Meet your 1991 candidates for National Office and the Board of Governors

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

Here's how to make your vote count:

Be sure you are an active member in good standing with dues paid up to February 1, 1991.

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 May 20, 1991.

DO NOT SIGN THE BALLOT.

Signing the ballot will invalidate your vote.

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

OFFICERS

1st VICE-PRESIDENT

Sherrill Milnes

AGMA member 33 years. Former Board member. Leading baritone, Metropolitan Opera; has appeared with all major opera companies in U.S. and abroad, as recitalist, and with major orchestras in U.S. Recordings include opera, lieder, oratorio, symphony and folksong. Holds five honorary degrees. Has taught in USSR, England, Japan and Israel. Professor of Music, Yale University School of Music. "As an active AGMA member for 33 years, who hopes that his career may have served as a role model to others, I would be honored to be considered as First Vice President of the AGMA Board of Governors."

Eileen Schauler

AGMA member 40 years. Has served three terms and is currently First Vice President. Member Board of Governors since 1980. Soloist, Policy, Small Opera Companies Committees. Currently Trustee AGMA Staff Pension Plan; AGMA Rep. Manhattan Plaza Policy Advisory Committee. Twenty-three leading roles, NYC Opera. Soloist, opera, oratorio, symphony. U.S., Canada; Metropolitan Opera tour; operettas, musicals; TV, radio, Broadway. Member, AEA, AFTRA. "I've served my fellow members for 12 years; I will continue to believe in fairness for all, service, and a realistic budget."

(continued on page 2)
ELECTION
(continued)

2nd VICE-PRESIDENT

- Chester Ludgin

AGMA member 37 years. Current Second Vice President. Also member AEA, AFTRA, AGVA. Nominated for Grammy 1989. Co-Chairman of Executive Committee of Norman Treigle Memorial Fund. Has appeared on roster of nearly every musical organization in North America. Member, Small Opera Companies Committee. “At this time in my career, please allow me to help repay the benefits I have received through AGMA by continuing to serve you.”

3rd VICE-PRESIDENT

- Eugene Lawrence

AGMA member 33 years. Life Member. Chairman Emeritus, San Francisco Executive Committee. Current service, Health and Welfare Committee, AGMA Rep. AFTRA Board of Directors, SF Labor Council, AGMA Auditions Rep., SF Opera; AGMA Communications Committee. Delegate, SFO Opera. Currently Third Vice President. "It was a dual honor to be elected Third Vice President in 1989 and to be the first officer from another part of the country to serve on the Board of Governors. I will very much appreciate your support once again to further add to the unity of AGMA and afford me the chance to continue serving you, the AGMA members."

4th VICE-PRESIDENT

- Barbara Bystrom

AGMA member 20 years. Current Fourth Vice President. Past, current service Committee IV. Past delegate Metropolitan Opera Chorus. Appeared with Brooklyn College and NY Opera Theatres; concert, oratorio. “For AGMA to provide needed services to all its members, consideration should be given to: re-evaluating the existing executive structure; realistic budget planning, changes in elective procedures and notification methods. As an officer I would apply my Board experience and energy to finding solutions beneficial to the total AGMA membership.”

5th VICE-PRESIDENT

Franco Gentilesea

AGMA member 21 years. Current Board member. Past service, AGMA/AFTRA Merger and Nominating Committees, Resident Stage Director: Connecticut Opera, Opera Eboray, NY Grand Opera, Florentine Opera. Assistant Luchino Visconti, Gian Carlo Menotti, Roman Polanski. Edinburgh Festival, 1986. Current service, Committee IV. "After many years of service on the AGMA Board of Governors representing Stage Directors and Managers, I feel I am qualified to serve my union as an officer. In these days of declining financial support for the arts, it is important that we strive our utmost to protect the income and jobs of our members."

- Pamela Smith

AGMA member ten years, current Fifth Vice President. Member, AEA and AFTRA. Principal artist, Metropolitan Opera, member Musica Sacra, Francois Aria, NY Choral Associates and others. Lobbyist in Albany for more funding and protection for the arts. Past, current service, Concert Singers Committee, Small Opera Companies Committee. Past delegate Musica Sacra. "I'd like to thank my colleagues for the hard work done, and encourage you to continue and expand your support and participation in union affairs — the way to make AGMA a stronger union. Once again, begin by voting!"

VOTE! VOTE! VOTE!

TREASURER

• Lawrence Davidson

AGMA member 45 years. Life Member. Current, past service on many committees, and Board National Treasurer 16 terms. Longtime member of Metropolitan Opera; delegate. Appearances and recording with major opera companies throughout the world. AFTRA, AEA member. Million Dollar Round Table. Chairman, DF Organization. Treasurer, AGMA Relief Fund. In 1989, joined Medipak (a medical accounts receivable firm, now public company) as Financial Consultant. Now Chairman of the board of Medipak. “Having served many years as Treasurer, I will continue to exercise my best efforts, complemented by my experience, on behalf of AGMA.”

