a prisoner to this career, I want to constantly choose it, and I want to constantly put myself in a position where I’m still loving it.” Because all of you that are in music, you’re here because you love it, right?

And then teachers come and critics come and all these things weigh down and you start to lose the love and the joy and the child-like euphoria that you get from singing and from making music. If something is getting in the way of that joy, it’s up to you—it’s not going to come from any external place—but it’s up to you to identify and eradicate it, or change something in you, it may be coming from you, that you actually have to stop and take stock of what’s happening internally with you. But, I really have not allowed anything to take the joy from what I do and I think those are the best pieces of advice I can give you. And trust it—I have lots of advice—but trust that you’re going to end up exactly the right spot, whether it’s on-stage or backstage or off-stage or running a radio station, it’s going to be great, I promise.

*Kansas-born Joyce DiDonato entrances audiences and critics across the globe in operas by Rossini, Handel and Mozart and as a fierce advocate for the arts. DiDonato’s acclaimed discography includes Grammy-Award-winning Diva Divo, Drama Queens, ReJoyce!, and most recently Stella di Napoli (Erato/Warner Classics). Other honors include the Gramophone Artist of the Year and Recital of the Year Award, three German Echo Klassik Awards for Female Singer of the Year, and an induction into the Gramophone Hall of Fame. DiDonato’s 2015/16 appearances included Donna Elvira/Don Giovanni with The Royal Opera on tour to Japan, her first Charlotte/Werther for The Royal Opera, the world premiere of Jake Heggie’s Great Scott at Dallas Opera and a return to the Metropolitan Opera for her Elena/La donna del lago.*

*Editor’s Note: The interview can be heard on [www.classicfm.com](http://www.classicfm.com). ♦*

## Alvin Ailey Artistic Director Receives Honorary Doctorate

Robert Battle, the Artistic Director of the Alvin Ailey American Dance Theater was awarded an Honorary Doctor of Fine Arts Degree by Fordham University in the recent graduation ceremonies at the Rose Hill Campus. Mr. Battle attended The Juilliard School under the direction of Benjamin Harkarvy and in the 1990’s began choreographing works for many companies, including the Alvin Ailey American Dance Theater. He was named one of the Masters of African American Choreography by

the John F. Kennedy Center for the Performing Arts in 2005. Mr. Battle was appointed Artistic Director of Alvin Ailey American Dance Theater in July 2011 after being personally selected by Judith Jamison, making him only the third person to head the Company since it was founded in 1958. In addition to serving as the company’s Artistic Director, he continues to choreograph for the company and to expand their community outreach and education programs. Congratulations to Mr. Battle! ♦

## Expert Advice?

By Carl Tanner, Soloist



When I was an apprentice at Santa Fe Opera in the early 90's I was one of a small handful of singers who was "unfortunately forgotten" to receive "career advice after singing an aria" which was being offered to the apprentices at that time by a very well known and popular "consultant" in the business. I really wanted to have my time with this person because I valued their advice and opinion. I was told to "contact them when I got back to New York City later that summer for a make up meeting" and so I did. In September, if I remember correctly I rang their office and set a time and date. I was told to come to this person's "home" for said meeting. I brought a pianist, walked in, sang maybe eight measures of the piece and was told I "would never be hired to sing Italian, French or German rep and if" I was "it wouldn't last!"

I was told to look at "more obscure work, more modern rep and maybe even consider other career avenues!" I was then told I owed \$425.00 for this "consultation!"

Fast forward 14 years or so, I remember sitting in a Trattoria in Milano after singing my debut of *Don Jose* at La Scala laughing out loud but to myself as I recalled this "expert's advice." Anyway, I went on to sing over eight Italian roles, some 50 performances in major Italian houses and continue to do so!

My advice to young artists: Hear that "no" but weigh it carefully! Believing in yourself is the absolute foundation for a career! Find a teacher and coach who you can establish trust with and believe in them! Love and enjoy what you do, try and love every aspect of your journey! Yes it's hard work and much sacrifice but anything worth something is!! Beware of *shysters*!!

Almost all the time YOU and your intuition are your best counsel! TRUST YOUR GUT!! Thank you for reading!!

*American Tenor Carl Tanner has established an international performance career, appearing regularly at opera houses all over the world including Teatro alla Scala, Metropolitan Opera, The Royal Opera House Covent Garden, Opéra National de Paris, Washington National Opera, New National Theatre of Tokyo, Deutsche Oper in Berlin, Maggio Musicale Fiorentino, Teatro Real de Madrid and Liceu de Barcelona, among others. On the concert stage he has performed in various orchestral repertoire with many symphony orchestras including the St. Louis Symphony Orchestra, the Atlanta Symphony Orchestra, Spoleto USA Festival and the Kasugai Symphony Orchestra (Japan). <http://www.carltanner.com/> ♦*

## Union Plus Offers Help for Survivors of Louisiana Floods

If you are a union member who participates in certain Union Plus programs and have been affected by the recent flooding in southeast Louisiana, you may be eligible for financial assistance through the Union Plus Disaster Relief Grant program\*.

