Candidates for the Board of Governors

Here are your candidates for the Board of Governors. This is your opportunity to study the qualifications of those willing to represent you. They are volunteering their time to accept this responsibility. In turn it is the responsibility of all AGMA members to vote. Responsible union leadership rests with a responsible membership. It’s your union, so be sure to vote and make it work.

Here’s how to make sure that your vote counts:

Be sure you are an active member in good standing with dues paid up to February 1, 1990.

Be sure you sign your name and address on the return envelope that is enclosed with the ballot.

Mail your ballot in sufficient time to reach the AGMA National office, 1727 Broadway, New York 10019 no later than Monday, May 21, 1990.

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

Note: Present incumbents who are running for re-election are indicated by a * next to their names.

NEW YORK AREA

SOLO SINGERS (7 Vacancies)

* Dominic Cossa
AGMA member 29 years. Current Board member. Current service, Trustee of AGMA Pension and Health Funds. Past delegate, Central City Opera. "Unity, stability and responsibility. That should be our motto, and will certainly be my goal if elected."

Margaret Goodman
AGMA member 29 years. Past service, New York City Opera Negotiating Committee. Past delegate, NYC Opera. Soloist with NYC Opera, New England Opera Theatre (Goldovsky), Chattanooga Opera, Turnau Opera, others. "As an active member of our unions, I am especially concerned about the proliferation of non-union companies as the only performing option for many of our members. Forbidding association with these companies is not working; contracts similar to the AEA showcase code might be the answer."

* Diane Kesling
AGMA member, 13 years. Current Board member. Past delegate, Texas Opera Theatre. Principal artist, Metropolitan Opera, six years. Performances with Columbus Opera, Brevard Music Center, Cincinnati Opera, North Texas Opera, Wolf Trap Farm Park, Kennedy Center, Opera Company of Philadelphia, Knoxville Opera, Shreveport Opera, Teatro alla Scala. "AGMA is a union for the artists and by the artists. The members of AGMA need to let their feelings be heard."

* Sandra Darling
AGMA member over 28 years. Current Board member. Has appeared with New York City, American National, Santa Fe, Central City, Lake George and Canadian Operas; leading lady Off-Broadway; recitalist and concert soloist with Pittsburgh, Detroit, Arkansas Symphonies; numerous appearances at Carnegie, Avery Fisher and Town Halls. Toured five years with Community Concerts. "The Board must find more ways to strengthen our union, its service to and informing of our members. I’d like to help."

* Edmond Karlsrud
AGMA member 40 years. Present member Board of Governors; soloist Metropolitan Opera. Committee service, Membership Policy, Office Administration and Program Development, Auditors Review. Former Co-chairman, Met Soloist Committee. Recording Secretary four years. Has sung in over 1700 concerts under AGMA jurisdiction; appeared on all major TV and radio networks; opera, oratorio and symphony guest soloist. Organizer and guiding force behind concert ensembles: Karlsrud Chorale, New York Sextet, Men of Song and many others.

* Elinor Ross
AGMA member 31 years. Current Board member. Leading soprano with Metropolitan Opera, Chicago, San Francisco, Vienna Staatsoper, La Scala, La Fenice, Bologna, Teatro Colón, Bolshoi, plus most major South American, Asian, U.S., and European opera companies; master classes, NYU. Many major symphony orchestras, worldwide. "In the 1990’s we must work toward greater respect, better working conditions and a steady income for all our AGMA membership."

(continued on page 3)

VOTE! VOTE! VOTE!
Where do we go from here?

by Sanford I. Wolff
National Executive Secretary

The following is a letter sent to all of the members of the Board of Governors nationwide:

"In accordance with a resolution adopted at a meeting of the Board of Governors in San Francisco on February 15, 1990, the staff has prepared a draft of a referendum for a dues increase.

"It is suggested that such a referendum be sent to the membership in October, 1990 and if approved, implemented February 1, 1991.

"This is the staff's suggestion: "That the Basic Dues, presently $26 every six months be increased to $39.

"That the 'Work Dues,' presently 1 1/2% of the first $100,000 of earnings be increased to 2% of the first $100,000 of earnings, the so-called 'cap.'

"It is not suggested that the initiation fee be increased nor that the 'cap' be increased.

"We believe that increasing the initiation fee would hamper our organizing efforts, especially in so-called 'right-to-work' states.

"Our reasons for the form and content of the suggested referendum are:

"1. Based on past experience, these changes will result in an increase in annual income of approximately 30%, or $447,000.