RECORDING SECRETARY

• Yolanda Antoine

Active Life Member. Current Recording Secretary, Board of Governors. Past service, Merit Award Committee, Negotiating Committee for Basic Agreement, Nominating Committee. Has appeared with Connecticut Grand, NY Grand, Cincinnati, NYC and Metropolitan Operas, State Opera of Stamford, Festival de Leon, Mexico; Santiago, Chile; Caracas, Venezuela; San Antonio Opera Festival; Festival de Opera, Puerto Rico. “All unions are having extremely difficult times. I will continue to see that our members are safeguarded as in the past.”

NEW YORK AREA

SOLO SINGERS

(16 Vacancies)

• Martina Arroyo


• Marilyn Brustad

AGMA member 16 years. Current Board member. Past service, Health and Safety Committee. Has appeared with NYC, Metropolitan, Central City, Minnesota Operas, Wiener Kammeroper, Providence Opera Theatre. “I would like AGMA and the other performing arts unions to take an aggressive stance on the proliferation of dangerous chemical stage fogs. Please help your union to protect your health by informing them of difficulties with the substances and by demanding that your right to knowledge of what you are breathing onstage be protected. A vote for me is a vote for good old-fashioned clean air onstage.”

• William Cason

AGMA member 14 years. Current Board member. Past, present service, Committee IV, Computer Purchase Committee, Merger Committee. “The first duty of a Board member is to work for the greater good of the union. In the recession that is with us now and the period of economic hardship that lies ahead, we must exercise exceptional prudence in the allocation of limited resources. With my experience and training in the business world (Accounting/Taxation), I can offer unique insights and abilities in this area. Politically I am a liberal, financially I am very conservative.”

• Claudia Catania

AGMA member 21 years. Current Board member. Has appeared in concert with New York Philharmonic, Cleveland Orchestras, Denver, Baltimore, and Boston Symphonies; and as soloist with Baltimore, Dayton, Toledo, Santa Fe, Philadelphia, Miami, Washington, Lake George, Fort Worth, and Metropolitan Opera Companies. “I would like to do whatever I can to support my fellow artists and to further positive relationships between management and the performer.”

• John Darrenkamp

AGMA member 22 years. Current Board member. Current delegate, Metropolitan Opera. “I sang for seven years with New York City Opera and am in my thirteenth year at the Metropolitan Opera. I have sung in Spain, Venezuela, Canada and Mexico and have sung extensively in opera and concerts in the United States. I hope to make AGMA more useful and accessible to its members.”

• J.B. Davis

AGMA member 30 years. Past delegate, Goldovsky Opera Theatre, Kansas City Lyric Opera, Lake George Opera Festival, Central City Opera. “Much needs to be done for the protection of the ‘freelance’ singer with the companies outside of New York. There are also many reputable companies which should be under jurisdiction.”

• Enrico Di Giuseppe

AGMA member 32 years. Current Board member. Principal artist Metropolitan Opera, New York City Opera, 15 years. Has sung with all the major opera houses in the U.S. Member of the faculty of Juilliard School of Music.

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PLEASE HELP US TO SERVE YOU BETTER BY LETTING AGMA KNOW YOUR CURRENT MAILING ADDRESS!
ELECTION  
(continued)

• William Fleck  
AGMA member 29 years. Current Board member. Eastern School of Music graduate. Performance chor- 
al work, New York. Member Riverside Singers. Western Opera Theatre, San Francisco Opera. Assistant Professor of Music, California State University; Adjunct Professor of Voice, Lowell State University, while member of Opera Company of Boston. Joined Metropolitan Opera as plan artist 1979. Principal artist with opera companies of: Chautauqua, Boston, Pittsburgh, Cincinnati, Dallas, Vancouver, Edmonton, Adelaide (Australia), Mexico City, Cleveland, Hawaii, Columbus.

Hilda Harris  

• William Ledbetter  
AGMA member over 30 years. Present Board member. Past service, New York City Opera Soloist Negotiating Committee. Past deleg- ate, Kansas City Lyric Theatre. Baritone soloist, New York City Opera, Philadelphia Lyric Opera, San Francisco Opera. “I will continue to work for unity among the various components of the union. Soloists and chorus must work together to achieve their goals.”

Judith Otten  
AGMA member since 1965. Soloist with Kansas City Lyric Opera, Brooklyn Phil- harmonic, Opera Orchestra, New York Grand Opera, Opera Classics, Stamford, Marlboro Festival, Goldman Band, Toledo Band, international Festivals, others, and chamber music. Active on commit-
etes for AEA; Local 802, AFM. “It is impor- tant that union members be involved in union activities. The only way a union can serve its membership is when we become involved in the activities and policymaking of the union itself.”

Regina Resnik  
AGMA member since 1944. Former Fourth Vice Presi- dent of Board. Life Member. Appeared with Metropolitan Opera from 1944 through 1983; has also sung at Covent Garden, Vienna Staatsoper. Opera director in U.S. and abroad; producer of award winning documentary, The Historic Ghetto of Venice. Master classes, Salz- burg, New York, Toronto, San Francisco. Has also appeared in musical theatre; was nominat- ed for Tony Award for Cabaret.