Union Plus Disaster Relief Grants of \$500 are available to eligible members who have a Union Plus Credit Card\*\*, Union Plus Life or Accidental Death Insurance, or Union Plus Auto Insurance, or Union Plus Mortgage. Participants who live in Acadia, Ascension, Avoyelles, East Baton Rouge, East Feliciana, Evangeline, Iberia, Iberville, Jefferson Davis, Lafayette, Livingston, Pointe Coupee, St. Helena, St. Landry, St. Martin, St. Tammany, Tangipahoa, Vermilion, Washington and West Feliciana parishes may be eligible for these grants. Damage assessments are continuing for other parishes. The money does not have to be repaid.

To qualify for a Union Plus Disaster Relief Grant, your residence must be in one of the above-listed parishes and:

1. Have been a victim of the severe weather in counties designated by FEMA as qualifying for individual assistance. (Visit [UnionPlus.org/LAFlood](http://UnionPlus.org/LAFlood) to be redirected to the FEMA Louisiana flood information page for a list of qualifying parishes.)
2. Have experienced a significant loss of income or property within the last six months due to the disaster.

3. Have had a Union Plus Credit Card, Union Plus Life or Accidental Death Insurance, or Union Plus Auto Insurance, or Union Plus Mortgage for at least 12 months with the account or policy in good standing (be up-to-date on payments).

**To apply for a disaster relief grant** if you participate in any of the following programs call:

Union Plus—Credit Card: **1-800-622-2580**; Mortgage: **1-800-472-2005**; Insurance: **1-800-472-2005**

The Union Plus Disaster Relief Fund has provided **nearly \$1 million in assistance to union members** facing hardships following Hurricanes Sandy and Katrina, floods, wild fires and other natural disasters. For more information about the Union Plus disaster benefits, visit [UnionPlus.org/Disaster](http://UnionPlus.org/Disaster).

If you are not involved in the Union Plus program, there are federal disaster aid programs that can assist those affected by the floods. Visit [UnionPlus.org/LAFlood](http://UnionPlus.org/LAFlood) to be redirected to the FEMA Louisiana flood information page.

*\*Certain restrictions, limitations, and qualifications apply to these grants. Additional information and eligibility criteria can be obtained at [UnionPlus.org/Assistance](http://UnionPlus.org/Assistance). \*\*Union Plus Credit Cards are issued by Capital One, N.A. pursuant to a license by MasterCard International Incorporated.*

Associate Executive Director's Report (continued from page 17)

National Executive Director, I continue as an advocate for the performing arts and its artists. I lead contract negotiations, resolve disputes, create solutions to problems, and advise artists of their rights and responsibilities as union members and as employees. I am privileged to work with the most talented and dedicated artists in their respective art forms to ensure the viability and relevance of the arts to society; to protect and promote

dignified compensation and working conditions that support the artists in their unique and invaluable contribution to all of our lives.

If I knew then what I know now, I wouldn't change a single thing.

In conclusion, if you are contemplating a career in the performing arts—launch boldly and with confidence. If you are

thinking about volunteering as an AGMA delegate or committee member, or running for the Board of Governors—just say yes; it is life changing. If you are thinking of pursuing higher education or exploring possibilities—don't hesitate; you can't go wrong. If you are facing a career change—merge your talent, passion, education and experience; you will find your calling.

Thank you Alan, for opening the door. ♦

## AGMA is Improving its Website

AGMA is happy to announce that we will be releasing a much needed update to our website in September. This rebranding features an updated and more robust design and improved graphics, making it more user-friendly for members to access information. Additionally, since members are often on the road, the updated site will be easier to use on a wide range of devices, be it laptops, mobile phones or tablets.

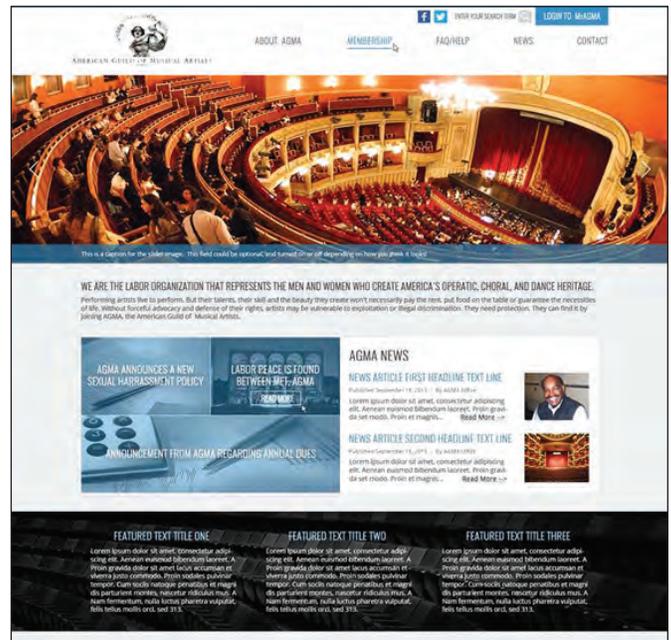
Rebuilding the website has been a lot of work for our designers, developers and our own Director of Marketing, but every single change was made with you, the member, in mind.