"2. Although our fiscal year resulted in a small excess of income over expenses, the balance was not significant enough to set up a reserve in the event that a major employer (such as New England Opera Company, which is experiencing extreme difficulty) finds it impossible to continue operation, or in the event that a strike, not ours, results in a foreshortened or cancelled season.

"Had a regional opera company in New England closed its doors as was threatened, AGMA would have suffered a loss of revenue of approximately $8,000.

"A strike of the orchestra in New York resulted in a loss of approximately $14,500, even though it lasted only part of a season.

"3. More importantly, a healthy reserve will give us the confidence in bargaining on behalf of our members without the fear of not being able to support a strike and the legal and other costs that may be entailed.

"4. AGMA needs to 'reach out' — the members want it and you have agreed the members deserve it.

"Your staff is convinced that Board of Governors' meetings in all areas of the country must be held on a regularly scheduled basis, as well as in New York. At least one half of our membership, lives and works west of the Hudson River.

"5. Our part of the performing arts (because practically all of our employers are in the not-for-profit field), depends more heavily than any other art form on city, state and federal funding, and we have not done our share of lobbying and 'arm-twisting' in Washington or the state legislatures. We must do more, and this is expensive, but we would be doing it for ourselves.

"6. When time permits a staff member and our President or a vice president should attend every membership meeting held around the country. The mails, the FAX machine and the telephone do not provide enough contact with the members. Phonograph recordings and video tapes are fine, but if you want to see, hear and know opera, the dance or concerts, you've got to be there!

"7. Our representatives throughout the

(continued on page 12)
ELECTION
(continued)

• Will Roy
Present member, Board of Governors. Past, present service, Committee IV, AGMA/AFTRA Merger Committee. Past delegate, Kansas City, Central City, NYC, Houston Grand, Philadelphia Opera, Teatro Communale, Florence, Italy, Grand Teatre de Genève, Philadelphia and Pittsburgh Symphonies, Radio France broadcasts, world premiere of Pasatieri's The Three Sisters, Painted Smiles Records, Schickele's Abduction of Figaro, Video Arts International. "The Board must continue to expand AGMA's services to members throughout the country."

Joseph Sopher
AGMA member since 1958. Has performed in over 400 U.S. cities. Orchestral dates include Boston, New York, Pittsburgh, Washington, New Orleans, Vancouver, Oklahoma and Mexico City Symphonies, plus Milan, Italy concert and recording by Angelicum Records. Opera dates include Boston, New England, Metropolitan Opera Studio, Mexico City, Royal Shakespeare Theatre and ABC-TV. "My objective is to focus my combined musical and business experiences on increasing the financial position of AGMA members."

Paula Stark
AGMA member since 1959. Also member AEA, AGVA. Performed with New York City Opera, Starlight Musicals and Radio City Music Hall. "It would be an honor to join the Board of Governors and be a part of the ongoing quest to provide excellent service to all AGMA members."

STAGE DIRECTORS/
STAGE MANAGERS
(1 Vacancy)

Pamela McRae
AGMA member 16 years. Current Metropolitan Opera Stage Director. "Having directed at the Met for 11 seasons, I have seen the impact of both a work lookout and a congenial negotiation with opera management. I am involved in opera because I like music and people. Perhaps my 16 years with many companies in the U.S., Canada and Europe can be of use serving on the Board of Governors."

CHORISTERS
(11 Vacancies)

• Marilyn Armstrong
AGMA member over 15 years. Current Board member. Current Chairman, Health and Safety Committee. Past delegate, New York City Opera. "In the past few years I have had the privilege of meeting more and more of all our members and learning those procedures which are working well and those where changes are needed. As my expertise expands, I can better serve all of AGMA."

Kenn Dovel
AGMA member 24 years. Past service, Negotiating Committee New York City Opera Regular Chorus, three contracts. Past delegate, NYC Opera, six seasons. Chorus contractor Opera Classics of New Jersey, three years. "I hope to utilize my past experience as delegate and my current experience as contractor to further better understanding between the membership and the many local and regional opera companies, and to help develop more opportunities for employment in this area."

• Kenneth Bonjukian
AGMA member over 35 years. Current Board member. Past, current service, Chorister Committee. Past delegate, Connecticut Grand Opera, Metropolitan Opera. Past, current delegate, New Jersey State Opera; member, AEA, SAG. Extra Chorister Metropolitan Opera. "Because of my experience as negotiator and delegate to the Metropolitan Opera, and having experience as a Board member, I feel I can contribute to the general welfare of AGMA."