• 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 with 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.”

• Luigi Velluci  
AGMA member 45 years. Current Board member. Past service, Auditing Classification and Soloist Committees. Current AGMA delegate, Four A’s; member Small Opera Companies Committee. Past delegate, NYC Opera and NBC on Tour. Now teaching in New York and Ruther- ford, N.J. Choir Director, Rutherford Congre- gational Church. “I am a Life Member and grateful that AGMA members considered me worthy of serving them in the past. If re-elected, I’ll continue to work for those principles which have made AGMA outstanding as a member- oriented, democratic union.”

• Louise Wohlafka  
AGMA member since 1971. Solo artist Metropolitan Opera ten years. Tri-Cities Opera Binghamton 15 productions. Member, AFM since 1963. Recital and or- torio performances; appear-"
Happy 100th Birthday, Eugene Birlenbach

Eugene Birlenbach, who has enjoyed a lifetime in the opera world, celebrated his 100th birthday on March 13.

Mr. Birlenbach’s extensive career as a first tenor was first reported in the April, 1990 edition of AGMAzine on the occasion of his 99th birthday. During the last 20 years, Mr. Birlenbach no longer actively appeared on stage as a first tenor, but was content to be part of the audience and to enjoy the music and singing talents of others. “When I no longer could maintain my best,” he said, “I knew it was time to step aside and allow those younger to hold the stage.”

Mr. Birlenbach’s extraordinary career, which spanned several decades, offered him the unique opportunity to witness the many changes in the world of music as well as the chance to perform with many greats in the opera world.

Looking back, he says without hesitation that his most memorable performance was that of Parsifal performed with the Duisburg Opera company under Hugo Stinnes’ direction. “The exceptional talent and superb staging produced an unsurpassed performance,” he recalls.

Mr. Birlenbach views the Norwegian soprano Kirsten Flagstad as the greatest Wagnerian soprano ever, possessed, he says, of “a colossal voice, yet always maintained a humble manner towards all artists.” He names the Russian singer Fyodor Chaliapin as his favorite bass; the German bass-baritone singer Michael Bohnen as possessed of a truly big voice along with good acting skills, and as one of his favorite baritones, Lawrence Tibbett, one of AGMA’s founders.

Mr. Birlenbach’s passion for music has not dimmed over the years. It serves to remind us all that it is true passion for something in life that keeps the spirit of a man young. That passion translates into passion for life, which is the true secret of youth.

Mr. Birlenbach continues to face each day with discipline and verve, scheduling his reading, music-listening time, personal correspondence and time with visitors.

His love for gardening has always provoked laughter within his close circle of friends, as it is approached in a true bohemian fashion, adhering to none of the discipline inherent in his nature. The result: An eccentric mix which captures the attention through its beautiful disarray. Tomatoes grow with pansies, string beans with roses and carrots among the bordering bushes.

Mr. Birlenbach’s social circle is young and he maintains close ties with the Hempestad Liederkranz, where he stays in contact with his German heritage.

Eugene Birlenbach: AGMA salutes your youth and vigor and congratulates you on your 100th Birthday — Linda Weiershauser

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VOTE! VOTE! VOTE!
National Health Care: A plan to resolve the health care crisis

"Health care is the major issue in the vast majority of collective bargaining negotiations," according to AFL-CIO President Lane Kirkland, and "the labor movement is united in its determination to achieve universal access, significant cost containment, quality care and progressive financing."

The Labor Federation is urging establishment of a national cost-containment program that includes a cap on health expenditures, a capital budget and a federal agency that negotiates uniform reimbursement rates to be used by all payers. The AFL-CIO is also calling for an administrative overhaul to eliminate waste and fraud, red tape and excessive paperwork. "The ever-growing urgency of America's health care crisis requires new alliances and new initiatives toward cooperation," Kirkland says. "Now is the time to make our health care system in the United States more efficient, effective and responsive to the needs of all Americans."

The AFL-CIO conducted meetings in eight cities across the nation in the fall of 1990 to build impetus for health care reform in the 102nd Congress and will be presenting its views to the appropriate committees of the House and Senate.

The current crisis has been precipitated by the soaring cost of hospital care, physician services and prescription drugs; 37 million uninsured Americans; mounting threats to the quality of health care and continued strife at the bargaining table; refusal of some employers to provide coverage, and increased cost-shifting and benefit reductions.

Accordingly, the AFL-CIO is endorsing a program of reforms that would "move the nation to universal access by requiring all employers, including the federal government to contribute fairly to the cost of care. Such measures also would introduce effective health care cost containment, improve quality care, streamline the complex and expensive structure of our current insurance system and advance the principle of progressive financing."

To succeed in this effort, the Federation is urging all affiliates to join in a nationwide grassroots campaign by mobilizing members in an all-out lobbying effort to win national reform.