More than twenty years ago, AGMA's leadership realized that the union had to become more responsive to members' needs, and that communications within the union had to be improved and become more efficient. The new website is just one of our efforts to make use of expanding technology in our communications. We have listened to our members and look forward to sharing more modern and innovative ways in which to communicate and improve our relationship with our membership.

We anticipate the new site will go live just after Labor Day, so please keep an eye on <http://www.musicalartists.org/> to explore the new look. ♦



Current website



Upcoming website

AMERICAN GUILD OF MUSICAL ARTISTS  
1430 BROADWAY  
14th FLOOR  
NEW YORK, NY 10018

NON-PROFIT ORG.  
US POSTAGE  
**PAID**  
Permit No. PI 3526  
New York, NY

### CONTACT LIST OF ASSISTANCE AND MEMBER-ONLY SERVICES

<b>Actors Federal Credit Union</b>	(212) 869-8926 in NYC (8:00 p.m. EST) Outside of NYC: (800) 2.ACTORS (800-222-8677)	<a href="https://actorsfcu.com">https://actorsfcu.com</a>
<b>The Actors Fund</b>	<a href="http://www.actorsfund.org">www.actorsfund.org</a>	<a href="mailto:info@actorsfund.org">info@actorsfund.org</a>
<b>National Headquarters-NYC</b>	(212) 221-7300 (800) 221-7303	
<b>Central Region</b>	(312) 372-0989	
<b>Western Region</b>	(323) 933-9244 (888) 825-0911	
<b>AGMA Relief Fund - Donations</b>	(800) 543-AGMA (2462)	<a href="mailto:susan@musicalartists.org">susan@musicalartists.org</a>
<b>AGMA Relief Fund - Intake Eastern Region</b>	(212) 221-7300 ext. 119	<a href="mailto:intakeny@actorsfund.org">intakeny@actorsfund.org</a>
<b>AGMA Relief Fund - Intake Midwest Region</b>	(312) 372-0989	<a href="mailto:shaught@actorsfund.org">shaught@actorsfund.org</a>
<b>AGMA Relief Fund - Intake Western Region</b>	(323) 933-9244 ext. 55	<a href="mailto:intakela@actorsfund.org">intakela@actorsfund.org</a>
<b>AGMA Retirement and Health (Plan A, AGMA Retirement Plan and AGMA Health Plan)</b>	(212) 765-3664	<a href="http://www.agmaretirement-health.org">www.agmaretirement-health.org</a> <a href="mailto:agmaretirement_health@yahoo.com">agmaretirement_health@yahoo.com</a>
<b>AGMA Health Plan B ("Administrative Services Only")</b>	(866) 263-1185 (Toll free) (516) 394-9443 (Outside of the U.S.)	<a href="http://www.asonet.com">www.asonet.com</a>
<b>Artists Health Insurance Resource Center - Eastern Region</b>	(917) 281-5975	<a href="http://www.ahirc.org">www.ahirc.org</a>
<b>Artists Health Insurance Resource Center - Western Region</b>	(323) 933-9244, ext. 432	
<b>The Career Center (formerly The Actors Work Program)</b>	<a href="http://www.actorsfund.org/services-and-programs/career-center">http://www.actorsfund.org/services-and-programs/career-center</a>	
<b>New York:</b>	(212) 221-7300 ext. 259	<a href="mailto:careercentereast@actorsfund.org">careercentereast@actorsfund.org</a>
<b>Los Angeles:</b>	(323) 933-9244 ext. 450	<a href="mailto:careercenterwest@actorsfund.org">careercenterwest@actorsfund.org</a>
<b>Career Transition for Dancers - Eastern Region</b>	(212) 221-7300 ext. 259	<a href="mailto:careercentereast@actorsfund.org">careercentereast@actorsfund.org</a>
<b>Career Transition for Dancers - Central Region</b>	(212) 221-7300 ext. 259	<a href="mailto:careercentereast@actorsfund.org">careercentereast@actorsfund.org</a>
<b>Career Transition for Dancers - Western Region</b>	(323) 933-9244 ext. 472	<a href="mailto:careercenterwest@actorsfund.org">careercenterwest@actorsfund.org</a>
	<a href="http://www.actorsfund.org/services-and-programs/career-transition-dancers">http://www.actorsfund.org/services-and-programs/career-transition-dancers</a>	
<b>Union Privilege/Union Plus</b>	(800) 472-2005 (202) 293-5330	<a href="http://www.unionplus.org">www.unionplus.org</a>