• Suzanne Der Derian
AGMA member over 25 years. Current Board member. Past service, Co-chairman Metropolitan Opera Chorus Negotiating Committee. Past, current service, Met Chorus Negotiating Committee, Electronics Committee, Grievance Committee, Committee I. Past delegate Metropolitan Opera Ladies Chorus. Met Chorister in 22nd season. Performed with The Concert Choir, Schola Cantorum, other ensembles. Soloist, many concert, oratorio groups in Midwest and on East Coast; toured with Goldovsky Opera. "If elected I will do my best to represent all members of AGMA."

• Harriet Greene
Member over 30 years. Current Board member. Past service, New York City Opera Negotiating Committee, Health and Safety Committee, Small Opera Companies Committee. Current service, Small Opera Companies Committee. "During my two terms on the Board of Governors I have emphasized the need for fuller communication between the entire national membership of AGMA and its officers and Board. Only an informed and concerned membership can enable its union to work effectively in its behalf."

Be sure to mail your ballot in sufficient time to reach the AGMA National office by May 21, 1990 at 9:30 a.m.

(continued on next page)
**ELECTION**

(continued)

* Nancy Kendall

AGMA member over 35 years. Past, present member Board of Governors. Past, present service, Concert Singers Committee. Past service, Philharmonic Negotiating Committee, Concert Singers Basic Agreement Negotiating Committee. Member, AFTRA. "I will continue to work for the betterment of employment for the professional concert singer."

* Madeleine Mines

Member 24 years. Current Board member. Current service, NYC Opera Negotiating Committee, Committee IV, Small Opera Companies Committee. Past delegate, NYC Opera, Central City Opera. Member, AFTRA. Apprentice artist, Central City Opera. Soloist, NYC Opera, NYC Opera Theatre, New York Grand Opera. Presently member Regular Chorus, NYC Opera. "Our union's effectiveness depends on interested and informed participation. I would like to be of help whenever I can; my number is: (212) 362-5520."

* Marilyn Pelletier

Life Member. Current Board member. Past service, Committee II, Concert Singers Negotiating Committee, 50th Anniversary Committee. Current service, Committee II, Concert Singers Negotiating Committee. "Many gains have been made for the Concert Chorister, but more should be done. Recently, more members have taken an active interest in AGMA. That's good, because AGMA is its members. If re-elected, I will continue to serve and represent all of our members to the best of my ability."

* Tom Tomasovic

AGMA member 11 years. Current Board member. Past, current service, Small Opera Companies Committee, Concert Singers Committee, Committee IV. Performances with NYC, Metropolitan, New York Grand, New Jersey State Operas, among others. "I would greatly appreciate the opportunity to continue to serve YOU. I pledge to continue my efforts to see that our union strives to increase the opportunities available to our members, to protect their interests and to improve working conditions wherever possible."

**SOUTHERN CALIFORNIA AREA**

* Beverly Robinson

AGMA member 35 years. Current Board member. Current Chairman Local Blood Bank. Member, Local Executive Committee, AEA, SAG. Past service, delegate Palm Springs Opera. Appearances with Los Angeles Civic Light, New York City, San Francisco Opera Companies; Greek Theatre productions. Soloist, Los Angeles Philharmonic; Roger Wagner Chorale, Hollywood Bowl. "I feel my experience as chorister, soloist and teacher gives me an accurate understanding of the needs of the professional singer in a strong union."

**SOLO SINGERS**

(2 Vacancies)

* Lillias Gilbert

Member 26 years. Continuous service on Local Executive Board since first elected. Past member Board of Governors. Member, Los Angeles County Federation of Labor Cultural Arts Commission 22 years, representing AGMA. Appeared with Pasadena, Guild, Pacific West Coast Operas. Member, SAG, AFTRA, AGVA, AEA. "Having been in the field of music and performance for the major part of my life, I feel I can represent the vocal artist and the dancer with unbiased support."

**CHORISTERS**

(2 Vacancies)

* Andrew K. Black

AGMA member 29 years. Past service, Norman Luboff Choir Basic Agreement for Touring Committee. Current service, Los Angeles Master Chorale Negotiating Committee. Past delegate, Norman Luboff Choir, Gregg Smith Singers, Los Angeles Camerata. Recently invented and now manufactures the world's best choral folder, "The Black Folder." "I will strive to help AGMAs members hold their heads high among the other Artists' Unions."

* John Lombardi

AGMA member 47 years. Current member Board of Governors. Life Member. Past service, Executive Committee, Nominating Committee. Leading baritone — U.S.A., Europe, radio, TV, movies, stage. "I am dedicated to helping AGMA more and more be a guiding light for all performers, but especially the newcomers who are often taken advantage of."