AGMA HOTLINES: EAST AND WEST

Call the AGMA Hotline (212) 247-0247 for news of auditions, services available, union business, fellowships, competitions, career assistance and health matters. The Hotline is available seven days a week, 24 hours a day and is updated regularly.

In addition, AGMA shares a Hotline with SAG and AFTRA in San Francisco. The number is (415) 433-6266.

ELECTION (continued)

- Lila Herbert

AGMA member 29 years. New York City Opera Negotiating Committee, Grievance Committee. Current Board member. Past, current service, Chorus Committee. Past delegate, New York City Opera. "I will continue to work to increase efforts to protect our members and also to plan for the transition period that so many singers will eventually undertake."

- Lorraine Keane

Current Board member. Member Committee IV. Delegate, Metropolitan Opera over 17 years. Past service, Metropolitan Opera Negotiating and Electronics Committees. "AGMA has grown and become a true National Union in these last few years. While getting stronger all the time, I know that many members would like to update some of the ways of dealing with their wants and needs. I feel that I can be helpful in achieving some of those aims."

- Linda Mays

AGMA member 22 years. Member, Metropolitan Opera Chorus. "I have worked under the best and worst AGMA conditions and I would like to help strengthen the image, power, and benefits of our union. I enjoyed working with Floran Yagoda to coordinate the Metropolitan Opera Chorus' successful bazaar, which resulted in an $11,000 donation to the AGMA Relief Fund. I want to do more ... ."

- Mary Meyers

AGMA member 12 years. Began as free-lance concert chorister. Last six years, Metropolitan Opera Chorus. Served on Contract Negotiating Committee. "I am familiar with the problems of professional singers from many angles. I think it's time for some new perspectives on the Board of Governors. Many AGMA members think the union needs a facelift. How about you?"

- Alan L. Sokoloff

AGMA member over 35 years. Current Board member. Past service, Concert Singers Committee, Committee IV. Member, AFTRA, SAG. Has performed in free-lance concert field. "During my years on the Board, I have participated in concert chorus negotiations. Proper groundwork has been established to ensure a workable climate with our employers. I should like to continue to devote my energy in that direction."

- Julia Williams

AGMA member since 1981. Metropolitan Opera Chorus. Currently chorister and comprimario artist with various small opera companies. "Small opera companies are coming of age, and I am proud to be part of the experience. As these companies grow in number and recognition, stronger communication between AGMA and the small companies will be imperative. There are really no 'small' companies, just 'small' communicators."

DANCERS

(7 Vacancies)

- Michael Byars

AGMA member since 1984. Current delegate, New York City Ballet. NYC Ballet Dancers' Committee Chairperson since 1989. Served on Negotiating Committee for current NYC Ballet contract, and 1989 "Dance in America" contract. "The New York City Ballet Dancers' Committee was formed in part to help our dancers communicate more effectively with AGMA. My candidacy aims to further that communication to the mutual benefit of AGMA and New York City Ballet."

- Frank M. Della Polla

AGMA member three years. Currently member, Metropolitan Opera Ballet. Performed as guest artist with companies across the U.S.; toured Asia and the Soviet Union. Has also acted in musicals and drama. "I'd be honored and eager to serve on the AGMA Board of Governors. Work-
AGMA joins Actors Federal Credit Union

After almost two years of effort, Executive Secretary Bud Wolff reports that AGMA has succeeded in making the services of the Actors Federal Credit Union available to AGMA members.

Transactions may, in most cases, be conducted by mail, as well as by visits to the Credit Union’s offices at the Equity Building in New York, 165 West 46th Street (14th floor).

The Actors Federal Credit Union has been serving the entertainment community for over 27 years. Its administrators and staff are very aware of the special needs and circumstances of professionals in the arts and strive to meet those needs.

AFCU President Jeff Rodman is pleased to welcome AGMA members. In a letter to the membership he has outlined the Credit Union’s services as follows:

“We have a full-service window where you can make deposits, cash checks and purchase money orders and travelers checks. You can also get loan applications for Visa credit cards, auto loans, personal loans, share secured loans and CD secured loans. We have granted over $57 million in loans and have over $4 million outstanding in Visa credit lines. We have regular savings accounts and high-yielding CDs and IRAs with low minimum-deposit requirements.

“The following is a list of some of our services:

**VISA Credit Card:** Low 14.9% annual percentage rate, 25-day grace period, no annual fee/low annual fee option, many free value-added enhancements.

**Free Checking:** No per-item check charges ever, no monthly fee if a $99 average balance is maintained, two types of overdraft protection.

**Auto Broker Car-Pricing Service:** Printouts with actual dealer costs (to assure that members get the best deal possible), 100% financing, low annual percentage rates, low monthly payments.

**Actorcash Touchtone Teller:** Balance inquiries, transfers between checking and savings accounts, loan payments, withdrawals, 22 hours a day, 365 days a year, all by touch-tone phone.