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**Vote! Vote! Vote!**

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**Two from Metropolitan Opera are honored**

Divas Jarmila Novotna and Licia Albanese were honored recently on the occasion of the 50th anniversary of their debuts with the Metropolitan Opera. Miss Albanese retired in 1966 and Miss Novotna in 1956. An Opera Guild reception drew more than 100 guests, including Risë Stevens, Regina Resnik and Bidu Sayao, as well as the opera's new general manager, Hugh Southern. Guild President Alton E. Peters read congratulatory messages from President and Mrs. George Bush.
A small beginning . . . A HUGE SUCCESS!!

Metropolitan Opera Chorus Bazaar benefits the AGMA Relief Fund

The Trustees of the AGMA Relief Fund thank all the caring and concerned members of the Metropolitan Opera Chorus for their time, effort and diligent work in making their recent in-house Bazaar so successful. The Chorus' efforts resulted in a contribution far exceeding their initial $5,000 goal.

The Bazaar was coordinated by Linda Mays, ably supported by a team of creative and energetic choristers, some of whom were our delegate Barbara Bystrom, Elinor Harper, Deborah Severance, Mary Meyers, Janet Wagner, Constance Green, Ann Florio, Constance Webber, Elyssa Lindner, Linore Aronson and Carole Wright, who organized and ran the sale of food, china, jewelry, cosmetics, knickknacks, raffle, silent auction, books and records, and the transportation of these items. They were assisted by many other wonderful people who helped make this Bazaar a success.

BRAVI!

A special thank you to Pamela Rasp, Director of Labor Operations at the Met, whose wonderful support made this Bazaar a happening, and to Hugh Southern, the Met's general manager, who interrupted his busy schedule to attend the Bazaar and draw the name of the lucky 50/50 raffle winner. Thank you to all the other employees at the Met who gave of their time and energy so graciously.

Plácido Domingo's dressing Kimono inspired bidders at a silent auction of opera memorabilia. James Levine, Marilyn Horne, Mirella Freni, Eleanor Steber, Deutsche Grammophon, R.C.A. and Philips were just a few of the many generous contributors to the auction.

We hope other performance companies will be inspired to work together for a fun event of this nature to raise money for such a good cause.
Looking back:
A member’s 1923 employment contract

Dear Sir,

During the conversation I had with you in New York, I understood from you that you are a Member of the New York Choral Alliance. Will you please let me know whether this is true?

In this case, I might be able to engage you as a Chorister for the Metropolitan Opera House, for the season 1923/24, on the terms and conditions arranged by the New York Choral Alliance.

However all the expenses for the voyage from Europe to New York and eventually the return to Europe would have to be paid entirely by you.

Please let me know, by return mail, if you would be disposed to accept an engagement on these conditions, and subject of course to your being a Member of the Choral Alliance of New York.

Very truly yours,
Maestro Giulio Setti

A senior member sent us a copy of this letter from the Metropolitan Opera. Subsequently, he was sent and signed a contract. Here are some of the terms of the contract:

The Artist agreed to perform as an Ensemble Vocal Artist at the Met, “and in such other opera houses, theatres, and places of entertainment and private residences in the U.S., Canada, Mexico and Cuba as may be required . . .”

Artists to receive $42 per week for 7 ensemble performances and rehearsals, $6 for each additional performance, $35 for rehearsal week, plus $21 for each solo, $1 for each “compars,” or muta part, $.25 for each 1/4 hour of rehearsal on Saturday and Sunday, plus the following:

“...A fine of Two Dollars and a Half ($2.50) may be imposed upon the Artist for neglecting h... duties or in case of discourtesy to h... superiors, or for violating the rules and regulations of the Company, which are considered as a part of this contract. The following fines will be imposed:

“Lessons in the Hall: For being 5 minutes late, $0.10; for being 10 minutes late, $0.20; for being 15 minutes late, $0.30; for being 20 minutes late, $0.40; for being 30 minutes late, $0.50; for missing one act, $0.50; for missing two acts, $0.75; for missing a whole rehearsal, $1.00.

Performances: For being late at the rise of the curtain, $0.50; for missing an entrance on the stage, $0.50; for missing one act, $1.00; for missing a performance, $6.00; for making noise in the wings or on the stage, $.25 to $1.00.

The above list of fines will be rigorously imposed and the amount of such fines will be used for a purpose to be decided by the Company.