**Actorcash ATM Cards:** 24-hour access at over 50,000 ATMs; cash withdrawals and balance inquiries; accepted in the U.S., Canada and Europe; accepted by all NYCE, Cirrus, Exchange, AMEX, SAM or Presto ATMs.

“Additionally, we will soon have a branch office at 260 Madison Avenue (AFTRA headquarters) on the former premises of the AFTRA Federal Credit Union, which recently merged with us.”

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San Francisco Chorus sings benefit concert

A fabulous evening of singing took place January 11, 1991 at St. Mark’s Episcopal church in Palo Alto, California. Thirteen members of the San Francisco Chorus and accompanists Cathryn Cathcart and Uwe Mueller joined together in a concert of opera duets, arias and trios to raise funds for Abused Children and the Homeless. Approximately $1,400 was raised. Bravi to everyone involved, and let’s do more for such important causes.
Deceased

Darrell Barnett
Philip Bond
Olivia Bonelli-Ortell
Kevin Brown
Alfonso Cata
Richard Englund
Dame Margot Fonteyn
Claire Gordon
Martha Graham
Earl Grandison
Rodney Hardesty
William Hess
Miriam Burton Holman
Stephen Lockser
Michael Lott
La Vada Marlowe
Alberta Masiello
Nicola Rossi-Lemeni
Paul Russell
Stuart Sebastian
Clyde G. Spooner
Dennis Steff
Edward Stierle
Burton Taylor
Paul Ukena
Nick Vanoff
Richard Wentworth (Holtzclaw)

ELECTION
(continued)

Paul Sackett
AGMA member 22 years. Board member six years. Past, current service, Small Opera Companies Committee. Dancer with NYC Ballet 18 years. BA-ARTS; MBA-Finance; Phi Kappa Phi, Beta Gamma Sigma Societies. Ongoing theatrical involvement, published author and dealer in Fine Arts. “As a Board member it has been my pleasure to see AGMA flourish in an era when other unions are not. A growing dancer/singer partnership and involvement lends to this strength and benefits everyone.”

SOUTHERN CALIFORNIA AREA
SOLO SINGERS
(2 Vacancies)

• Anne Marie Biggs
AGMA member over 25 years. Continuous service Los Angeles Executive Committee over 15 years. Current and past Board member. Performed U.S., Europe on concert, opera, musical stages; Angel Records artist. Soloist Roger Wagner, Los Angeles Master Chorales. Numerous film soundtracks, including recent scoring Flatliners for Paul Salamunovich. Member, AFTRA, SAG, ASCAP. “Through the Committee and Board, I have seen AGMA address itself more to the needs of the membership. If elected, I will encourage singers and dancers to learn about AGMAs principles.”

Lillias Gilbert
AGMA member 27 years. Continuous service Los Angeles Executive Board over 23 years. Member, Los Angeles County Federation of Labor Cultural Arts Committee 18 years, representing AGMA. Past member, Pasadena Opera Company, Guild Opera, Pacific West Coast Opera. Member, SAG, AFTRA, AGWA. “Having been in the field of music and performance for the major part of my life (over 50 years), I feel I can represent the vocal artist and the dancer with unbiased support.”

• Paul Hinshaw
AGMA member 35 years. Current Board member. Member, Local Executive Committee 15 years. Past delegate, Roger Wagner Chorale. “In this era of political conservatism it is necessary to reaffirm the principles of AGMA unionism among singers and dancers of this community; let them know that the benefits that have been obtained and taken for granted by many are always in jeopardy without solid union membership support. To this purpose I will dedicate myself if elected.”

CHORISTERS
(4 Vacancies)

Andrew K. Black
AGMA member over 30 years. Past service Basic Touring Agreement Norman Luboff Choir, Los Angeles Master Chorale Singers’ Committee. Current service, LA Master Chorale Singers’ Committee and Contract Negotiating Committee. Past delegate, Norman Luboff Choir, LA Camarata, Gregg Smith Singers. Inventor and manufacturer of “The Black Folder”, the greatest of all chorale folders. “I want to help AGMA work for the day when AGMA can hold its head high with the other performing unions.”

• Sally Etcheto
AGMA member since 1968. Current Board member. Past service, AGMA Contract Negotiating Committee Los Angeles Master Chorale, Local Executive Committee, Singers’ Committee Los Angeles Master Chorale. Currently singing with LAMC and Los Angeles Music Center Opera Chorus. Member, AEA. MM, DMA degrees in vocal performance, University of Southern California. “Our survival as professional performing artists depends upon working together with management to interest and educate current and new audiences. AGMA should constantly promote cooperation and respect.”

Richard Greeley
AGMA member six years. Past, current service, Southern California Executive Committee. Past delegate, Opera Pacific, Los Angeles Master Chorale, Los Angeles Music Center Opera.

Seattle Opera season soars

Spiegh Jenkins, general director of Seattle Opera, has announced that the company will present a third cycle of Richard Wagner’s Der Ring des Nibelungen in August, 1991. Earlier, the company had announced plans for two complete cycles of the Ring.

Ticket sales over a four-month period exceeded all expectations, and as of the end of January, the company had sold nearly five times as many cycle tickets as at the same time in 1987, the last year Seattle Opera presented the Ring.

Since 1975, Seattle Opera has been known around the world for its presentations of the Ring, and the company is widely considered the leading Wagner opera company in America. “Still, this is a landmark in Seattle Opera’s history,” said Jenkins. “Never before have we presented three cycles, and never before has ticket demand even approached the levels we are seeing.”

Dues suspended for members in Gulf War

On March 4, 1991, the Board of Governors voted to suspend dues for members called to active duty in the armed forces. Members thus remain in good standing with forgiveness of dues for the duration of their active duty status.
"As a member of the Board of Governors, I would strive to make the relationship between delegates and company representatives more harmonious and productive. I also look forward to becoming even more actively involved in AGMA."

- Kenneth Knight
AGMA member 20 years. Current Board member. Present service, Southern California Area Executive Committee (past President). Past delegate, Los Angeles Master Chorale, I Cantori.

"AGMA has become much stronger in Southern California, winning major advances in each new contract (thanks to the tireless and heroic efforts of some of your fellow members). Do your part — get involved and VOTE!"

Dru Mc Cain
AGMA member over ten years. Past service, Negotiating Committee for two contracts for San Diego Opera. Present service, Southern California Executive Committee. Currently Assistant Delegate, San Diego Opera. "If elected, I promise to be a thorn in everyone's side. Let's shake things up."

Dan L. Stroud
Recent AGMA member now serving on the Southern California Executive Committee. Current delegate, Opera Pacific, where he has been a Chorister for the past two seasons. Experienced trial and business lawyer practicing law in Los Angeles for more than 30 years. Looking forward to negotiating a strong AGMA contract for the Choristers of Opera Pacific during 1991.

CHICAGO AREA SOLO SINGERS
(1 Vacancy)

Rochelle Ellis
AGMA member since 1980. Currently Grant Park Symphony Chorus Committee member. Has appeared with Chicago, Phoenix, Milwaukee, Elgin Symphonies as well as Chamber Opera Chicago and Skylight Opera in Milwaukee. Winner St. Louis Symphony Young Artists Contest, Semi-finalist, Metropolitan Opera Auditions. Member, Chicago Symphony Chorus and Music of the Baroque. "I believe my experience as a soloist, chorister and teacher affords me a true understanding of the needs of the professional singer."

CHORISTERS
(6 Vacancies)

- Skipp Buss
AGMA member 13 years. Member Chicago Lyric Opera Chorus 13 years. Current Board member. "Among my goals for this new term will be an emphasis on increased individual participation, helping members see how the union can benefit their careers, and the encouragement of the expression of non-majority opinion. The closeness of the recent dues referendum should make it eminently clear that 100% participation in every local in the country easily have changed the results of that vote. Each person can make a difference."

- Michael Cook
AGMA member 11 years. Member, Chicago Symphony Chorus. Current service, Tenor Representative Chicago Symphony Chorus. Current Board member. Has served on Committee for Contract Negotiations 1984-1990. "Educator, conductor, organist, pianist and vocalist throughout the Chicago area. Since my first year in the Symphony Chorus, I have been actively involved with AGMA, and I will continue to represent our rights and benefits."

- Marilyn De Stefano

- Kathye Kerchner
AGMA member 18 years. Life Member. Current Board member. Past member, Negotiating Committee. "Having made consistent progress in advancing the cause of artists, we must continue to strive for increased awareness of our needs."

Richard A. Livingston
AGMA member 19 years. Past service, Negotiating Committee Chicago Symphony Chorus (four times). Current service, Chicago Area Executive Committee, Chicago Symphony Chorus Executive Committee. Past Board member. "Increasingly, AGMA is concerned with the needs and welfare of its varied membership. The national staff is giving more attention and assistance to AGMA members throughout the nation than ever before. These are the directions in which AGMA should continue to make progress."

Lynn Lundgren
AGMA member eight years. Member of the Lyric Opera of Chicago Chorus.

Bryan Miller
AGMA member since 1974. Past service, Co-Chair Lyric Opera Chorus By-Laws Committee. Current service, Lyric Opera Chorus Negotiating Committee, Executive Committee. Conceived of selling mugs to benefit AGMA Relief Fund, did the legwork in researching and ordering them, as well as helping to sell them. "AGMA has made strides toward becoming a truly national union. Its important that this trend be continued and strengthened in the future, so that AGMA is working for all its members."

- Elena Joy Rico
AGMA member 21 years. Past delegate, Chicago Symphony Chorus. Union Soprano Representative for two years. Current Board member. "The Chicago Symphony Chorus has come a long way since I joined AGMA . . . and I know much more will happen in the future . . . and I feel that we all have to be involved in these changes . . . So I want to continue doing what I can for the good of the chorus."

(continued on page 10)

VOTE! VOTE! VOTE!
or concert stage need strong representation and recognition of their art. I will work to this end for all my AGMA colleagues."