The Artist agrees to be properly dressed at all rehearsals and performances. The Artist must be in evening dress for the concerts. The ladies must wear a black and white dress without other colors and black or white gloves. The men must wear black full dress, pants and vest, a white or black tie and white or black gloves, according to the concert. The Company will decide the color of the dress.

The Company agrees to furnish all clean costumes and dress accessories such as hats, shoes, wigs, tights, stockings, gloves, sandals and properties required for the performance, with the exception of evening dress required for Sunday Concerts.

“During the New York season, each time that a performance will be given in Brooklyn, the Artist shall be entitled to One Dollar ($1.00) for car fares; for the performances given in Philadelphia, Baltimore and other cities in the vicinity of New York, the Artist shall receive Two Dollars ($2.00) for each performance in addition to h... salary. The Company will endeavor to arrange for the return of the Artist to New York on the first train feasible after the performance. If the Artist has to spend the night outside of New York, when going to another city, during the regular New York season (excluding, however, the Atlanta engagement), ... he shall receive an extra of Two Dollars and a Half ($2.50) as hotel expenses. For the usual Atlanta engagement of one week the Artist is to receive Fourteen Dollars ($14.00) in addition to the regular salary.

What’s all this talk about the “good old days?” Good for whom?
Elisabeth Hoeppel, AGMA founder, dies at 90

Founded AGMA Relief Fund with Lawrence Tibbett

Elisabeth Hoeppel, one of AGMA’s earliest members and a founder of the AGMA Relief Fund, died in New York on February 12 at the age of 90.

Ms. Hoeppel was the founder and first president of the Grand Opera Artists’ Association, which held the original charter from the Associated Actors and Artists of America for jurisdiction over opera singers. When the GOAA merged with AGMA in 1937, she became a member of the merged organization. She served on AGMA’s Board of Governors from 1937 to 1969, including terms as the Recording Secretary from 1940 to 1959 and Fourth Vice-President from 1960 to 1969, and was an AGMA Delegate to the Four As until 1989.

At the request of Lawrence Tibbett, and with him, she founded the AGMA Relief Fund and remained a Trustee for more than 40 years. She was devoted to the AGMA Relief Fund, showing heartfelt concern and caring that it “always be there” for AGMA members in serious need.

Ms. Hoeppel received the AGMA Merit Award for distinguished service to the union in 1961 and was voted an Active Life Membership in 1964. The press noted at the time of the Merit Award that Elisabeth Hoeppel “is undoubtedly the only woman in the world who has been a union president and the Queen of Sheba.” The reference was to her role with the Grand Opera Artists’ Association only ten years after

she had reigned as the Biblical ruler in her first (and last) film appearance in her native Germany.

Interviewed for a special issue of AGMAazine on the occasion of AGMA’s 50th anniversary in 1986, Ms. Hoeppel said she formed the GOAA “to give the artists the power and the courage to say, ‘I do not perform unless I get paid.’” Asked if she was sorry that she had become involved with the union and had not pursued her singing career, she said, “I have never had regrets. . . . I am satisfied with the way it turned out.”

Friends and colleagues joined for a ceremony of remembrance on February 17.

AGMA supports Endowments for Arts and Humanities

This is our FIGHT!!

Write to your Senators and Congressmen. Tell them to:

1. Support the reauthorization of the National Foundation on the Arts and Humanities Act of 1965.

   Background: Every five years, the need to continue the National Endowment for the Humanities and Institute of Museum Services is examined and voted on by Congress. This is the year.

2. Oppose the addition of any restrictive language to the National Foundation on the Arts and Humanities Act of 1965 in the Reauthorization Bill.

   Background: Currently the authorization language clearly outlines a process whereby panels and the National Council on the Arts and Humanities make decisions about what gets funded based upon their professional artistic judgment. Like any such process, it will not always be perfect, but this process is good, non-political and sufficient.


   Background: The motive behind much of the attack against the NEA is not philosophical but rather that some elected officials simply want the federal funding for the arts and humanities drastically reduced or eliminated.

   Investment in the arts is an investment in a more enlightened and creative America!

Write today, please.
ELECTION
(continued)

- Richard Livingston
AGMA member 18 years. Current Board member. Past service, Local Nominating Committee, Chicago Executive Committee. Chicago Symphony Chorus Negotiating Committee (three times). Current service, Chicago Symphony Chorus Executive Committee and Negotiating Committee. Past delegate, Chicago Symphony Chorus. "In recent years AGMA has provided increased assistance and leadership for members throughout the nation. That is the proper role for AGMA, one that must be continued and intensified in the future."