Kenneth Rafanan
AGMA member since 1976. Current service, San Francisco Local Executive Committee. "In these critical times of eroded union support, it is important that every member of AGMA take an active stance. Only a strong AGMA can cope with the promotion and well being of artists across America. Vote!"

• Tom Reed
AGMA member 17 years. Past service, Executive Committee. Past delegate, San Francisco Opera. Current Board member. "Since becoming a member of the San Francisco Opera Chorus in 1975, I have been keenly aware of the importance of strong union representation, and have been deeply involved in our struggle to improve the conditions of our employment. We need informed representation in dealing with the difficulties that lie ahead. I offer my continued commitment toward achieving our goals."

Grace Maduell
AGMA member since 1983. Past service, San Francisco Ballet Negotiating Committee, San Francisco Ballet Dancers' Committee. "AGMA members in San Francisco are dedicated to gaining new ground for standards of the workplace. We are dedicated to progress."

PHILADELPHIA AREA
SOLO SINGERS
(1 Vacancy)

Robert O'Neil
AGMA member since 1985. Has appeared with Virginia Opera, Opera Company of Philadelphia, Chattanooga Opera, Pennsylvania Opera Theater. Concert soloist throughout the East Coast. "I'd like to help establish a better liaison between the local chapter of AGMA and the national organization."

(No photo available at press time.)

CHORISTERS
(1 Vacancy)

Judith Russo
AGMA member ten years. Past service, Philadelphia Executive Committee, past Secretary-Treasurer; Opera Company of Philadelphia Negotiating Committee. Past, current delegate, Opera Company of Philadelphia. "I'm very interested in establishing and maintaining good communication between management and AGMA membership, and in keeping the membership informed about the status of current issues that affect their professional life."
WASHINGTON/BALTIMORE AREA

CHORISTERS

(5 Vacancies)

- Beth Botnis

AGMA member seven years. Current Board member. Past service: Committee to Define Voting Membership; chaired the Ad Hoc Committee on Washington/Baltimore Area; Planning Committee for making recommendations to the Negotiating Committee. Past delegate, Washington Opera. “One small, firm step taken by the Washington/Baltimore Area members in recent negotiations with Washington Opera signifies one giant step in the right direction for choristers in obtaining the respect and compensation deserved for their high level of artistry. I will work to ensure that members’ voices are heard.”

Cornelia Day

AGMA member five years. “I’ve been very impressed with the work of my fellow union members during last season’s negotiations and would like to follow in their footsteps. It is up to the membership whether this union serves us or not.”

- Valerie Eichelberger

AGMA member over 15 years. Current Board member. Past service: Local Executive Committee, Contract Negotiating Committee. Current service: Contract Negotiations with Stage Management. Past delegate, Washington Opera, Wolf Trap, Spoleto, Melbourne. “I’ve been a performer in the area for over 15 years. We’ve developed recognition and respect as a strong group. Now we have the task of both maintaining cohesiveness amongst ourselves and keeping politically abreast of what is happening to the arts (our survival). I pledge to work closely with these new challenges.”

- Wilson Nichols, Jr.

Member 11 years. Current Board member. Past service: Local Executive Committee. Past service: Washington Opera Contract Negotiating Committee. Past delegate, Washington Opera, Kennedy Center Productions, Houston Opera, Royal Ballet. “Choristers and dancers in this area are now becoming much more active in our union. We have needed this and should encourage that interest to continue. AGMA is only as strong as we, the working members, wish it to be, and insist that it be.”

James Pierce

AGMA member 11 years. Past service, Washington Opera Negotiation. Past, current service, Washington/Baltimore Executive Committee, JFK Center Negotiations, JFK Center Inter-trades Council, Washington/Baltimore Newsletter. Past delegate, Washington Opera. “This year the shop has shown unprecedented resolve. In the process, the members’ expectations for professional union representation to advance their careers has risen. I am committed to meet and exceed those expectations, locally and nationally.”

NORTHWEST AREA

CHORISTERS

(1 Vacancy)

- Raoul Bellis-Squires

AGMA member 11 years. Current Board member. Past service, Chorus Executive and Negotiating Committees. Current service, Committee 1. Current delegate, Portland Opera Chorus. “I have learned much about the potential for misunderstanding, inherent in local and national negotiations for working contracts. I hope that the process of clarifying communications can be utilized to enable the Northwest to continue its artistic growth and national reputation.”

DANCERS

(1 Vacancy)

- Barbara Stuckey

AGMA member six years. Past service, Negotiating Committee. Regular attendance at Executive Committee meetings. Current service, Welcoming Committee. Current Board member. Past delegate, Washington Opera, Kennedy Center. “I want to actively and artfully represent Washington’s professional dancers who train freelance for too few local opportunities. Having helped to expand the dance membership and to improve our dialogue with management, I want to continue this term to increase local opportunity.”