- Dennis Marshall
AGMA member 18 years. Current Board member. Past service, Grant Park, Chicago Symphony, Lyric Opera Chorus Committees; Chairman, special committee for 1979 Cervantes Festival appearance. Past delegate, Grant Park Symphony Chorus. "This decade offers an opportunity to advance and strengthen our position in the performing arts field, by attaining necessary objectives important in facing a new century of vital union presence. A renewed commitment to our union's growth and our own welfare is now in order."

- Bette McGee
AGMA member since 1962. Current Board member. Current service, Chairman Chicago Executive Committee, member Negotiating and By-Laws Committee Lyric Opera of Chicago, National Equity Discussion Committee. Past, present delegate, Lyric Opera of Chicago. "AGMA must continue to strengthen the ties between its New York office and members nationally. Active participation by a national representative helps immeasurably when negotiating. Live music is being performed more often nationwide. Performers must work together to improve conditions, benefits and compensation."

Bryan Miller
AGMA member 16 years. Current service, Lyric Opera of Chicago Chorus Negotiating Committee, Chicago Executive Committee. Past service, Co-chair, Lyric Opera Chorus By-Laws Committee (1989-90). "AGMA has taken major steps in recent years toward becoming a union that is truly national in scope. It’s important that this progress continue, and that the problems and special needs of all regions be addressed."

- Robert Prindle
AGMA member since 1975. Current Board member. Past, current service, Negotiating Committee, Executive Committee Lyric Opera of Chicago Chorus. Past, present Assistant Delegate Lyric Opera of Chicago. "As a member of the Board of Governors I have attended several meetings here and in New York, keeping AGMA National aware of Midwest concerns about operations and dues references. Your voice deserves to be heard in New York."

Joseph Poprawski
AGMA member since 1984. Past, current service, Chicago Symphony Chorus Executive Committee. "Although I am relatively new to the governmental forces of the AGMA team, I assure you that I am devoted to do my best to promote and strengthen our union."

- Lorene Richardson
AGMA member over 27 years. Current Board member. Past, present service, Negotiating Committee Chicago Symphony Chorus, Chicago Executive Committee. "I am committed to improving the lot of the professional ensemble singer. This must be done via education of audiences, informing funding sources, and better communication amongst singers and instrumentalists. I seek, and try to create, opportunities to bring these conditions about."

Thomas Sillitti
Member since 1978. Member Chicago Lyric Opera Chorus since 1979.

- Cathy Weingart-Ryan
AGMA member, 11 years. Current Board member. Current member, Chicago Symphony Chorus Negotiating Committee. Past, current delegate, Chicago Symphony Chorus. "I hope to help strengthen the bond that continues to grow between national AGMA and the members of local AGMA groups."

SAN FRANCISCO AREA
SOLO SINGERS
(2 Vacancies)

- John MacAllister
AGMA member, 20 years. Current Board member. SFO Opera, SFO Symphony, San Jose Symphony Opera, Oakland Symphony, Sacramento Opera, LACLOA, appointments with Affiliate Artists. Member, AEA. "The growth in the arts in San Francisco and across the nation is providing new opportunities but new problems as well for us all. I would like to utilize what I have learned over the years as my own manager and agent to help broaden these opportunities and solve these problems."

Ruth Ann Swenson
(No statement or photo available at press time.)

Deceased
Carl Bailey
Gloria Catizone
Edward Corley
* Margaret Craske
Robert Falk
Dorothy Dallas Farnum
Maria Gambarelli Fenton
Elisabeth Hoeppler
Ian Horvath
Loren William Johnson
Donald Walter Kase, Jr.
David Miles
* Hugh C.M. Ross
* Michael Scuderi
Martial Singher
Kenneth G. Smith
Virgil Pearson Smith
Laura Stanley
* David Stivender
Joel Thompson
Alexei Yudenchik

* Distinguished individuals in related professions.

VOTE! VOTE! VOTE!
CHORISTERS
(2 Vacancies)

Dallas Lane
AGMA member since 1982. Present service, San Francisco Executive Committee, Negotiating Committee San Francisco Opera. San Francisco Opera chorister; soloist for San Francisco Opera and Norman Luboff Choir; Des Moines Opera apprentice. “If elected, I will pursue improvements for all AGMA members as effectively as possible.”

(No photo available at press time.)

DANCERS
(2 Vacancies)

Jo Ellen Arntz
(No statement or photo available at press time.)

Kathryn Roszak

NEW ORLEANS AREA

SOLO SINGERS
(1 Vacancy)

Mary S. Bertucci
AGMA member 33 years. National Board member approximately 30 years. Past service, Executive Committee, Negotiating Committee. Recently elected delegate. “Working with National AGMA to help establish a stronger local union between our members and management is a challenge. Professionalism, contentment, and satisfaction is a result of a good solid contract, cooperation and a thorough understanding by all parties. I will make every effort to see this become a reality. Thanks for your vote of confidence.”

(continued on next page)

VOTE! VOTE! VOTE!

Happy 99th Birthday, Eugene Birlenbach

Eugene Birlenbach, who has enjoyed a long career as a first tenor in Europe and North America, celebrated his 99th birthday on March 13.

Born in Germany in 1891, Mr. Birlenbach began his professional career in 1919 with the Barmen-Eberfeld Theater under Master Conductor Erich Kleiber. From 1921-1923, he performed with the Stadt Theater Duisburg-Bochum as first tenor of the chorus. It was during this period that he was invited to replace the renowned tenor Enrico Caruso for an evening’s performance of arias from Postillon, Rigoletto, Carmen and others at the Kurhaus Kuenstlerspiele under Director Arno Blum. Mr. Birlenbach was hailed as “the newly discovered tenor, who possesses the most radiant tenor voice of the day.”

Coming to America in 1923, he performed with the Berlin Wagner Opera Company at the Manhattan Opera House and then continued on a North American tour. He auditioned for the Metropolitan Opera in September, 1923 and immediately was signed as first tenor.

During Mr. Birlenbach’s career in Germany, he was a member of the German Opera and Ballet Union. After coming to the United States, he joined the New York Choral Alliance and then joined AGMA in 1940 as a member of the Metropolitan Opera Company. He credits AGMA for many of the vast improvements in working conditions, financial opportunities and protections for artists in the musical profession. AGMA, he says, enabled him “to pursue an exceptionally long and satisfying career” in the profession he loves. “The union’s representation and support have greatly improved conditions for singers of all levels,” he says.

As the result of an accident in 1986 which left him with severe injuries to his ankle and foot, Mr. Birlenbach’s mobility has been curtailed. However, he says his “great love for music” has kept him young, and he continues to follow the opera community avidly from the sidelines.

Fellow AGMA members join in a rousing chorus of Happy Birthday to this “young at heart” colleague.
Nominations are being accepted for new orchestral music works to be considered for the 1990 Kennedy Center Friedheim Awards. Deadline for submissions is July 15. For nomination forms or information, please write or call: Marilyn Cotter, Coordinator, Kennedy Center Friedheim Awards, Office of the Artistic Director, The Kennedy Center, Washington, DC 20566, (202) 416-8031.

Hanya Holm, Garth Fagan and Elliot Feld have received the 1990 Dance Magazine Awards presented to men and women who have made a significant contribution to dance. The awards have been given to over 110 men and women since 1954. The selection committee, chaired by Clive Barnes, and including Deborah Jowitt, Tobi Tobias, Doris Herring, Lynn Garafola, Marian Horosko and Richard Philip chose the awardees from over 100 nominations by Dance Magazine's 74 correspondents worldwide.

AGMA and New York City Ballet have reached agreement on a new four-year collective bargaining agreement. Highlights: increases in the fifth year seniority — 5.9%, 5.5%, 6.8% and 5.9% plus exit (severance pay) and fully paid dental plan.

Houston Ballet's Mark Arvin promoted to Principal.

Martha Graham's Kenneth Topping promoted to Principal.

The San Francisco Ballet mounted Helgi Tomasson's new full-length The Sleeping Beauty which premiered on March 13 at the War Memorial Auditorium.

Congratulations to Jane Hermann and Oliver Smith as ABT's new directors. Ditto Judith Jamison's appointment as Artistic Director for the Alvin Ailey American Dance Theater.

Congratulations, too, to Melissa Auerbach, AGMA representative in the Chicago Area out of the offices of Cornfield and Feldman, who recently gave birth to a 5 lb. 5½ oz. daughter named Rebecca.

CHORISTERS
3 Vacancies

Roger P. Crouthamel
AGMA member 15 years. Former Board member. Past service, Philadelphia Executive Committee, Chorus Committee. Past delegate, Opera Company of Philadelphia. "I am a Metropolitan Opera chorister living in this area. My ten years of experience in Opera Company of Philadelphia will help me help you, and my daily New York presence will help me to attend meetings regularly. I'm also an AFTRA New York Local Board member — let's merge!"

Robert Perry
(No statement or photo available at press time.)