- Harriet Clark

AGMA member ten years. Current Board member. Past service,AGMA Union Representative Pacific Northwest Ballet; survivor 1982 lockout American Ballet Theatre. Current service, Grievance Committee PNW Ballet. Past delegate, PNW Ballet. “During the recent contract negotiations I spent a great deal of time going over our Basic Agreement with the other dancers of the Pacific Northwest Ballet, so that we might be prepared to negotiate more effectively. I’d like to stay involved by being a link between the dancers and our union.”

NEW ENGLAND AREA

DANCERS

(1 Vacancy)

David Porter

AGMA member two years. Current service, Negotiating Committee National Dance Basic Agreement 1990-1993; Boston Ballet AGMA Committee. “My goal is for our union to be exactly what its members want it to be. As a member of the Board of Governors, I will learn more about our union and I will bring this information back to the members of the New England Area. It will also give me an opportunity to make the changes you want so that AGMA truly represents its members.”

Boston Ballet going to Spain

The Boston Ballet will be performing a five city tour throughout Spain from July 20 through August 3, 1991. This is the company's first European tour since 1983, when they performed throughout Italy and England.

Boston Ballet will be making appearances in Madrid, Seville, Santander, Girona and Palma de Mallorca. The premiere performance in Spain will be for a special audience at the Royal Palace in Madrid. The performance in Seville will be part of the XI Festival ITALICA 91 and in Santander part of the city's annual International Music and Dance Festival.
Improving communication

Dear AGMAzinc:

I was happy to read in your recent issue that the Pennsylvania Ballet had elected a dancer to the Board of Trustees. However, I must point out that Ballet Chicago has had a dancer serve on the Board since its inception in 1987. I am fortunate to have been given the opportunity to serve in that capacity. It does indeed aid in the communication between dancer, Board and management and I would highly recommend the practice to other companies.

Patti Eylar
Ballet Chicago

(Editor’s note: Patti Eylar, in addition to being an AGMA Board member, is also a co-delegate representing the members of Ballet Chicago.)

Important membership information

There seems to be some confusion concerning several aspects of membership which are clarified here by Annelise Kamada, Director of Membership:

HONORABLE WITHDRAWALS. (1) To be granted an “HW,” a member must be in current good standing. (2) The “HW” must be requested in writing. (3) If you do not receive your “HW” card within a reasonable length of time, please contact the AGMA office. It may not have been received and you will have to request it over again.

SUSPENSIONS occur after one and one-half years of non-payment of dues. The member is notified twice that Suspension is pending, once six months prior to Suspension and once when the dues billing for that period is to be mailed. Official notification of Suspension is given five weeks after the beginning of the new dues period in order to extend the time allowing the member to place himself into good standing.

NAME CHANGES must be requested in writing.

ADDRESS CHANGES may be given over the telephone or in writing.

IMPORTANT: Please indicate your Social Security number on all correspondence, as well as checks for dues remitted directly to AGMA. This will facilitate the crediting of payments as well as keep your records up-to-date.

Dancers’ program offers free seminars at Fordham

Career Transition for Dancers and AGMA, in conjunction with Fordham University’s College at Lincoln Center in New York, are offering a unique opportunity for performers to participate in the college learning experience.

A series of three tuition-free liberal arts seminars will be held at Fordham’s Lincoln Center campus (113 West 60th Street) on Mondays, May 6, 13, and 20 from 2 to 4:30 p.m. An optional fourth session will be held on June 3 at which time seminar participants may take the college placement exam for admission to Fordham’s Adult Education Program at The College at Lincoln Center.

Enrollment in the Fordham seminar series is limited and prior registration is required. For further information and to register, call (212) 636-6370.

Dancers, staff, supporters help Pennsylvania Ballet

At press time, The Pennsylvania Ballet was back in business, having raised over $1.2 million to defray a $2.5 million debt.

Earlier, when the Board of Trustees announced its decision to suspend the operations of The Ballet, Artistic Director Christopher d’Amboise announced the intention of the dancers, musicians, technicians, staff and supporters to donate their time, talent and energies to save the Company.

“We can’t and won’t allow ballet to die in Philadelphia — not without at least giving the public and the dance community the chance to help us raise $1 million of the $2.5 million we need to survive,” said d’Amboise. “The dancers are taking the stage while staff members are taking to the streets. We believe in ourselves, each other and the excellence of this Company. Together, we’re going to show that the people of this region care about the Pennsylvania Ballet as well, and won’t let the curtain fall.”

Loss of government funding and recession-related cuts in private and corporate donations due to the recession were cited as reasons for The Ballet’s financial crisis.

The plan to save the Company included a commitment from dancers and others to waive payment for performances, allowing donations to go directly to a “Save The Ballet” escrow fund. Also, during the ten-day run of Bravo, Balanchine, Tudor!, (March 14-24) program book inserts and curtain appeals were made to encourage audiences to “give what they can but give now.”

“Ironically enough, one of the pieces we’ll be performing is Balanchine’s “Who Cares,” said d’Amboise. “We intend to show everyone just that.”

And they certainly did!