Jan Taylor
• Elizabeth Walker
AGMA member since 1979. Current Board member. Past, current service, Local Executive Committee. Past, current delegate, The Philadelphia Singers; past delegate, Opera Company of Philadelphia; Head Librarian, The Curtis Institute of Music. “As the political climate continues to erode both arts support and unionism, a strong and intelligently organized union becomes increasingly vital to all AGMA members.”

• Eleni Kallas
AGMA member since 1982. Current Board member. Current Chairperson Washington/Baltimore Executive Committee. Past, present delegate, Washington Opera; past delegate Wolf Trap Opera. “I have great interest in building and strengthening the Union and am committed to representing its membership in achieving these goals locally and nationally.”

• Cliff Thomson
Member, 18 years. Current Board member. Past delegate, Washington Opera, Wolf Trap Opera. “I’d like to see AGMA gain the formidable strength of the AFM with stronger, more responsive local leadership who won’t dwell on our petty differences, but aggressively attain our common goals. I encourage a united militancy of Washington AGMA singers gaining considerably higher rehearsal pay and equitable rehearsal schedules.

DANCERS
(1 Vacancy)

Roy Kaiser
(No statement or photo available at press time.)

NEW ENGLAND AREA

WASHINGTON/BALTIMORE AREA

SOLO SINGERS
(1 Vacancy)

Yvette Lewis
AGMA member six years. “There is a new interest and enthusiasm in our area in the union. I want to capitalize on this to help make our union stronger than ever.”

CHORISTERS
(3 Vacancies)

James Hampton
AGMA member three years. Current service, Contract Negotiating Committees for both Baltimore Opera and Washington Opera. “Singing with both the Baltimore and Washington Opera Companies places me in a unique position to represent the total membership of this shop. This year’s meetings have brought about a new awareness of our organization’s strengths and weaknesses. Our work has just begun. I am more than willing to work with you and for you to achieve our collective end.”

PITTSBURGH AREA

CHORISTERS
(1 Vacancy)

• Carol Kissel
AGMA member since 1953. Former Board member. Past service, Advisory Committee, Pittsburgh Executive Committee, Negotiating Committee. Currently steward/delegate Pittsburgh Opera. “I will work to bring a more open and democratic process of governance to both the local and national levels of AGMA.”

• Erma Thurston
AGMA member eight years. Current Board member. Past service, Nominating Committee. Current service, Pittsburgh Executive Committee. “My goal is to help AGMA advance, foster, promote and benefit our chorus members, and help make the position of chorister more rewarding, both now and in the future.”

(continued on next page)
Dr. Hugh Ross dies
Directed Schola Cantorum for over 60 years

Dr. Hugh Ross, Music Director of New York’s Schola Cantorum and Vice President/Executive Director of the William Matheus Sullivan Musical Foundation, died on January 20, 1990 at the age of 91.

Dr. Ross was named conductor of the Schola Cantorum, one of the country’s oldest choral ensembles, in 1927. Throughout his career, Dr. Ross staunchly promoted the professional choral field and under his direction, Schola Cantorum reached new heights of choral excellence, was involved in many world and American premieres and established a reputation as a leading vocal ensemble in the United States.

Ross’ primary non-performing responsibilities were with the Sullivan Foundation, a non-profit organization founded to aid young singers in building their solo careers, and as a strong supporter of Chorus America.

WHERE DO WE GO FROM HERE

Dr. Hugh Ross was a giant in the choral world. With his untimely death, we have lost a leader, a mentor, and a friend. He will be missed by all who knew him and admired his work.

As we move forward, we must continue to support the arts and the musicians who bring them to life. We must also ensure that the legacy of Dr. Ross is continued and that his work is carried on.

New York Philharmonic, Carnegie Hall and numerous other organizations which employ our members. All of these agreements are negotiated and require administration after negotiations are completed. This is time-consuming and costly.

The cost of living has increased by approximately 40% in the 1980s. Just since 1984, the year of our last dues increase, the COL index (inflation) in New York and other U.S. urban areas has been 27%. The result: our basic annual dues of $52.00 has eroded by $14.04, resulting in purchasing power of only $37.96 in 1990. Ironically, now is the time when we need to do more, not less.

That is why we urge you to vote “YES” when the dues referendum arrives in your mailbox this fall.

Social Security number helps

When corresponding with the Membership Department, always include your social security number along with your name. This will facilitate bringing up your record on the computer.

Have You Moved

Sending AGMA notices, announcements, AGMAazine and other Guild documents to wrong addresses is costly and wasteful. Please be certain that AGMA has your correct address in its files. If you have moved recently and have not notified AGMA of your new address, please do so at once.